



**COLORADO MESA**

U N I V E R S I T Y

DEPARTMENT OF MUSIC

**MUSIC STUDENT  
HANDBOOK**

**2024-2025**

1100 NORTH AVENUE

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[www.coloradomesa.edu/music](http://www.coloradomesa.edu/music)

## CONTENTS

INTRODUCTION.....	3
MUSIC FACULTY, ADMINISTRATION, AND STAFF.....	4
<b>Full-Time Faculty</b> .....	<b>4</b>
<b>Studio Faculty</b> .....	<b>7</b>
<b>Administration and Staff</b> .....	<b>8</b>
MISSION, VISION, AND PURPOSES OF THE MUSIC DEPARTMENT .....	9
DEGREE DESCRIPTIONS AND STUDENT LEARNING OUTCOMES.....	10
<b>Majors</b> .....	<b>10</b>
<b>Minors</b> .....	<b>10</b>
ENTRANCE AND RETENTION POLICIES .....	11
<b>Entrance Requirements</b> .....	<b>11</b>
<b>Changing Degree Programs</b> .....	<b>11</b>
<b>Retention Policies</b> .....	<b>11</b>
GRADUATION REQUIREMENTS .....	12
MUSICIAN’S HEALTH & SAFETY .....	13
STUDENT COMPLAINT POLICY.....	14
LIBRARY ORIENTATION .....	15
ADVISING -- MUSIC FACULTY ADVISORS BY AREA OF STUDY.....	16
MUSIC EDUCATION: DEGREE REQUIREMENTS .....	17
<b>CNAfME</b> .....	<b>17</b>
<b>Field Experience Hours</b> .....	<b>18</b>
<b>Center for Teacher Education Application</b> .....	<b>19</b>
<b>Student Teaching: Application and Placement</b> .....	<b>20</b>
SOPHOMOREREVIEW.....	23
ACADEMIC HONORS PROGRAM AT COLORADO MESA UNIVERSITY.....	24
STUDENT RECITALS AND PRESENTATIONS .....	25
<b>Junior Recital</b> .....	<b>25</b>
<b>Senior Recital/Presentation</b> .....	<b>25</b>
<b>Procedure for Scheduling Junior Recitals and Senior Recitals/Presentation</b> .....	<b>26</b>
<b>Senior Recital Policies</b> .....	<b>27</b>
<b>Senior Presentation Policies</b> .....	<b>28</b>
<b>Checklist for Program Notes</b> .....	<b>29</b>
MUSA 101 – CONCERT ATTENDANCE.....	30
<b>Music Forum</b> .....	<b>30</b>
<b>Concert Attendance</b> .....	<b>31</b>
<b>MUSA 101: Reporting Attendance</b> .....	<b>31</b>
<b>Concert Attendance and Music Forum Make Up Policy</b> .....	<b>32</b>
TECHNOLOGY/EMAIL POLICIES .....	33
APPLIED LESSON REQUIREMENTS FOR ALL MUSIC MAJORS.....	34
<b>Applied Lesson Requirements</b> .....	<b>35</b>
ENSEMBLE REQUIREMENTS OF ALL MUSIC MAJORS AND MINORS .....	37
<b>VOCAL ENSEMBLES</b> .....	<b>39</b>

<b>Orchestra/Chamber Music</b> .....	<b>40</b>
<b>Wind and Percussion Ensembles</b> .....	<b>41</b>
<b>Jazz and Commercial Ensembles</b> .....	<b>42</b>
<b>CMU ATHLETIC BANDS</b> .....	<b>43</b>
<b>PIANO PROFICIENCY</b> .....	<b>45</b>
<b>Piano Proficiency Playing Requirements</b> .....	<b>46</b>
<b>Piano proficiency 1 (MUSA 130)</b> .....	<b>48</b>
<b>Piano Proficiency 2 (MUSA 131)</b> .....	<b>49</b>
<b>Piano proficiency 3 (MUSA 230)</b> .....	<b>50</b>
<b>Piano proficiency 4 (MUSA 231)</b> .....	<b>50</b>
<b>JURIES</b> .....	<b>51</b>
<b>MOSS PERFORMING ARTS CENTER HOURS AND POLICIES</b> .....	<b>53</b>
<b>SCHEDULING PROCEDURE</b> .....	<b>54</b>
<b>INSTRUMENT CHECKOUT AND USE POLICY/STORAGE LOCKERS</b> .....	<b>55</b>
<b>ELECTRONIC SOUND EQUIPMENT USE POLICY</b> .....	<b>56</b>
<b>MUSIC SCHOLARSHIPS</b> .....	<b>57</b>

## INTRODUCTION

Welcome to the Music Department at Colorado Mesa University!

The **Music Student Handbook** is prepared by the music faculty to inform students of the procedures and guidelines to be followed during their course of study at Colorado Mesa University. This handbook serves as an advising tool for academic and curricular needs and is in online format only.

This handbook supplements the Colorado Mesa University catalog. The faculty reserves the right to alter any of the procedures during the academic year if necessary. Should any changes be made, students will be notified. Questions regarding the information in this handbook should be directed to the student's faculty advisor or the Department Head.

Students will also find additional information on the [Music Student Resources](#) page.

## **MUSIC FACULTY, ADMINISTRATION, AND STAFF**

### **Full-Time Faculty**

#### **Darin Kamstra, DMA, Department Head, Director of Jazz Studies/Percussion**

Office: MPAC 001      Phone: 970-248-1088

Teaching Areas:      Applied Percussion  
Percussion Techniques and Materials  
Percussion Ensemble  
Electronic Music  
Commercial Arranging

#### **William Aikens, DMA, Oboe, Assistant Department Head**

Office: MPAC 132      Phone: 970-248-1036

Teaching Areas:      Applied Oboe  
Music History & Literature  
Intro to Music Education  
CNAfME Chapter Mentor

#### **Andrew Bajorek, Associate Director of Bands**

Office: MPAC 131      Phone: 970-248-1163

Teaching Areas:      Marching Band  
Pep Band  
Teaching Instrumental Music K-12  
Teaching Special Ensembles: Instrumental  
Brass Pedagogy and Materials

#### **Javier de los Santos, Guitar**

Office: MPAC 134      Phone: 970-248-1233

Teaching Areas      Applied Guitar  
Mariachi Ensemble  
Music Theory

#### **Timothy Emmons, Bass and Commercial Bass**

Office: MPAC 134      Phone: 970-248-1233

Teaching Areas      Applied Bass  
History of World Cultures

#### **Sean Flanigan, DMA, Low Brass, Director of Music Entrepreneurship Studies**

Office: MPAC 129      Phone: 970-248-1178

Teaching Areas:      Applied Low Brass: Trombone, Euphonium, Tuba  
Brass Ensembles  
History of Popular Music  
Music Industry & Marketing  
Entrepreneurship for Creatives

**Nicholas Gledhill, DMA, horn**

Office: MPAC 003                      Phone: 970-248-1866

Teaching Areas                      Applied Horn  
Ear Training and Sightsinging

**Ivan Gygi, Commercial Ensemble**

Office: MPAC 110                      Phone: 970-248-1233

Teaching Areas:                      Commercial Music

**Sean Hamilton, Percussion, Music Technology**

Office: MPAC 110                      Phone: 970-248-1233

Teaching Areas:                      Advanced Music Technology  
Introduction to Improvisation  
History of Popular Music

**Adrian Herrera Escobar, DMA, Piano and Commercial Keyboard**

Office: MPAC 130                      Phone: 970-248-1069  
Teaching Areas:                      Piano and Commercial Keyboard  
Commercial Ensemble  
Beginning Jazz Improvisation  
Class Piano

**Jonathan Hinkle, PhD, Director of Bands**

Office: MPAC 131                      Phone: 970-248-1325

Teaching Areas:                      Wind Symphony  
Applied Trumpet  
Rowdy Brass Band  
Teaching Instrumental Music K-12

**Calvin Hofer, DMA**

Phone: 970-248-1123

Teaching Areas:                      History of Country  
Music  
History of Popular Music  
Music Appreciation

**Dirk Johnson, DMA, Director of Vocal Ensembles**

Office: MPAC 126                      Phone: 970-248-1457

Teaching Areas:                      Vocal Arts Ensemble  
Tenor/Bass Choir  
Soprano/Alto Choir  
Choral Literature  
Choral Music Education  
Vocal Chords  
Advanced Conducting: Choral



**Jason Pegis, DMA Cello**

Office: MPAC 133

Phone: 970-248-1502

Teaching Areas:

Applied Cello  
Music Theory  
Ear Training and Sightsinging  
String Chamber Ensembles  
String Pedagogy & Materials  
Applied Orchestration and  
Arranging

**Keri Rusthoi**

Office: MPAC 110

Phone: 970-248-1233

Teaching Areas

Applied Voice

**Jun Watabe, DA, Saxophone/Clarinet**

Office: MPAC 135

Phone: 970-248-1124

Teaching Areas:

Applied Saxophone & Clarinet  
Woodwind Chamber Ensembles  
Woodwind Pedagogy & Materials  
Music Technology  
Music Theory



## **Administration and Staff**

- Darin Kamstra, Department Head
- William Aikens, Assistant Department Head
- Lyn Ross, Administrative Assistant
- Melinda J. Scott, Administrative Assistant
- Laura Bradley, Communications and Market Development Manager
- Lara Connolly, Performing Arts Enrollment Manager and Box Office Coordinator
- David Bauguess, Piano Technician Sean Hamilton, Music Technology

## **MISSION, VISION, AND PURPOSES OF THE MUSIC DEPARTMENT**

### **MISSION:**

Prepare musicians for the 21<sup>st</sup> Century

### **VISION:**

Provide high level musical and technical training, complemented by diverse professional and entrepreneurial skills.

