MUSIC DEPARTMENT
FACULTY HANDBOOK
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vision Statement</td>
<td>4</td>
</tr>
<tr>
<td>Mission Statement</td>
<td>4</td>
</tr>
<tr>
<td>Admission to the Music Major</td>
<td>5</td>
</tr>
<tr>
<td>- Admission to MU Department of Music</td>
<td>5</td>
</tr>
<tr>
<td>- Academic Standards</td>
<td>5</td>
</tr>
<tr>
<td>- Audition Procedure and Standards</td>
<td>5</td>
</tr>
<tr>
<td>- Admission of Transfer Students and Evaluation of Credit</td>
<td>5</td>
</tr>
<tr>
<td>- Auditions Outside of Designated Audition Days</td>
<td>6</td>
</tr>
<tr>
<td>Advisement</td>
<td>7</td>
</tr>
<tr>
<td>Answers to Advisement FAQs</td>
<td>8</td>
</tr>
<tr>
<td>- Graduation Checklist (for faculty)</td>
<td>9</td>
</tr>
<tr>
<td>- Music Education</td>
<td>10</td>
</tr>
<tr>
<td>~ APS</td>
<td>11</td>
</tr>
<tr>
<td>~ Testing Requirements</td>
<td>11</td>
</tr>
<tr>
<td>~ Professional Organizations</td>
<td>12</td>
</tr>
<tr>
<td>~ Curriculum Requirements</td>
<td>14</td>
</tr>
<tr>
<td>Dual Music Degree - BSE &amp; BA-Perf</td>
<td>15</td>
</tr>
<tr>
<td>~ Piano Proficiency</td>
<td>24</td>
</tr>
<tr>
<td>~ Field Experience</td>
<td>25</td>
</tr>
<tr>
<td>~ Student Teaching</td>
<td>25</td>
</tr>
<tr>
<td>~ Observation Record</td>
<td>29</td>
</tr>
<tr>
<td>~ Junior Level Review</td>
<td>30</td>
</tr>
<tr>
<td>~ Competencies</td>
<td>31</td>
</tr>
<tr>
<td>~ Danielson Framework</td>
<td>33</td>
</tr>
<tr>
<td>~ Advisement Checklist</td>
<td>34</td>
</tr>
<tr>
<td>- Music Performance</td>
<td>39</td>
</tr>
<tr>
<td>~ Professional Organizations</td>
<td>40</td>
</tr>
<tr>
<td>~ Curriculum Requirements</td>
<td>42</td>
</tr>
<tr>
<td>~ Major Performance &amp; Ensembles</td>
<td>45</td>
</tr>
<tr>
<td>~ Advisement Checklist</td>
<td>48</td>
</tr>
<tr>
<td>- Music Business Technology</td>
<td>54</td>
</tr>
<tr>
<td>~ Professional Organizations</td>
<td>55</td>
</tr>
<tr>
<td>~ Curriculum Requirements</td>
<td>57</td>
</tr>
<tr>
<td>~ Major Performance &amp; Ensembles</td>
<td>63</td>
</tr>
<tr>
<td>~ Internship Requirements</td>
<td>66</td>
</tr>
<tr>
<td>~ Internship or Co-Op Expectations &amp; Procedures</td>
<td>67</td>
</tr>
<tr>
<td>~ Advisement Checklist</td>
<td>69</td>
</tr>
<tr>
<td>- Minor in Music</td>
<td>71</td>
</tr>
<tr>
<td>Awards and Scholarships</td>
<td>72</td>
</tr>
<tr>
<td>Classroom Setup</td>
<td>79</td>
</tr>
<tr>
<td>Guidelines for Faculty Usage of Sick and Personal Leave</td>
<td>82</td>
</tr>
<tr>
<td>Conceptual Framework</td>
<td>84</td>
</tr>
<tr>
<td>Credit Policies</td>
<td>84</td>
</tr>
<tr>
<td>Departmental Honors</td>
<td>91</td>
</tr>
<tr>
<td>Early Graduation</td>
<td>91</td>
</tr>
<tr>
<td>Ensemble Hour</td>
<td>92</td>
</tr>
<tr>
<td>Evaluation - Teaching, Service, &amp; Scholarship</td>
<td>92</td>
</tr>
<tr>
<td>Evaluation - Promotion and Tenure - Non-Traditional Scholarship</td>
<td>106</td>
</tr>
<tr>
<td>Event Requests</td>
<td>107</td>
</tr>
<tr>
<td>Faculty Committees</td>
<td>107</td>
</tr>
<tr>
<td>Faculty Searches</td>
<td>108</td>
</tr>
</tbody>
</table>
MILLERSVILLE UNIVERSITY DEPARTMENT OF MUSIC
VISION STATEMENT

The Department of Music is committed to becoming one of the leading music schools in Pennsylvania, preparing talented undergraduate and graduate musicians for the 21st Century thus enhancing the educational mission of the University.

MILLERSVILLE UNIVERSITY DEPARTMENT OF MUSIC
MISSION STATEMENT

The Department of Music seeks to be a vibrant, artistic community that fosters excellence in performance, education, and entrepreneurship. Grounded in a strong liberal arts education, the Department of Music aims at developing the whole person while preparing students to lead productive lives as professionals.
ADMISSION TO THE MUSIC MAJOR

Admission to Millersville University Department of Music

1. Apply directly to Millersville University through the Admissions Department
2. Apply to the Department of Music through the department website (www.experienceMUmusic.com - click on the “auditions” button)

- The application to the Department of Music starts the process of scheduling and completing the Music Audition for admittance to the Department of Music.

Academic Standards

1. ALL Applicants must satisfy the current academic standards for admission to Millersville University.
2. ALL Applicants must meet both academic and audition standards for admission to the Music Major.

Audition Procedure and Standards

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

1. Solo Performance - Applicants will be evaluated by a music faculty member to determine the level of proficiency on the primary performance area.
2. Aural Sensitivity Skills Evaluation - Applicants will be evaluated with regard for aptitude and achievement via vocal demonstration. Both auditory skills and theoretical knowledge are assessed; component areas include melody, harmony, rhythm, and sight-reading.
3. Written Theory Exam - Determines applicant’s knowledge with regard to basic musical theory (i.e. key signatures, intervals, and basic notation). Score will further determine placement into theory class. This is a diagnostic test.
4. Interview - All applicants will meet individually with the Department of Music 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.

Admission of Transfer Students and Evaluation of Credit

1. Transfer students will follow the university admission procedures for transfer students found in the University Catalog.
2. All transfer students will adhere to audition procedures as stated in this document. On the day of the audition, the transfer student should meet with the Department of Music Chairperson and review their unofficial transcripts from the college they’re transferring from.
3. At the discretion of the Department of Music Chairperson, transfer students may be asked to take certain proficiency tests for placement in music courses.
4. 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 Department of Music Chairperson contingent upon official application to the university.
5. Based upon audition results, some entering freshmen and transfers are required to take MUSI 104 (Language of Music II) as remediation of their musicianship skills. Students required to take MUSI 104 are notified by the Department of Music 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.
6. Transfer student instrumental lessons will be determined according to the level of proficiency demonstrated at the performance audition.
7. Transfer Students will be put in contact with a current student who can answer various questions they may have, according to degree program, including the Graduation Plan that is mentioned in the next step.
8. After acceptance into the Music Department, transfers must review the departmental advisement materials. They must create a Graduation Plan based on the courses that are transferring into the university. This is to be reviewed with the head of their degree program.
9. Registration of courses is to be done in consultation with the head of the degree program, after the graduation plan has been reviewed and discussed.

**Auditions Outside of Designated Audition Days**

1. These are available to exceptional candidates ONLY
2. The chair or a designee MUST sign off for approval to schedule an audition.
3. Student MUST complete an application online.
4. Music Admit will create a folder for each new student.
5. Calls to students who have missed the audition days will be made PRIOR to physical audition. This phone call will determine whether or not the student should be brought to campus for an audition.
   - MBT - Atticks
   - MUED - Houlihan
   - PERF - Houlihan
6. Auditions will be scheduled and arranged by the Faculty Member and will include the normal audition components.
   - MBT - Atticks
   - MUED - Houlihan
   - PERF - Houlihan
7. Audition Forms will need to be completed and submitted to the Music Admit Office for the student’s file.
8. Admission Decision will be passed on from Faculty Member to the Music Admit Office.
ADVISEMENT

Responsibility of Advisers (ALL full-time tenured and tenure-track faculty and some TPTFs as needed)

1. The adviser must communicate and emphasize the advisee’s responsibility for satisfying degree requirements.
2. The adviser must be knowledgeable about the program(s) in which he/she advises.
3. The adviser must establish, post, and maintain adequate office hours throughout the semester. These hours may need to increase during registration to assist the students.
4. The adviser should be familiar with the published academic policies and regulations of the University.
5. The adviser must discuss the advisee’s academic performance, and, if necessary, help the advisee develop an appropriate plan of action to improve his/her academic standing.
6. The adviser should know how to refer the advisee to appropriate sources of information, assistance, and services, in cases where such referrals may be necessary.

The following profile of an ideal adviser is based on responses to both the faculty and student surveys and the Penn State University handbook on academic advising.

Excellence in advising is based on:

1. The disposition of the person serving as adviser
2. Organizational abilities of the advisor
3. His or her concrete knowledge of the Programs and Department’s Advisement Materials
4. His or her concrete knowledge of the University's programs, policies, and services along with knowledge of the adviser’s specific field
5. His or her ability to communicate effectively and in a timely manner with student advisees (and faculty, when appropriate)

Someone who serves as an adviser should above all have a positive outlook on advising, like people in general, and like students in particular. The ideal adviser is a supportive, giving, caring, patient person who is available to the student during posted office hours and mutually agreed upon times. The adviser should be trustworthy, honest, and open with the student and be willing to discuss the student’s performance, short-term goals and long-term goals (career and life plans).

- The adviser must also be knowledgeable about and willing to help with the following:
  - Specific programs (major and/or minor);
  - General Education Requirements and University policies;
  - Access to determining the way to access various resources and facilities for information about things he/she does not know (other majors, for example);
  - Individual student’s interests when reviewing student records and University policies;
  - Ways to access services within and outside the University, which may be helpful to the student and assisting with necessary referrals to such services or people.

When a student is ready to apply for graduation, the advisor should be sure to:

- Review the student’s entire graduation binder, confirming that all items are complete and signatures were obtained where necessary
- Confirm a student’s concert attendance and ensemble participation
- Carefully review the Degree Audit and assist/direct the student to submit an explanation/rationale if the audit is incomplete.
Answers to Advisement FAQs

Scheduling Courses

Spring and Fall scheduling is based on the number of credits you’ve earned as well as the first letter of your last name, unless you are an athlete or student of special needs in which case you may register sooner.

If scheduling for summer or winter classes be sure to consult the academic calendar. Everyone can schedule courses for those terms at the start date indicated on the calendar.

Meeting with Advisor

Your advisor’s name is on your degree audit (see below). Their office hours are posted on the MU website. If you are a double major or have a minor, you will have multiple advisors, but only the advisor you have for your Major or Majors will have your TAP number.

You should try to meet with your advisor BEFORE you are able to schedule classes or at any time you have questions about classes. You should bring a printout of your degree audit and a list of courses you are thinking of taking in the semester you are scheduling, as well as a list of any questions you may have. Keep in mind that advisors are still teaching during the time of scheduling for fall/spring semesters and are particularly busy during peak scheduling. Respect your advisor’s limited time and come prepared to meetings.

Access the Degree Audit

Your degree audit can be found through MAX. It tells you how many credits you’ve taken (called “transcript total credits” on the audit), how many credits you will have after completing in progress courses (called “Credits Applied” on the audit), and whether or not you have completed certain degree requirements. (Completed requirements are indicated with a check mark on the degree audit). When there are specific courses listed, you can click on them to find out more information, including prerequisites. You are strongly encouraged to review your own degree audit every semester.

Transfer Credits

The Registrar’s Office will help you transfer in courses. Contact them for assistance.

