

DEPARTMENT OF MUSIC STUDENT HANDBOOK

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MUSIC DEPARTMENT MISSION STATEMENT

Mission

The mission of the Millersville University Music Department is to develop students' curiosity, creativity, and sense of inquiry within a stimulating environment for music. Grounded in a strong liberal arts education, the Music Department aims at developing the whole person while preparing students to lead productive lives as educators, performers, and entrepreneurs. The Music Department provides opportunities to all University students for developing a broad base of knowledge across multiple disciplines; intellectual and practical skills such as teamwork and problem-solving; a sense of personal and social responsibility, including ethical reasoning; and experience in applying what they learn to real-world problems.

Goals

The Department of Music is committed to excellence in music teaching and learning processes for all students of Millersville University, and contributes to the University's mission of providing a liberal education with emphasis on cultural values by offering special course work in the arts and humanities.

The Department of Music offers thorough preparation for careers in music, music education, and music business and technology. In addition, it provides opportunities for all University students to develop musical skills and cultural understanding. The Department demonstrates a unique focus and competence in integrating musicianship training into all aspects of its curriculum.

The Music Department offers a broad-based curriculum that encompasses musics of the world and integrates an expanding use of technology into our learning environments.

The Music Department provides opportunities for solo, chamber music, and large ensemble performance, research, and collaborative scholarship for its faculty and all University students, and serves the University, regional, and profession as a cultural center.

Additionally, Departmental members are active traditional and non-traditional scholars publishing books, participating in regional, national, and international conferences, publishing in scholarly journals and performing at regional, national and international venues.

OUTCOMES FOR ALL MUSIC MAJORS

Performance

Students must acquire:

1. Technical skills requisite for artistic self-expression in at least one major performance area at level appropriate for the particular music concentration.
2. An overview understanding of repertory in their major performance area and the ability to perform from a cross-section of that repertory.
3. The ability to read at sight with fluency.
4. Consistency in preparation by keeping a practice pedagogy journal.
5. Knowledge and sufficient skills to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
6. Keyboard competency.
7. Musicianship skills through singing and playing the piano.
8. Artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.
9. Singing in tune, alone and with others.

Aural Skills and Analysis

Students must acquire:

1. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses.
2. Sufficient understanding of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations.

3. The ability to place music in historical, cultural, and stylistic contexts.
4. Assess and evaluate musical performances for musical accuracy and style.

Composition and Improvisation

Students must acquire:

1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.
2. The ability to compose, improvise, or both at a basic level in one or more musical languages.

History and Repertory

Students must acquire:

1. A basic knowledge of music history through the present time.
2. An acquaintance with repertoires beyond the area of specialization.

Technology

Students must acquire:

1. A basic understanding of how technology serves the field of music as a whole.
2. Working knowledge of the technological developments applicable to their area of specialization.

Synthesis

Students should be:

1. Working independently on a variety of musical problems while working independently by combining their capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory.

2. Forming and defending value judgments about music.
3. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time and to translate this knowledge into new contexts through written and oral communication medium.
4. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.
5. Solving problems using quality reference, research, and pedagogical materials including technology.

ADMISSION TO THE MUSIC MAJOR

Applicants must meet both academic and audition standards for admission to the music major.

I. Department Recognition and Accreditation

The Music Department holds full membership in the National Association of Schools of Music.

The Music Business and Technologies option is a National Association of Music Merchants Affiliated Music Business Institution.

II. Academic Standards

All applicants must satisfy the current academic standards for admission to Millersville University.

III. Audition Procedure and Standards

Every applicant desiring admission into any Music Department degree offerings or minor program must audition. Each applicant will be evaluated individually as acceptable, conditionally acceptable or rejected, and evaluation for acceptance is based upon the following criteria:

- A. Solo Performance – Determined by each studio.
- B. Aural Sensitivity Skills Evaluation – Applicants will be evaluated with regard for aptitude and achievement via written and non-written tests, and vocal demonstration. Both auditory skills and theoretical knowledge are assessed; component areas include melody, harmony, and rhythm, and sightreading.
- C. Written Theory Exam – Determines applicant's knowledge with regard to basic musical theory, essentially key signatures and intervals.
- D. Interview – All applicants will meet individually with the music department chairperson (or designee) in an effort to better understand the student's goals, interests, and attitude relative to advanced musical study at the university level.

IV. Admission of Transfer Students and Evaluation of Credit

- A. Transfer students will follow the university admission procedures for transfer students found in the University Catalog.

- B. All transfer students will adhere to audition procedures as stated in this document.
- C. At the discretion of the Music Department Chairperson, transfer students may be asked to take certain proficiency tests for placement in music courses.
- D. Evaluation of general education credits will be made by the Assistant to the Vice President for Academic Affairs. Evaluation of music credits will be made by the Music Department Chairperson.
- E. Based upon audition results, some entering freshmen are required to take MUSI 104, The Language of Music II as remediation of their musicianship skills. Student's required to take MUSI 104 are notified by the music department through their letters of acceptance. This course does not count toward the music major requirements. It is designed to enable all music majors to begin their university level musicianship training courses with an equal level of academic preparation.

V. Applications

Initial application for admission to the music program should be made to:

The Admissions Office
Millersville University
P.O. Box 1002
Millersville, PA 17551-0302

Interested students should also apply in advance to:

Admissions Office
Department of Music
Millersville University
P.O. Box 1002
Millersville, PA 17551-0302

SCHOLARSHIPS, AWARDS AND PRIZES, STUDENT HELP PROGRAM

I. Music Department Honor Roll

Students who carry a full time load (minimum 12 credits) and who achieve a 3.5 average in music courses per semester are listed on the departmental honor roll in the lobby of the Visual and Performing Arts Center. The minimum number of music credits required for consideration for the honor roll is eight.

Honor roll placement for students during semesters 7 and 8 shall be determined by their Millersville cumulative grade point average in music courses, inclusive of any music course taken those semesters.

II. Awards and Prizes

- A. Cora Catherine Bitner Music Awards are cash awards presented to students who are proficient in musical performance and have rendered loyal service to the musical activities of the university as determined by the Music Department.
- B. The Harold W. and Miriam W. Shaar String Award is an annual award to be presented at the close of the sophomore or junior year to one student in the Music Education curriculum who has demonstrated considerable progress in the playing of a string instrument, shown an interest in the teaching of string instruments, and who has contributed to the musical enrichment of the university through performance on string instrument(s) with university musical organization(s).
- C. The James H. and Lucretia Boyd Hartzell Piano Award is an annual prize to be presented in the junior or senior year to a piano student(s) who possesses extraordinary talent, has shown considerable progress, and has contributed to the musical enrichment of the university community. The recipient of this award will be chosen by the Music Department faculty upon recommendation of the piano faculty.
- D. The Leo Ascher Music Scholarship Award. Awarded to an incoming freshman who demonstrates an intense interest and level of skill in composition. Recipient must present a performance of original compositions. See the Music Department Chairman for details.
- E. Music Department Scholarships. A number of scholarships are annually awarded to incoming students on the basis of academic and musical merit.
- F. Gray Sellers Organ Performance Scholarship. (See Dr. Renfroe for details)

- G. Music Faculty Award. A bond and certificate donated annually by the music faculty to the outstanding graduate in music. The winner's name and graduation date are engraved on a plaque in the foyer of the Visual and Performing Arts Center.
- H. The John David Neider Memorial Scholarship. Awarded to a member of the Junior class who has made a significant contribution to the success of the performing arts at Millersville University in the areas of music or drama and who has attained a quality point average of at least 2.0.
- I. The Michael W. Eisenberger Award. Awarded to the outstanding senior of the University Choir for contributions to the musical and social life of the Choir. The recipient is nominated and elected by the Choir.
- J. The Louis Vyner Award in Performance. A cash prize and public performance awarded to a junior for excellence in performance as determined in an audition. The competition participants must have earned a 3.0 cumulative Q.P.A. in music courses up to the time of application.
- K. The Dean Dutcher Memorial Music Scholarships are awarded to students who maintain enrollment as full-time music majors at Millersville University. The scholarships, which are awarded in the freshman year and continue for four years, are based on musical talent in any performance medium. The amount awarded as a Dutcher Scholarship may vary; the scholarship must be applied against tuition charges only.
- L. The Pennsylvania Bandmaster's Association Award. Awarded to a senior music major who excels in bandsmanship.

III. Departmental Honors

This program provides an opportunity for superior and highly motivated students to pursue a specialized area of interest intensively and independently. Students structure departmental honors activities such as performance, composition, conducting, and/or analysis into Lecture/Recitals or a Senior Thesis. One to four credits may be earned for each of the departmental honors courses (HNRS 489 and HNRS 499).

Upon successful completion of the program, students are recognized for their achievements at graduation with the designation of Departmental Honors on their diploma and University record. Interested students should consult the Undergraduate Catalog and their advisors for eligibility requirements and guidelines.

IV. Student Help

- A. A student may apply for a student-help position by contacting the Chairperson of the Music Department.
- B. See University Catalog for information on part-time employment.

MUSIC DEPARTMENT POLICIES

I. Musical and Professional Organizations

A. Organizations

1. Chamber Ensemble
2. Jazz Ensemble
3. Jazz Lab Band
4. Marauder Marching Unit
5. Wind Ensemble
6. Concert Band
7. University-Community Orchestra
8. The Marauder Men's Glee Club
9. Cantilena Women's Choir
10. Keystone Singers
11. University Choir

B. Ensembles

1. Clarinet Ensemble
2. Flute Choir
3. Guitar Ensemble
4. Horn Ensemble
5. Mallet Ensemble
6. Percussion Ensemble
7. Saxophone Ensemble
8. West African Dance and Drum Ensemble

C. **MENC Student Chapter #92**

This organization is primarily of interest to students in the music education curriculum, although all students are invited to become members.

The chapter consists of elected officers, one representative from each class, student members, and a faculty advisor. Monthly meetings feature guest speakers and/or other educational programs; chapter members serve as ushers for music department concerts/recitals as their service project. Through its affiliation with PCMEA, members of the chapter attend a variety of local, state, divisional and national music and leadership conferences in addition to serving as student hosts for the PMEA State Conference. Membership is required of all Music Education majors.

E. First Dimension Records

This record label is primarily of interest to students in the music business curriculum, although all students are invited to become members.

II. Major Performance Requirements

A. General

1. Definition: "Major Performance" refers to private applied music lessons in the student's area of specialty. Each Music Major will have only one Major Performance area at any one time. 1-2 credit(s) per semester, 15 half-hour private lessons or equivalency.
2. Admission to Major Performance is by audition only. Normally this will be the student's audition to gain admission to the curriculum.

B. Individual Requirements in Major Performance

1. Students will demonstrate capability in their Major Performance area at least once per year outside the private studio as a soloist or a participant in a small ensemble (one person per part).
2. Students will attend and participate in master classes for the equivalent of 1 hour of small group instruction. The 1 hour master class and 30 minute private instruction together provide one and a half hours of major performance instruction per week.
3. Music students will participate in small ensembles as referred by their major performance professors. Small ensembles rehearse during the regularly scheduled Monday, Wednesday, and Friday ensemble hour.
4. Music students will participate in jury examinations at the end of each semester. Jury examination guidelines and requirements are determined by individual faculty.
5. Students will keep a practice journal including a log of time spent on assignments and personal reflections on progress in practice and performance.