### **PURPOSES:**

- Raise the artistic level of the community
- Prepare students for a wide variety of 21<sup>st</sup> century careers
- Provide high-level ensemble experiences
- Serve as a musical resource and cultural center for the university and community
- Train students in current technology and pedagogy
- Respect classical traditions while exploring contemporary genres
- Inspire future music educators, leaders and advocates
- Promote a positive learning environment with a high level of student-faculty interaction

## DEGREE DESCRIPTIONS AND STUDENT LEARNING OUTCOMES

### Majors

- [Bachelor of Music Education, K-12](#)
- [Bachelor of Music in Performance: Instrumental](#)
- [Bachelor of Music in Performance: Keyboard](#)
- [Bachelor of Music in Performance: Vocal](#)
- [Bachelor of Music with Elective Studies in Business](#)
- [Bachelor of Arts in Music, Liberal Arts](#)
- [Bachelor of Arts in Music, Commercial Music](#)

### Minors

- [Instrumental](#)
- [Jazz Studies](#)
- [Vocal](#)

## ENTRANCE AND RETENTION POLICIES

### Entrance Requirements

Students must pass an [entrance audition](#) in order to declare a music major or minor. Students will also take a [Music Theory Assessment](#) to determine placement in the music theory sequence.

### Changing Degree Programs

Music majors may not change degree programs without permission from their applied instructor and the Department Head. After obtaining permission, students must complete a “Change of Degree Petition Form” that can be found on the Student Resources page on the Music Department’s website. Students who wish to change to Music Performance must audition and be accepted into that degree program. Students are advised that repertoire requirements for the performance degree are more substantial and demanding and that degree changes may necessitate additional semesters of study, both academically as well as musically.

### Retention Policies

Students majoring in music must:

1. Pass all music courses with a C or better
2. Pass the piano proficiency or Class Piano I-IV with a C or better
3. Successfully complete a jury at the end of each semester
4. Pass the Sophomore Review
5. Pass the Senior Recital/Presentation, including a Senior Recital Preview for recitals
6. Participate in regular advising sessions with faculty
7. Music education majors must meet specific requirements. Please see the [Center for Teacher Education](#) website

Students may attempt a class a total of three times. If a student fails a class two times, they must petition the faculty to make one final attempt and outline their strategies on how they will pass this class. If the student fails a class the third time, they will be dismissed from the program. Students on music scholarship who demonstrate this type of behavior will have their scholarship reduced and/or revoked. Students who are suspended because of academic probation must reapply and re-audition to gain acceptance into the program.

### ADVICE TO STUDENTS:

Each degree program prepares its students to become professionals. Students are expected to attend classes and turn assignments in on time. Absences from classes are unacceptable except in cases of emergency or illness. Missing more than 8% of all classes in a semester, regardless of the reason, is detrimental to academic success. Being tardy to class/rehearsal is both unprofessional and rude. The adage, “If you are early, you are on time; if you are on time, you are late” is always sound professional advice. Students who do not show up to class or are persistently late tend to fail.

## **GRADUATION REQUIREMENTS**

Students are expected to assume responsibility for planning their academic programs in accordance with University and department policy. Each student is responsible for obtaining a program sheet at the beginning of his or her degree detailing the exact requirements for the degree or certificate being pursued. Students are urged to consult with their advisors. The University assumes no responsibility for difficulties arising when a student fails to establish and maintain contact with his or her faculty advisor and department head. The student is ultimately and solely responsible for knowing the requirements for a particular degree and for fulfilling those requirements.

### **INTENT TO GRADUATE**

All students must petition to graduate during the semester prior to the anticipated semester of graduation by completing an "Intent to Graduate" form at the Registrar's Office. Students must meet with their faculty advisor, review Degree Works, and complete a graduation-planning sheet. It is important to begin this process early in the semester prior to the semester you plan to graduate. It is the responsibility of the student to ensure that all paperwork is completed by the appropriate deadlines listed on the registrar website.

Further information regarding graduation can be found on the [Graduation and Commencement](#) page.

## **MUSICIAN'S HEALTH & SAFETY**

The CMU Music Department is committed to informing students of health and safety issues inherent to performing and listening to music. This includes but is not limited to students taking responsibility for safely maintaining hearing, vocal and musculoskeletal health as well as injury prevention. While these topics will be addressed during applied lessons and master classes, ultimately it is the responsibility of each student to be informed and take action.

Students should consult the Student Resources page on the Music Department website for links to useful and important information.

## **STUDENT COMPLAINT POLICY**

Should an issue arise within the Department of Music for which a student has a grievance, the student is advised to follow the guidelines below:

If the issue involves a faculty member, meet with the faculty member to determine a resolution.

If the issue cannot be resolved, the student should schedule a meeting with the Assistant Department Head to establish an informal path to resolution. A meeting with the student, faculty member and Assistant Department Head may be part of this process.

Should this process be unsuccessful, the student has the choice to file an official complaint. The official policy regarding student complaints can be found on the CMU website [here](#):

## **LIBRARY ORIENTATION**

Students should be familiar with the resources available to them in the CMU Tomlinson Library.

All students will attend library orientations as follows:

- All first-year music majors attend a library orientation during Fundamentals of Theory or Music Theory I in the fall
- All upper-division students attend a library orientation during Music History I
- All music majors attend a library orientation during Music Forum every spring semester



## **ADVISING -- MUSIC FACULTY ADVISORS BY AREA OF STUDY**

Students are highly encouraged to meet with an academic music advisor to review their detailed program sheet for their major and minor areas of study. Students should meet with their faculty advisors at least once each semester regarding their course of study. Music Education majors must also meet with an advisor in the Center for Teacher Education.

Dr. William Aikens – CNAFME mentor, Music Education

Dr. Sean Flanigan – Low Brass, Music Business and Internships

Dr. Jonathan Hinkle – Trumpet/Horn

Dr. Adrian Herrera Escobar – Piano and Commercial Keyboard

Dr. Darin Kamstra –Percussion; secondary advisor to all music majors

Dr. Dirk Johnson - Choral/Vocal Music Education

Brian Krinke – Strings and Guitar

Dr. Christopher McKim – Vocal

Dr. Jun Watabe - Woodwinds

## MUSIC EDUCATION: DEGREE REQUIREMENTS

In addition to their course work, students pursuing the Bachelor of Music Education degree are required to fulfill the following requirements:

- Active membership in Colorado Mesa University's collegiate chapter of the National Association for Music Education (CNAfME)
- Completion of 200 field experience hours
- Apply for enrollment into the Center for Teacher Education
- Completion of two student teacher placements during the final semester of the degree

Information on these requirements may be found below and on the [Center for Teacher Education website](#):

Important information and deadlines will be disseminated during CNAfME meetings on Wednesdays from 3:45 – 4:30 p.m.

### **CNAfME**

Music Education majors are required to be active members of Colorado Mesa University's collegiate chapter of the National Association for Music Education (CNAfME). Annual membership fees are approximately \$50.00 and are due no later than the second meeting. This student organization meets weekly on Wednesdays from 3:45 – 4:30 p.m. in MPAC Room 005-006. Attendance is mandatory and will be taken by the club secretary and is connected with the MUSA 101: Concert Attendance course. Students may only miss two meetings in one semester to pass MUSA 101. These meetings allow music education students to complete chapter business, degree advising, and other pertinent issues regarding Music Education, such as sessions led by guest speakers and guest artists.

Choral Music Education majors are also required to participate in the CMU student chapter of the American Choral Directors Association (**ACDA**).

## Field Experience Hours

As required by the State of Colorado for teacher licensure, all Music Education majors must complete 200 hours of field experience before student teaching. 160 hours are integrated into the music curriculum and 40 hours are in classes taken from the Center for Teacher Education.

Hours associated with Music Education Methods courses: 160 hours

MUSA 240	Introduction to Music Education	30 hours
MUSA 340	Teaching Elementary & General Music	30 hours
MUSA 440	Teaching Vocal Music K-12	35 hours
MUSA 441	Teaching Instrumental Music K-12	35 hours
MUSA 442	Teaching Special Ensembles	30 hours

Hours associated with Education (EDUC) courses: 40 hours

EDUC 115	What it Means to be an Educator	8 hours
EDUC 215	Teaching as a Profession	12 hours
EDUC 343	Teaching to Diversity	20 hours

## Fingerprints and Background Check: Colorado Department of Education

To observe music classrooms, students are required to complete finger printing and a background check through the Colorado Department of Education (CDE). Follow the [Instructions for CDE Fingerprinting](#) to complete this process.

This is a one-time process that allows the students to complete their field experience hours over the course of the degree. Freshmen are strongly encouraged to complete this during their first semester to allow for the greatest amount of time to complete the required Field Experience hours required by the state of Colorado (see below).