Complete the Graduation Checklist for each student (found on next page).
## Faculty Advisor Graduation Checklist

<table>
<thead>
<tr>
<th>Student Name: ___________________________</th>
<th>Student Degree: ______________________</th>
</tr>
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### Degree Works

<table>
<thead>
<tr>
<th>Major Requirements</th>
<th>Exceptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Complete</td>
<td>□ Yes</td>
</tr>
<tr>
<td>□ Incomplete*</td>
<td>□ No</td>
</tr>
<tr>
<td>□ Lessons</td>
<td></td>
</tr>
<tr>
<td>□ Ensembles</td>
<td></td>
</tr>
<tr>
<td>□ Performance Level</td>
<td></td>
</tr>
</tbody>
</table>

### Concert Attendance

- All students must have a record of attending at least **49 concerts/recitals**.

**YES** – denotes that the advisor has thoroughly reviewed the student's record of concert attendance.

**NO** – denotes that the student has not completed the required number of concerts/recitals

<table>
<thead>
<tr>
<th>□ Yes</th>
<th>□ No</th>
</tr>
</thead>
</table>

### Professional Organizations

- All students should have participated in/attended the meetings of their professional organizations and sought leadership roles.

**MUED:**
- □ NAiME

**MBT:**
- □ MMP

**BA-PERF:**
- □ MPA

### GEN ED Requirements

<table>
<thead>
<tr>
<th>□ Complete</th>
<th>□ Incomplete*</th>
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</thead>
<tbody>
<tr>
<td>□ In Progress</td>
<td></td>
</tr>
<tr>
<td>□ Missing Credits</td>
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### Comments:

*Please Provide a rationale for incomplete requirements if applicable

<table>
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<tr>
<th>□ Junior Level Review</th>
<th>□ Junior Level Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comments:</td>
<td>Comments:</td>
</tr>
</tbody>
</table>

*Please Provide a rationale for incomplete requirements if applicable

- Leadership Roles -
I. SUMMARY

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 grounded in the Kodály Philosophy for pre-K through grade 12 for the 21st century classroom.

Performer
- To develop vocal, instrumental, keyboard and conducting techniques and competencies within an exemplary musicianship training program.
- To foster the progress of candidates in the categories of musicianship, technique, and professionalism.
- To have the opportunity to participate in both traditional and commercial ensembles.

Educator
- To learn the various music education pedagogies that address child development, innovation and creativity and classroom management.
- To experience diverse cultural perspectives through global repertoires.
- To nurture a passion for lifelong learning.
- To acquire and advance recording and technology skills.

Entrepreneur
- To nurture a passion for lifelong learning.
- To build an understanding of advocacy in the music education field.

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

Performer
Demonstrate individual musicianship skills through:
- Perform once at Level 3 or above in his/her studio area of performance
- Keyboard proficiency exams and practical applications
- Singing in tune and providing a musical vocal model
- Knowledge of both written and aural music theory and solfège
- Improvisation both vocally and instrumentally
- Performing in traditional and/or commercial ensembles and concerts
**Educator**
Demonstrate teaching competencies as follows:
- Teach music literacy through a sound to symbol orientation
- Apply the Kodály Concept of Music Education and include aspects of other methodologies including Orff, Dalcroze, and Gordon through the development and execution of quality K-12 lesson plans
- Implement improvisation/composition activities into the K-12 music curriculum
- Integrate the use of technology into classroom instruction
- Implement knowledge of recording in concert situations
- Demonstrate rehearsal and conducting techniques and skills appropriate for K-12 vocal and instrumental ensembles and the classroom
  - Demonstrate knowledge of classroom instruments and how to use them
  - Demonstrate knowledge of band and orchestral instruments and ability to perform on them

**Entrepreneur**
Demonstrate innovative thinking through:
- Identifying a problem and finding a solution
- Developing a strategic plan for an advocacy program
- Formulating ways of raising capital to support your solution

**NOTE:** Music Education Students must complete the PRAXIS Exams as follows -
- PRAXIS I - must be completed for admission to Advanced Professional Studies (APS)
- PRAXIS II - must be completed for admission to Student Teaching
- Music Content Exam - must be completed for admission to Student Teaching

II. **ADVANCED PROFESSIONAL STUDIES**
For the most up-to-date information regarding PRAXIS Testing Requirements, please visit the Certification Office Website. PRAXIS Testing Information can be found here:

III. **TESTING REQUIREMENTS**
For the most up-to-date information regarding Testing Requirements, please visit the Certification Office Website. Testing Information can be found here:
IV. **Professional Organizations**

NOTE: Student Led groups need to reserve their meeting dates/times with the Department Secretary one semester in advance to guarantee an optimal meeting time and location. PLEASE NOTE that this is a “first come, first served” situation and no groups will be meeting at the same time.

A. **NAfME**
   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. Through its affiliation with PCMEA, members of the chapter attend a variety of local, stat, divisional, and national music and leadership conferences in addition to serving as student hosts for the PNEA State Conference. **Membership is encouraged of all Music Education majors.**

B. **Music Performers Association (MPA)**
   This organization is primarily of interest to students in the music performance curriculum, although all students are invited and encouraged to become members. This group’s primary goal is to provide additional opportunities for students to perform as well as have guest speakers come to inform students about life after college and how to succeed. **Membership is encouraged of all Music Performance majors.**

C. **American Choral Directors Association (ACDA)**
   The Millersville Collegiate Chapter of ACDA is an organization to inspire excellence in choral music through education, performance, composition, and advocacy. ACDA fosters and promotes choral singing, rehearsal procedures, development of choral groups/music/societies, understanding of choral music, research in the field of choral music, choral composition, and the development of musical culture in America. Membership is open to any student who is interested.

D. **Council of Musical Organizations (COMO)**
   COMO serves as the representative body for a diverse range of musical ensembles within the Millersville University Department of Music. The ensembles within the department of music, although collectively represented by COMO, exist independently in a cooperative atmosphere. Students on the COMO Board will gain experience in managing the finances of the ensembles and will remain in constant communication with ensemble directors and their advisor.

E. **All Campus Musical Organization (ACMO)**
   ACMO is a student-run musical theatre group at Millersville University. ACMO provides an opportunity for theatre enthusiasts to continue participating in theatre throughout college. Our members are able to explore all aspects of theatre, whether it is performance, directing, stage-managing, set design, etc. The All Campus Musical Organization has been entertaining audiences at Millersville for over 40 years.
NOTE: Student Teachers will not participate in ACMO Productions, ensembles, or any other on-campus activity without gaining approval from their advisor, student teaching advisor, and the department chair

- Exception: Students who are interested in being involved with on-campus activities must submit a written statement to the student teaching advisor and department chair, asking for an exception. This will be brought to the faculty to discuss and determine whether or not an exception will be made.

C. Music for Everyone (MFE)
Music for Everyone (MFE) is a non-profit organization based in Lancaster, PA and dedicated to the awareness of the importance of music in the schools and community. In their effort to strengthen the role of music in the schools, MFE offers up to 8 annual scholarships to students majoring in music at Millersville University. MFE Scholars earn a $2,000 scholarship and, in exchange, volunteer their time to work with students in the School District of Lancaster and Columbia School District under the mentorship of veteran music educators. You can find out more information about MFE at www.musicforeveryone.org.

D. Scaling Walls a Note at a Time (SWAN)
SWAN is a non-profit organization that started in Lancaster, PA in 2011. Their mission is to break the cycle of crime for children whose parent(s) have a history of incarceration by providing free private music lessons, ensemble training, performance opportunities, and mentoring. The SWAN Club at MU operates to coordinate and motivate the SWAN volunteers of the Millersville University Community.

NEEDED -
- Application with references and copies of clearances (FHI {Act 114}, Child Abuse {Act 151}, and Criminal {Act 34})
- Approval of Studio Professor (in written form and attached to application)
- Transportation to lesson site

PARTICIPATION -
- Anyone is invited to participate (even non-music majors/non-musicians) as SWAN also needs help with PR, event planning, fundraising, and event staffing.
V. **CURRICULUM REQUIREMENTS**

Student Name: ___________________ Student I.D. #_________________________

<table>
<thead>
<tr>
<th>DEGREE:</th>
<th>BSE</th>
<th>MAJOR REQUIREMENTS FOR A BSE DEGREE IN MUSIC</th>
</tr>
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<tbody>
<tr>
<td>MAJOR:</td>
<td>MUSED</td>
<td>Total credit hours required: 126.0 minimum</td>
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<tr>
<td>OPTION:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**REQUIREMENTS AND POLICIES FOR THE BSE 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 MUSED  
**Option:**  
**Major Field Requirements:** 44.0 credits  
**Other Requirements:** 48.0 credits

<table>
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<th>Course No.</th>
<th>Short Title</th>
<th>C.H.</th>
<th>Grade</th>
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<tbody>
<tr>
<td>MUSI 112</td>
<td>Solf Harm &amp; Analys I</td>
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<tr>
<td>MUSI 212</td>
<td>Solf Harm &amp; Analys II</td>
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<tr>
<td>MUSI 312</td>
<td>Solf Harm &amp; Analys III</td>
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<td>MUSI 412</td>
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<td>MUSI 131</td>
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<td>MUSI 156</td>
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**REQUIRED MUSIC COURSES (44.0 credits)**

When applicable, up to six credits of the **REQUIRED RELATED** courses may be credited toward the Liberal Arts Core subject to normal distribution rules. (suggested 6.0 credits)

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<th>Short Title</th>
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<th>Grade</th>
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<tr>
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<td>MUSI 253</td>
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<td>MUSI 256</td>
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<td>Popular Music</td>
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<td>MUSI 313</td>
<td>Jazz Theory/Improv</td>
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**RECOMMENDED MUSIC ELECTIVES**

PROFESSIONAL EDUCATION (39.0 credits)

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<td>MUSI 347</td>
<td>Choral Techniques</td>
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<tr>
<td>MUSI 372</td>
<td>Tchg Middle Lvl Music</td>
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<td>MUSI 373</td>
<td>Instrumental Techniq</td>
<td>3.0</td>
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<tr>
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<td>Content Area Literacy for Div.</td>
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<td>EDSE 471</td>
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<td>SPED 346</td>
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<td>EDMU 461</td>
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<td>EDMU 462</td>
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**REQUIRED RELATED (9.0 credits)**

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<tr>
<td>PHYS 205</td>
<td>Music Acoustics (G2/L)</td>
<td>3.0</td>
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<tr>
<td>ENTR 201</td>
<td>Art of Entr (G3)</td>
<td>3.0</td>
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</tbody>
</table>

**NOTE:** MB Wkshp & Marching Band are taken simultaneously.

**REQUIREMENTS:**

- Strings/Voice/Piano - 1 sem of MB Wkshp/Marching Band
- Brass/Woodwinds/Perc - 2 sem of MB Wkshp/Marching Band
**Possible 8 Semester Plan for Music Education**

*for additional possible options, please see the advisement packets*

*FLL* - Foundations of Lifelong Learning  
*Open Elec* - Connections & Explorations; Open Electives

<table>
<thead>
<tr>
<th>SEMESTER 1: FALL</th>
<th>SEMESTER 2: SPRING</th>
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</thead>
<tbody>
<tr>
<td>□ (3.0) MUSI 104 - Language of Music II</td>
<td>□ 3.0 MUSI 112 - Kodály Solfege, Harm, Analysis 1</td>
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<tr>
<td>□ 1.0 MUSI 141 - Class Voice</td>
<td>□ 2.0 MUSI 131 - Class Piano I</td>
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<tr>
<td>□ 1.0 Major Performance</td>
<td>□ 1.0 MUSI 153 - Percussion I</td>
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<tr>
<td>□ 0.0 Ensemble</td>
<td>□ 3.0 EDFN 130 - Tech in the Music Profession</td>
</tr>
<tr>
<td>□ 3.0 UNIV 103 - Freshman Seminar (open elec)</td>
<td>□ 1.0 Major Performance</td>
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<td>□ 3.0 ENGL 110 - English Composition <em>(FLL)</em></td>
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<tr>
<td>□ 3.0 COMM 100 - Speech <em>(FLL)</em></td>
<td>□ 3.0 Wellness <em>(open elec)</em></td>
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<tr>
<td>□ 3.0 MATH <em>(100 or equivalent - G2)</em></td>
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**SEMESTER 3: FALL**