6. Recitals

- a. Departmental recitals: closed recitals not publicized outside the department. Both Major Performance and Secondary performance students will appear in these recitals upon recommendation of the performance teachers involved. Ensembles may also appear under supervision of a faculty member.
- b. Public recitals: recitals publicized both on and off campus. Any student who has successfully appeared in a closed departmental recital may appear in a public recital upon recommendation of the performance professor.
- c. Joint recitals: any junior or senior year student who has successfully appeared in at least one public recital may, upon recommendation of his performance professor and music department faculty, appear with one or two other students in a joint recital.
- d. Solo recital: any senior who has successfully appeared in a joint recital may, upon recommendation of his performance professor and music department faculty, appear in a solo recital. Student teachers are restricted from participating in recitals unless approved by the department chairperson, major performance professor and supervisor of student teaching.
- e. Student accompanists shall serve student soloists wherever possible. Accompanists for student performances shall be approved by the soloist's performance professor and the head of the piano faculty.
- f. University Technical Operations records all music department concerts and recitals in the Visual and Performing Arts Center. For recording of recitals in the Visual and Performing Arts Center, special arrangements must be made through the Music Department Assistant Chairperson.
- g. Students shall perform in their major performance area only on public solo recitals. Any exceptions to this must be brought to the faculty by the major performance professor for approval.
- h. All music major recitals (joint and solo) must be approved with a qualifying hearing held one month in advance of the recital. At the hearing students must provide a program written in collaboration with

the major performance professor. The hearing committee will include the major performance faculty and at least one other faculty member.

- i. Students are not permitted to perform a senior/solo recital during the semester of their student teaching. Appeals may be made to the Music Department Chair and the Director of Student Teaching.

C. Required Performance in Applied Musicianship Organizations

1. Goals for the individual student through group performance:
 - a. Development of musicianship beyond the scope of individual performance.
 - b. Knowledge of and experience with repertoire.
 - c. Observation of group leadership techniques, rehearsal procedures, problem solving on instruments or voice.
2. Required Student Participation in Musical Organizations
 - a. General Requirements for Music Majors in Applied Musicianship Courses.
 - (1) Music students are obligated to attend all rehearsals and performances of any musical organization of which they are a member. This responsibility MUST take priority over other commitments.
 - (2) Any student who is not taking an applied musicianship course as a degree requirement may choose to enroll for credit or participate for non-credit. All rights and responsibilities pertaining to enrolled students pertain also to participating students.
 - (3) Students taking Applied Musicianship in Choir will be placed in the applicable section after choir auditions at the beginning of the fall semester. Choir placement is decided by the faculty conductor.
 - (4) Applied Musicianship in Choir is generally considered the applied musicianship course related to keyboard and guitar major performance areas. However, if a student is proficient on a secondary string, wind or percussion instrument, Applied Musicianship in Orchestra and Chamber Ensemble or Applied Musicianship in Wind Ensemble or Concert Band may substitute.
 - (5) In special circumstances, some students may substitute Applied

Musicianship in Jazz Ensemble for Applied Musicianship in Orchestra and Chamber Ensemble or Applied Musicianship in Wind Ensemble or Concert Band. This substitution requires the recommendation of the student's major performance professor and approval of the music faculty and Music Department Chairperson.

- (6) Students who change from one major performance area to another will immediately begin applied musicianship course requirements within the new area.
- (7) Students will hold first chairs in all applied musicianship organizations except when the conductor and major performance teacher involved can identify no student as sufficiently advanced for the position.

D. Required Applied Musicianship Courses for B.S. Ed. Music Education Degree Students.

<u>Major Performance Area</u>	<u>Required Related Applied Musicianship Courses</u>	<u>Other Required Applied Musicianship Courses</u>
Wind and Percussion	Seven (7) semesters of Applied Musicianship in Symphonic Band taken concurrently with Major Performance	Two (2) semesters of Applied Musicianship in Choir; two semesters of participation in marching band (credit not required), taken concurrently with Applied Musicianship in Wind Ensemble or Concert Band.
Strings	Seven (7) semesters of Applied Musicianship in Orchestra and Chamber Ensemble taken concurrently with Major Performance	Two (2) semesters of Applied Musicianship in Choir; one semester of participation in Marching Band (credit not required)

Voice	Seven (7) semesters of Applied Musicianship in Choir taken concurrently with Major Performance	Two (2) semesters of Applied Musicianship in Wind Ensemble or Concert Band, or Applied Musicianship in Orchestra and Chamber Ensemble; OR 4 semesters of String Ensemble*; one semester of participation in Marching Band (credit not required)
Keyboard and Guitar	Seven (7) semesters of Applied Musicianship in Choir, or approved substitute**, taken concurrently with Major Performance	Two (2) semesters of Applied Musicianship in Wind Ensemble or Concert Band, or Applied Musicianship in Orchestra and Chamber Ensemble, or approved substitute**; OR 4 semesters of String Ensemble*; one semester of participation in Marching Band (credit not required)

- a. *Music education students whose required related applied musicianship course is Choir, and who are qualified on a secondary instrument, are required to enroll in two semesters of Applied Musicianship in Wind Ensemble or Concert Band or Applied Musicianship in Orchestra and Chamber Ensemble. Music education students who are not qualified on a secondary instrument are required to participate in four semesters of String Ensemble or other training ensemble. Because String Ensemble is not taken for credit, students must take an additional credit of music elective to substitute for the credit not earned in an instrumental applied musicianship class.
- b. **Music education students whose major performance area is guitar or keyboard, and are proficient on a secondary string, wind or percussion instrument, may substitute Orchestra and Chamber Ensemble or Wind Ensemble or Concert Band for their 7 semesters of required related applied musicianship courses. In this case, enrollment in two semesters of Choir substitutes for the other required applied musicianship courses.

E. Required Applied Musicianship Courses for B.A. in Music Degree Students.

<u>Major Performance Area</u>	<u>Required Related Applied Musicianship Courses</u>
Wind and Percussion	Eight (8) semesters of Applied Musicianship in Wind Ensemble or Concert Band taken concurrently with Major Performance
Strings	Eight (8) semesters of Applied Musicianship in Orchestra and Chamber Ensemble taken concurrently Major Performance
Voice	Eight (8) semesters of Applied Musicianship in Choir taken concurrently with Major Performance
Keyboard and Guitar	Eight (8) semesters of Applied Musicianship in Choir, or approved substitute*, taken concurrently with Major Performance

*Students whose major performance area is guitar or keyboard, and are proficient on a secondary string, wind or percussion instrument, may substitute Orchestra and Chamber Ensemble or Wind Ensemble or Concert Band for their 8 semesters of required related applied musicianship courses.

F. Required Applied Musicianship Courses for B.A. in Music, Emphasis in Music Industry Studies, Degree Students.

<u>Major Performance Area</u>	<u>Required Related Applied Musicianship Courses</u>
Wind and Percussion	Six (6) semesters of Applied Musicianship in Wind Ensemble or Concert Band taken concurrently with Major Performance
Strings	Six (6) semesters of Applied Musicianship in Orchestra and Chamber Ensemble taken concurrently with Major Performance
Voice	Six (6) semesters of Applied Musicianship in Choir taken concurrently with Major Performance
Keyboard and Guitar	Six (6) semesters of Applied Musicianship in Choir, or approved substitute*, taken concurrently with Major Performance

*Students whose major performance area is guitar or keyboard, and are proficient on a secondary string, wind or percussion instrument, may substitute Orchestra and Chamber Ensemble or Wind Ensemble or Concert Band for their 6 semesters of required related applied

musicianship courses.

III. Recital and Concert Attendance Requirements for Music Majors

A. Rationale

Music is alive only in performance! The reason for attending recitals is to promote musical and cultural growth through experiencing the performance of others, both student and professional. Exposure to a broad spectrum of musical traditions, composers and instruments increases students' awareness and application to their own performance and interpretation.

B. Requirements

1. Number of Recitals to Attend:
 - a. All full-time music majors shall attend a minimum of seven on-campus Music Department recitals during each of their first six semesters.
 - b. All part-time music majors shall attend a minimum of four on-campus Music Department recitals and concerts during each of their first ten semesters.
 - c. All music minors shall attend a minimum of three on-campus Music Department recitals and concerts during each of their first six semesters.
 - d. Substitutions of off-campus concerts may be made with the music department chairperson's permission prior to the concert.
2. Failure to meet the above requirements will be interpreted as lack of interest in musical and professional growth. Students will be notified of recital deficiencies each semester. If the number of deficiencies exceeds five, the student will meet with the Standards Committee and the committee will review the student's continuance in music, as described in the University Catalog.
3. Procedure at recitals and concerts on campus: Before the program, the student receives his/her Scantron from a specified faculty member who will in turn receive the Scantron from the student following the program.
4. In order to receive credit for recital attendance, the student MUST BE IN THE AUDIENCE FOR THE ENTIRE PROGRAM. Any attempt to receive credit for a recital that was not attended in its entirety will be viewed as Academic Dishonesty. Students who are accompanists, stagehands, ushers, or page-

turners, may receive a maximum of 3 recital credits for programs in which they assist.

5. Recital attendance requirements for transfer students will be determined by the department chairperson based on each specific student's level of fulfillment of a similar requirement at another institution.

IV. Piano Accompaniment Policy

- A. All accompanists must be approved or assigned by the head of the keyboard faculty.
- B. Accompaniments for closed and public recitals must be submitted for approval or assignment at least six weeks prior to the performance.
- C. Accompaniments for half or full recitals must be submitted the first week of the preceding semester.
- D. Each keyboard major will be assigned two accompaniments per semester. After the required quota has been met, the student accompanists may charge for their service. Remuneration covers practice sessions and performances and is the responsibility of the recitalist! Good ensemble is the result of good practice. Be prepared and on time for each rehearsal.
- E. An off-campus accompanist may be secured. Remuneration is the responsibility of the recitalist.

V. Online Music Website

The Online Music Website is an ongoing project for all music majors that allows students to post and eventually display a wide range of musical and academic work accomplished while at Millersville University. Postings include written text, audio and/or video clips, musical scores and other individual projects that can ultimately be viewed by potential employers. Check your course syllabi for specific requirements concerning On -line Website postings. **A completed Online Music Website is a Music Department requirement for graduation for all Music Majors.**

All new students, including incoming freshmen and transfer students, must create an account with the student website advisor. This should be completed by the end of the second week of the first semester of attendance. Office hours will be posted outside the Media Center at the beginning of each semester.

The following areas will be covered in the On-line portfolio and are required for graduation:

1. Performance Objectives:

- A. Every student should have at least one recording posted on the online website each year.
- B. Every student will include an updated repertoire listing each semester.

2. Musicological Objectives:

This includes research papers from MUSI 162, 362, and 462

3. Theory/Analysis Objectives:

This includes theory projects and assignments from MUSI 112, 212,312 and 412 to be up on the Web.