## Completing Field Experience Hours

The distribution of Field Experience hours (listed above) is intended to give students an equitable amount of time observing in each of the areas associated with the five music education methods courses. Teachers of these courses may incorporate some observation hours during class time and/or require their completion as part of the course grade. Should these hours not be completed during the course, each student must devise a plan for how they are going to complete these hours by the time they student teach and show verification of these hours once they are completed. Other opportunities to complete hours include, but are not limited to, Middle and Elementary Music Camp, Marching Band Camps, teaching aide/paraprofessional positions, workshops, helping with music festivals, etc. Such opportunities may only comprise up to half of an observation category (i.e., Elementary/General Music, Vocal Music, etc.) unless approved by the faculty.

Ultimately, it is the sole responsibility of each student to complete and show verification to faculty that these hours have been completed before the student teaching internship can take place. Falsifying field experience or observation hours, which includes the reporting of inaccurate times, locations, teachers observed, or forging teacher signatures, is a form of Academic Dishonesty and violates the CMU Code of Conduct. Students who report fraudulent information on these (and other) forms will be reported to the university's

academic affairs office and will be subject to serious penalty that may include suspension or removal from academic programs.

#### Procedures for scheduling Field Experience hours:

Consult with faculty, students, and advisors to choose teachers to observe. D51 teacher schedules are often collected by CNAFME leadership and posted on the MUSA 101 D2L shell. When communicating with teachers, follow this procedure:

1. Email: Allow 24 – 48 hours for a reply before emailing again. If no reply after another 24 – 48 hours, call the school to leave a message explaining why you called and ask them to contact you. Leave your phone number. If they do not reply to any correspondence, assume they are not interested in having you observe their class and move on to a different teacher. **DO NOT contact them via their personal cell phone OR through social media. DO NOT just show up to observe!**
2. Once you make an appointment to observe a class, it is imperative that you keep the commitment. An extreme emergency is the only acceptable reason to miss an appointment. In the rare event of an extreme emergency, you must call the teacher and inform them that you will not be there. Teachers have been instructed to notify the faculty of Colorado Mesa University if students miss appointments. Consistently missing appointments is extremely unprofessional and will result in serious consideration of your removal from the Music Education program.
3. Bring your [“Field Experience Form”](#) with you and have each teacher you observe sign the form. Keep a physical *and* digital copy for your records. Feel free to organize your Field Experience forms by course (i.e., all classes observed for Intro to Music Education) or by discipline (i.e., one for band area classes, one for general music classes, etc.).
4. Submit copies of your Field Experience forms to the CTE department. 200 hours must be completed and documented with the state prior to student teaching and are a required as part of your student teacher application. These forms are no longer filed in the music department (do not take them to Melinda or Lyn!).

#### **Center for Teacher Education Application**

Students may begin the application process for acceptance into the Center for Teacher Education (CTE) program once they have completed at least 60 credit hours towards the completion of a Music Education degree. Completion of the application packet is required before taking EDUC 343: Teaching to Diversity and allows students to begin working towards student teaching internship placements.

Once a student reaches 60 credit hours, they may complete “Form A,” found on the [Center for Teacher Education website](#).

This form is due by October 15 to apply for the spring semester; March 15 to apply for fall semester. Students do not need to have the rest of the application materials in by this deadline, just “Form A.” The rest of the materials include:

1. Teaching Philosophy Statement (Written Expression)
2. Transcripts (unofficial is fine)
  - a. GPA must be 2.8 or higher
  - b. Grade of C or better for ESSL and Major Coursework

- c. Grade of B or better for all education classes
3. Academic Report from Degree Works
4. Course Planning Sheet
  - a. Signed by Dr. Morales and primary academic advisor
  - b. Must show completed course work, with grades
  - c. Must include a completed program sheet for remaining classes
5. Printout of CDE Background check
6. Proof of Basic Skills
  - a. Basic Skills Form
  - b. Praxis I: Writing Exam (\$90)
    - i. Must earn a score of 162 or higher
    - ii. Schedule Online <https://www.ets.org/praxis>: Test Code 5722
7. Signed Teacher Candidate Expectation Form
8. Recommendation Forms (3):
  - a. Two must be from instructors in your academic area.
  - b. One must be from someone with supervisory knowledge of your experience working with children.

## **Student Teaching: Application and Placement**

### Student Teaching: Pre-requisites

- Acceptance into the CTE Program
- Completed coursework for the degree (except for internship) and documentation of completed Field Experience hours
- Student Teaching Application Packet

### Student Teaching Application Packet:

- [Application](#)
- One-page Resume
- One-page letter of interest
  - [Graduation Planning sheet](#)
  - These materials are due March 1 for fall placements; October 1 for spring placements
- CPR/First Aid – Adult and Child: Due April 1 for fall placements; November 1 for spring placements
- Praxis II: you must pass this exam before starting your student teaching placements
  - <http://www.ets.org/praxis>
  - Praxis code: 5113; 161 is minimum score to pass

### Request for Student Teaching Internship Placement

Student teaching is one of the most important experiences in preparing a student to become a music educator. Determining the cooperating teacher with whom a student is placed is an important decision that will be made with the Music Education coordinator and the director of your area (choir, orchestra, band). The faculty works with students to determine the best placement, but ultimately, the decision of the faculty is final. The following criteria will be taken into consideration when choosing a mentor teacher:

#### A. Credentials

- a. Degree in Music Education from an accredited institution
- b. Licensed and Endorsed in K-12 Music
- c. Music Degree with music education Post Baccalaureate Licensure

- i. Must include methods courses, pedagogy courses, etc.
- B. Qualifications/indicators of success
  - a. Three years teaching experience at current school
  - b. Demonstrated success in teaching
  - c. Superior/Excellent ratings at contests
  - d. Training in Orff/Kodaly/Dalcroze
  - e. Attendance at music education conferences
  - f. Presentations at music education conferences
  - g. Offices held at local, state or national levels in NAFME or other
  - h. professional organizations
- C. Post Baccalaureate training
  - a. Workshops
  - b. Institutes
  - c. Peer Evaluations
  - d. Personality
  - e. Organizational Abilities
  - f. Professionalism

Since CMU's music education program certifies its students grades K-12, students are required to complete two placements: 8 weeks at the elementary level and 8 weeks at the secondary level. The order of these placements is determined by the student and their mentor teachers. Placements may run consecutively or concurrently.

**NOTE:** Students are not to discuss student teaching placements with potential mentor teachers until they have spoken with CMU Faculty.

### **Placement Procedures**

1. Meet with Dr. Aikens to discuss possible placements
  - a. Do this by the start of the semester prior to student teaching
  - b. Do not solicit your own placements
2. Complete and submit the student teaching application by the deadline (above)
3. Dr. Aikens will send placement information to the CTE department, which will send formal requests to the district and teachers. They cannot send placement requests until your application is submitted.
4. Once the teachers and district administrators agree to the placement, contact the teachers and their principals to see if they would like to have an interview.
5. After interviews are completed, placements will be finalized. You must complete the following items prior to beginning your placements:
  - a. Praxis II exam
  - b. CPR/First Aid Certification
  - c. 200 Field Experience hours

## SOPHOMORE REVIEW

The purpose of the Sophomore Review is to provide the Music faculty with an opportunity for a mid-degree review of the progress of all Music majors. At this time the faculty shall determine if the student is ready to be admitted to upper division studies in music. If the student is found to be deficient at the time of the Sophomore Review, the faculty may, at its option:

- Recommend an additional semester or year of study during the third year to remedy deficiencies (see below), or
- Recommend that the student not continue as a Music major.

### PREREQUISITES TO TAKE THE SOPHOMORE REVIEW

- Complete the form “[Application for Sophomore Review](#)” and turn it in to the Department Head two weeks before finals.
- Completion of Ear Training/Sight Singing II and Music Theory III with a C or better
- Completion of Class Piano IV with a C or better or passing all segments of the Piano Proficiency exam
- Completion of four semesters of applied lessons
- Wind and Percussion majors must have passed all four levels of the Scale Technique Examination. The fourth level must be attempted at the Sophomore Review if failed at midterm. See your studio’s applied lesson syllabus for scale requirements specific to your instrument.

### SOPHOMORE REVIEW CRITERIA

- Perform repertoire of appropriate difficulty demonstrating excellent tone quality, technique, intonation, and musicianship. The student’s applied teacher must approve this repertoire.
  - **Vocal students:** must perform at least six pieces (songs, arias, etc.) and include three languages and three styles. Other languages spoken or studied by the student may be presented with studio teacher’s permission.
- If the solo has piano accompaniment, it must be performed with piano
- Satisfactory Cumulative GPA of at least 2.0 and passing all required lower-division courses listed on the Application for Sophomore Review with a C or higher.
- Possess the appropriate professional disposition to become a successful professional in the music field.

Following a review of all the above, the faculty will meet to assess the student’s abilities. The Sophomore Review (which is approximately 20 minutes) should occur during the second semester of the sophomore year if the prerequisites are completed.

### Results of the Sophomore Review

**Pass:** The student will be admitted to upper-division (300 and 400) music courses.

**Fail/Conditional Pass:** Students who do not pass or complete all parts of the sophomore review must outline a plan for improvement with the advisor/studio instructor. This plan must include projected upper-division courses for the coming semesters and a timeline for completing the outstanding portions of the sophomore review. Students that fail to complete the missing sections in the agreed timeline, or who are not performing well academically, must petition to continue

with upper-division courses and may be advised to pursue another major.