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<tbody>
<tr>
<td>□ 3.0 MUSI 212 - Kodály Solfege, Harm, Analysis 2</td>
<td>□ 3.0 MUSI 312 - Kodály Solfege, Harm, Analysis 3</td>
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<tr>
<td>□ 2.0 MUSI 231 - Class Piano II</td>
<td>□ 2.0 MUSI 331 - Class Piano III</td>
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<tr>
<td>□ 3.0 MUSI 171 - Intro to Music Education</td>
<td>□ 2.0 MUSI 381 - Conducting I</td>
</tr>
<tr>
<td>□ 1.0 MUSI 156 - Brass I</td>
<td>□ 3.0 MUSI 271 - AoT Elem Music...Kodály</td>
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<tr>
<td>□ 1.0 MUSI 151 - Strings I</td>
<td>□ 1.0 MUSI 251 - Strings II</td>
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<tr>
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<td>□ 1.0 Major Performance</td>
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<tr>
<td>□ 3.0 MATH 130 - Elements of Statistics <em>(G2)</em></td>
<td>□ 3.0 G1, 2L <em>(MUST be a Literature course, for APS)</em></td>
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<td>□ 3.0 G3, W</td>
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**Summer Session:**
- □ 3.0 EDFN 211 - Found of Modern Ed *(D)*  
- □ 3.0 EDFN 241 - Psych Found Teach  
- □ 3.0 G1

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<th>SEMESTER 5: FALL</th>
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<tr>
<td>□ (APS Status Required)</td>
<td>□ 3.0 MUSI 363 - Music History II <em>(P)</em></td>
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<td>□ 3.0 MUSI 412 - Kodály Solfege, Harm, Analysis 4</td>
<td>□ 3.0 MUSI 373 - Art of Instrumental Techniques</td>
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<td>□ 3.0 MUSI 362 - Music History I <em>(W)</em></td>
<td>□ 3.0 MUSI 347 - Art of Choral Techniques</td>
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<tr>
<td>□ 3.0 MUSI 369 - West African</td>
<td>□ 3.0 PHYS 205 - Musical Acoustics <em>(G2/L)</em></td>
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<tr>
<td>□ 3.0 MUSI 372 - AoT Mid-Level Music...Kodály</td>
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<tr>
<td>□ 1.0 MUSI 152 - Woodwinds I</td>
<td>□ 0.0 Ensemble</td>
</tr>
<tr>
<td>□ 2.0 MUSI 481 - Conducting II</td>
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<tr>
<td>□ 3.0 EDSE 340 - Content Area Literacy for Div</td>
<td>□ 9.0 EDMU 461 - Student Teaching</td>
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<td>□ 3.0 SPED 346 - Sec Students w/ Disabilities</td>
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<tr>
<td>□ 0.0 Ensemble</td>
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<td>□ 3.0 G1, W</td>
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<tr>
<td>□ 3.0 G2 - natural science <em>(CHEM, ESCI, PHYS)</em></td>
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<tr>
<td>□ 3.0 ENTR 201 - Art of Entrepreneurship <em>(G3)</em></td>
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DUAL MUSIC DEGREE
BSE - Music Education & BA - Music Performance emphasis
Possible 4.5 Year Plan

NOTES:
- To ensure degree completion in 4.5 years, please be sure meet with your faculty advisor and peer mentor for guidance.
- Regarding requirements for the Music Ed and Performance degrees, please review the Music Ed and Performance portions of the student handbook as well as the advisement materials.

NOTE: MB Wkshp & Marching Band are taken simultaneously.

<table>
<thead>
<tr>
<th>SEMESTER 1: FALL</th>
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<tbody>
<tr>
<td>□ (3.0) MUSI 104 - Language of Music II</td>
<td>□ 3.0 MUSI 112 - Kodaly Solfege, Harm,</td>
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<tr>
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15.0 credit total

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<tr>
<td>□ 3.0 MUSI 212 - Kodaly Solfege, Harm Analysis 2</td>
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18.0 credits total

16.0 credits total

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### Summer Session: Sophomore Bloc

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**15.0 credits total**

### SEMESTER 5: FALL (APS Status Required)

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<td>Music History I (W)</td>
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<td>MUSI 369</td>
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<td>MUSI 372</td>
<td>AoT Mid Level Music...Kodaly Concept</td>
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### SEMESTER 6: SPRING

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**12.0 credits total**

### SEMESTER 9: FALL

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<td>3.0 G1</td>
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<td>3.0 G3</td>
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**17.0 credits total**
MAJOR PERFORMANCE (LESSONS) & ENSEMBLE PARTICIPATION REQUIREMENTS

Major Performance (Lessons)

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 credit 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 during recital hour 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.
   a. ALL First Semester Freshman will be required to complete a jury.
   b. ALL Students who taking music instruction on any instrument MUST perform a jury at the end of the semester (major performance & 108 sequence).
   c. To meet level requirements 2, 3, and 4, students performing in juries must reach 85% in each jury category to advance to the next level. NOTE: MUSIC EDUCATION MAJORS ARE REQUIRED TO REACH LEVEL 3 PRIOR TO GRADUATION.
   d. Students who perform a junior or senior recital during the first seven (7) weeks of that semester are required to complete a jury at the end of the semester. Students who present a junior or senior recital during the last seven (7) weeks of the semester may be exempted from a jury, at the discretion of the major performance instructor.
   e. Student Teachers will not be allowed to give a Senior Recital after the first 2 weeks of their student teaching semester.
f. NOTE: MU Staff-Accompanist may not be used for Junior or Senior Recitals (unless paid by the student).

5. Additional requirements may be required within specific studios. Consult individual studio handbooks and/or syllabi for specific requirements.

**Ensemble Participation**

C. Required Performance in Ensembles

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 Ensembles
   a. General Requirements for Music Majors in Ensemble Courses.
      i. Music students are obligated to attend all rehearsals and performances of any ensemble of which they are a member. This responsibility **MUST** take priority over other commitments.
      ii. Music students are required to register for any ensemble they are participating in. Ensembles may be taken for 0.5 or 0.0 credits.
      iii. Any student who is not taking an ensemble 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.
      iv. Students taking 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.
      v. 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, Orchestra and Chamber Ensemble or Wind Ensemble or Concert Band may substitute.
      vi. In special circumstances, some students may substitute Jazz Ensemble for 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.
vii. Students who change from one major performance area to another will immediately begin ensemble requirements within the new area.

viii. Students will hold first chairs in all ensembles except when the conductor and major performance teacher involved can identify no student as sufficiently advanced for the position.
Ensembles:

- Concert Band
- Wind Ensemble
- Marching Band
- Horn Ensemble
- West African Drum & Dance Ensemble
- Wind Ensemble
- Jazz Ensemble
- Clarinet Ensemble
- Saxophone Ensemble
- Flute Ensemble
- Commercial Lab Band
- Orchestra
- Chamber Ensemble
- Trombone Choir
- Mallet Ensemble
- Percussion Ensemble
- Commercial Ensemble
- University Choir
- University Chorale
- Women’s Choir
- Men’s Glee Club
- Chamber Ensemble
- University Chorale (student led)

D. Required Ensemble Courses for **B.S.Ed. Music Education** Degree Students.

<table>
<thead>
<tr>
<th>Major Performance</th>
<th>Ensemble Requirements</th>
<th>Additional Ensemble Requirements</th>
</tr>
</thead>
</table>
| **Wind and Percussion** | **Seven (7) semesters of Concert Band or Wind Ensemble, taken concurrently with Major Performance** (for 0.0 or 0.5 credit) | -Two (2) semesters of Choir (for 0.0 or 0.5 credit)  
- Two (2) semesters of participation in Marching Band (for 0.0 or 0.5 credit)  
_special note: Both of the above requirements are to be taken concurrently with Concert Band or Wind Ensemble** |
| **Strings** | **Seven (7) semesters of Orchestra and Chamber Ensemble, taken concurrently with Major Performance** (for 0.0 or 0.5 credit) | -Two (2) semesters of Choir (for 0.0 or 0.5 credit)  
- One (1) semester of participation in Marching Band (for 0.0 or 0.5 credit)  
_special note: Both of the above requirements are to be taken concurrently with Orchestra and Chamber Ensemble** |
| **Voice** | **Seven (7) semesters of Choir, taken concurrently with Major Performance** (for 0.0 or 0.5 credit) | -Two (2) semesters of Wind Ensemble, Concert Band, or Orchestra/Chamber Ensemble; OR Four (4) semesters of String Ensemble* (for 0.0 or 0.5 credit)  
- One (1) semester of participation in Marching Band (for 0.0 or 0.5 credit)  
_special note: Both of the above requirements are to be taken concurrently with Choir** |
| **Keyboard and Guitar** | **Seven (7) semesters of Choir OR approved substitute**, taken concurrently with Major Performance (for 0.0 or 0.5 credit) | -Two (2) semesters of Wind Ensemble, Concert Band, Orchestra/Chamber Ensemble, or approved substitute**; OR Four (4) semesters of String Ensemble* (for 0.0 or 0.5 credit)  
- One (1) semester of participation in Marching Band (for 0.0 or 0.5 credit)  
_special note: Both of the above requirements are to be taken concurrently with Choir** |

*Music Education Students whose additional required ensemble is Choir, and who are qualified on a secondary instrument, are required to enroll in two semesters of Concert Band, Wind Ensemble, or Chamber/Orchestra Ensemble.

**Music Education Students whose major performance area is guitar or keyboard, and are proficient on a secondary string, wind or percussion instrument, may substitute Concert Band, Wind Ensemble, or Orchestra/Chamber Ensemble for their 7 semesters of required ensembles. In this case, enrollment in two semesters of Choir substitutes for the additional ensemble requirement.
PIANO PROFICIENCY - MUSIC ED (SEMESTER 5)

A. Rehearsal Warm-ups including all major/minor pentascales with the appropriate chord in between each change of key.

B. Sight read, Harmonize and Transpose a given melody within a limited amount of time.

C. Triads and inversions in all keys, major and minor, hands together. Broken & blocked Eighth note =100 (Sing & Play)

D. The chord progressions below give a foundation for providing accompaniments to all types of folk and popular songs. Play & Sing all chord progressions with solfege and letter name in indicated keys:

   Major - D, E, Eb, F
   minor - d, e, c, f

   I - IV - V - I
   Major  d  f  s  d
   minor  l  r  m  l

   I - vi - ii6 - IV - I 6/4 - V7 - vi - IV - I 6/4 - V7 - I
   Major  d  l  f  f  s  s  l  f  s  s  d
   minor  l  f  r  r  m  m  f  r  m  m  l

E. Play the following Patriotic songs (mm = 92):
   1. My Country Tis Of Thee (SATB)
   2. Star-Spangled Banner (LH bass plus RH chords in appropriate accompaniment style and sing the melody)
   3. America the Beautiful (same as #2)

F. Perform a Bach Chorale; play two parts and sing a third part. (Coordinate with Solfege Class.)

G. Sing the melody and play a chordal accompaniment to a melody in a major or minor key.

H. Prepare three, 8 bar excerpts from vocal and instrumental scores as follows:
   1. One two-part score with one transposing instrument, one three-part vocal or instrumental score and one four-part choral score. The choral score should be in OPEN score format. You may NOT use an open score with a printed reduction. Mark in phrasing, solfege as needed. Play at singable tempo. (Ask about a tempo if unsure.)

All items must be completed with a grade of B or above before students can take Junior Level Testing.
I. **Field Experience in Music Education**

Field experiences consist of practical in-school activities prior to student teaching. These experiences are required in all Music Methods Courses, including *The Art of Teaching Elementary Music according to the Kodály Concept, The Art of Teaching Middle Level Music according to the Kodály Concept, The Art of Instrumental Techniques*, and *The Art of Choral Techniques*. Field Experiences must include supervised teaching, along with observations of the seasoned teacher.

Field Experiences prepare all music education students for their role as student teachers. After all four methods courses, students will have experienced classroom teaching, instrumental teaching, and choral/instrument ensemble rehearsals in selected grades K-12. These experiences progressively engage the music education major in the teaching process.

The music education degree culminates with the student teaching experience.

Note: ACT 34, ACT 151, FBI Clearances, and TB test results must be on file in Field Services for class registration. To maintain a seat in the class, clearances and TB test must be updated not to expire during the semester that the class(es) is being taken.