(Ask professor for more detail.)

4. Composition/Improvisation Objectives:

This includes Composition/Improvisation exercises/ assignments from MUSI 112, 212,312, and 412 and MUSI 131, 231, and 331.

5. Resume:

Senior year students will be assembling a resume that will be posted on their Online Music Website.

6. Pedagogy Objectives (Music Education Students ONLY):

- A. An elementary lesson plan
- B. A secondary lesson plan
 - Both lessons will incorporate a listening component based on the repertoire analyzed in Music Theory and Performed by the student.
- C. Statement of Philosophy concerning teaching
- D. Student teaching summary

7. Music Business and Technology (MB&T Students ONLY)

- A.** Students will integrate professional work from MUSI 191, 192 and their 3- and 6-credit Cooperative Experiences
- B.** Integrate involvement within the associated professional organization, including First Dimension Records and other university and departmental organizations.
- C.** Additionally, materials pertinent for courses taken in their core set of music courses and courses required in Business Administration and Communications should be submitted to the online portfolios

Video is encouraged, not required.

VI. Departmental Evaluation of Majors

The faculty believe that it is important for the Auditions and Standards Committee of the department to meet personally with a student whose professional development and achievement raises concern for later success in the music profession. The following procedure can be implemented at any time during the student's course of study:

- A. Name of student with a statement of the reason for concern will be submitted to the advisor by any faculty member of the Music Department. An advisor-student conference will take place immediately. This is followed by a conference with the department chairperson. Concern(s) of great seriousness that may require immediate action may be submitted directly to the Auditions and Standards Committee chairperson.
- B. If no progress is recognized by the faculty member, advisor and department chairperson, a notification of such concern should be sent to the Auditions and Standards Committee by the department chairperson.
- C. The student will then appear before the Auditions and Standards Committee. The area or areas of concern will be reviewed with the student and a period of time, as determined by the committee, will be prescribed for improvement.
- D. If improvement is inadequate during the prescribed time, the Auditions and Standards Committee will recommend to the Music Department faculty that the student be denied continuance in the Music curriculum.
- E. The Chairperson of the Music Department will notify by letter the student and the Vice President for Academic Affairs of the Music Department's final action.

VII. Change of Major Performance Area

Students who wish to change major performance from one area to another shall follow the following procedure:

1. Contact advisor
2. Contact current major performance teacher
3. Contact prospective major performance teacher

Students shall then request permission of the department chair to re-audition in the new performance area. If the student is accepted, a determination will be made concerning the level of entry. The department chair will identify additional areas of the audition

process as appropriate. The student must demonstrate the same performance standards in the new area as those required for admission to the curriculum.

VIII. Change of Major

Discussion regarding curriculum changes may be held at any time. A student desiring to change from one music degree program to another should consult first with his/her advisor, and then the chairman of the music department. Students who wish to change their major from music to another discipline must also consult the director of academic information. (Consult the University Catalog -- Academic Policies and Procedures).

IX. Practice Room Regulations

- A. The practice modules in the Visual and Performing Arts Center and dormitory modules are available for use at the following times when the university is in session:
 - Mondays - Friday (7 a.m. to 10:30 p.m.)
 - Saturdays (noon to 7 p.m.)
 - Sundays (noon to 11 p.m.)
- B. Smoking, food or beverages are not permitted in the Visual and Performing Arts Center.
- C. The Visual and Performing Arts Center stage is available for rehearsal before a scheduled recital by arrangement with the Music Department secretary.
- D. Practice space for soloists and small ensembles will be reserved by the faculty member in charge.
- E. There are no fees for use of practice modules.
- F. Grand piano, percussion and organ practice rooms will be kept locked at all times. Students studying these instruments will pay a key rental fee at the Bursar's Office and obtain a key from the Music Department secretary.
- G. Practicing in dormitories other than in practice modules is prohibited.

- H. All students are expected to meet with their major performance professor at the mutually arranged time, in accordance with the university attendance policy. Those lessons missed due to student illness, educational trips, department functions, and performances on or off campus will be excused and rescheduled at the discretion of the professor.

X. Private Applied Instruction (Secondary Area)

- A. Definition: Fifteen half-hour private lessons or equivalency on instruments or voice for one-half credit per semester.
- B. Admission to Private Applied Instruction
 - 1. Admission by permission of the instructor.
 - 2. Priority of admission
 - a. Music Majors who desire instruction in an area beyond their Major Performance.
 - b. Any others who demonstrate proficiency.
 - 3. Faculty may accept private applied instruction students only after consultation with the department chairperson as to the appropriate teaching load.
- C. Private Applied Instruction students are eligible for all recital opportunities.
- D. Private Applied Instruction students are encouraged to participate in master classes.
- E. Private study with persons other than university faculty is not accepted for credit under the label of Private Applied Instruction.

XI. Ensemble Hours

Music majors are required to keep their schedules free during the MWF 3:00-3:50 P.M. block in order to attend ensemble rehearsals, recitals, and convocations.

XII. Course Requirements

Music Education Major (B.S.Ed.): 135.5 s.h.

60.5 s.h. in music: MUSI 112, 131, 141, 151, 152, 153, 156, 162, 171, 212, 231 or 377, 251, 271, 312, 331, 362, 372, 373, 381, 412, 462, 481; two music electives; seven semesters of major performance and applied musicianship courses. Professional studies courses: EDFN 211, 241, 130; EDMU461. One required course in related area: PHYS 205.

Music Major (B.A.): 124 s.h.

64 s.h. in music: MUSI 112, 212, 131, 162, 191, 192, 231 or 377, 312, 315, 331, 362, 381, 411, 412, 462; eight semesters of major performance and applied musicianship courses. 6 credits music electives, 6 credits same foreign language, BUAD 101, PHYS 205, EDFN 130 and 6 credits general electives.

Music Major (B.A.): 123.5 s.h.

Emphasis Music Business Technology

57.5 s.h. in music: MUSI 112, 131, 162, 191, 192, 204, 212, 231 or 377, 291, 292, 315, 331, 381, 411; 6 semesters of major performance and applied musicianship courses, and 10 semester hours of music electives. Courses in related areas include PHYS 205, ECON 102, BUAD 101, 161, 251, ENGL 316, EDFN 130, one computer science course and 9 semester hours of elective courses at the upper division level.

Music Minor: 21 s.h.

MUSI 100, 103 or 104, three credits of applied musicianship courses; 9 semester hours of approved electives, six of which must be at the 300 level or higher.

COURSE DESCRIPTIONS

MUSI 100: 3 s.h.

Music and Culture (G1, CQ)

A general study of art music with emphasis on listening to the compositions of Western composers. The development of music, its relationship to the other arts and its cultural influences will be examined. This course is designed for students with a limited musical background. Offered in fall, spring.

MUSI 103: 3 s.h.

The Language of Music (G1)

A course designed to develop a keen sensitivity to the language of musical sounds through creating, performing, conducting, listening with sensitive awareness, and evaluating. The use of a broad range of musical materials, active exploration, and personal discovery will lead the student to grasp the nature of the interactions and relationships that bring meaning to music literacy. Designed for students with little or no academic musical background. Offered fall, spring.

MUSI 104: 3 s.h.

The Language of Music II (G1, CQ)

The course begins with a review of elements of pitch and rhythm, and progresses to the introduction of scales, intervals, and tonality; notation of meter and rhythm, rudiments of harmony; and the concept of musical structure and form. Sight singing, sight-reading, and ear training are pursued concurrently with keyboard and written theory. Musical materials will include selected multicultural folk music and art music examples. Offered in fall, spring.

MUSI 108, 109, 208, 209, 308, 309, 408, 409; .5 s.h.

Private Applied Instruction

(By selection of the staff.) Private lessons in piano, organ, voice, instrument or composition through the advanced level. Offered in fall, spring.

MUSI 112: 3 s.h.

Solfege, Harmony and Analysis 1 According to the Kodaly Concept

This course provides an introduction to the structures and aesthetics of common-practice harmony for music majors and minors. The course begins with a review of elements of pitch, elements of rhythm, and progresses to the introduction of triadic harmony through Roman numeral analysis as well as figured bass realization. This course will investigate the harmonization of melodies and harmonic progressions through singing, playing, ear training, creative writing, improvisation, composition, analysis, and keyboard performance. Musical materials will include selected multicultural folk music and art music examples. Offered in spring. Prereq. MUSI 162

MUSI 120A, 121A, 220A, 221A, 320A, 321A, 420A, 421A: .5 s.h.

Applied Musicianship in Wind Ensemble

The study of music literature, ensemble technique, and performance practice through musical performance in Wind Ensemble. Offered in fall, spring.

MUSI 120B, 121B, 220B, 221B, 320B, 321B, 420B, 421B: .5 s.h.

Applied Musicianship in Concert Band

The study of music literature, ensemble technique, and performance practice through musical performance in Concert Band. Offered in fall, spring.

MUSI 122, 123, 222, 223, 322, 323, 422, 423: .5 s.h.

Applied Musicianship in Orchestra and Chamber Ensemble

The study of music literature, ensemble technique, and performance practice through musical performance in Orchestra and Chamber Ensemble. Offered in fall, spring.

MUSI 124, 125, 224, 225, 324, 325, 424, 25: .5 s.h.

Applied Musicianship in Jazz Ensemble

The study of music literature, ensemble technique, and performance practice through musical performance in Jazz Ensemble. Offered in fall, spring.

MUSI 126A, 127A, 226A, 227A, 326A, 327A, 426A, 427A: .5 s.h.

Applied Musicianship in University Choir

The study of music literature, ensemble technique, and performance practice through musical performance in Choir. Offered in fall, spring.

MUSI 126B, 127B, 226B, 227B, 326B, 327B, 426B, 427B: .5 s.h.

Applied Musicianship in Chorale (Keystone Singers)

The study of music literature, ensemble technique, and performance practice through musical performance in Chamber Ensemble. Offered in fall, spring.

MUSI 126C, 127C, 226C, 227C, 326C, 327C, 426C, 427C: .5 s.h.

Applied Musicianship in Women's Choir (Cantilena)

The study of music literature, ensemble technique, and performance practice through musical performance in Women's Choir. Offered in fall, spring.

MUSI 128, 228, 328, 428: .5 s.h.

Applied Musicianship in Marching Band Workshop

The study of music literature, ensemble technique, and performance practice through musical performance in Marching Band. Prereq. Offered in fall. Permission of the professor.

MUSI 129, 229, 329, 429: .5 s.h.

Applied Musicianship in Marching Band

The study of music literature, ensemble technique, and performance practice through musical performance in Marching Band. Offered in fall.

MUSI 131: 2 s.h.

Class Piano I

A course in practical keyboard facility, sight reading, elementary improvisation and harmonization of folk melodies and song. 1 hour lecture and 2 hours lab per week. Offered in spring. Music majors and minors only.

MUSI 134, 135, 234, 235, 334, 335, 434, 435: 1-2 s.h.

Major Performance (Piano)

Includes private study and participation in master classes. Music majors and minors only. Offered in fall, spring.