## **ACADEMIC HONORS PROGRAM AT COLORADO MESA UNIVERSITY**

As a member of the National Collegiate Honors Council, the Academic Honors Program at Colorado Mesa University (CMU) offers highly motivated undergraduates enriched studies in their academic major. Completion of honors requirements varies by academic program, but each includes opportunities for students to actively engage in more advanced study through coursework and a capstone project that can include research or creative work presented in a scholarly venue. Students completing a program's academic honors requirements are recognized at CMU's Commencement Ceremony.

### **GENERAL QUALIFICATIONS AND REQUIREMENTS**

#### **Application Process and Qualifications for All Academic Programs**

Students seeking participation in an Academic Honors Program must have earned at least 45 semester credit hours with a minimum 3.5 grade point average (GPA) at the time of application. An application process occurs each spring semester, and interested students should contact the Academic Department Head for the application deadline. In addition to the credit hour and GPA qualifications, an applicant also should submit:

- the application form found on the reverse side of this page; and
- a summary of no more than one, single-spaced page that
  - details the applicant's scholarly background, community and/or University service, and academic awards; and
  - describes briefly why s/he is applying for an academic honors program of study.
- meet any additional requirements, as applicable, that are outlined in the program-specific information that follows.

Admission to the Honors Program is competitive. Applications will be reviewed by faculty members in the appropriate program/department, and students will be notified on their acceptance status within the timeframe indicated in the program-specific information.

#### **Requirements of All Academic Honors Programs**

All students completing an Academic Honors program of study are expected to complete a senior capstone activity. The activity can range from an honors thesis to a creative work to an undergraduate research project. Second, students must present the results of their activity in a scholarly venue approved by their Academic Honors Program advisor (e.g., CMU's Student Showcase, a regional meeting for the relevant discipline). Finally, some academic honors programs have additional requirements of their students, which are outlined, as relevant, in the program information that follows. Visit the [Music Honors Program page](#) for more information.



## STUDENT RECITALS AND PRESENTATIONS

### Junior Recital

A Junior Recital is required of all Performance majors and shall consist of at least 25-30 minutes of music and should be shared with another junior music major or student performing a half senior recital. A preview is not required, but applied instructor approval to perform is. Students must register for MUSP 320. Students should follow the senior recital policies found in this handbook and, at the discretion of the applied instructor, complete the scholarly program notes.

In addition, the student will be responsible for preparing the program in consultation with their applied instructor. The Music Department will copy the program for the recital. A program template is found in the D2L shell for junior or senior recital. Students may use the program template or create their own design, but the program must include the department logo and required wording regarding degree requirements. The department logo may be downloaded on the [Music Department website](#).

### Senior Recital/Presentation

This course is the capstone event of music studies at Colorado Mesa University and culminates with a capstone presentation in the student's degree. The course is required of all Music majors.

The requirements for this course are:

- Preparation and successful completion of senior-level recital/presentation in the student's degree
- Recital/presentation must be approved by the music faculty and given during the semester in which the student is registered for this course

A music recital is required for Performance and Music Education majors and must include scholarly program notes (required for the official printed senior recital program) covering historical aspects, analytical issues, and/or performance considerations of the recital repertory.

Students in the Liberal Arts or Elective Studies in Business programs may likewise present a music recital or may elect to give a faculty-approved "capstone presentation" (e.g., lecture/recital; lecture/demonstration; or other presentation of creative work such as video, original compositions, arrangements, etc.). Performance majors take this course for two credits; all other music majors take this course for one credit.

Performance majors are required to prepare approximately 45-60 minutes of music, depending on their applied area of study, and perform a solo recital. Music Education majors are required to prepare 25-30 minutes of music and should share a recital with another Music student, unless 40 or more minutes of music is prepared.

- Music Education, Liberal Arts and Elective Studies in Business majors register for: MUSP 420 Senior Recital/Presentation
- Performance majors register for: MUSP 320 for Junior Recital and MUSP 420 for Senior Recital/Presentation

Consult the Senior Recital/Presentation policies in this handbook.

Students are expected to follow the deadlines.

### **Procedure for Scheduling Junior Recitals and Senior Recitals/Presentation**

1. The window for scheduling a recital runs from the semester before the recital until the second Monday of classes the semester of the recital. Students who schedule their recital after the second Monday of the semester will be responsible for obtaining and paying for a recording technician/stage manager and an usher.
2. Junior and senior recitals may not be scheduled during blackout periods near the end of each semester. These will be indicated on the CMU Music Outlook calendar viewable by advisors.
3. For Senior recitals, choose a jury panel (3 members) with the coordinator for your area. Juries consist of:
  - a. your applied teacher
  - b. coordinator of your area (if this is your applied teacher, ask another teacher in your area)
  - c. at least one other faculty member
4. Consult with your jury, collaborative performers, and 25Live availability to schedule a date for your recital. Your teachers can look for available dates in 25Live.
5. Select a date for the senior recital preview **one month in advance of your recital** in consultation with your jury and 25Live.
- 6.
7. Fill out the [Recital Request form](#) found in the D2L shell for junior and senior recitals or available from the Assistant Department Head.
8. Once your dates have been set, you may not move them, except for extreme emergency.

## Senior Recital Policies

6-12 months before your recital: With your applied teacher:

1. Choose literature appropriate for your recital
  - a. BM - Performance emphasis – 60 minutes (or less depending on applied area of study)
  - b. BM - Music Education/Liberal Arts/ESB major – 30 minutes, shared with another music major
2. Secure an accompanist
3. Begin collecting recordings of the works and listen to them regularly
4. Begin consistent, regular practice
5. Begin researching and writing scholarly program notes
6. Be thinking about a date you would like to schedule your recital
  - a. Keep in mind the preview is one month in advance

The Semester before your recital

1. Register for MUSP 420 Senior Recital/Presentation for the semester you are scheduled to perform
2. You must be registered for lessons the same semester you give your recital
3. Fill out the Request for Student Recital form to schedule your recital

Three months from your Senior Recital Preview

1. Schedule rehearsal times with your accompanist and teacher (page turner?)
2. Edit program notes with your applied teacher and coordinator of your area
3. Perform frequently during Recital Hour (Wednesdays @ 3:00 p.m.)
4. Prepare a program order (perform run-through program rehearsals)
5. Remind jury members of the dates and times of your preview and recital
6. If you do not already know, begin observing professional stage deportment and begin practicing this.

Senior Recital Preview – One month in advance of your senior recital

1. Bring 3 draft copies of your program and program notes to share with attending faculty members
2. Plan to perform your entire recital, but perform as requested by jury
3. Practice good stage deportment

After your Senior Recital Preview/Senior Recital Program

1. Edit program and notes as requested by jury members
2. Make changes to repertoire as requested by jury members
3. Using the templates found on the Student Resources page of the Music Department's website or using your own design but including the music department logo, make your final program and notes. Melinda Scott will print your programs if you send her your program at least 7 business days prior to your recital. After this time you will need to print your own programs. Stuffing programs in the department cover or assembling your own design is the student's responsibility.  
(**NOTE:** No personal notes or thank-yous are permitted in the program.)
4. Arrange reception if you wish (at your expense)
5. Schedule rehearsal times in Love Recital Hall via your area coordinator
6. Encores are not usually permitted. Any & all encores must be approved by studio teacher
7. Confirm with the faculty member and students in charge of recording that your recital is on the schedule

One week prior to your Recital

1. Complete printed programs
2. **Give a copy to Lyn Ross to be placed in your student file**
3. Give yourself some space both mentally and physically to perform at optimum level

One Day before your Recital

1. Prepare payment for your accompanist(s), with a note of thanks
2. Avoid a vigorous performing schedule

Day of your Senior Recital

1. Treat this like any normal day. Warm-up as always. Avoid heavy foods.
2. Arrive at Love Recital Hall in plenty of time for:
  - a. warm-up in the hall
  - b. start the pieces with the accompanist if you so desire
3. Play/Sing with Passion!

Area Coordinators

Voice – Chrisopher McKim	Low Brass –Sean Flanigan
Strings – Brian Krinke	Percussion – Darin Kamstra
High Brass – Jonathan Hinkle	Woodwinds – Jun Watabe
Keyboard – Adrian Herrera Escobar	

**Senior Presentation Policies**

If a student in the Elective Studies in Business or Liberal Arts Degree chooses to present a capstone project rather than a recital, the student must work closely with his/her applied instructor and area coordinator in preparing for and presenting the capstone project. Since each capstone project will be different in nature and scope, it is impossible to set specific policies. The student must, however, gain approval from faculty at every step of the process from inception to presentation.

## Checklist for Program Notes

\_\_\_\_\_ Factual information (composer name, dates, correct name of composition, subtitles, movement names or indications, opus/catalog number, date of composition)

\_\_\_\_\_ Brief description of the composer, particularly for lesser-known composers

\_\_\_\_\_ Balance of description and insight that calls attention to the main characteristics of the piece and enhances the listeners' experience (see below for suggested elements)

\_\_\_\_\_ Information about the composer or the piece apart from "the music itself" (for example, the story of the composition, premiere, or reception of the work)

\_\_\_\_\_ Optional: Personal anecdote, humor, or opinion (for example, the performer's personal connection to the work)

\_\_\_\_\_ Length: 250 words per piece

\_\_\_\_\_ Writing quality (complete sentences, spelling, punctuation, grammar)

Elements of a piece to discuss. Choose the most relevant ones.