**Professional Bloc Guidelines**

Music Education students participate in the Professional Development School (PDS) coordinated with the Education Department. The following classes **MUST BE TAKEN** in semester 7 or fall of the senior year prior to student teaching in the spring of the senior year.

Students should sign up for:
- EDSE 460 - Content Area Literacy for Div
- SPED 346 - Sec. Student w/ Disabilities

II. **Student Teaching (per MU guidelines)**

**NOTE:** Music Education Students must complete the PRAXIS Exams as follows -

- PRAXIS I - must be completed for admission to Advanced Professional Studies (APS)
- PRAXIS II - must be completed for admission to Student Teaching
- Music Content Exam - must be completed for admission to Student Teaching

**A. Criteria for Admission to Student Teaching (MU Guidelines) are:**

1. Grade point average of 3.0 at the time of student teaching. Effective Spring 2010, a GPA below 3.0 and above 2.8 will be accepted; however, higher scores on the content area certification examination(s) will be required in order to meet final Certification requirements in PA. Please see the Certification Office for a list of Praxis scores with the GPA deviation.

2. Satisfactory dispositions record.

3. A negative TB Tine test must be on file with the Field Services Office.
d. Photocopies of satisfactory (no record exists) Act 34 (Criminal Record Check) report, satisfactory (no record exists) Act 151 (Child Abuse History Clearance) report, and satisfactory (no record exists) FBI clearance (fingerprint check) on file with the Field Services Office.

e. Evidence of having current liability insurance.

All students are encouraged to take Content Area Certification tests prior to student teaching. Certification test scores must be submitted by testing providers directly to Millersville University and PDE.

III. STUDENT TEACHING (MUSIC DEPARTMENT GUIDELINES)

Prospective student teachers are part of the Professional Developmental School (PDS), administered by the Education Department. Pre-service teachers will satisfy their field requirements in the Professional Bloc during the fall semester of their senior year. Student teaching will follow in the spring semester. The following procedures apply:

A. All students must pass:
   1. Piano Proficiency
   2. Junior Level Review
   3. All music education degree program classes

B. Shortly before the end of the semester of the junior year, the music education student must apply for student teaching with the Director of Student Teaching. Information can be found at: https://www.millersville.edu/studentteaching/generalinfo/applying.php

C. The Student Teaching Office 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.

D. Students are urged to participate in any summer programs such as band camp, etc., that may be scheduled by the cooperating school.

E. The student is responsible for providing his/her own transportation to and from the cooperating school during the student teaching semester.

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.
A. Prerequisite Music Classes

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 Class Voice I 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. Prerequisite Professional Courses

MUSI 171 Intro to Music Ed. 3.0
MUSI 271 Art of Teaching Elem Music accdg...Kodály 3.0
MUSI 347 Art of Choral Techniques 3.0
MUSI 372 Art of Teaching Middle Level Music accdg...Kodály 3.0
MUSI 373 Art of Instrumental Techniques 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
STUDENT TEACHING OBSERVATION RECORD
(a copy of this can be obtained on letter head from the student teaching office)

This sheet is a record of the formal observations you have made of each student teacher. Please enter the date of each observation and the grade for the experience in the space provided. This record should be turned into the Department Chairperson at the end of the first half assignments. For second half and full semester assignments, this sheet is due at the end of the semester.

DO NOT FORGET TO INCLUDE THE GRADE

Supervisor: ___________________________ Semester: ___________________________

<table>
<thead>
<tr>
<th>Student</th>
<th>Observation Dates</th>
<th>Final Grade S/U</th>
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<tbody>
<tr>
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<td>2</td>
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Junior Level Exams

These exams are administered individually in Semester Six of the BSEd degree program in preparation for student teaching. Each area of the exam must be passed with a satisfactory performance/work under the Criteria column of the single point rubric. Failure to pass in one area requires the candidate to retake the entire exam and potentially postpone student teaching for a minimum of one semester.

- Sight Singing Proficiency
- Piano Performance Competency
- Teaching competencies are due at the time of your performance. Your video must be submitted within 3 days after your individual testing.

*In preparation for the junior level exam each student must have a practice partner who will listen to and go over each part of the exam. This must be conducted one week prior to the actual examination.

*You must also submit an updated curriculum vitae and a sample letter written to a prospective employer based on the type of position you desire, i.e. instrumental, vocal.
**Competencies**

*Students as Performers*

*Students as Stewards of Their Cultural Heritage*

1. **Singing Competency**
   - Sight read a folk song text, solfège syllables and/or rhythm syllables.

2. **Piano Performance Competency**
   - Sing and play the Star Spangled Banner and either America or America, the Beautiful. The accompaniment scores can be found at [http://www.millersville.edu/music/resources.php](http://www.millersville.edu/music/resources.php). Tempo minimum ♩=65 bpm
   - You will be given a folk song to sight read. Sing and play a basic chordal accompaniment using a simple tonic/dominant/subdominant progression.

*Students as Critical Thinkers*

*Students as Creative Human Beings*

*Students as Entrepreneurs*

**Teaching Competencies**

1. Please state your philosophy of music education. Write your points and provide a brief explanation of the meaning of each aspect of your philosophy. Use the Multiple Dimensions of Musicianship to guide your philosophy and their effects on teaching and learning. Your philosophy should be between 200-300 words and double spaced.

2. Using the text from your philosophy, create a WORDLE from the website wordle.net or another similar website. This website creates a word map based on the frequency of words in your philosophy. You may only use teaching and music vocabulary directly from your philosophy. This “wordle” should be included in your teaching portfolio.

3. Write a 100-150-word paragraph comparing a specific and measurable objective and a non-measurable/specific objective. Address how a measurable objective is crucial to the success of instruction and how assessment based on a measurable objective directly affects ongoing instruction in the classroom or rehearsal.

4. Use your compiled teaching videos. Create a 3-minute video that summarizes and reflects your strengths in teaching students. The video must use examples of Core Activities (Kinesthetic, Aural, Visual, Labeling, or Presentation).

5. Imagine that your principal has been given a grant to buy instructional technology for the music classroom. He/she asks that before the purchase is finalized, you identify a specific application and detail instructional examples of how you would use the technology in the music classroom.
Choose a grade level and reflect on the general music curriculum taught in the methods classes.

Research applications/hardware and identify an application/hardware, explaining how it could be integrated into this curriculum.

The technology you choose should be interactive, instruct, and assess knowledge/performance. The technology should also preserve the integrity of the instruction and reinforce concepts being taught. Music apps which are games with the only purpose of “entertaining” students are not acceptable.

Please note:
This exam is a university requirement that comes from the School of Education. It is also part of state and national accreditation standards for teaching accreditation.
Millersville Formative Observation Instrument
Adapted from the Danielson Framework for Teaching
Completed by _______________ Student teacher _______________ Date __________

<table>
<thead>
<tr>
<th>Planning and Preparation</th>
<th>Unsat</th>
<th>Basic</th>
<th>Proficient</th>
<th>N / A</th>
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<tbody>
<tr>
<td>a. Knowledge of content and Pedagogy</td>
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<tr>
<td>b. Knowledge of students</td>
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<td>c. Setting instructional outcomes</td>
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<td>d. Knowledge of resources</td>
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<tr>
<td>e. Designing Coherent Instruction</td>
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<td>f. Designing Student Assessment</td>
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<tr>
<th>The Classroom Environment</th>
<th>Unsat</th>
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<th>N / A</th>
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<tbody>
<tr>
<td>a. Respect and Rapport</td>
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<td>b. Culture for learning</td>
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<td>c. Classroom Procedures</td>
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<td>d. Student Behavior</td>
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<td>e. Organizing Physical Space</td>
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<tr>
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<tbody>
<tr>
<td>a. Communicating with students</td>
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<tr>
<td>b. Question and Discussion</td>
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<td>c. Student Engagement</td>
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<tr>
<td>d. Assessment</td>
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<tr>
<td>e. Flexibility and Responsiveness</td>
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<thead>
<tr>
<th>Professional Responsibilities</th>
<th>Unsat</th>
<th>Basic</th>
<th>Proficient</th>
<th>N / A</th>
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</thead>
<tbody>
<tr>
<td>a. Reflecting on Teaching</td>
<td></td>
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<td>b. Supervised Maintenance of Records</td>
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<td>c. Supervised communication with families</td>
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<td>d. Participation in Professional Community</td>
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<tr>
<td>e. Growing and Developing professionally</td>
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<tr>
<td>f. Showing Professionalism</td>
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Comments

# Music Education

## Major requirements & Graduation/Student Teaching Checklist

**Elec - Connections & Explorations: Open Electives**  
**FLL - Foundations of Lifelong Learning**

### Freshman

<table>
<thead>
<tr>
<th>Year</th>
<th>Major Requirements</th>
<th>Field Requirements</th>
<th>Advisement</th>
<th>Involvement</th>
<th>Student Teaching Requirements</th>
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<td>□ Review APS Reqs</td>
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<td>□ EDFN 130</td>
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</table>

- **Fall**
  - MUSI 104
  - MUSI 112
  - MUSI 131
  - MUSI 153
  - EDEN 130
  - Lesson
  - Ensemble

- **Spring**
  - MUSI 112
  - MUSI 131
  - MUSI 153
  - EDEN 130
  - Lesson
  - Ensemble

  - Obtain all clearances during summer break between Freshman and Sophomore years.
  - FBI Fingerprint, Act 151, Act 34, TB test
  - Clearances to be submitted to Field Services before beginning of Sophomore Fall Semester.

  - Attend MEMP meetings & work with Peer Mentor to complete Advisement Portfolio & 4 year plan.

  - Review APS Reqs & 4 year plan.

  - Register for NAfME.

  - Attend all NAfME meetings.

  - 7 Recital Programs per semester

  - Copy of programs in advisement binder.

- **GEN ED COURSES**
  - □ COMM 100 (FLL)
  - □ ENGL 110 (FLL)
  - □ Math (100 or equivalent – G2)
  - □ WELL 175 (ELEC)

### Sophomore

<table>
<thead>
<tr>
<th>Year</th>
<th>Major Requirements</th>
<th>Field Requirements</th>
<th>Advisement</th>
<th>Involvement</th>
<th>Student Teaching Requirements</th>
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<td>□ Review APS Reqs</td>
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<td>□ EDFN 130</td>
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- **Fall**
  - MUSI 212
  - MUSI 231
  - MUSI 171
  - MUSI 156
  - MUSI 151
  - Lesson
  - Ensemble

- **Spring**
  - MUSI 312
  - MUSI 331
  - MUSI 381
  - MUSI 271
  - MUSI 251
  - Lesson
  - Ensemble

  - Obtain all clearances during Summer Break.

  - Clearances to be submitted to Field Services during Fall Semester.

  - Begin completing APS paperwork so it is ready to turn in after you complete the Soph Bloc courses.

  - Completion of APS Courses

  - Completion of PAPAs

  - Your SAT scores may exempt you from the PAPAs, but paperwork needs to be on file with Field Services

  - Register for NAfME.

  - Attend all NAfME meetings.

  - 7 Recital Programs per semester

  - Copy of programs in advisement binder.

- **GEN ED COURSES**
  - Math (Elements of Statistics – G2)
  - G3, W
  - G1, 2L (HAS to be a Literature – APS)
  - G3

- **Soph Bloc**
  (during summer session)

  - EDFN 211 (D)
  - EDFN 241
  - G1

  - Clearances MUST be on file with Field Services

  - PAPERWORK for admission into APS to be turned into Field Services IMMEDIATELY upon receiving your grades for Soph Bloc classes. You will not be able to register for Middle Level Methods until you have APS approval.

  - □ EDFN 211
  - □ EDFN 241
**Music Education**

Major Requirements & Graduation/Student Teaching Checklist ... *continued* ...