MUSI 136, 137, 236, 237, 336, 337, 436, 437: 1-2 s.h.

Major Performance (Organ)

Includes private study and participation in master classes. Music majors and minors only. Offered in fall, spring.

MUSI 141: 1 s.h.

Voice Class I

A basic study of the technique of singing to adequately train the voice for practical and aesthetic reasons. Development of range quality, projection, control, and the fundamentals of correct breathing is pursued through the use of suitable solo and choral literature. 2 hours lab per Week. Prereq: Students must be able to match pitch and sing a simple melody. Enrolment limited to Music Education Majors, or permission of the instructor. Offered fall.

MUSI 144, 145, 244, 245, 344, 345, 444, 445: 1-2 s.h.

Major Performance (Voice)

Includes private study and participation in master classes. Music majors and minors only. Offered fall, spring.

Instrumental Class Instruction

The instruments of the band and orchestra are studied in classes emphasizing the basic skills necessary for performance through materials and methods suitable for school instruction. 2 hours lab per week. Offered periodically.

MUSI 151: 1 s.h.

Strings I, Violin, Viola

MUSI 251: 1 s.h.

Strings II, 'Cello, String Bass.

MUSI 152: 1 s.h.
Woodwinds I

MUSI 252: 1 s.h.
Woodwinds II

MUSI 156: 1 s.h.
Brass I

MUSI 256: 1 s.h.
Brass II

MUSI 153: 1 s.h.
Percussion I

MUSI 253: 1 s.h.
Percussion II

MUSI 154, 155, 254, 255, 354, 355, 454, 455: 1-2 s.h.
Major Performance (instrument)

Includes private study and participation in master classes.
Music majors and minors only. Offered fall, spring.

MUSI 162: 2 s.h.

Introduction to Art Music

Entry level investigation of music history for music majors and minors. Includes the repertoire of masterworks in art music from the Middle Ages through the 20th Century, as well as the development of jazz and rock. Cultural and social influences on all music of Western Civilization and the world are studied. Offered fall.

MUSI 171: 1 s.h.

Introduction to Music Education

An introductory course in music teaching for prospective music educators which provides students with an overview of the field (K-12). Emphasis is placed on philosophical, psychological, historical, and practical issues affecting the process of music teaching and learning. 2 hours lab per week. Offered fall.

MUSI 191: 3 s.h.

Music Business for the Pop Musician

The "pop" music industry is examined in this course beginning with the creation of the song by the songwriter/lyricist and following it through its various promotional steps until it reaches the consumer via the record and broadcast media. Subjects such as making demos, copyright, publishing, licensing, record companies, agents, unions, and concert promotion are

included. Current trends and issues of the “pop” music industry are also examined. Prereq: BUAD 101. Offered fall.

MUSI 192: 3 s.h.

Music Business for the Classical Musician

This course studies artist promotion, record keeping, publishing, record production, agencies, and music presentation as they relate to the orchestra, school, church and chamber music fields. The music products industry is also studied with regards to demographics, products, wholesale and retail operations, advertising, and salesmanship. Prereq: BUAD 101. Offered fall.

MUSI 204: 3 s.h.

Electronic Music (G1, CQ)

This course explores the field of electronic music as a major cultural expression in the 20th century through study of cultural trends, listening, analysis, and theoretical study. Creative projects are an integral part of the course. Prereq: any 3 credit music course. Offered periodically.

MUSI 212: 3 s.h.

Solfege, Harmony and Analysis II According to the Kodaly Concept

This course provides an in-depth coverage of the structures and aesthetics of common-practice harmony. Reviews basic triadic progressions in keyboard style, introduces principles of voice leading, non-chord tones, seventh chords, secondary dominants and modulations using diatonic common chords. Investigates the harmonization of melodies and harmonic progressions through singing, ear training, creative writing, improvisation, composition, analysis, and keyboard performance. Musical materials will include selected multicultural folk music and art music examples. Offered in fall. Prereq. MUSI 112

MUSI 231: 2 s.h.

Class Piano II

An intermediate course in practical keyboard facility, sight reading, improvisation and harmonization of folk melodies and songs. Materials are geared to the professional needs of the student. Prereq: MUSI 131. Note: Music students majoring in piano take MUSI 377 instead of this course. Offered in fall.

MUSI 263: 3 s.h.

Popular Music (G1, CO)

Musical derivatives and development of pop, jazz, and rock styles. Lecture, live and recorded musical demonstration, discussion and analysis. Offered fall, spring.

MUSI 265: 3 s.h.

Symphonic Music (G1, W)

Study of the development of symphonic music from the mid-18th century through the

present, including close relationships found between the symphony and other musical genres. Emphasis placed on listening and analytical observation. Prereq: ENGL 110 or equivalent; MUSI 100 or 162. Offered in fall, spring.

MUSI 267: 3 s.h.

Survey of American Music (G1, W)

This course examines American Music from the colonization period to the present. Composers, their works, musical organizations and folk music are discussed in relationship to historical developments which have shaped America's cultural heritage. Analysis of recorded musical examples is an integral part of this course. Prereq: MUSI 100 or permission. Offered fall, spring.

MUSI 271: 3 s.h.

Elementary Methods (K-5)

Investigation of the nature and structure of music organized conceptually for elementary school children. Course includes field experiences in a public/parochial school. 2 hours lecture and 2 hours lab per week. Prereq: MUSI 212, 141, and 171 or permission. Offered in spring.

MUSI 312: 3 s.h.

Solfege, Harmony and Analysis III According to the Kodaly Concept

This course provides an in-depth coverage of the structures and aesthetics of common-practice harmony with particular emphasis on the late classical style and Baroque period. Reviews diatonic progressions and chromatic harmony. Investigates the harmonization of melodies and selected harmonic progressions through singing, ear training, creative writing, improvisation, composition, analysis, and keyboard performance. Musical materials will include selected multicultural folk music and art music examples. Offered in spring. Prereq. MUSI 212

MUSI 315: 1 s.h.

Music Composition

The study of the art of music composition through examination of the creative process, rhythmic manipulation, melodic development, counterpoint, and harmonic motivation. Creative composition will be an integral part of the course. May be repeated for credit. Prereq: MUSI 212 or permission. Offered in spring.

MUSI 331: 2 s.h.

Class Piano II

Techniques in advanced keyboard analysis, harmonization, improvisation, transposition, and score reading. 1 hour lecture, 2 hours lab per week. Offered in fall. Prereq: MUSI 231

MUSI 347: 2 s.h.

Choral Methods

This course is for advanced music students who wish to study specific procedures for teaching vocal music through the studio and the choral ensemble. Elements of Kodaly and Dalcroze procedures are used throughout. Emphasis is placed on developing music literacy teaching strategies while at the same time teaching fundamentals of good singing. Secondly, in order to attempt the development of a concept of sound aesthetic judgment regarding the vocal idiom, students will be guided through a comprehensive study of solo and concerted singing through selected listening, reading and writing assignments. Offered in fall.

MUSI 362: 3 s.h.

Music History and Literature I

Study of Western music in its cultural, historical and philosophical contexts ca. 500 B.C. to ca. 1750 A.D., including its relationship to other art forms. Introduction to research in music history. Writing projects about music. Prereq: MUSI 100 or 162 and 312. Offered in fall.

MUSI 363: 3 s.h.

Music History and Literature II

This course will examine the history, literature and aesthetics of Western art music from 1750 through the present. Knowledge of stylistic trends and representative literature will be emphasized. A research project is associated with the course. Prereq: MUSI 100 or 162; MUSI 362, 412. Offered in spring.

MUSI 368: 3 s.h.

World Music (P)

Introduction to terminology and cultural areas of the world. General introduction to the study of world music, the ethnomusicological approach, and classification and symbolism of musical instruments. The processes of musical innovation and acculturation in the world, and the impact of technology and the communications media on contemporary musical styles of non-European cultures. Topics include the musics of South and West Africa, Ethiopia and folk musics of the Arabic Near East, the classical musics of Iran and Asia, and the musical cultures of North and South India. Offered in spring.

MUSI 369: 3s.h.

West African Music and Dance (P)

This will be a survey course designed to provide an in depth analysis of West African culture and history focusing on the musical traditions found in this region of the world. General introduction to the study of West African music and dance, the ethnomusicological approach, and classification and symbolism of musical instruments will be presented. Moreover, the process of musical innovation and acculturation in West Africa and the impact of technology and the communications media on traditional and contemporary musical styles will be examined. Offered fall and spring.

MUSI 372: 3 s.h.

Middle and Secondary School Methods

Study of the organization, pedagogy, and practice of the middle and secondary school general classroom. Field experiences include ten weeks of teaching 6th, 7th and 8th grade general music classes and high school-level observations of orchestra, band, and choral rehearsals. Students learn basic guitar skills throughout the semester while also reviewing their keyboard skills. Offered in fall. Prereq: MUSI 271 or permission of instructor.

MUSI 373: 3 s.h.

Instrumental Methods

Designed to acquaint the prospective instrumental music instructor with the information, materials and techniques for the effective teaching and efficient administration of a successful instrumental music program via seminar and field experiences. 2 hours lecture and 2 hours lab per week. Prereq: MUSI 152, 153, 156, 171, 381 or permission.

MUSI 377: 2 s.h.

Piano Pedagogy and Instructional Materials

Designed to equip the piano student with techniques for setting up a studio and teaching beginning through intermediate levels in private and class situations. The course includes a survey of current instructional methods, and observation of different pedagogical approaches to piano instruction. 1 hour lecture, 2 hours lab per week. Prereq: MUSI 331 or permission. Note: Students with a major in piano must take this course instead of MUSI 231. Offered in fall, every two years.

MUSI 381: 2 s.h.

Conducting I

This course will include fundamentals of conducting with emphasis on movement and developing score reading technique. Choral music is used throughout this course. 1 lecture and 2 hours lab per week. Prereq: MUSI 212, 281 or permission. Offered in spring.

MUSI 411: 2 s.h.

Orchestration

A study of the instruments of the orchestra and band with particular emphasis upon their ranges, timbre, balance of tone and mixed tone color. Attention will be given to the scoring of the instruments in small and large ensembles. Prereq: MUSI 212 or permission. Offered in spring.

MUSI 412: 3 credits

Solfège, Harmony And Analysis IV According to the Kodaly Concept

This course provides coverage of the structures and aesthetics of the Romantic Period and an Introduction to Twentieth-Century practices. Reviews chromatic harmony, introduces mode mixture, enharmonic spellings, and modulations found in the late Nineteenth Century. Includes an introduction to melodic and metric reduction and modulus-twelve analysis. The

study of romantic and selected 20th century examples of music will be done through singing, ear training, creative writing, improvisation, composition, analysis, and keyboard performance. Offered in fall. Prereq, MUSI 312

EDMU 461: 12 s.h.

Student Teaching and Seminar

Student teachers are assigned full time to cooperating teachers in area public schools to gain experience in the total activities of the school. One and one-half hours per week are scheduled for seminar with University supervisor. Prereq: MUSI 162, 112, 212, 312, 412, 131, 231, 331, 151, 251, 152, 153, 156, 141, 381, 481, 171, 271, 372, 373, EDFN 211, 241, 330. Offered in fall and spring.