- genre
- the larger work that it comes from, if it is from a larger work
- style period
- form
- textures
- melodies
- harmonies
- timbres
- rhythmic elements
- text
- extra-musical associations (programmatic content, composer autobiography, etc.)
- meaning or common interpretations
- differences from other examples of the same genre

Be careful to avoid information (especially composer biography) that may be entertaining but not particularly relevant to the piece.

Common knowledge does not need to be cited. To the extent that you can, aim to make the analysis and description your own. However, if you do include information or ideas particular to an outside source, then you must cite it. For programs notes, it is most elegant to use an in-text, parenthetical citation format.

## **MUSA 101 – CONCERT ATTENDANCE**

**All Music Majors MUST be registered for MUSA 101 – Concert Attendance.** This is a zero credit, pass/fail class. Students must pass eight semesters of Concert Attendance to meet graduation requirements. MUSA 101 includes two components: Concert Attendance and Music Forum. Students must meet the attendance requirements for both components to pass MUSA 101 – Concert Attendance.

### **Music Forum**

Music Forum meets weekly on Wednesdays from 3:00 – 4:30 p.m. Performance events (Recital Hour) will take place during the first 40 minutes of the forum (3:00-3:40) in the form of studio instruction, area recitals (instrumental or vocal), or combined recitals. Performance requirements during this time will be set by the area and studio faculty, but generally upperclassmen and performance majors are expected to perform once per semester (except freshman during fall semester). Music minors and non-majors enrolled in lessons are strongly encouraged to attend these events and may be required to do so at the discretion of the studio teacher.

The final 45 minutes will be spent in student organizations, which include CNAfME and Experiential Learning Lab. Music majors may only miss two Music Forums to pass this requirement of MUSA 101 – Concert Attendance.

### Recital Hour

#### **Studio Instruction**

Each studio instructor will determine the content of studio instruction days. This may include (but is not limited to): masterclasses, pedagogical topics, studio performances, etc. Vocal and instrumental areas will alternate between weeks of studio instruction and area recitals.

#### **Area Recitals**

Each area will determine the structure of their area recitals. Students performing on these recitals must discuss their selection(s) with their applied teacher. The instrumental area will have a sign-up sheet on Dr. Aikens's door by the first Wednesday of each semester. The requirements for signups will be announced at the first Music Forum meeting of the semester.

#### **Combined Recitals**

Combined recitals are meant to showcase the talent of the department, as well as to provide an opportunity to present guest artists to the entire department. Students interested in performing on a combined recital should complete a "Performance Request Form," which should be returned to Dr. Yun by noon on the Monday prior to the performance. Students may also be nominated by the faculty to perform on combined recitals based on excellent performances during area recitals earlier in the semester.

#### **Performance Etiquette**

Students performing in any of these events should treat their performance like a

professional concert. This includes dressing for the performance and proper stage decorum (discuss and practice both with your studio teacher). Students should be prepared to bow and introduce both their piece and the performers.

### Student Organizations

#### **CNAfME (National Association for Music Education, collegiate chapter)**

Participation in this organization is required for all Music Education majors. This club augments the music education curriculum by bringing in guest speakers from CMU, as well as K-12 music teachers from District 51 and beyond. CNAfME also helps students to fundraise for the annual Colorado Music Educators Association conference, which is held in January in Colorado Springs, CO. Students may only miss **two meetings** throughout the semester to be eligible for club funds and to pass this component of Music Forum.

#### **Experiential Learning Lab**

Participation in this organization is required for all Performance, Elective Studies in Business, and Liberal Arts majors. This focus of this lab is experiencing “hands on” projects and activities that supplement the music curriculum to help develop practical experience and expand on topics of interest to students and their career aspirations. The Experiential Learning Lab will consist of projects (alone and in groups), guest speakers, and a range of topics pertinent in developing an entrepreneurial mindset, fostering creativity, and encouraging innovation and curiosity. Students may only miss **two meetings** throughout the semester in order pass this component of Music Forum.

### **Concert Attendance**

Students must attend eight (8) concerts throughout the semester. These concerts may be any style of music, at the collegiate level or higher (no K-12 concerts – Music Education majors, you may use these for potential observation hours). If a student participates in 50% or less of the concert and attends the remainder of the concert, this counts towards attendance. Full-length senior and junior recitals (40+ minutes) count towards concert attendance.

Participation in CMEA conferences, ensemble trips, or any event where it is possible to attend a multitude of concerts, students may earn a maximum of 2 concert credits.

### **MUSA 101: Reporting Attendance**

#### Music Forum

Attendance will be taken each week by studio teachers and during labs. Students are encouraged to keep their own records. Students must attend the entire Music Forum to be considered present. More than two absences in either half of Music Forum will result in a failing grade for the semester.

#### Concert Attendance

Students must attend eight (8) concerts throughout the semester. These concerts may be any style of music, at the collegiate level or higher (no K-12 concerts – Music Education majors, you may use these for potential observation hours).

To confirm your attendance, students will submit a picture of themselves at the event (not to be confused with a picture *of* the event) and a copy of the ticket stub and/or program on the assignments listed on the MUSA 101 D2L page. It should be obvious, from the submission, what the event is. Academic dishonesty in the submission of concert attendance will result in an automatic failing grade for MUSA 101.

**Ultimately, it is the student's responsibility to ensure that recital hour/concert attendance records are accurate.** It is also the student's responsibility to verify recital hour/concert attendance should a failing grade be awarded because of inaccurate records.

### **Concert Attendance and Music Forum Make Up Policy**

**Concert Attendance:** Students who attend less than eight concerts in a semester will fail MUSA 101: Concert Attendance for that semester. The student may make up missed concerts only during the next semester. During the make-up semester, students shall attend eight concerts to fulfill that semester's requirement before making up for the previous semester. Students have **one** semester to correct this. For example, if a student attends only six concerts in one semester, the student will need to attend ten concerts the next semester: 8 concerts to fulfill that semester, and the 2 extra will be applied to the previous semester.

**Music Forum:** As stated previously, a student may miss two Music Forums without penalty. If three Music Forums are missed in one semester, the student fails MUSA 101. In order to make up this absence, the student can miss only one Music Forum the next semester. If four Music Forums are missed in one semester, then the student cannot miss any the next semester to make up for the previous semester. The student has **one** semester to make up for a previous semester.

**In both cases, it is the student's responsibility to contact Dr. Aikens to begin the process to change a grade from fail to pass for a previous semester's absence(s).**

### **Master Classes**

Music majors are required to attend guest artist Master Classes in their general area of study. Please check with your studio teacher regarding dates of performances and classes given by guest artists.



## **TECHNOLOGY/EMAIL POLICIES**

### **PIANO-TECHNOLOGY LAB**

The Piano/Technology Lab (Room 125) is to be used by Music Majors and Minors for the express purpose of work related to a music degree program. Checking your email is allowed. Browsing the Internet for research purposes and other degree-related purposes is allowed. Surfing the Internet for inappropriate material is not allowed and will result in you losing your privileges to use the lab.

Printing is allowed in the Piano-Tech lab, but will use the same iPrint software to manage student printing in the same manner as other labs on campus.

### **COMPUTER STATIONS**

Computer stations in rooms 128, 005, 006 and 139 are to be used by teachers for use in the classroom. Students should use the Piano-Technology Lab to check email, browse the Internet, etc.

### **EMAIL POLICY**

Each student is assigned a Colorado Mesa University email account. Students are expected to check this account daily. If you wish to use your existing account (such as Yahoo, Hotmail, etc.), you need to have your Colorado Mesa University email account forwarded to your existing account. Contact the IT Department: 248-2111, or [helpdesk@coloradomesa.edu](mailto:helpdesk@coloradomesa.edu).

## **APPLIED LESSON REQUIREMENTS FOR ALL MUSIC MAJORS**

Successful private studies on the student's major instrument are required as part of the curriculum for music majors. Applied music lessons are available in piano, voice, woodwind, brass, percussion, strings, guitar, commercial drum set, commercial instruments, and composition. Applied music lessons are taken with the approval of the appropriate faculty member.

Music Education, Elective Studies in Business and Liberal Arts degrees require a one-credit lesson each semester. Students in these degrees may choose to take a two-credit lesson as faculty load allows. Performance majors register for a two-credit lesson each semester of their degree.

Each credit of applied music lessons includes a ½ hour individual lesson per week. Rehearsing with and paying accompanists as needed for applied music lessons is the responsibility of the students. Applied music lessons entail daily practice requirements and certain performance expectations, along with required attendance and performance at the weekly Music Forum. At the end of each semester, all music majors perform before a faculty jury for grading and constructive assessment regarding applied lesson progress. Music minors also perform a jury each semester they are enrolled in applied music lessons.

Non-Music majors may take a one-credit applied lessons, but they must be registered for and actively participating in a performing ensemble. Non-majors wishing to take vocal lessons may receive high quality vocal training in MUSA 137 Class Voice. Students taking lessons on a secondary instrument may register for a one-credit lesson only.

Studio ethics – students enrolled as majors and minors should not take lessons with other applied teachers not employed by Colorado Mesa University without permission from their Colorado Mesa University instructor. Study during summer and winter breaks may be allowed and approved following consultation with the student's primary teachers.