<table>
<thead>
<tr>
<th>Year</th>
<th>Major Requirements</th>
<th>Field Requirements</th>
<th>Advisement</th>
<th>Involvement</th>
<th>Student Teaching Requirements</th>
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<td></td>
<td>□ MUSI 412</td>
<td>□ MUSI 363 (P)</td>
<td>- Submit Yellow Card to Field Services 1 year prior to student teaching.</td>
<td>- Register for NAfME</td>
<td>□ MUSI 347</td>
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<td>□ MUSI 362</td>
<td>□ MUSI 373</td>
<td>- Submit student teaching packet 1 semester prior to student teaching.</td>
<td>- Attend all NAfME meetings</td>
<td>□ MUSI 372</td>
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<tr>
<td></td>
<td>(W)</td>
<td>□ MUSI 347</td>
<td>(check Field Services for deadlines)</td>
<td>- 7 Recital Programs per semester.</td>
<td>□ MUSI 373</td>
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<tr>
<td></td>
<td>□ MUSI 369</td>
<td>□ PHYS 205 (G2, L)</td>
<td>- Obtain all clearances during the Summer Break.</td>
<td>- Copy of programs in advisement binder</td>
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<tr>
<td></td>
<td>□ MUSI 372</td>
<td>□ Lesson</td>
<td>- Clearances to be submitted to Field Services during Fall Semester.</td>
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<td>□ MUSI 481</td>
<td>□ Ensemble</td>
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<td>□ MUSI 152</td>
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<td><strong>GEN ED COURSES</strong></td>
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<td>□ ENGL 316 (AW – FLL)</td>
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<td><strong>Senior</strong></td>
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<td><strong>Fall</strong></td>
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<td></td>
<td>□ EDSE 340</td>
<td>□ EDMU 461</td>
<td>- Students teaching packet submitted to Field Services.</td>
<td>- PRAXIS <em>(General &amp; Music Content)</em> successful completion.</td>
<td>□ EDMU 461</td>
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<tr>
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<td>□ SPED 346</td>
<td>□ EDSE 471</td>
<td>- Obtain all clearances during Summer Break.</td>
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<td>□ Lesson</td>
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<td>- <strong>MUST</strong> obtain one semester before student teaching &amp; submit to Field Services immediately.</td>
<td>- Junior Level Review</td>
<td>□ EDSE 340</td>
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<tr>
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<td>□ Ensemble</td>
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<td>successful completion.</td>
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<td>- Copy of programs in advisement binder</td>
<td>□ All APS Reqs</td>
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<td>□ All Music Courses</td>
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<td><strong>GEN ED COURSES – ONLY DURING FALL SEMESTER (No classes permitted during Spring Semester &amp; student teaching)</strong></td>
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<td>□ G1, W</td>
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<td>□ Earth Science (G2 – CHEM, ESCI, PHYS)</td>
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<td></td>
<td>□ ENTR 201 (G3)</td>
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<tr>
<td>Year</td>
<td>Certificate Notes</td>
<td>Additional Items</td>
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<td></td>
<td>• Kodály Certification is normally offered at the graduate level.</td>
<td>• Become a member of the Kodály Organization (OAKE)</td>
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<td></td>
<td>• Certificates will be granted upon approval of the Director of the Kodály Program</td>
<td>• Attend workshops focused on Kodály</td>
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<td></td>
<td>• Applications must be submitted with website for EACH level</td>
<td>• Must be a member of an auditioned MU Choir Ensemble for 3 complete years</td>
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<td></td>
<td>• Students MUST pass level one before proceeding to level two. Likewise, students must pass level two before proceeding to level three.</td>
<td>• Music Collection / Retrieval System (150 songs/repertoire - include both folk and choral)</td>
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<td></td>
<td>• Applications can only be submitted once all documentation is received and securing a pass in their videos, song collection, piano proficiency, and exit exam.</td>
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<td>• Only a grade of B or higher in all courses will be accepted.</td>
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<tr>
<td>FRESHMAN</td>
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</table>

- **B or higher in:**
  - □ MUSI 212
  - □ MUSI 271
  - □ MUSI 331
  - □ MUSI 381

- **Videos:**
  - Conducting I - 1 videos
    - 2-part folk song;
  - Solfege II - 1 video including:
    - sing & play
    - sing with rhythm syllables, counting with numbers, solfege syllables, and letter names
    - singing chord progressions
    - improvisation activities
    - sight singing of prepared and unknown examples
  - Art of Teaching Elementary Music, according to the Kodály Concept - 1 video (20-25 minutes in length, each)
    - teaching a grade between K-3

- **Additional Assignments:**
  - Solfege II
    - selection of harmonic written assignments
  - Art of Teaching Elementary Music, according to the Kodály Concept
    - set of 5 sequenced lessons for grades K-3
      - should include:
        - transitions
        - listening
        - integration of music instruments

- **Additional Items:**
  - Become a member of the Kodály Organization (OAKE)
  - Attend workshops focused on Kodály
  - Must be a member of an auditioned MU Choir Ensemble for 3 complete years
  - Music Collection / Retrieval System (150 songs/repertoire - include both folk and choral)
### Kodály Certification Option Requirements

<table>
<thead>
<tr>
<th>Year</th>
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<tr>
<td>JUNIOR</td>
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<td></td>
<td>□ MUSI 372 □ MUSI 412 □ MUSI 481</td>
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<tr>
<td></td>
<td><strong>Videos:</strong></td>
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<tr>
<td></td>
<td>• Conducting II - 1 video</td>
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<td></td>
<td>• 3-part choral work by Kodály</td>
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<td></td>
<td>• Solfège III - 1 video including</td>
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<td></td>
<td>• sing &amp; play</td>
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<td></td>
<td>• sing with rhythm syllables, counting with numbers, solfège syllables, and letter names</td>
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<td>• singing chord progressions</td>
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<td>• improvisation activities</td>
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<td></td>
<td>• sight singing of prepared and unknown examples</td>
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<tr>
<td></td>
<td>• Solfège IV - 1 video including</td>
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<td></td>
<td>• sing &amp; play</td>
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<td></td>
<td>• sing with rhythm syllables, counting with numbers, solfège syllables, and letter names</td>
<td></td>
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<td></td>
<td>• sight singing of prepared and unknown examples</td>
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<td></td>
<td>• Art of Teaching Middle Level Music, according to the Kodály Concept - 1 video (20-25 minutes in length, each)</td>
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<td>• teaching a grade between 4-8</td>
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<td><strong>Additional Assignments:</strong></td>
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<tr>
<td></td>
<td>• Solfège III</td>
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<td></td>
<td>• selection of harmonic written assignments</td>
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<td>• Art of Teaching Middle Level Music, according to the Kodály Concept</td>
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<td></td>
<td>• set of 5 sequenced lessons for grades 4-8</td>
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<td>• should include:</td>
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<td>• transitions</td>
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<td>• listening</td>
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<td></td>
<td>• integration of music instruments</td>
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<td></td>
<td><strong>Additional Items:</strong></td>
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<td>• Music Collection / Retrieval System (150 songs/repertoire - include both folk and choral)</td>
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<td><strong>Additional Exam:</strong></td>
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<td></td>
<td>• Pass Piano Proficiency Exam</td>
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</tbody>
</table>

| SENIOR | **Additional Items:** |  |
| | • Become a member of the Kodály Organization (OAKE) |  |
| | • Attend workshops focused on Kodály |  |
| | • Must be a member of an auditioned MU Choir Ensemble for 3 complete years |  |
| | • Music Collection / Retrieval System (150 songs/repertoire - include both folk and choral) |  |
| | **Additional Exam:** |  |
| | • Pass Exit Exam (oral exam that must be completed PRIOR to application for Kodály Certification) |  |
B.A MUSIC PERFORMANCE
Performers as Entrepreneurs

I. SUMMARY

Mission Statement:
To promote music, provide leadership, and make a positive impact on communities by preparing students as musicians, performers, and entrepreneurs.

Goals:

**Performer:**
A student will achieve a high level of artistry in his/her performance area (classical/commercial)

**Educator:**
A student will be equipped to open and develop his/her own teaching studio, and will be able to write effective program notes and notate critical evaluations of performers.

**Entrepreneur:**
A student will acquire the skills needed to advocate for his/her own studio within the community

Outcomes:
Upon graduating from Millersville University with a Bachelor of Arts degree in Music, the student will be able to do the following:

**Performer**
- Perform at Level 4 on his/her major instrument
- Demonstrate a knowledge of literature in his/her performance area through written and oral communication
- Synthesize related concepts throughout the discipline including historical, theoretical, pedagogical and practical
- Be prepared to give solo and chamber recitals
- Prepare for graduate and/or professional auditions

**Educator**
- Demonstrate a knowledge of different aspects of pedagogy in his/her specific teaching area.
- Develop critical thinking and writing skills and a competency with musical technology
- Write effective program notes and notate critical evaluations of performers.
- Pursue a graduate degree in a specialized area of music
**Entrepreneur**
- Demonstrate principles of entrepreneurship by identifying a social need or issue and addressing it/them through successful social media campaigns and business practices in
  - creating a business plan to establish a studio
  - promoting concerts
  - working with non-profit organizations

**II. PROFESSIONAL ORGANIZATIONS**

NOTE: Student Led groups need to reserve their meeting dates/times with the Department Secretary one semester in advance, to guarantee to optimal meeting time and location.

A. Music Performers Association (MPA)
   This organization is primarily of interest to students in the music performance curriculum, although all students are invited and encouraged to become members.

   This group is a newly formed group whose primary goal is to provide additional opportunities for students to perform as well as have guest speakers come to inform students about life after college and how to succeed. **All Performance majors are requested to attend.**

B. NA/ME
   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. 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.**

C. Marauder Music Productions (MMP)
   This record label is primarily of interest to students in the music business curriculum, although all students are invited to become members. MMP is not only a record label, but a group of students dedicated to music marketing, event planning and performing. Every year MMP hosts a concert with a compilation CD showcasing Millersville music majors as well as local artists. **Membership is required of all Music Business Technology majors.**

D. American Choral Director’s Association (ACDA)
   The Millersville Collegiate Chapter of ACDA is an organization to inspire excellence in choral music through education, performance, composition, and advocacy. ACDA fosters and promotes choral singing, rehearsal procedures, development of choral groups/music/societies, understanding of choral music, research in the field of choral music, choral composition, and the development of musical culture in America. **Membership is open to any student who is interested.**
E. Council of Musical Organizations (COMO)

COMO serves as the representative body for a diverse range of musical ensembles within the Millersville University Department of Music. The ensembles within the department of music, although collectively represented by COMO, exist independently in a cooperative atmosphere. Students on the COMO Board will gain experience in managing the finances of the ensembles and will remain in constant communication with ensemble directors and their advisor.

A. All Campus Musical Organization (ACMO)

ACMO is a student-run musical theatre group at Millersville University. ACMO provides an opportunity for theatre enthusiasts to continue participating in theatre throughout college. Our members are able to explore all aspects of theatre, whether it is performance, directing, stage managing, set design, etc. The All Campus Musical Organization has been entertaining audiences at Millersville for 40 years.

B. Music for Everyone (MFE)

Music for Everyone (MFE) is a non-profit organization based in Lancaster, PA and dedicated to the awareness of the importance of music in the schools and community. In their effort to strengthen the role of music in the schools, MFE offers up to 8 annual scholarships to students majoring in music at Millersville University. MFE Scholars earn a $2,000 scholarship and, in exchange, volunteer their time to work with students in the School District of Lancaster and Columbia School District under the mentorship of veteran music educators. You can find out more information about MFE at www.musicforeveryone.org.

C. Scaling Walls a Note at a Time (SWAN)

SWAN is a non-profit organization that started in Lancaster, PA in 2011. Their mission is to break the cycle of crime for children whose parent(s) have a history of incarceration by providing free private music lessons, ensemble training, performance opportunities, and mentoring. The SWAN Club at MU operates to coordinate and motivate the SWAN volunteers of the Millersville University Community.