MUSI 478: 1 s.h.

Seminar in String Teaching Techniques and Materials

A general review of individual and group performance on string instruments; care and minor repair of instruments; analysis of string methods (including Suzuki), solo literature and string orchestra music. Arranging for various ensembles will also be included. 2 hours lab per week. Prereq: MUSI 151, 251 or permission. Offered in fall, every two years.

MUSI 481: 2 s.h.

Conducting II

An advanced course with emphasis on movement and score reading. Instrumental music is used throughout the course. 1 hour lecture, 2 hours lab per week. Prereq: MUSI 381 or permission. Offered in fall.

MUSI 498: 1-3 s.h.

Independent Study

For further information on independent study, see *the Special Academic Opportunities* section of the University Catalog. Offered in fall, spring.

MUSI 587: 3 s.h.

Music in the Kindergarten and Preschool Classroom

Offered periodically in summer.

B.S. ED. MUSIC EDUCATION

Mission Statement:

To integrate teaching, performance and cultural entrepreneurship through a music education program within the context of a comprehensive liberal arts university.

Music Education Goal:

To offer an evolving and innovative curriculum for choral, instrumental, and classroom music education for pre-K through grade 12 and meet the national content standards for music education.

Performance

- To develop vocal, instrumental, keyboard and conducting techniques and competencies within an exemplary musicianship training program.
- To measure the progress of candidates in the categories of musicianship, technique, and professionalism.

Education

- To learn the various music education pedagogies that address child development, innovation and creativity and classroom management.
- To understand diverse cultural perspectives through global repertoires.
- To nurture a passion for life-long learning.

Cultural Entrepreneurship

- To develop life and leadership skills that promote responsible stewardship for the arts and our cultural heritage.

Objectives:

Upon graduating from Millersville University with a degree in Music Education, the student will be able to:

- a) Sing in tune and provide a musical vocal model
- b) Demonstrate knowledge of both written and aural music theory and solfège
- c) Demonstrate keyboard skills to pass unit's proficiency exam
- d) Demonstrate musicianship skills through singing and playing the piano
- e) Improvise vocally and instrumentally and demonstrate through performance and in lesson planning how to implement improvisation into the K-12 music curriculum
- f) Perform at Level 3 or 4 in his/her area of performance
- g) Demonstrate rehearsal and conducting skills appropriate for K-12 vocal and instrumental ensembles and the classroom
- h) Demonstrate knowledge of Western and non-western music traditions
- i) Demonstrate knowledge of quality materials and resources including technology
- j) Demonstrate the ability to teach music literacy through a sound to symbol orientation

- k) Demonstrate knowledge of methodologies such as Kodaly, Orff, Dalcroze, and Gordon through the development and execution of quality K-12 lesson plans
- l) Demonstrate knowledge of classroom instruments and how to use them
- m) Demonstrate knowledge of band and orchestral instruments and ability to perform on them
- n) Demonstrate an understanding of the relationships between all areas of music instruction

II. Curriculum Requirements

Student Name: _____ Student I.D. # _____

DEGREE: BSE	MAJOR REQUIREMENTS FOR A BSE DGREE IN MUSIC
MAJOR: MUSED	
OPTION:	Total credit hours required: 126.0 minimum

REQUIREMENTS AND POLICIES FOR THE BA MUSIC MAJOR

A. Policies for Admission to the Major

All music education majors are required to complete a successful audition for admission into the department.

B. Policies for Retention in the Major

1. All music education majors shall take and pass a series of music, content diagnostic examinations prior to student teaching.
2. All music education majors shall successfully complete the full sequence of PRAXIS examinations required for certification in the state of Pennsylvania. This includes the successful completion of the required PRAXIS exams for entrance into Advanced Professional Studies and the successful completion of the PRAXIS specialty exams for entrance into the student teaching semester.

C. Policies for Completion of the Major

Completion of all University requirements

D. Admission to Advanced Professional Studies and Certification (Education Majors)

All students enrolled in teacher preparation programs must be admitted to Advanced Professional Studies and meet Pennsylvania State requirements and university requirements prior to being enrolled in their initial Advanced Professional Studies course. Students must meet additional Pennsylvania State requirements in order to be certified.

Note to the student: *This form is provided as a guide. It is your responsibility to consult regularly with your adviser to be aware of changes and curriculum details which are not incorporated on this form.*

Major: **BSE MUSIC**
 Option:
 Major Field Requirements: **47.0 credits**
 Other Requirements: **35.0 credits**

When applicable, up to six of the **REQUIRED RELATED** courses may be credited toward the Liberal Arts Core subject to normal distribution rules.

Course No.	Short Title	C.H.	Course No.	Short Title	C.H.
REQUIRED MUSIC COURSES (45.0 credits)			REQUIRED MUSIC ELECTIVES (2.0 credits)		
			Choose 2.0 credit hours from the following courses:		
MUSI 162	Intro to Art Music	2.0	MUSI 252	Woodwind II	1.0
MUSI 112	Solfe.,Harm & Anal I	3.0	MUSI 253	Percussion II	1.0
MUSI 212	Solfe.,Harm & Anat II	3.0	MUSI 256	Brass II	1.0
MUSI 312	Solfe.,Harm & Anal III	3.0	MUSI 315	Composition	1.0
MUSI 412	Solfe.,Harm & Anat IV	3.0	MUSI 347	Vocal Choral Ped	2.0
MUSI 131	Class Piano 1	2.0	MUSI 377	Piano Pedagogy	2.0
MUSI 231	Class Piano 11 or	2.0	MUSI 411	Orchestration	2.0
MUSI 377	Piano Pedagogy	2.0	MUSI 478	Sem String Teaching	1.0
MUSI 331	Class Piano III	2.0	PROFESSIONAL EDUCATION (28.0 credits)		
MUSI 381	Conducting I	2.0	MUSI 171	Intro to Music Ed	1.0
MUSI 481	Conducting II	2.0	MUSI 271	Elem Methods I	3.0
MUSI 362	Music Hist & Lit I	3.0	MUSI 372	Middle / Sec Meth	3.0
MUSI 363	Music Hist & Lit II	3.0	MUSI 373	Instrumental Meth	3.0
MUSI 141	Class Voice I	1.0	EDFN 211	Found of Modern Ed	3.0
MUSI 151	Strings I	1.0	EDFN 241	Psych Found Teach	3.0
MUSI 251	Strings II	1.0	EDMU 461	Student Teaching	12.0
MUSI 152	Woodwinds I	1.0	REQUIRED RELATED (3.0 credits)		
MUSI 153	Percussion I	1.0	EDFN 130	Tech. Music Profession	3.0
MUSI 156	Brass I	1.0	PHYS 205	Musical Acoustics	3.0
MUSI ___	Major Performance	1.0	General Electives (as necessary)		
MUSI ___	Major Performance	1.0			
MUSI ___	Major Performance	1.0			
MUSI ___	Major Performance	1.0			
MUSI ___	Major Performance	1.0			
MUSI ___	Major Performance	1.0			
MUSI ___	Major Performance	1.0			
MUSI ___	Sym.Band,Orch,Choir	0.5			
MUSI ___	Sym.Band,Orch,Choir	0.5			
MUSI ___	Sym.Band,Orch,Choir	0.5			
MUSI ___	Sym.Band,Orch,Choir	0.5			

III. A TYPICAL EIGHT SEMESTER SCHEDULE B.S. Ed MUSIC EDUCATION

Sem.		<u>Hrs.</u>
1.		
MUSI	104 Language of Music II (if needed)	(3)
MUSI	162 Intro To Art Music	2
MUSI	141 Vocal Methods	1
MUSI	151 Strings I	1
EDFN	130 Tech. in Music Profession	3
	Major Performance	1
	Band, Orch. or Choir	0
	General Ed.	9
	Totals	17.5
2.		
MUSI	112 Solfege, Harmony & Analysis I	3
MUSI	131 Class Piano I	2
MUSI	251 Strings II	1
MUSI	153 Percussion I	1
	Major Performance	1
	Band, Orch. or Choir	0
	General Ed.	8.5
	Totals	16.5
3.		
MUSI	231 Class Piano II	2
	or	
MUSI	377 Piano Pedagogy and Instructional Materials	2
MUSI	212 Solfege, Harmony & Analysis II	3
MUSI	156 Brass I	1
MUSI	171 Intro. to Music Ed.	1
	Major Performance	1
	Band, Orch. or Choir	0
	General Ed.	9
	Totals	17
4.		
EDFN	241 Psych Found Teaching*	3
EDFN	211 Foundations of Modern Ed*.	3
MUSI	331 Class Piano III	2
MUSI	312 Solfege, Harmony & Analysis III	3
MUSI	271 Elem. Methods	3
MUSI	381 Conducting I	2
	Major Performance	1
	Band, Orch. or Choir	0
	Totals	17

* Music Education Majors are advised to consider taking EDFN 211 and EDFN 241 during Summer Session I following their sophomore year.

Sem.		<u>Hrs.</u>
5.		
MUSI	152 Woodwinds I	1
MUSI	412 Solfege, Harmony & Analysis IV	3
MUSI	362 Music History & Lit. I	3
MUSI	481 Conducting II	2
MUSI	372 Middle & Secondary Methods	3
	Major Performance	1
	Band, Orch. or Choir (start at 300 level)	.5
	General Ed.	3
	Totals	16.5
6.		
PHYS	205 Musical Acoustics	3
MUSI	462 Music History & Lit. II	3
MUSI	373 Instrumental Methods	3
	Major Performance	1
	Band, Orch. or Choir	.5
	General Ed.	6
	Music Elective	1
	Totals	17.5
7.		
EDMU	461 Student Teaching	12
	Totals	12
8.		
	Music Elective	1
	Major Performance	1
	Band, Orch. or Choir	.5
	Band, Orch. or Choir	.5
	General Ed	15
	Totals	18
	General Education and Additional	
	TOTAL CREDITS = 129	

IV. Piano Proficiency Test For B.S. Ed Music Majors
(except keyboard majors)

- A. All major and white key harmonic minor scales two octaves, hands together with correct fingering.
- B. Triads and inversions in all keys, major and minor, hands together.
- C. Dominant seventh chords and inversions with resolutions to I6, (i6), in all keys, hands together.
- D. Sing all chord progressions with solfege and letter names.
Play the following chord progressions in all keys:

- 1. I - IV 6/4 - I - V6/5 - I
- 2. i - iv 6/4 - i - V6/5 - i

Play the following in assigned keys:

- 3. I - vi - IV - ii6 - I 6/4 - V7 - I
- 4. I - IV - vii - iii - vi - ii - V - I
- 5. I - V7/vi - vi - V7/IV - IV - V7/ii - ii - V7 - I
- 6. I - N - I 6/4 - V - I
- 7. I - Aug 6th - I 6/4 - V - I

- E. Play the following Patriotic songs:
 - 1. My Country 'Tis Of Thee (SATB)
 - 2. Star-Spangled Banner (keyboard style arr.)
 - 3. America (keyboard style arr.)
- F. Perform two (Instructor-approved) piano compositions. Analyze, phrase, sing with solfege.
- G. Perform two Bach Chorales; play two parts and sing a third part. (Coordinate with Solfege Class.)
- H. Sight read, Harmonize and Transpose a given melody within a limited amount of time.
- I. Play five pieces by ear with appropriate accompaniments in five different

keys (M & m).