### Special note to Music Education majors.

The Colorado Commission on Higher Education (CCHE) requires that all music education degrees (including student teaching) in Colorado be capped at 126 credits and possible to complete in four years. This is most successfully accomplished by taking courses during the summer terms or January term. Taking all coursework only during the academic year and attempting to graduate in four years, while an admirable goal and possible, is not advised due to the already strenuous academic and artistic rigor of the degree. Because of the CCHE requirements, the CMU Music Department has had to reduce the number of applied lessons and ensembles from eight credits to seven. However, to maintain the high quality of our ensembles, students are expected to perform in ensembles and continue applied lessons until their senior recital is completed, regardless of whether they are on scholarship or not.

## Applied Lesson Requirements

### LESSON ATTENDANCE

The student is expected to attend all scheduled lessons. Unexcused absences will affect the student's grade in the following way: an unexcused absence lowers the student's grade by one full letter. Four or more unexcused absences results in an automatic failing grade. In the event of illness or other unavoidable circumstances, the student should notify the teacher **before** the scheduled time of the lesson.

### INCOMPLETES

No incompletes will be given (except under extraordinary circumstances, and these must be approved by the instructors). If the student misses the lesson, make-up lessons are scheduled at the discretion of the studio teacher. However, if the teacher misses the lesson, he/she is obligated to make up the lesson.

### DAILY PRACTICE

Studio teachers will provide instructions regarding the student's daily practice.

### GRADING OF LESSONS AND JURIES

Students will receive a grade for each lesson. The final grade for applied lessons will be a composite of lesson grades, the jury grade, and other assignments determined by the studio teacher and explained in the syllabus.

The jury grade affects the lesson grade in the following manner:

If the jury grade is TWO letter grades away from the final studio grade, then the studio grade is either raised or lowered one letter. For example, if the studio grade going into juries is an A, and the jury grade is a C, then the final grade for applied lessons will be a B. If the studio grade going into juries is a B, and the jury grade is a D, then the final grade is a C.

Students are expected to be prepared for lessons, scale-technique exams (where applicable), and juries.

### RECITAL HOUR AND MASTER CLASSES

All Music students are required to attend the weekly Recital Hour and any special recital and Master Classes offered by visiting guest artists in their area during each semester.

## VOCAL REPERTOIRE REQUIREMENTS:

If the following repertoire requirements are not met, jury grades will be lowered for each missing piece.

**FRESHMAN YEAR:** Students taking one-credit lessons must learn and memorize a minimum of 3 pieces that demonstrate varied vocal styles. A performance in the Master Class section of Recital hour is required. Students who speak or have a good grasp of any foreign language may present songs in that language. Vocal Performance students taking a two-credit lesson must prepare at least 4 pieces.

**SOPHOMORE YEAR:** First Semester: One-credit lessons need a minimum of 4 pieces. Two-credit lessons need a minimum of 5 pieces. A performance in the Master Class section of Recital hour is required in addition to a solo performance during Departmental Recital Hour. Second Semester: Music majors should prepare their Sophomore Review for their second semester jury. Each student will need 6 songs and/or arias in three languages and three styles for this presentation. Students must also pass the piano requirements and necessary academic music classes to take the Sophomore Review.

**JUNIOR YEAR:** One-credit lessons will require a minimum of 5 new pieces. Two-credit lessons will require a minimum of 6 songs and/or arias per semester. Juniors must perform three times per semester in Recital Hour and Master Classes. Vocal Performance and Music Education majors should continue to display development and mastery of musical styles and foreign language repertoire. Vocal Performance majors are required to register and perform a junior recital. This should be approximately 25-30 minutes of music. Other students may choose to do an elective junior recital with the permission of their voice teacher. In the semester in which the student performs a Junior Recital, jury requirements are waived if the recital is given past the mid-term week. A Junior recital must include music that represents at least 3 languages and 3 vocal styles. A maximum of 2 pieces may be vocal ensemble numbers (duets, trios, etc.) A portion of the recital grade will include the printed recital program.

**SENIOR YEAR:** One-credit lessons will require a minimum of 6 new pieces. Two-credit lessons will require a minimum of 8 new pieces. Seniors must perform often in Recital Hour and Master Classes. In the semester in which the student performs a Senior Recital, jury requirements are waived if the recital is given past the mid-term week. A recital must include music that represents at least 3 languages and 3 styles. Music Education, Music Business, and Liberal Arts Senior recitals should be at least 25 minutes of music. Vocal Performance Senior Recitals should be at least 50 minutes of music.

## VOCAL STYLES

The Music Department at Colorado Mesa University recognizes the growing importance of stylistic diversity in musicians of all areas. For vocalists, we encourage the exploration and development of a wide variety of singing styles. These styles include different periods of

classical repertoire (Renaissance, Baroque, Classical, Contemporary) as well as the Musical Theatre styles of Legit and Contemporary. Other Contemporary Commercial styles such as Rock, Jazz, Pop, Country, Gospel, Singer Songwriter should be included as appropriate for the students interests and abilities.

## VOCAL MUSIC

Colorado Mesa University offers vocal training for Music Education, Vocal Performance, Music Business, Liberal Arts-Music, and Music Theatre majors, as well as Vocal Music Minors. Freshmen students and other new students are heard by the faculty at the beginning of the fall semester and are assigned their studio teacher, but they may also request a specific teacher. Vocal Performance majors must take a two-credit lesson beginning their freshman year and continue until their Senior Recital. All other majors must take a one-credit lesson. Two-credit lessons may be permissible if the vocal faculty and Music Department Head agree that the student needs a one-hour lesson. Any non-music major may receive high quality vocal training in MUSA 137, Class Voice, unless the student's musical and vocal maturity warrants private lessons based on the voice faculty's discretion.

## **ENSEMBLE REQUIREMENTS OF ALL MUSIC MAJORS AND MINORS**

Students must register for every ensemble in which they perform each semester. The first ensemble must be registered for one (1) credit. All other ensembles may be taken for zero (0) credits. Students are encouraged to check with their instructors and their Degree Works page before deciding on the zero-credit option. Students who wish to participate in more than two ensembles must first receive permission from their studio instructor and ensemble directors.

Ensemble performance takes time and dedication. Students performing in many ensembles must possess the time management skills necessary to perform well in the ensemble while maintaining successful progress in their applied study and academic work. Students unable to maintain a healthy balance will be asked to perform in fewer ensembles until they demonstrate the ability to be successful in all their studies.

All music majors and minors must audition to perform in the major ensemble from their area, listed below, to fulfill their degree and scholarship ensemble requirements. Vocal students awarded music scholarships are required to participate in one other vocal ensemble as specified by their major or minor. Instrumental students awarded music scholarships will be required to participate in other ensembles as assigned by their applied instructor and as determined by placement auditions.

Required major ensemble by area:

Voice: Vocal Arts Ensemble

Woodwinds, Brass, and Percussion: Wind Symphony and Marching Band\*\*footnote for marching band requires (see marching band section)

Bowed Strings: Orchestra

Guitar: Guitar Ensemble

Piano: Piano Ensemble, Jazz Ensemble, or Commercial Ensemble

## Commercial Music, Electric Guitar, Electric Bass: Commercial Ensemble

Students not participating in the major ensembles after meeting minimum requirements may not be eligible for music scholarships. This will be determined by the faculty based on the needs of the ensembles.

### **INSTRUMENTAL ENSEMBLES**

The Music Department has numerous ensembles in which students may perform, each providing the student with distinct literature and styles. Eight semesters (seven for Music Education and ESB students) of enrollment are required in the following major ensembles: All wind and percussion majors and minors perform in the Wind Symphony to fulfill ensemble requirements for graduation. All string majors and minors perform in the Symphony Orchestra to fulfill their ensemble requirements for graduation. Other ensembles, such as the Jazz Ensemble, may count towards graduation requirements with permission from the music faculty. Each ensemble has specific audition procedures, and students should check with the ensemble director for placement.

**ALL woodwind, brass and percussion majors are required to perform in marching band for all four consecutive years of their degree.**

While music majors not on scholarship are required to be in only one ensemble, all students should gain as much performance experience as possible while pursuing an undergraduate degree, not limiting themselves to any one style or body of literature. This will only enhance your musical career, whether it is teaching or performing.

The instrumental faculty and applied teachers continue setting high standards of performance. Students are expected to develop a strong work ethic, practice schedule, and enthusiasm for meeting these standards.

**CODA:** While only eight semesters of a major ensemble are required (seven for music education and ESB majors), students should view this as a minimum requirement and should not feel that they have no more obligations to the major ensemble and the department once this minimum requirement is met. Minimum requirements reflect the assumption that students will graduate in four years, which is rarely the case, especially for a music education major.

Further, there is a limit on the total number of credits for each degree established by the Colorado Commission of Higher Education. This limit forces the department to establish minimum requirements. However, a truly dedicated music major should continue to be in the major ensembles until they graduate (or student teach) and not look to simply meet minimum requirements.

## VOCAL ENSEMBLES

The Music Department offers several different choral ensembles. Each of these groups provides a unique literature and performance learning experience. Music majors, Vocal Music minors and students in all areas at Colorado Mesa University participate in the various choral ensembles based on curriculum requirements, scholarships, capability and interest. Vocal Performance majors also perform in opera scenes and the Mainstage musicals, is chosen. All vocal majors must audition to sing in the Vocal Arts Ensemble to fulfill their ensemble requirements for graduation.