**NEEDED**

- Application with references and copies of clearances (FHI {Act 114}, Child Abuse {Act 151}, and Criminal {Act 34})
- Approval of Studio Professor (in written form and attached to application)
- Transportation to lesson site

**PARTICIPATION**

- Anyone is invited to participate (even non-music majors/non-musicians) as SWAN also needs help with PR, event planning, fundraising, and event staffing. Music Majors do need to have approval of their studio professor to teach.
III. **Curriculum Requirements**

Student Name:________________________________________
Student I.D. #:________________________________

<table>
<thead>
<tr>
<th>DEGREE: BA</th>
<th>MAJOR REQUIREMENTS FOR A BSE DEGREE IN MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJOR: MUSI</td>
<td>Total credit hours required: 120.0 minimum</td>
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<tr>
<td>OPTION:</td>
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</table>

**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 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: 
Major Field Requirements 39.0 credits
Other Requirements: 3.0 credits

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

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Short Title</th>
<th>C.H.</th>
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<tbody>
<tr>
<td>MUSI 112</td>
<td>Solf Harm &amp; Analys I</td>
<td>3.0</td>
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<tr>
<td>MUSI 212</td>
<td>Solf Harm &amp; Analys II</td>
<td>3.0</td>
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<tr>
<td>MUSI 312</td>
<td>Solf Harm &amp; Analys III</td>
<td>3.0</td>
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<tr>
<td>MUSI 131</td>
<td>Class Piano I</td>
<td>2.0</td>
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<tr>
<td>MUSI 231</td>
<td>Class Piano II</td>
<td>2.0</td>
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<tr>
<td>MUSI 331</td>
<td>Class Piano III</td>
<td>2.0</td>
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<tr>
<td>MUSI 381</td>
<td>Conducting I</td>
<td>2.0</td>
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<tr>
<td>MUSI 362</td>
<td>Music Hist &amp; Lit I</td>
<td>3.0</td>
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<tr>
<td>MUSI 363</td>
<td>Music Hist &amp; Lit II</td>
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<td>MUSI ___</td>
<td>Major Performance</td>
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<td>MUSI ___</td>
<td>Major Performance</td>
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<td>MUSI ___</td>
<td>Major Performance</td>
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<tr>
<td>MUSI ___</td>
<td>Band, Orch, Choirs</td>
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<td>Band, Orch, Choirs</td>
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<td>Band, Orch, Choirs</td>
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<tr>
<td>MUSI ___</td>
<td>Bands, Orch, Choirs</td>
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**REQUIRED MUSIC COURSES (42.0 crs)**

**RECOMMENDED ELECTIVES (6.0 credits or more suggested)**

- Musicians interested in Kodaly Certification must complete 6 semesters of choir.

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<tr>
<th>Course No.</th>
<th>Short Title</th>
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<tbody>
<tr>
<td>MUSI 140</td>
<td>Sing Voice Musical Theatre</td>
<td>3.0</td>
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<tr>
<td>MUSI 141</td>
<td>Class Voice</td>
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<tr>
<td>MUSI 190</td>
<td>Intro to Careers in Music</td>
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<td>MUSI 263</td>
<td>Popular Music</td>
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<td>MUSI 265</td>
<td>Symphonic Music</td>
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</tr>
<tr>
<td>MUSI 267</td>
<td>Survey Amer. Music</td>
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<tr>
<td>MUSI 368</td>
<td>International Music</td>
<td>3.0</td>
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<td>MUSI 369</td>
<td>Intro to West Afr. Music</td>
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<td>MUSI 392</td>
<td>Music Non-Profit Sector</td>
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<td>Solf Harm &amp; Analys IV</td>
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<td>MUSI 171</td>
<td>Intro to Music Ed</td>
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<td>MUSI 272</td>
<td>Elementary Methods</td>
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<td>MUSI 372</td>
<td>Secondary Methods</td>
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<td>MUSI 481</td>
<td>Conducting II</td>
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<td>MUSI 377</td>
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<td>MUSI 347</td>
<td>Art of Choral Techniques</td>
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<td>MUSI 156</td>
<td>Brass I</td>
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<td>MUSI 151</td>
<td>Stings I</td>
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<td>MUSI 153</td>
<td>Percussion I</td>
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<td>EDFN 130</td>
<td>Tech Music Profession</td>
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</table>

*can be counted as part of the gen ed requirements

**REQUIRED RELATED (3.0 credits)**

- ENTR 201 Art of Entrepreneurship *3.0

**Suggested Minor:**
- Entrepreneurship

**Suggested Minor:** Entrepreneurship
**NOTE:** Students interested in Kodaly Certification must complete 6 semesters of choir.

**Possible 8 Semester Plan for Music Performance**
*for additional possible options, please see the advisement packets*

**FLL - Foundations of Lifelong Learning**  
**Open Elec - Connections & Explorations; Open Electives**

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<th>SEMESTER 1: FALL</th>
<th>SEMESTER 2: SPRING</th>
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<tbody>
<tr>
<td>□ (3.0) MUSI 104 - Language of Music II</td>
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<tr>
<td>□ (3.0) UNIV 103 - Freshman Seminar (open elec)</td>
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</table>
| □ (3.0) ENGL 110 - English Composition  
** (FLL) |
| □ (3.0) COMM 100 - Speech  
** (FLL) |
| □ 2.0 Major Performance |
| □ 0.0 Ensemble |
| **TOTAL: 14.0 credits** |
| □ 3.0 MUSI 112 - Kodaly Solfege, Harm, Analysis 1 |
| □ 2.0 MUSI 131 - Class Piano I |
| □ 3.0 Wellness  
** (open elec) |
| □ 3.0 MATH (100 or equivalent - G2) |
| □ 2.0 Major Performance |
| □ 0.0 Ensemble |
| **TOTAL: 13.0 credits** |

<table>
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<th>SEMESTER 3: FALL</th>
<th>SEMESTER 4: SPRING</th>
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<tr>
<td>□ 3.0 MUSI 212 - Kodaly Solfege, Harm, Analysis 2</td>
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<td>□ 2.0 MUSI 231 - Class Piano II</td>
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<td>□ 2.0 Major Performance</td>
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<tr>
<td>□ 0.0 Ensemble</td>
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<tr>
<td>□ 3.0 Music Elective</td>
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<td>□ 3.0 G3</td>
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<td><strong>TOTAL: 16 credits</strong></td>
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<td>□ 3.0 MUSI 312 - Kodaly Solfege, Harm, Analysis 3</td>
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<td>□ 2.0 MUSI 331 - Class Piano III</td>
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<tr>
<td>□ 2.0 MUSI 381 - Conducting I</td>
<td></td>
</tr>
<tr>
<td>□ 2.0 Major Performance</td>
<td></td>
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<tr>
<td>□ 0.0 Ensemble</td>
<td></td>
</tr>
<tr>
<td>□ 3.0 Music Elective</td>
<td></td>
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<tr>
<td>□ 3.0 G1</td>
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<tr>
<td><strong>TOTAL: 15 credits</strong></td>
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<table>
<thead>
<tr>
<th>SEMESTER 5: FALL</th>
<th>SEMESTER 6: SPRING</th>
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</thead>
<tbody>
<tr>
<td>□ 3.0 MUSI 362 - Music History I (W)</td>
<td></td>
</tr>
<tr>
<td>□ 2.0 Major Performance</td>
<td></td>
</tr>
<tr>
<td>□ 0.0 Ensemble</td>
<td></td>
</tr>
</tbody>
</table>
| □ 3.0 ENTR 201 - Art of Entrepreneurship  
** (G3/2L) |
| □ 3.0 G1,W, 2L |
| □ 3.0 G2 - natural science (CHEM, ESCI, PHYS) |
| □ 3.0 G2 - math course  
** (FLL-must also be G2) |
| **TOTAL: 17 credits** |
| □ 3.0 MUSI 363 - Music History II  
** (P- open elec)) |
| □ 3.0 ENGL 316 - Business Writing  
** (FLL) |
| □ 3.0 PHYS 205 - Musical Acoustics  
** (G2/L) |
| □ 2.0 Major Performance |
| □ 0.0 Ensemble |
| □ 3.0 Music Elective |
| □ 3.0 Music Elective |
| **TOTAL: 17 credits** |

<table>
<thead>
<tr>
<th>SEMESTER 7: FALL</th>
<th>SEMESTER 8: SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ 2.0 Major Performance</td>
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<tr>
<td>□ 0.0 Ensemble</td>
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</tr>
<tr>
<td>□ 3.0 Music Elective</td>
<td></td>
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<tr>
<td>□ 3.0 Gen Ed Elective</td>
<td></td>
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<tr>
<td>□ 3.0 Gen Ed Elective</td>
<td></td>
</tr>
<tr>
<td>□ 3.0 G1, W</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL: 14 credits</strong></td>
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<tr>
<td>□ 2.0 Major Performance</td>
<td></td>
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<tr>
<td>□ 0.0 Ensemble</td>
<td></td>
</tr>
<tr>
<td>□ 3.0 Music Elective</td>
<td></td>
</tr>
<tr>
<td>□ 3.0 Gen Ed Elective</td>
<td></td>
</tr>
</tbody>
</table>
| □ 3.0 Gen Ed  
** (D) |
| □ 3.0 G3, 2L |
| **TOTAL: 14 credits** |

**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.

IV. **MAJOR PERFORMANCE (LESSONS) & ENSEMBLE PARTICIPATION REQUIREMENTS**

**Major Performance (Lessons)**

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. 2 credits per semester, 15 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 during recital hour 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. (Some studios may substitute a one-hour private instruction in lieu of a group master class.)

3. Music students will meet weekly with the department Wednesdays from 3:00 – 4:00pm. This recital hour features student and guest performers and provides an opportunity to screen material prior to presenting it at a recital.

4. Music students will participate in jury examinations at the end of each semester. Jury examination guidelines and requirements are determined by individual faculty.
   a. ALL First Semester Freshman will be required to complete a jury.
   b. ALL Students who taking music instruction on any instrument MUST perform a jury at the end of the semester (major performance & 108 sequence).
   c. To meet level requirements 2, 3, and 4, students performing in juries must reach 85% in each jury category to advance to the next level.
   d. **NOTE: MUSIC PERFORMANCE MAJORS ARE REQUIRED TO REACH LEVEL 4 PRIOR TO GRADUATION.**
d. Students who perform a junior or senior recital during the first seven (7) weeks of that semester are required to complete a jury at the end of the semester.

e. Students who present a junior or senior recital during the last seven (7) weeks of the semester may be exempted from a jury, at the discretion of the major performance instructor.

f. Student Teachers will not be allowed to give a Senior Recital after the first 2 weeks of their student teaching semester.

g. NOTE: MU Staff-Accompanist may not be used for Junior or Senior Recitals (unless paid by the student).

h. Additional requirements may be required within specific studios. Consult individual studio handbooks and/or syllabi for specific requirements.

**Ensemble Participation**

C. Required Performance in Ensembles

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 Ensembles
   a. General Requirements for Music Majors in Ensemble Courses.
      i. Music students are obligated to attend all rehearsals and performances of any ensemble of which they are a member. This responsibility **MUST** take priority over other commitments.
      
      ii. Music students are required to register for any ensemble they are participating in. Ensembles may be taken for 0.5 or 0.0 credits.
iii. Any student who is not taking an ensemble 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.

iv. Students taking 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.

v. Choir is generally considered the ensemble course related to keyboard and guitar major performance areas. However, if a student is proficient on a secondary string, wind or percussion instrument, Orchestra and Chamber Ensemble or Wind Ensemble or Concert Band may substitute.

vi. In special circumstances, some students may substitute Jazz Ensemble for 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.

vii. Students who change from one major performance area to another will immediately begin ensemble course requirements within the new area.

viii. Students will hold first chairs in all ensembles except when the conductor and major performance teacher involved can identify no student as sufficiently advanced for the position.

Ensembles:

- Concert Band
- Wind Ensemble
- Marching Band
- Horn Ensemble
- West African Drum & Dance Ensemble
- Jazz Lab Band
- Jazz Ensemble
- Clarinet Ensemble
- Saxophone Ensemble
- Flute Ensemble
- Commercial Lab Band
- Orchestra
- Chamber Ensemble
- Trombone Choir
- Mallet Ensemble
- Percussion Ensemble
- Commercial Ensemble
- University Choir
- University Chorale
- Women’s Choir
- Men’s Glee Club
- Chromatic Expansion (student led)
D. Required Ensemble Courses for B.A. in Music degree students.