- J. Play five different pieces from the Heritage Songster using two hand accompaniments and sing the melody with solfege and letter names. Include Major, minor, pentatonic and modal examples.
- K. Prepare eight, 12-16 bar excerpts from vocal and instrumental scores as follows:
 - 1. Two, two-part scores with one transposing instrument
 - 2. Two, three-part scores: 1) with one or more transposing instruments
2) for three voices
 - 3. Four, four-part scores from choral, band, and orchestral literature.
- L. Sight-read a folksong or score equivalent in difficulty to classroom assignments.

KEYBOARD MAJORS PROFICIENCY - additional requirements

- M. Scales: All major and all three forms of minor scales, four octaves, =96 minimum.
- N. Arpeggios: Four octaves, major, minor, dominant and diminished sevenths = 80 minimum.
- O. Triads and inversions: major, minor, diminished, and augmented, all keys, hands together.
- P. Dominant seventh chords in inversions 1) ascending and descending.
2) with resolution to 16.
- Q. Sight-read a choral piece equivalent in difficulty to a Bach chorale.

V. Junior Level Exam for B.S. Ed Music Majors

A. Students as Performers

1. Singing Competency

- a. Sing the following songs from memory with text, solfège syllables and/or rhythm syllables.

Buffalo Gals
Old Joe Clark
Blow Ye Winds
Drill Ye Tarriers
Minka
Liza Jane
Old Brass Wagon
Dance Josey
Canoe Song
Charlotte Town
John Kanaka
Land of the Silver Birch

2. Piano Performance Competency

- a. Sing and play one patriotic song while standing. You must use a two-handed accompaniment that can be played standing.
- b. Know two folk songs well enough to sing them and perform an accompaniment on the piano. One should be in major and one should be in minor. Include seventh chords, secondary dominants and altered chords. This competency is the same as the above piano performance.

Erie Canal (minor to major)
Cielito Lindo

- c. Perform a simple but stylistically appropriate repeating chordal accompaniment (octaves in the left hand and chords in the right hand for any of the following songs. Perform in the keys of C, D, E E flat and F. Perform the accompaniment on and off the beat. You should have introductions for each of these songs. They need not be complicated,

but they should set the tempo and tone set.

Buffalo Gals
Old Joe Clark
Blow Ye Winds
Drill Ye Tarriers
Minka
Liza Jane
Old Brass Wagon
Dance Josey
Canoe Song
Charlotte Town
John Kanaka
Land of the Silver Birch
Weevily Wheat

3. Choral Methods Competencies

a. Sing and Play

- i. Select one of these choral scores and be able to sing one line (must be the alto, tenor) in solfège and play the others on the piano. Please download them.

Mozart Ave Verum
Tallis If Ye Love Me
Bach Ein' feste Burg ist unser Gott

<http://www.millersville.edu/music/current-student-resources.php>

- ii. You must sing and play from the open score and not from the piano score.
- iii. Provide a conducting analysis of the above scores.
- iv. Select one work and provide an outline of a lesson showing how you will teach parts of the score.

B. Students as Critical Thinkers

1. Teaching Competencies

- a. What's your philosophy of music education? Please write your points and provide a brief explanation of the meaning of each aspect of your philosophy.
- b. Write a detailed lesson taking a piece of folk music and use it to prepare the teaching of a musical element (this should be a fourth grade lesson plan). Include a separate page with detailed behavioral objectives (Use the Houlahan/Tacka lesson plan format).
- c. Explain the different approaches to teaching a song and provide examples.
- d. How will you address students with special needs in your music classroom? Provide us with specific ideas of activities that address students with special needs, including ESL students. You may use bullet form.
- e. How would you deal with the following classroom management issues/problems?
 - a. Incessant talking
 - b. Students annoying their classmates
 - c. Hyperactive students or class
 - d. Students who refuse to participate

C. Students as Creative Human Beings

1. You will be given a melodic range (major pentachord, major hexachord, major pentatonic, minor pentachord, minor hexachord, minor pentatonic, major diatonic, natural minor, harmonic minor, melodic minor).
2. You will be asked to improvise four phrases, eight beats in length using simple meter and simple rhythms. You can decide on the form (ABAAv or ABCA, etc.).

D. Students as Informed Audience Members

1. Using a listening example from Chapter 8 in *Kodály Today*, select a lesson plan that focuses on reading a melody or rhythm that coordinates with a listening activity. For example, once students know ta, tadi and rest they can read the principle theme from the *Allegretto* of Beethoven's Symphony No. 7.
 - a. Provide the notation for the musical example.
 - b. Provide the coordinating song.
 - c. Provide the section of the lesson plan with your sequence of

activities.

Please note:

This examination is a performance competency that must be passed prior to your student teaching. This is a university requirement that comes from the School of Education. It is also part of state and national accreditation standards for teaching accreditation.

VI. Cadet Field Experience In Music Education At Millersville University

Cadet field experiences consist of practical in-school activities prior to student teaching. Cadet experiences, including orientation, observation, and active participation, include all areas of music, enabling the student to experience the complete music program from the K level through grade 12. These experiences gradually involve the music education major in the teaching process, culminating in the actual teaching of children under the supervision of a master teacher.

During elementary, middle school and secondary instrumental methods classes, students teach diversified musical activities and music lessons to peers. Students assist and do minimal teaching in public school and/or parochial school general music and instrumental classes.

The cadet teaching program culminates with the student teaching experience.

VII. Advanced Professional Studies

Students enrolled in teacher preparation programs must be admitted to Advanced Professional Studies before they enroll in an A.P.S. course. The criteria for admission to A.P.S. are:

1. The completion of a total of sixty semester hours of credit.
2. A Millersville University minimum cumulative quality point average of 3.0 is required.
3. Qualifying scores on the Praxis I Pre-Professional Skills Tests (PPST – Reading, Math, & Writing). Effective 1-22-02, the Listening Test is no longer required.)
4. Recommendation for admission by faculty member teaching professional education courses.
5. Satisfactory completion of:
 - a. Composition (ENGL 110)
 - b. Fundamentals of Speech (COMM 100)
6. Two college-level (6 credits) English courses (ENGL 110 included)
7. Two college-level (6 credits) Mathematics courses
8. Photocopies of satisfactory Act 34 (Criminal Record check) report, satisfactory Act 151 (Child Abuse History clearance) report, and a completed background information sheet on file with the Early Field Experiences office.

Music department A.P.S. courses are:

MUSI 372	Middle and Secondary School Methods
MUSI 373	Instrumental Methods
MUSI 461	Student Teaching and Seminar

Students may not enroll in these courses and other APS courses required by the Department of Education until admission to APS has been granted.

VIII. Prerequisites for Student Teaching

A. Music Courses

MUSI 162	Intro To Art Music	2.0
MUSI 112	Solfege, Harmony & Analysis I	3.0
MUSI 212	Solfege, Harmony & Analysis II	3.0
MUSI 312	Solfege, Harmony & Analysis III	3.0
MUSI 412	Solfege, Harmony & Analysis IV	3.0
MUSI 131	Class Piano I	2.0
MUSI 231	Class Piano II	2.0
	or	
MUSI 377	Piano Pedagogy	2.0
MUSI 331	Class Piano III	2.0
MUSI 381	Conducting I	2.0
MUSI 481	Conducting II	2.0
MUSI 362	Mus. Hist. & Lit. I	3.0
MUSI 462	Mus. Hist. & Lit. II	3.0
MUSI 141	Vocal Methods	1.0
MUSI 151	Strings I	1.0
MUSI 251	Strings II	1.0
MUSI 152	Woodwinds I	1.0
MUSI 153	Percussion I	1.0
MUSI 156	Brass I	1.0

B. Professional Courses

MUSI 171	Intro to Music Ed.	1.0
MUSI 271	Elementary Methods	3.0
MUSI 372	Middle/Sec. Methods	3.0
MUSI 373	Instrumental Methods	3.0
EDFN 130	Tech. in Music Profession	3.0
EDFN 211	Found of Mod Ed	3.0
EDFN 241	Psych Found Teach	3.0

C. Keyboard Proficiency

Prospective student teachers are required to pass a piano proficiency exam prior to student teaching and after successful completion of Class Piano III. All students passing Class Piano III with an "A" or "B" will be considered as having passed their Piano Proficiency Exam. This exam must be passed by the end of the Fall semester preceding the student teaching semester.

IX. Student Teaching

Student teaching for music education majors takes place during the Fall semester of the senior year. The following procedures apply:

- A. All students must pass junior standing exams prior to being considered for student teaching. See the Music Department Chairperson for details.
- B. Shortly before the end of the first semester of the junior year, the music education student has the opportunity of applying for student teaching with the Director of Student Teaching.
- C. In January the supervisor of music education student teachers meets with the students and provides an overview of the cooperating schools. Following this meeting the students are scheduled for private interviews with the supervisor, at which time they choose five schools to be considered as possible assignments for the student teaching experience.
- D. In February assignments are made according to students' interests and desires. Schools are then contacted and asked to approve the students named and assign them to specific cooperating teachers.
- E. The Director notifies the students of their assignments. The students are expected to contact the cooperating schools and teachers and spend at least one day visiting prior to the closing of the school year.
- F. Students are urged to participate in any summer programs such as band camp, etc., that may be scheduled by the cooperating school.
- G. The Fall semester opens with a period of orientation under the guidance of the Director of Student Teaching and the Supervisor of Music Education Student Teaching. From that time on, the student teacher follows the schedule of the cooperating school.
- H. The student is responsible for providing his/her own transportation to and from the cooperating school during the student teaching semester.
- I. Written evaluations of the student teacher's performance are completed by the supervisor and the cooperating teachers at the end of the eighth and fifteenth weeks of the semester. Based upon these written reports, the student is assigned a satisfactory or unsatisfactory rating by the Director of Student Teaching.

X. MENC

All Music Education majors are required to join and maintain active membership in the Millersville University student chapter of MENC (PCMEA). Meeting attendance is mandatory.

XI. A grade of “C” or higher is required for successful completion of all music major classes.

B.A. MUSIC

Mission Statement:

The BA program of Millersville University is designed to provide the student with a broad comprehension of the integral role of music in society. The program also aims to prepare the student for graduate study and/or a career in the arts.

Goals:

1. To develop a working knowledge of American music and Western art music - their history, literature, and sources in art and vernacular traditions.
2. To develop an understanding of diverse music traditions by examining their grammar, structure, and relationship to other arts within their cultural context.
3. To encourage musical research beyond the classroom into areas of specific interest.
4. To develop an ability to make music through analysis, composition, improvisation, and performance.
5. To develop the ability to identify related concepts in the curriculum and apply them throughout the discipline, including historical, theoretical, pedagogical, and practical.
6. To develop critical thinking and writing skills.
7. To develop competency working with technology.