Vocal majors not on scholarship are strongly encouraged to participate in a second vocal ensemble each semester to strengthen their performance ability. Upper division Vocal majors are expected to provide important leadership in vocal ensembles both musically as section leaders, assistant conductors and soloists and organizationally as officers. These experiences are particularly important for Music majors. Vocal Education majors not on scholarship who also participate in instrumental ensembles are not expected to be in a second choral ensemble, but are encouraged to do so if possible.

## PROFICIENCY

All Music majors must demonstrate sufficient piano proficiency before registering for upper-division MUSA classes.

Piano proficiency involves demonstrating specific skills in technique (scales, arpeggios, and cadences), transposition, harmonization, sight-reading, repertory and accompanying.

Students with the necessary keyboard skills may demonstrate piano proficiency by passing the Piano Proficiency exam requirements (below).

However, most Music majors satisfy the piano proficiency requirement by passing the four-semester sequence of Class Piano. Students are expected to spend the necessary amount of time practicing to accomplish this the first time each semester of Class Piano is taken. Students who do not pass Class Piano must continue taking these courses until the proficiency is passed and are not allowed to take applied lessons through the university in order to pass the piano proficiency. Students may seek private lessons outside the university if they fail a Class Piano course and fall behind. Once the piano proficiency is passed, students are welcomed and encouraged to continue their keyboard training through applied lessons.

If a student passes all but the Class Piano IV repertory requirements, he/she may formally petition the faculty via the Department Head to be allowed to take one or more upper division MUSA class(es) while working on passing the full piano proficiency. Students with questions about the piano proficiency requirements should consult with Dr. Adrian Herrera.



**Colorado Mesa University**  
**Piano Proficiency Playing Requirements**  
*(MUSA 130,131,230,231)*

STUDENT NAME \_\_\_\_\_

ID 700 \_\_\_\_\_

### Skill Objective Assessment

#### Repertoire:

	D.	C.	B.	A.	
Perform a classical and popular music piece.	___.	___.	___.	___.	MUSA130
Perform a classical and popular music piece.	___.	___.	___.	___.	MUSA 131
Perform a classical and popular music piece.	___.	___.	___.	___.	MUSA 230
Perform an original arrangement for piano.	___.	___.	___.	___.	MUSA 231
Perform a classical and/or popular music piece.	___.	___.	___.	___.	MUSA 231

#### Optional Etude

	D.	C.	B.	A.
MUSA 130	___.	___.	___.	___.
MUSA 131	___.	___.	___.	___.
MUSA 230	___.	___.	___.	___.

#### Sight Reading:

##### Chord Symbols

	D.	C.	B.	A.
MUSA 130	___.	___.	___.	___.
MUSA 131	___.	___.	___.	___.
MUSA 230 (plus three parts score)	___.	___.	___.	___.
MUSA 231 (plus three/four parts score)	___.	___.	___.	___.

##### Traditional notation

	D.	C.	B.	A.
MUSA 130	___.	___.	___.	___.
MUSA 131	___.	___.	___.	___.
MUSA 230	___.	___.	___.	___.
MUSA 231	___.	___.	___.	___.

#### Voicings:

	D.	C.	B.	A.
MUSA 130 (triads)	___.	___.	___.	___.
MUSA 131 (shell/triads)	___.	___.	___.	___.
MUSA 230 (Complete Voicings)	___.	___.	___.	___.
MUSA 231 (Complete Voicings)	___.	___.	___.	___.

**Technique:****Scales and arpeggios (major and minor)**

MUSA 130 ( 2 octaves C-F-Bb-Eb)

MUSA 131 (2 octaves Ab-Db-Gb-B)

MUSA 230 (2 octaves E-A-D-G)

MUSA 231 (2 octaves modal scales)

D.	C.	B.	A.
—.	—.	—.	—.
—.	—.	—.	—.
—.	—.	—.	—.
—.	—.	—.	—.

**Improvisation**

MUSA 130

MUSA 131

MUSA 230

MUSA 231

Check

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Transposition**

MUSA 130

MUSA 131

MUSA 230

MUSA 231

D.	C.	B.	A.
—.	—.	—.	—.
—.	—.	—.	—.
—.	—.	—.	—.
—.	—.	—.	—.

**Rhythmic Exercises**

MUSA 130

MUSA 131

MUSA 230

MUSA 231

D.	C.	B.	A.
—.	—.	—.	—.
—.	—.	—.	—.
—.	—.	—.	—.
—.	—.	—.	—.

## Colorado Mesa University Piano proficiency playing requirements by levels

### Piano proficiency 1 (MUSA 130)

#### Skills objective 1

- Play 2 octaves of major and natural minor scales and arpeggios with a relation of 4<sup>th</sup> until Eb
- C – F – Bb – Eb
- Optional etude related with those scales (Czerny, Beyer, Clementi etc.)
- Play Major and minor triads with inversion in all 12<sup>th</sup> keys. Left hand can play either bass or triads as well. Diminished and augmented triads with not inversions at least on 6 different keys. Also traditional Chord progressions (I-IV-V-I)
- Sight read Classical and popular music with not component of syncopation
- Sight read Chord symbols with triads
- Perform one short classical or baroque piece. The next list is provided as an example (any other piece at the same level is accepted)

#### *Bach, Johann Sebastian (1685–1750)*

- [Notebook for Anna Magdalena](#)
- [Notebook for Wilhelm Friedemann Bach](#)
- [Minuet in F Major, BWV Anh. 113](#)
- [15 Inventions, BWV 772-786](#)
- [6 English Suites, BWV 806-811](#)
- [6 French Suites, BWV 812-817](#)
- [6 Partitas, BWV 825-830](#)
- [Allemande in G Minor, BWV 836](#)
- [The Well-Tempered Clavier Book 1, BWV 846-869](#)
- [The Well-Tempered Clavier Book 2, BWV 870-893](#)
- [Prelude and Fughetta in G Major, BWV 902](#)
- [Fantasia and Fugue in C Minor, BWV 906 \(fragment\)](#)
- [9 Kleine Präludien, BWV 924-932](#)
- [6 Kleine Präludien, BWV 933-938](#)
- [5 Kleine Präludien, BWV 939-943](#)
- [Capriccio on the Departure of the Beloved Brother in B-flat Major, BWV 992](#)

#### *Mozart, Wolfgang Amadeus (1756–1791)*

- [Allegro in F Major, K. 1c](#)
  - [Minuet in G Major, K. 1e](#)
  - [Minuet in F Major, K. 2](#)
  - [Allegro in B-flat Major, K. 3](#)
  - [Minuet in F Major, K. 5](#)
- play any popular piece that requires triads

- improvisation on two of the assigned scales
- transpose one simple piece on two keys (accordingly with scales assigned)
- play one rhythmic exercise assigned together with voicings treated on class

## **Piano Proficiency 2 (MUSA 131)**

### **Skills objective 2**

- Play 2 octaves of major and natural minor scales and arpeggios with a relation of 4<sup>th</sup> until B
- Ab – Db – Gb – B
- Optional etude related with those scales (Czerny, Beyer, Clementi etc.)
- Continuation of major and minor triads plus shell voicings on open and close position in all 12<sup>th</sup> keys (Major, Minor, Dominant). Also traditional II-V-I progressions
- Sight read Classical and popular music with and without component of syncopation
- Sight read Chord symbols with shell voicings
- Perform one short classical or baroque piece. The next list is provided as an example (any other piece at the same level is accepted)

#### *Bach, Johann Sebastian (1685–1750)*

- Notebook for Anna Magdalena
- Notebook for Wilhelm Friedemann Bach
- Minuet in F Major, BWV Anh. 113
- 15 Inventions, BWV 772-786
- 6 English Suites, BWV 806-811
- 6 French Suites, BWV 812-817
- 6 Partitas, BWV 825-830
- Allemande in G Minor, BWV 836
- The Well-Tempered Clavier Book 1, BWV 846-869
- The Well-Tempered Clavier Book 2, BWV 870-893
- Prelude and Fughetta in G Major, BWV 902
- Fantasia and Fugue in C Minor, BWV 906 (fragment)
- 9 Kleine Präludien, BWV 924-932
- 6 Kleine Präludien, BWV 933-938
- 5 Kleine Präludien, BWV 939-943
- Capriccio on the Departure of the Beloved Brother in B-flat Major, BWV 992

#### *Mozart, Wolfgang Amadeus (1756–1791)*

- Allegro in F Major, K. 1c
  - Minuet in G Major, K. 1e
  - Minuet in F Major, K. 2
  - Allegro in B-flat Major, K. 3
  - Minuet in F Major, K. 5
- 
- play any popular piece that requires triads and or shell voicings (could be jazz repertoire)
  - improvisation on two of the assigned scales

- transpose one or two simple pieces on two keys (accordingly with scales assigned)
- play one rhythmic exercise assigned together with voicings treated on class