<table>
<thead>
<tr>
<th>Major Performance</th>
<th>Ensemble Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wind and Percussion</td>
<td>Eight (8) semesters of Concert Band or Wind Ensemble, taken concurrently with Major performance (for 0.0 or 0.5 credit)</td>
</tr>
<tr>
<td>Strings</td>
<td>Eight (8) semesters of Orchestra/Chamber Ensemble, taken concurrently with Major performance (for 0.0 or 0.5 credit)</td>
</tr>
<tr>
<td>Voice</td>
<td>Eight (8) semesters of Choir, taken concurrently with Major performance (for 0.0 or 0.5 credit)</td>
</tr>
<tr>
<td>Keyboard and Guitar</td>
<td>Eight (8) semesters of Choir, or approved substitute*, taken concurrently with Major performance (for 0.0 or 0.5 credit)</td>
</tr>
</tbody>
</table>

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

V. ADVISEMENT CHECKLIST (SEE NEXT PAGE)
# Music Performance

**New Track - 2015**

## Major Requirements & Graduation Checklist

<table>
<thead>
<tr>
<th>Year</th>
<th>Major Requirements</th>
<th>Expectations/Competencies</th>
<th>Advisement</th>
<th>Involvement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FRESHMAN</strong></td>
<td>Please refer to the full advisement packet</td>
<td>Practice Strategy Development</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| FALL | □ MUSI 104  □ UNIV 103  (elec)  □ Ensemble | • Develop a collection of practice strategies/tools to be used in personal practice and later in the studio. These may include solving technical/musical challenges and verbalizing the results. The student will communicate these strategies in lessons and masterclasses.  
• Please the results into a “Practice Strategy Blog” (work with the BA Faculty Coordinator) | • Attend MEMP Meetings & work with Peer Mentor to complete Advisement Portfolio & 4Yr Plan  
• Begin working on a professional website  
• Review 4-Yr Plan | □ MPA; attend all meetings  
□ 7 Recital Programs per semester  
Copy of programs in advisement binder |
| SPRING | □ MUSI 112  □ MUSI 131  □ Lesson  □ Ensemble |  |  |  |
| **GEN ED COURSES** | □ MATH 100 or equivalent  
(G2)  
□ ENGL 110 (FLL)  
□ COMM 100 (FLL)  
□ WELL 175 (elec) |  |  |  |
| **SOPHOMORE** | Please refer to the full advisement packet | Interview |  |  |
| FALL | □ MUSI 212  □ MUSI 231  □ MUSI elec  □ MUSI elec  □ Lesson  □ Ensemble | • Demonstrate a more facile technique, a deeper understanding of performance practice, and greater musicianship acquired through music major courses.  
• Mentor a freshman in her/his performance area (work with the BA Faculty Coordinator) | □ Continue working on a professional website  
□ Review 4-Yr Plan | □ MPA; attend all meetings  
□ 7 Recital Programs per semester  
Copy of programs in advisement binder |
| SPRING | □ MUSI 312  □ MUSI 331  □ MUSI 381  □ MUSI elec  □ Lesson  □ Ensemble |  |  |  |
| **GEN ED COURSES** | □ G3  
□ G1 |  |  |  |
# Music Performance

**New Track - 2015**

**Major Requirements & Graduation Checklist ...continued**

<table>
<thead>
<tr>
<th>Year</th>
<th>Major Requirements</th>
<th>Expectations/Competencies</th>
<th>Advisement</th>
<th>Involvement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JUNIOR</strong>&lt;br&gt;Please refer to the full advisement packet.</td>
<td></td>
<td>Project  • Continue to develop a blog of practice strategies for different common problems in her/his specific major area  • Pedagogy Demonstrations:  • Teach specific repertoire or a specific concept to a preparatory student over several weeks.  • Record and edit lessons to provide video clips for faculty review.  • Post online once approved.  • Solo/Chamber Lecture Recital:  • Program should include a multi-media dimension and reflect in-depth research for the written/verbal comments  • Clips of the recital should be posted online</td>
<td>□ Continue working on a professional website  □ Review 4-Yr Plan</td>
<td>□ MPA; attend all meetings  □ 7 Recital Programs per semester  Copy of programs in advisement binder</td>
</tr>
<tr>
<td></td>
<td><strong>FALL</strong>&lt;br&gt;□ MUSI 362 (W)  □ Lesson  □ Ensemble</td>
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<tr>
<td></td>
<td><strong>SPRING</strong>&lt;br&gt;□ MUSI 363  □ Lesson  □ Ensemble  □ MUSI elec  □ MUSI elec</td>
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</tr>
<tr>
<td><strong>GEN ED COURSES</strong>&lt;br&gt;□ ENTR 201 (G3/2L)  □ G1, W, 2L  □ G2-natural science (CHEM, ESCI, PHYS)  □ MATH (FLL - must also be G2)  □ ENGL 316 (FLL)  □ PHYS 205 (G2/L)</td>
<td></td>
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<tr>
<td><strong>SENIOR</strong>&lt;br&gt;Please refer to the full advisement packet.</td>
<td>Capstone Experience Options  1. Present a project developed while pursuing a minor in Entrepreneurial Studies  2. Present a project developed while pursuing a minor in Business  3. Present a program that completes the requirements for Departmental Honors  4. Present a project/program that reflects requirements for Graduate School  5. Present a project that parallels completion of Kodály Certification</td>
<td>□ File for Graduation  - Make website live (after approval)</td>
<td>□ MPA; attend all meetings  □ 7 Recital Programs per semester  Copy of programs in advisement binder</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>FALL</strong>&lt;br&gt;□ Lesson  □ Ensemble  □ MUSI elec</td>
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<tr>
<td></td>
<td><strong>SPRING</strong>&lt;br&gt;□ Lesson  □ Ensemble  □ MUSI elec</td>
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</tr>
<tr>
<td><strong>GEN ED COURSES</strong>&lt;br&gt;□ G1, W  □ Gen Ed (Diversity)  □ G3, 2L  □ Gen Ed Elective  □ Gen Ed Elective  □ Gen Ed Elective</td>
<td></td>
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<tr>
<td>Year</td>
<td>Certificate Notes:</td>
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<tr>
<td></td>
<td>• Kodály Certification is normally offered at the graduate level.</td>
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<td>• Certificates will be granted upon approval of the Director of the Kodály Program</td>
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<tr>
<td></td>
<td>• Applications must be submitted with website for EACH level</td>
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<td></td>
<td>• Students MUST pass level one before proceeding to level two. Likewise, students must pass level two before proceeding to level three.</td>
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<tr>
<td></td>
<td>• Applications can only be submitted once all documentation is received and securing a pass in their videos, song collection, piano proficiency, and exit exam.</td>
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<tr>
<td></td>
<td>• Only a grade of B or higher in all courses will be accepted.</td>
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</tbody>
</table>

**NOTES**

**FRESHMAN**

**Additional Items:**

- Attend workshops focused on Kodály
- Must be a member of an auditioned MU Choir Ensemble for 3 complete years

**SOPHOMORE**

**B or higher in:**

- □ MUSI 212  □ MUSI 271  □ MUSI 331  □ MUSI 381

**Videos:**

- Conducting I - 1 videos
  - 2-part folk song;
- Solfège II - 1 video including:
  - sing & play
  - sing with rhythm syllables, counting with numbers, solfège syllables, and letter names
  - singing chord progressions
  - improvisation activities
  - sight singing of prepared and unknown examples
- Art of Teaching Elementary Music, according to the Kodály Concept - 1 video (20-25 minutes in length, each)
  - teaching a grade between K-3

**Additional Assignments:**

- Solfège II
  - selection of harmonic written assignments
- Art of Teaching Elementary Music, according to the Kodály Concept
  - set of 5 sequenced lessons for grades K-3
    - should include:
      - transitions
      - listening
      - integration of music instruments
      - orff instruments

**Additional Items:**

- Become a member of the Kodály Organization (OAKE)
- Attend workshops focused on Kodály
- Must be a member of an auditioned MU Choir Ensemble for 3 complete years
- Music Collection / Retrieval System (150 songs/repertoire - include both folk and choral)
<table>
<thead>
<tr>
<th>Year</th>
<th>JUNIOR</th>
<th>SENIOR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Kodály Certification Option Requirements</strong></td>
<td><strong>Additional Assignments:</strong></td>
<td><strong>Additional Items:</strong></td>
</tr>
<tr>
<td><strong>B or higher in:</strong></td>
<td><strong>Videos:</strong></td>
<td><strong>Additional Exam:</strong></td>
</tr>
</tbody>
</table>
| □ MUSI 372  □ MUSI 412  □ MUSI 481 | - Conducting II - 1 videos  
  - 3-part choral work by Kodály or Bartok | **Pass Exit Exam (oral exam that must be completed PRIOR to application for Kodály Certification)** |
| **Solfège III - 1 video including:** | - Solfège III  
  - selection of harmonic written assignments | **Become a member of the Kodály Organization (OAKE)** |
| □ sing & play  □ sing with rhythm syllables, counting with numbers, solfège syllables, and letter names  □ singing chord progressions  □ improvisation activities  □ sight singing of prepared and unknown examples | **Solfège IV - 1 video including:** | **Attend workshops focused on Kodály** |
| □ Solfège IV - 1 video including:** | - Solfège IV  
  - selection of harmonic written assignments | **Must be a member of an auditioned MU Choir Ensemble for 3 complete years** |
| □ sing & play  □ sing with rhythm syllables, counting with numbers, solfège syllables, and letter names  □ singing chord progressions  □ improvisation activities  □ sight singing of prepared and unknown examples | **Art of Teaching Middle Level Music, according to the Kodály Concept - 1 video (20-25 minutes in length, each):** | **Music Collection / Retrieval System (150 songs/repertoire - include both folk and choral)** |
| □ Art of Teaching Middle Level Music, according to the Kodály Concept - 1 video (20-25 minutes in length, each):** | - teaching a grade between 4-8 | **Become a member of the Kodály Organization (OAKE)** |
| **Additional Items:** | **Additional Exam:** | **Pass Piano Proficiency Exam** |
| □ Become a member of the Kodály Organization (OAKE)  □ Attend workshops focused on Kodály  □ Must be a member of an auditioned MU Choir Ensemble for 3 complete years  □ Music Collection / Retrieval System (150 songs/repertoire - include both folk and choral) | **Pass Piano Proficiency Exam** | **Must be a member of an auditioned MU Choir Ensemble for 3 complete years** |

| **SENIOR** | **Additional Exam:** |
| **Additional Items:** | **Pass Exit Exam (oral exam that must be completed PRIOR to application for Kodály Certification)** |
| □ Become a member of the Kodály Organization (OAKE)  □ Attend workshops focused on Kodály  □ Must be a member of an auditioned MU Choir Ensemble for 3 complete years  □ Music Collection / Retrieval System (150 songs/repertoire - include both folk and choral) | **Pass Exit Exam (oral exam that must be completed PRIOR to application for Kodály Certification)** |
B.A MUSIC BUSINESS TECHNOLOGY

A 3-in-1 Degree

I. SUMMARY

Mission Statement:
To prepare students for diverse careers in the areas of Music Technology, Music Business, Music Entrepreneurship, and Commercial Music Performance.

Overview:
Millersville graduates gain invaluable experience in all three areas of the music industry. In technology, students take courses in Music Production, Studio Recording, Music for Video, and other courses in our technology lab and recording studios. In business, students begin by taking Introduction to Careers in Music Business, where students learn the foundations of the music business, and then take their knowledge to a higher level in the more advanced courses such as Music Industry, Artist Management, and Marketing. In music, students are given the opportunity to study popular music styles through individual lessons and participation in commercial bands. Finally, students are required to participate in two internships to provide a real-world application of their knowledge within top-level music industry businesses and studios.

Goals:
1. Provide experiences in commercial music performance
2. Provide experiences in education to reinforce MBT concepts
3. Provide experience in technology, business, and entrepreneurship as it relates to the music industry

Outcomes:

**Performer**
- All students will have had the experience of participating in commercial music ensembles and bands
- All students will have had the experience of taking performance lessons focusing on popular music styles

**Educator**
- All students will have had the opportunity to have developed their teaching skills in the area of commercial music lessons
- All students will have had the opportunity to assist other students in the areas of technology and business in order to reinforce their own knowledge in these key areas

**Entrepreneur**
- All students will have a comprehensive understanding of the music business which includes areas such as legal, ecommerce, marketing, performing rights, management, finance, operations, emerging careers, and publicity
- All students will have a comprehensive understanding of music technology including sound recording, editing, mixing, software and hardware mastery, live recording, and sound design
II. **STUDENT AND COMMUNITY ORGANIZATIONS**

NOTE: Student Led groups need to reserve their meeting dates/times with the Department Secretary one semester in advance, to guarantee an optimal meeting time and location.