Objectives:

1. Demonstrate knowledge of music history in written and oral communication.
2. Demonstrate knowledge of diverse performance practices as applied to his/her major instrument.
3. Perform at a high level on his/her major instrument.
4. Demonstrate consistent preparation by keeping a practice journal each semester to track process and results.
5. Demonstrate knowledge of quality reference, research, and pedagogical materials.
6. Demonstrate knowledge of current technology within the field.
7. Demonstrate knowledge of musicianship skills through singing and playing the piano.

II. Curriculum Requirements

Student Name: _____ Student I.D.# _____

DEGREE: BSE	MAJOR REQUIREMENTS FOR A BSE DEGREE IN MUSIC
MAJOR: MUSI	
OPTION:	Total credit hours required: 120.0 minimum
REQUIREMENTS AND POLICIES FOR THE BA MUSIC MAJOR	
A. Policies for Admission to the Major All students who wish to be admitted to the Music major must first successfully complete a departmental audition and receive approval of the chairperson of the Music Department.	
B. Policies for Retention in the Major University requirements for retention.	
C. Policies for Completion of the Major Completion of all University curricular requirements.	
Note to the student: <i>This form is provided as a guide. It is your responsibility to consult regularly with your adviser to be aware of changes and curriculum details which are not incorporated on this form.</i>	

Major: **BA MUSIC**
 Option:
 Major Field Requirements: **63.0 credits**
 Other Requirements: **15.0 credits**

When applicable, up to six of the **REQUIRED RELATED** courses may be credited toward the Liberal Arts Core subject to normal distribution rules.

Course No.	Short Title	C.H.	Course No.	Short Title	C.H.
REQUIRED MUSIC COURSES (58.0 credits)			Music Electives (6.0 credits)		
MUSI 112	Solf, Harm. & Anal I	3.0	Choose 6.0 credits from:		
MUSI 212	Solf, Harm. & Anal II	3.0	MUSI 263	Popular Music	3.0
MUSI 312	Solf, Harm. & Anal III	3.0	MUSI 265	Symphonic Music	3.0
MUSI 412	Solf, Harm. & Anal IV	3.0	MUSI 267	Survey Amer. Music	3.0
MUSI 162	Intro to Art Music	2.0	MUSI 368	International Music	3.0
MUSI 131	Class Piano I	2.0	MUSI 393	Electronic Music	3.0
MUSI 231	Class Piano II	2.0	Required Related (15.0 credits)		
	or		PHYS 205	Musical Acoustics	3.0*
MUSI 377	Piano Pedagogy	2.0	FORL _____		3.0*
MUSI 331	Class Piano III	2.0	FORL _____		3.0*
MUSI 381	Conducting I	2.0	BUAD 101	Intro to Business	3.0*
MUSI 411	Orchestration	2.0	EDFN 130	Tech. Music Profession	3.0
MUSI 315	Music Composition	1.0			
MUSI 362	Mus. Hist. & Lit I	3.0			
MUSI 363	Musi. Hist. & Lit II	3.0			
MUSIC Industry	3.0				
MUSI 392	Music Non-Profit Sector	3.0			
MUSI ___	Major Performance	2.0			
MUSI ___	Major Performance	2.0			
MUSI ___	Major Performance	2.0			
MUSI ___	Major Performance	2.0			
MUSI ___	Major Performance	2.0			
MUSI ___	Major Performance	2.0			
MUSI ___	Major Performance	2.0			
MUSI ___	Sym. Band, Orch, Choir	0.0			
MUSI ___	Sym. Band, Orch, Choir	0.0			
MUSI ___	Sym. Band, Orch, Choir	0.0			
MUSI ___	Sym. Band, Orch, Choir	0.0			
MUSI ___	Sym. Band, Orch, Choir	0.5			
MUSI ___	Sym. Band, Orch, Choir	0.5			
MUSI ___	Sym. Band, Orch, Choir	0.5			
MUSI ___	Sym. Band, Orch, Choir	0.5			

* - can be counted as part of the general MUSI 391 education requirements.

General Electives (minimum of 6.0 credits)

Credits to be selected in consultation with adviser from non music courses.

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

III. A Typical Eight Semester Schedule B.A. Music

Sem.	Hrs.
1.	
MUSI 104 Language of Music II (if needed)	3
MUSI 162 Intro to Art Music	2
Major Performance	2
EDFN 130 Tech. in Music Profession	3
General Ed.	9
Band, Orch. or Choir	.5
Music Elective	1
Totals	17.5
2.	
MUSI 112 Solfege, Harmony & Analysis I	3
MUSI 131 Class Piano I	2
Major Performance	2
General Ed.	9
Band, Orch. or Choir	.5
Totals	16.5
3.	
MUSI 231 Class Piano II	2
or	
MUSI 377 Piano Pedagogy	2
MUSI 212 Solfege, Harmony & Analysis II	3
Major Performance	2
MUSI 391 Music Industry	3
General Ed.	3
Band, Orch. or Choir	.5
Totals	13.5
4.	
MUSI 331 Class Piano III	2
MUSI 312 Solfege, Harmony & Analysis III	3
MUSI 381 Conducting I	2
Major Performance	2
Music Elective3	
General Ed	3
Band, Orch. or Choir	.5
Totals	15.5

Sem.		<u>Hrs.</u>
5.		
MUSI	412 Solfege, Harmony & Analysis IV	3
MUSI	362 Music History & Lit. I	3
	Major Performance	2
	Band, Orch. or Choir (start at 300 level)	.5
MUSI	392 Music Non-Profit Sector	3
	General Ed.	3
	Totals	14.5
6.		
PHYS	205 Musical Acoustics	3
MUSI	363 Music History & Lit. II	3
MUSI	315 Composition	1
MUSI	411 Orchestration	2
	Major Performance	2
	General Ed.	3
	Band, Orch. or Choir	.5
	Totals	14.5
7.		
	Major Performance	2
	Band, Orch. or Choir	.5
	Music Electives	4
	General Ed.	9
	Totals	15.5
8.		
	General Ed.	12
	Major Performance	2
	Band, Orch. or Choir	.5
	Totals	14.5
	Total Credits = 120	

IV. Competency In Piano Skills

Students in the B.A. curriculum are considered proficient in keyboard by earning a grade of "C" in Class Piano III or by passing the requirements of Class Piano III course by examination. Students who demonstrate proficiency by examination will not be permitted to challenge one or more of the class piano courses for credit; instead, they must take other music courses in place of the waived class piano courses.

V. A grade of "C" or higher is required for successful completion of all music major classes.

B.A. MUSIC, EMPHASIS IN MUSIC BUSINESS AND TECHNOLOGY

Mission Statement:

Millersville University trains future entrepreneurs, educators, and performers for the diverse field of music business and technology by providing foundation of courses and experiences in music business, recording arts, and performance studies.

Overview:

Millersville graduates gain invaluable experience through hands-on projects. Examples include recording projects, business applications such as writing grant proposals, contract and copyright law, music publishing experience, and entrepreneurial exercises both inside and outside the classroom (i.e. performance/fundraisers). Starting with the course Intro to Careers in Music Business, students learn the foundations of the music business, and then take their knowledge to a higher level in the more advanced courses such as Classical Music Business and Popular Music Business. Finally, students are required to participate in two internships to provide a real-world application of their knowledge within a working environment. Guest speakers include academics and professionals from both a local and national level.

Goals:

1. Hone pre-professional skills necessary to participate as an active member of the profession.
2. Demonstrate awareness of dialogues currently being debated within the field.
3. Embrace the characteristics of entrepreneurial minded, vision driven creative thinkers.
4. Articulate their vision in spoken and written mediums.
5. Act as decision-makers, implementing sound business methods, concepts, and theories.
6. Solve problems, including employing the appropriate use of technology.
7. Engage in meaningful internships, facilitating professional work experience.
8. Successful students will demonstrate these qualities, resulting in projects that come to fruition, creating “real outcomes” and changing the world around them.

Objectives:

Performance

- Reach level three on his/her instrument.
- Complete the piano proficiency exam requirement.
- Demonstrate knowledge of diverse performance practices as applied to his/her major instrument.
- Perform at a Level 2 or high level on his/her major instrument.
- Demonstrate knowledge of musicianship skills through singing and playing the piano.
- Pass a jury and perform a junior recital.

Entrepreneur

- Demonstrate strong written and oral communications.

- Demonstrate knowledge of current technology within the field.
- Demonstrate knowledge of the Music Business and its practices, including licensing, copyright, and contract law, the fields of publishing, sound recording, record production and promotion.
- Successfully complete two internships in the music business and technology field.
- Pass the Music Business and Technology written exam.
- Complete the senior entrepreneurial project.

Educator

- Required participation in First Dimension Record's annual Electronic Audio Recording Camp (EAR Camp) where students teach area high schools.
- Demonstrate knowledge of music business and technology through written and oral communication by teaching in the EAR Camp.

II. Curriculum Requirements

Student Name: _____ Student ID# _____

DEGREE: BSE MAJOR: MUSI OPTION: BSTH	MAJOR REQUIREMENTS FOR A BA DEGREE IN MUSIC, BUSINESS AND TECHNOLOGIES Total credit hours required: 120.0 minimum
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REQUIREMENTS AND POLICIES FOR THE BA MUSIC MAJOR

A. Policies for Admission to the Major

All students who wish to be admitted to the Music major must first successfully complete a departmental audition and receive approval of the chairperson of the Music Department.

B. Policies for Retention in the Major

University requirements for retention.

C. Policies for Completion of the Major

Completion of all University curricular requirements.

Note to the student: *This form is provided as a guide. It is your responsibility to consult regularly with your adviser to be aware of changes and curriculum details which are not incorporated on this form.*

Major: BA MUSIC
 Option: MUSIC, BUSI AND TECH
 Major Field Requirements: 54.0 credits
 Other Requirements: 27.0 credits

When applicable, up to four of the REQUIRED RELATED courses may be credited toward the Liberal Arts Core subject to normal distribution rules.