### **Piano proficiency 3 (MUSA 230)**

#### **Skills objective 3**

- Play 2 octaves of major and natural minor scales and arpeggios with a relation of 4<sup>th</sup> until G . Also chose between 1 or 2 different modal scales on four different keys
- E – A – D – G
- Optional etude related with those scales (Czerny, Beyer, Clementi etc.)
- Play Complete voicings on open and close position in all 12<sup>th</sup> keys (Major, Minor, and Dominant) plus Chord progression of II-V-I
- Sight read Classical and popular music with component of syncopation
- Sight read Chord symbols with complete voicings
- Sight read simple Three-part score reading
- Perform one classical or baroque piece from intermediate level.
- At this level is advised to play prelude pieces from the Well-tempered clavier book 1 (Prelude 1, 2,5 and 6)
- play any popular piece that requires triads, Shell, and or complete voicings (could be jazz, pop, country or any desired style out of classical)
- improvisation on two of the assigned scales
- transpose one or two intermediate small pieces on three different keys (accordingly with scales assigned)
- play one rhythmic exercise assigned together with voicings treated on class (or entire chordal comping part)

### **Piano proficiency 4 (MUSA 231)**

#### **Skills objective 4**

- Play 2 octaves of any major and minor modal scales on at least 8 different keys
- Continuation of Complete voicings on open and close position in all 12<sup>th</sup> keys (Major, Minor, and Dominant) plus Chord progression of II-V-I
- Compose and perform an original arrangement based on complete voicings techniques
- Sight read Classical and popular music with and without component of syncopation, and all subdivisions
- Sight read Chord symbols with complete voicings
- Sight read simple Three-part and Four-part score.
- Perform one classical or baroque piece from intermediate level.
- Ate this level is advised to play prelude pieces from the Well-tempered clavier book 1 (Prelude 1, 2,5 and 6)
- improvisation on two of the assigned scales

- transpose one intermediate piece on 8 different keys (accordingly with scales assigned)

## **JURIES**

All Music majors and minors are required to participate in a performance jury at the end of each semester. The purposes of juries are stated below:

- To provide an objective assessment by the faculty of each student's work and progress
- To provide the student with the opportunity to perform in a solo performance environment
- To serve as a final presentation of the student's applied lesson

Juries will be announced each semester as to time and place.

### **REQUIREMENTS OF JURIES**

Performance attire is expected for all juries. The jury is a vital and final artistic presentation given by the student each semester. Care should be taken so that this presentation is professional and artistic.

No student will be excused from a jury without approval of the faculty. Unexcused absence from a jury will result in the student's receiving a failing grade in applied lessons for that semester.

Students will not be allowed to make last-minute substitutions at their juries!

Applied lessons instructors will notify the jury panel if this takes place and the jury grade will be affected.

Students should examine and read the comments made by the faculty present at the jury. Comments will be available immediately following the jury or by the student's applied lessons instructor.

Students should consult with their area faculty as to how they will be evaluated.

Students performing senior recitals should consult their applied teacher as to whether they are required to perform a jury in the same semester.

The student is responsible for submitting electronic copies of the music being performed and the Jury Repertoire List specifying in detail all repertoire, etudes, scale studies, etc., studied during the semester. Instructions for how to scan your Jury Repertoire List are found in the front office. The Jury Repertoire List should be thorough. The jury sheet shall be typed and can be in the D2L shell for lessons.

### **ADDITIONAL REQUIREMENTS FOR INSTRUMENTAL JURIES**

With the exception of the Sophomore Review, juries will be eight to ten minutes long. Members of the Instrumental Faculty will serve as the jury committee. The student should coordinate the schedule of his/her jury with the applied lessons instructor so the instructor may be present.

Either an accompanied or unaccompanied solo will begin the jury. An accompanist must be present if the solo has accompaniment.

In addition to the solo, the student may be asked to perform an excerpt of an etude or technical exercise that was studied during the semester.

### **ADDITIONAL REQUIREMENTS FOR KEYBOARD JURIES**

With the exception of Sophomore Review, juries will be fifteen minutes long. Members of the keyboard faculty and invited guests will serve as the jury committee. The student should coordinate the schedule of his/her jury with the applied lessons instructor so the instructor may be present.

The student is responsible for submitting one copy of the Jury Repertoire List to the Director of Keyboard Studies one week before the jury. (See Music Department administrative assistant for form)

The student may begin with a piece of his/her choice. The jury committee will then ask to hear other selections on the Jury Repertoire List.

### **ADDITIONAL REQUIREMENTS FOR VOCAL JURIES**

All Vocal majors and Vocal minors are required to sing a voice jury each semester in order to receive credit and a grade.

All Music Theatre majors are required to sing a jury each semester in which they are studying voice.

All non-majors will sing a minimum of one jury per school year or sing at a final with their studio teacher for the semester they do NOT sing a jury.

Time allotted for juries is approximately ten minutes. Each student is responsible for securing an accompanist and rehearsing with them well in advance of the jury!

Students must pick up jury and repertoire sheets from the Music office before their jury! Students should make the specified number of photocopies of the repertoire sheet, which will be given to the Voice faculty at the jury. Students must also provide typed or handwritten English translations of any and all foreign languages being presented at the jury. No photocopies of translations!

Students must be prepared to sing any of the required songs on the submitted Jury Repertoire List. The first song may be selected by the student. The remaining selections will be chosen by the voice faculty.

Students must prepare the required number of songs specified for his/her level. If the minimum is not met, the grade will be affected. See Minimum Vocal Repertoire Requirements.

## **MOSS PERFORMING ARTS CENTER HOURS AND POLICIES**

### **PUBLIC BUILDING HOURS**

Monday - Friday	7:30 AM - 5:00 PM
Saturday	Closed
Sunday	Closed

Music students will have MavCard access to enter the building outside of these times.

### **PRACTICE ROOMS**

Practice rooms, most of which are equipped with a keyboard, are available for individual practice. Food and drink are not allowed in the practice rooms (except water).



## **SCHEDULING PROCEDURE**

### **MOSS PERFORMING ARTS CENTER**

#### **SCHEDULING**

These procedures apply to the scheduling of Robinson Theatre, Love Recital Hall, classrooms, and rehearsal rooms for any event, including rehearsals.

- All scheduling must be done through 25Live. Advisors can schedule spaces for student use. Only officially scheduled events have a right to the space.
- When more than one group must use the stage for rehearsal on the same evening, there will be a fifteen-minute buffer between groups to allow time for striking and set-up.
- Junior and Senior Recitals, rehearsals, and previews must be scheduled through the proper procedure outlined above.
- Requests for Robinson Theatre must be approved by the Theatre Department Head.

## **INSTRUMENT CHECKOUT AND USE POLICY/STORAGE LOCKERS**

### **CHECKOUT POLICY**

All musical instruments owned by Colorado Mesa University are available for student use and must be checked out through the faculty member in charge of those instruments.

Instruments may be checked out each semester or for the full academic year. The student is responsible for damages beyond normal wear.

### **USE OF PERCUSSION INSTRUMENTS**

The student is responsible for returning all percussion instruments to the instrument storage areas. These areas are to be **LOCKED AT ALL TIMES** except during ensemble rehearsals. If storage units are found unlocked, privileges may be suspended.

No percussion equipment may be taken out of the Moss Performing Arts Center unless authorized by the Director of Percussion. In certain instances, permission may be granted to borrow equipment for non-CMU performances by emailing the Director of Percussion. Use of percussion equipment by outside organizations may require a rental fee depending on the amount of equipment borrowed and the length of time; use of timpani always involves a rental fee.

### **STORAGE LOCKERS**

Storage lockers may be checked out for the year. Only Colorado Mesa University combination locks are used; personal locks are not allowed on any locker and will be removed. See the student assistant in charge of lockers to secure a locker and to check out at the end of the year.

Practice rooms, rehearsal spaces, and the floor of the storage room are not to be used for storing instruments or personal belongings.

## **ELECTRONIC SOUND EQUIPMENT USE POLICY**

1. All amplifiers, keyboards, and other electronic musical equipment belonging to the Colorado Mesa University Department of Music are for use in official Music Department ensembles only unless special permission for other use has been approved by the Director of Jazz Studies/Department Head.
2. All such equipment is to remain within the Moss Performing Arts Center (MPAC) at all times unless it is required for a Music Department ensemble performance outside of MPAC or has been checked out as described above.
3. All amplifiers must be stored and locked in the appropriate lockers whenever they are not in use during a rehearsal.
4. Students must provide their own patch cables, extension cords, and power cords (IEC).
5. This policy is intended to clarify what constitutes authorized use and authorized possession of electronic sound equipment in accordance with the Colorado Mesa University Student Code of Conduct, which forbids “unauthorized entry into or use of university facilities, equipment, or materials” as well as “attempted or actual theft of, or unauthorized possession of, or damage to, property of the University or of a member of the University community.”

## **MUSIC SCHOLARSHIPS**

All students at Colorado Mesa University may apply for music scholarships. Certain academic and other requirements for each scholarship can be found in Academic Works. Music Department scholarships are for one year only. Students must apply by the deadline, usually December 31<sup>st</sup>, every year via Academic Works in MavZone.

Students on music scholarships, including named scholarships with award letters from the CMU Foundation, are required to participate in ensembles as assigned and coordinated by their primary advisor. Students are expected to audition for any ensembles required in their area as outlined in the Ensemble Requirements section of this handbook, as well as any other ensembles that have need as determined by their advisor. Check with your advisor regarding specific ensemble expectations.

Students on scholarship are expected to demonstrate the highest level of work ethic and professional demeanor. Underperforming students may have their scholarship reduced and/or revoked.