Course No.	Short Title	C.H.	Course No.	Short Title	C.H.
REQUIRED MUSIC COURSES (47.5 credits)			Required Related (27.0 credits)		
MUSI 112	Solf, Harm. & Anal I	3.0	Choose 27 credits from:		
MUSI 212	Solf, Harm. & Anal II	3.0	BUAD 101	Intro to Business	3.0*
MUSI 131	Class Piano I	2.0	BUAD 161	Financial Acctg	3.0
MUSI 231	Class Piano II	2.0	BUAD 162	Managerial Acctg	3.0
	or		BUAD 251	Org. & Management	3.0*
MUSI 377	Piano Pedagogy	2.0	BUAD 231	Princ. Of Marketing	3.0
MUSI 190	Intro Careers in Music	3.0	COMM 121	Intro Audio & Video	3.0
MUSI 391	Music Industry	3.0	COMM 224	Organizational Comm	3.0
MUSI 392	Music Non-Profit Sector	3.0	COMM 251	Public Relations I	3.0*
MUSI 393	Electronic Music	3.0	CSCI 101	Prob. Solving w/Comp	4.0*
MUSI 394	Adv. Studio Recording	3.0	ECON 101	Macroeconomics	3.0*
MUSI 315	Music Composition	1.0	ECON 102	Microeconomics	3.0*
MUSI 411	Orchestration	2.0	EDFN 130	Tech. Mus. Profession	3.0
MUSI 300	Co-Op in Music	3.0	ENGL 316	Business Writing	3.0*
MUSI 400	Co-Op in Music	6.0	PHYS 205	Musical Acoustics	3.0*
			THEA 120	Stagecraft	3.0
			THEA 220	Lighting & Sound	3.0
			THEA 350	Theatre Management	3.0

Six (6) One-credit Major Performance courses

At least One (1) Half-credit Applied Musicianship Courses in either Symphony, Band, Orchestra, or Choir

Music Electives (10.0 credits)

Choose 10.0 credits from:

MUSI 108	Private Instruction	0.5
MUSI 141	Voice Methods	1.0
MUSI 151	Strings I	1.0
MUSI 152	Woodwinds I	1.0
MUSI 153	Percussion I	1.0
MUSI 156	Brass I	1.0
MUSI 162	Intro to Art Music	2.0
MUSI 251	Strings II	1.0
MUSI 252	Woodwinds II	1.0
MUSI 253	Percussion II	1.0
MUSI 256	Brass II	1.0
MUSI 263	Popular Music	3.0
MUSI 265	Symphonic Music	3.0
MUSI 267	Survey of Amer. Mus.	3.0
MUSI 312	Solf, Harm & Analysis III	3.0

* - can be counted as part of the general education requirements.

Other Electives (as necessary)

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

MUSI	331	Class Piano III	2.0
MUSI	368	International Music	3.0
MUSI	369	Intro W. African Music	3.0
MUSI	381	Conducting I	2.0
MUSI	412	Solf, Harm & Analysis IV	3.0

III. TYPICAL FOUR YEAR SCHEDULE FOR MB&T WITH BUAD MINOR

YEAR 1

Course Description	Credits
MUSI 104 Language of Music II (as needed)	3.0
MUSI 112 Solfege, Harmony & Analysis I	3.0
MUSI 162 Intro to Art Music	2.0
MUSI 131 Class Piano I	2.0
MUSI ___ Major Performance	1.0
MUSI ___ Major Performance	1.0
MUSI ___ Sym. Band, Orch, Choir	0.5
MUSI ___ Sym. Band, Orch, Choir	0.5
BUAD 101 Intro to Business	3.0
EDFN 130 Tech in the Music Profession	3.0
ENGL 110 English Composition	3.0
MATH 101 or Equivalent	3.0
ECON 101 Introductory Economics	3.0
ECON 102 Principles of Microeconomics	3.0

YEAR 2

Course Description	Credits
MUSI 212 Solfege, Harmony & Analysis	3.0
MUSI 231 Class Piano II OR	2.0
MUSI 377 Piano Pedagogy	2.0
MUSI 331 Class Piano III	2.0
MUSI 381 Conducting I	2.0
MUSI ___ Major Performance	1.0
MUSI ___ Major Performance	1.0
MUSI 191 Music Business of Pop Music OR	3.0
MUSI 192 Music Business of Classical Music	3.0
MUSI ___ Sym. Band, Orch, Choir	0.5
MUSI ___ Sym. Band, Orch, Choir	0.5
BUAD 161 Financial Accounting	3.0
BUAD 162 Managerial Accounting	3.0
BUAD 231 Principles of Marketing	3.0

YEAR 3

Course Description	Credits
MUSI 411 Orchestration	2.0
MUSI 315 Music Composition	1.0
MUSI ___ Major Performance	1.0
MUSI ___ Major Performance	1.0

MUSI 191 Music Business of Pop Music OR	3.0
MUSI 192 Music Business of Classical Music	3.0
MUSI 300 Co-Op in Music	3.0
MUSI ___ Sym. Band, Orch, Choir	0.0
MUSI ___ Sym. Band, Orch, Choir	0.0
PHYS 205 Musical Acoustics	3.0
BUAD 251W Organization & Management	3.0
ENGL 316W Business Writing	3.0

*Fill schedule with Music Electives (see below) and General Education Requirements

YEAR 4

Course Description	Credits
BUAD 341 Managerial Finance	3.0
MUSI 400 Co-Op in Music	6.0

*Fill schedule with Music Electives (see below) and General Education Requirements

MUSIC ELECTIVES:

Choose 10 Credits from the following Music Electives:

Instrument Classes: MUSI 151, 152, 153, 156, 251, 252, 253, 256	1.0 per course
MUSI 263 Popular Music	3.0
MUSI 265 Symphonic Music	3.0
MUSI 267 Survey of American Music	3.0
MUSI 368 International Music	3.0
MUSI 312 Solfege, Harmony & Analysis III	3.0
MUSI 412 Solfege, Harmony & Analysis IV	3.0
MUSI 369 Intro to West African Music	3.0
MUSI 362 Music History I	3.0
MUSI 363 Music History II	3.0

IV. Internship Requirements

The culmination of the program is the internship experiences. These experiences can provide the student with valuable training that can lead the way to procuring employment upon graduation. In order to insure successful internships, certain requirements have been established. It is the student's responsibility to see that all requirements are met. Courses appropriate as preparation for a specific internship experience must be successfully completed prior to beginning the internship assignment.

In order to assist the coordinator of the MB&T program in setting up the internship, the student shall provide typed copies of their vitae. The vitae should include career objectives; name; home and school addresses and telephone numbers; education (high school and college); work experience; and extra-curricula activities pertaining to your career objectives.

The student should arrange to attend an internship orientation session held by the Cooperative Education office. The student will receive a guide book which will outline the student's responsibilities both prior to and during the internship.

The program requires two internships to be completed in separate semesters. COOP 200 is for three credits and requires 225 hours to be spent on the job. This averages out to 15 hours per week for 15 weeks. COOP 300 is for six credit hours and requires 550 hours to be spent on the job. This averages out to 30 hours per week for 15 weeks. In addition to the hours required on the job, the following requirements must also be met:

- A. The student is to keep a daily log that contains the following:

objectives - a list of items to accomplish or learn

accomplishments - items completed or learned

observations - can include details of items learned, lists of areas you may wish to improve, and questions to ask

creative ideas - suggestions for improving aspects of the business and improving your skills

items to complete - these may be items to take home or do in the near future

The log will be graded by the supervisor of internships. A grade of 75% or better must be achieved in order to receive a grade of "S".

- B. The student is to attend five seminars to be held on campus at a mutually

agreeable time. The seminar participants will be all students currently interning and the supervisor of internships. Topics to be covered during the seminar will be relevant to the internship experience and assignments will be given. A grade of 75% or better must be achieved in order to receive a grade of "S".

- C. A work report is required for COOP 200 and a research paper is required for COOP 300. See COOP handbook for a description of these. A grade of 75% or better is required in order to receive a grade of "S".
- D. The student must receive a rating of average or better on the midterm and final evaluation in order to receive a grade of "S".
- E. At least one of the two internship experiences should be in the Music Products Industry. By mutual agreement between the coordinator of music industry studies and the student, both internships may be in fields other than the music products industry. Factors that will be taken into consideration in determining whether an exception will be made are:
 - 1. the student's interests within the music industry
 - 2. income potential from the student's areas of interest
 - 3. the student's experience within the retail industry

During the Fall and Spring semesters, the maximum number of additional credits a student can take while registered for COOP 200 is 13 and COOP 300 is 10.

V. Competency In Piano Skills

Students in the B.A. curriculum are considered proficient in keyboard by earning a grade of "C" in Class Piano III or by passing the requirements of Class Piano III course by examination. Students who demonstrate proficiency by examination will not be permitted to challenge one or more of the class piano courses for credit; instead, they must take other music courses in place of the waived class piano courses.

VI. Entrepreneurial Musicians' Forum

All B.A. M.B.&T. majors are required to join and maintain active membership in the Entrepreneurial Musicians' Forum. Attendance at meetings is mandatory.

VI. A grade of "C" or higher is required for successful completion of all music major classes.

MINOR IN MUSIC

I. Description

The music minor is designed for non-music major students interested in further development of performance skills on an instrument or voice. Courses, in addition to private lessons, are designed to reinforce the overall musical background of the student.

The minor in music is not intended as professional preparation for any leadership role in music, particularly in the field of music education. The minor in music is intended solely for personal enrichment.

Admission to the program is by audition. Any student interested in pursuing a Minor should contact the Chairperson of the Music Department.

II. Curriculum Requirements

Regulations Governing Minor Course Work:

1. There shall be a minimum of 18.0 credit hours with a minimum Millersville QPA of 2.0.
2. Courses that count toward a minor are also eligible to be used to satisfy the current University-wide General Education requirements subjected to normal distribution requirements.
3. No courses needed for the minor may be taken pass-fail.
4. One-half of the course work required for the must be completed at Millersville University
5. A grade of "C" or higher is required for successful completion of all music classes.

Required Courses (9.0 credits)

MUSI 100	Music & Culture	3.0
MUSI 103	Language of Music I	3.0
or		
MUSI 104	Language of Music II	3.0
Three credits in Applied Musicianship		

Electives (9.0 credits – 6.0 credits must be at the 300 level or higher)

MUSI 191	Business for the Pop Musician	3.0
MUSI 192	Business for the Classical Musician	3.0
MUSI 204	Electronic Music	3.0
MUSI 263	Popular Music	3.0
MUSI 265	Symphonic Music	3.0
MUSI 267	Survey of American Music	3.0
MUSI 363	Music History and Literature II	3.0
MUSI 368	World Music	3.0
MUSI 369	Introduction to West African Music	3.0
Three credits in Major Performance		

GENERAL INFORMATION

I. Instrument Storage

Music students may use instrument lockers located in the Visual and Performing Arts Center. Students secure the combination for the locks at the beginning of the semester from the music department secretary. A deposit of \$4.00 will be refunded when the locker is relinquished.

All musical instruments should be kept under lock and key, either in the instrument lockers or dormitories. **Instruments shall not be left unattended.** The university cannot assume responsibility for the loss of instruments or other personal property.

I. Music Resource Room

The Music Resource Room, adjacent to the Music Office in Byerly Hall, serves as a distribution center for materials used in music classes.

Music Resource Room procedures governing music majors are as follows:

1. Individual ID cards must be surrendered to borrow any materials.
2. Materials may be signed out/in during Media Center hours only.

III. Instructional Materials

Books and materials required for any course are available in the University Store. Special orders for certain studio requirements can be arranged through the studio teacher. The University Store will special order books upon request. Before purchasing any course texts or materials, students should always attend the first class meeting.

IV. Preparatory Division

The Music Department Preparatory Division provides a quality music teaching center for Lancaster area students. Music majors may be selected to serve as teachers in the Preparatory Division if they meet the following criteria:

- 2.0 overall QPA
- 2.5 music course QPA
- Completion of 30 credits or more
- Recommendation made by the major performance professor
- Approval by the music department faculty.