A. **Marauder Music Productions (MMP)**
   This record label is primarily of interest to students in the music business curriculum, although all students are invited to become members. MMP is not only a record label, but a group of students dedicated to music marketing, event planning, and performing. Every year MMP hosts a concert with a compilation CD showcasing Millersville music majors as well as local artists. **Membership is encouraged of all Music Business Technology majors.**

B. **Music Performers Association (MPA)**
   This organization is primarily of interest to students in the music performance curriculum, although all students are invited and encouraged to become members.

   This group is a newly formed group whose primary goal is to provide additional opportunities for students to perform as well as have guest speakers come to inform students about life after college and how to succeed. All Performance majors are required to attend.

C. **All Campus Musical Organization (ACMO)**
   ACMO is a student-run musical theatre group at Millersville University. ACMO provides an opportunity for theatre enthusiasts to continue participating in theatre throughout college. Our members are able to explore all aspects of theatre, whether it is performance, directing, stage managing, set design, etc. The All Campus Musical Organization has been entertaining audiences at Millersville for 40 years.

D. **Music for Everyone (MFE)**
   Music for Everyone (MFE) is a non-profit organization based in Lancaster, PA and dedicated to the awareness of the importance of music in the schools and community. In their effort to strengthen the role of music in the schools, MFE offers up to 8 annual scholarships to students majoring in music at Millersville University. MFE Scholars earn a $2,000 scholarship and, in exchange, volunteer their time to work with students in the School District of Lancaster and Columbia School District under the mentorship of veteran music educators. You can find out more information about MFE at [www.musicforeveryone.org](http://www.musicforeveryone.org).

E. **Scaling Walls a Note at a Time (SWAN)**
   SWAN is a non-profit organization that started in Lancaster, PA in 2011. Their mission is to break the cycle of crime for children whose parent(s) have a history of incarceration by providing free private music lessons, ensemble training, performance opportunities, and mentoring. The SWAN Club at MU operates to coordinate and motivate the SWAN volunteers of the Millersville University Community.
NEEDED -

- Application with references and copies of clearances (FHI {Act 114}, Child Abuse {Act 151}, and Criminal {Act 34})
- Approval of Studio Professor (in written form and attached to application)
- Transportation to lesson site

PARTICIPATION -

- Anyone is invited to participate (even non-music majors/non-musicians) as SWAN also needs help with PR, event planning, fundraising, and event staffing. Music Majors do need to have approval of their studio professor to teach
Major: BA Music  
Option: MUSIC BUSINESS TECHNOLOGY  
Major Field Requirements: 42.0 credits  
Other Requirements: 12.0 credits  

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

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Short Title</th>
<th>C.H.</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 193</td>
<td>Comp App Music Prod I</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 293</td>
<td>Comp App Music Prod II</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 295</td>
<td>Studio Music Recording I</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 395</td>
<td>Studio Music Recording II</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 391</td>
<td>Music Industry</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 190</td>
<td>Intro to Careers in Music</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 112</td>
<td>Solf, Harm. &amp; Analysis I</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 212</td>
<td>Solf, Harm. &amp; Analysis II</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 131</td>
<td>Class Piano I</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 231</td>
<td>Class Piano II</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 154</td>
<td>Major Perf (Pop Music)</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSI 155</td>
<td>Major Perf (Pop Music)</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSI 254</td>
<td>Major Perf (Pop Music)</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSI 255</td>
<td>Major Perf (Pop Music)</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSI 354</td>
<td>Major Perf (Pop Music)</td>
<td>1.0</td>
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<tr>
<td>MUSI 355</td>
<td>Major Perf (Pop Music)</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSI ____</td>
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<td>MUSI 400</td>
<td>Co-Op in Music</td>
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</table>

*Pop Music = Popular Music

Course No. | Short Title                             | C.H. |
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>MUSI 141</td>
<td>Class Voice</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSI 263</td>
<td>Popular Music</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 368</td>
<td>International Music (P)</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 369</td>
<td>Intro to West Afr. Mus. (P)</td>
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<tr>
<td>MUSI 381</td>
<td>Conducting I</td>
<td>2.0</td>
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<tr>
<td>MUSI 392</td>
<td>Music in Non-Profit Sec.</td>
<td>3.0</td>
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<tr>
<td>MUSI 396</td>
<td>Synthesis &amp; Sampling</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 495</td>
<td>Audio &amp; Music for Video</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 315</td>
<td>Music Composition</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSI 411</td>
<td>Orchestration</td>
<td>2.0</td>
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*Music Composition & Orchestration are taken together*

Course No. | Short Title                             | C.H. |
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<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>ECON 101</td>
<td>Princ of Econ I (G3)</td>
<td>3.0</td>
</tr>
<tr>
<td>ECON 102</td>
<td>Princ of Econ II (G3)</td>
<td>3.0</td>
</tr>
<tr>
<td>BUAD 161</td>
<td>Intro to Financial Acc*</td>
<td>3.0</td>
</tr>
<tr>
<td>BUAD 231</td>
<td>Princ of Marketing</td>
<td>3.0</td>
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*MATH 101 or Math Placement in MATH 151 or higher is required

Suggested Minors:
- General Business
- Entrepreneurship
**Possible 8 Semester Plan for Music Business Technology**

*for additional possible options, please see the advisement packets*

**FLL - Foundations of Lifelong Learning**

**Open Elec - Connections & Explorations; Open Electives**

<table>
<thead>
<tr>
<th>SEMESTER 1: FALL</th>
<th>SEMESTER 2: SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ (3.0) MUSI 104 - Language of Music II</td>
<td>□ 3.0 MUSI 112 - Kodaly Solfege, Harm, Analysis 2</td>
</tr>
<tr>
<td>□ 3.0 MUSI 193 - Comp App in Music Prod 1</td>
<td>□ 2.0 MUSI 131 - Class Piano I</td>
</tr>
<tr>
<td>□ 3.0 UNIV 103 - Freshman Seminar (open elec)</td>
<td>□ 3.0 MUSI 293 Comp App in Music Prod 2</td>
</tr>
<tr>
<td>□ 3.0 MUSI 190 - Intro to Careers in Music</td>
<td>□ 3.0 Wellness (open elec)</td>
</tr>
<tr>
<td>□ 3.0 ENGL 110 - English Composition (FLL)</td>
<td>□ 3.0 MATH 101</td>
</tr>
<tr>
<td>□ 1.0 Major Performance</td>
<td>□ 1.0 Major Performance</td>
</tr>
<tr>
<td>□ 0.0 Ensemble</td>
<td>□ 0.0 Ensemble</td>
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**TOTAL: 16.0 credits**

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<tr>
<th>SEMESTER 3: FALL</th>
<th>SEMESTER 4: SPRING</th>
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<tbody>
<tr>
<td>□ 3.0 MUSI 212 - Kodaly Solfege, Harm, Analysis 2</td>
<td>□ 3.0 Gen Ed or Music Elective (P - open elec)</td>
</tr>
<tr>
<td>□ 2.0 MUSI 231 - Class Piano II</td>
<td>□ 3.0 MUSI 395 Studio Music Recording 2</td>
</tr>
<tr>
<td>□ 3.0 MUSI 295 - Studio Music Recording 1</td>
<td>□ 3.0 BUAD 161 - Intro to Financial Accounting</td>
</tr>
<tr>
<td>□ 3.0 MUSI 391 - Music Industry</td>
<td>-MATH 101 is a pre-req</td>
</tr>
<tr>
<td>□ 3.0 COMM 100 - Speech (FLL)</td>
<td>□ 3.0 ECON 101 - Macroeconomics (G3)</td>
</tr>
<tr>
<td>□ 1.0 Major Performance</td>
<td>□ 3.0 COMM 251 - Public Relations 1 (G1, 2L)*</td>
</tr>
<tr>
<td>□ 0.0 Ensemble</td>
<td>-COMM 100 is a pre-req</td>
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**TOTAL: 15 credits**

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<tr>
<th>SEMESTER 6: SPRING</th>
<th>SEMESTER 8: SPRING</th>
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<tbody>
<tr>
<td>□ 3.0 MUSI 495 - Music &amp; Audio for Video*</td>
<td>□ 5.0 COOP #2</td>
</tr>
<tr>
<td>□ 3.0 Gen Ed or Music Elective</td>
<td>□ 3.0 Gen Ed (D)</td>
</tr>
<tr>
<td>□ 3.0 Gen Ed or Music Elective</td>
<td>□ 3.0 G3, W, 2L</td>
</tr>
<tr>
<td>□ 3.0 ENGL 316 - Business Writing (FLL)</td>
<td>□ 3.0 COMM 320 - Radio Production*</td>
</tr>
<tr>
<td>□ 3.0 PHYS 205 - Musical Acoustics (G2/L)</td>
<td>□ 3.0 COMM 321 - TV Production*</td>
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**TOTAL: 16 credits**

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<thead>
<tr>
<th>SEMESTER 5: FALL</th>
<th>SEMESTER 7: FALL</th>
<th>SEMESTER 8: SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ 3.0 MUSI 396 - Synthesis &amp; Sampling*</td>
<td>□ 3.0 BUAD 231 - Principles of Marketing</td>
<td>□ 5.0 COOP #2</td>
</tr>
<tr>
<td>□ 3.0 ECON 102 - Microeconomics (G3)</td>
<td>□ 3.0 COOP #1</td>
<td>□ 3.0 Gen Ed (D)</td>
</tr>
<tr>
<td>□ 3.0 G1, W, 2L</td>
<td>□ 3.0 MATH</td>
<td>□ 3.0 G3, W, 2L</td>
</tr>
<tr>
<td>□ 3.0 G2 - natural science (CHEM, ESCI, PHYS)</td>
<td>□ 3.0 BUAD 231 - Principles of Marketing</td>
<td>□ 3.0 COMM 320 - Radio Production*</td>
</tr>
<tr>
<td>□ 3.0 G2 - math course</td>
<td>□ 3.0 G1, W</td>
<td>□ 3.0 COMM 321 - TV Production*</td>
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<tr>
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<tr>
<td>□ 0.0 Ensemble</td>
<td></td>
<td>TOTAL: 16 credits</td>
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</table>

**TOTAL: 15 credits**

**TOTAL: 16 credits**

**TOTAL: 15 credits**

**TOTAL: 16 credits**
### Possible 8 Semester Plan

#### Music Management Track Only

**FLL** - Foundations of Lifelong Learning  
**Open Elec** - Connections & Explorations; Open Electives

<table>
<thead>
<tr>
<th>SEMESTER 1: FALL</th>
<th>SEMESTER 2: SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ (3.0) MUSI 104 - Language of Music II</td>
<td>□ 3.0 MUSI 112 - Kodaly Solfege, Harm, Analysis 1</td>
</tr>
<tr>
<td>□ 3.0 MUSI 193 - Comp App in Music Prod 1</td>
<td>□ 2.0 MUSI 131 - Class Piano I</td>
</tr>
<tr>
<td>□ 3.0 MUSI 190 - Intro to Careers in Music</td>
<td>□ 3.0 MUSI 293 Comp App in Music Prod 2</td>
</tr>
<tr>
<td>□ 3.0 UNIV 103 - Freshman Seminar <em>(open elec)</em></td>
<td>□ 3.0 MUSI 391 - Music Industry</td>
</tr>
<tr>
<td>□ 3.0 ENGL 110 - English Composition <em>(FLL)</em></td>
<td>□ 3.0 WELL 175 - Wellness <em>(open elec)</em></td>
</tr>
<tr>
<td>□ 1.0 Major Performance</td>
<td>□ 1.0 Major Performance</td>
</tr>
<tr>
<td>□ 0.0 Ensemble</td>
<td>□ 0.0 Ensemble</td>
</tr>
<tr>
<td><strong>TOTAL: 16.0 credits</strong></td>
<td><strong>TOTAL: 15.0 credits</strong></td>
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<table>
<thead>
<tr>
<th>SEMESTER 3: FALL</th>
<th>SEMESTER 4: SPRING</th>
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<tbody>
<tr>
<td>□ 3.0 MUSI 390 - Marketing and Promotion</td>
<td>□ 3.0 MUSI 397 - International Music Business</td>
</tr>
<tr>
<td>□ 3.0 MUSI 212 - Kodaly Solfege, Harm, Analysis 2</td>
<td>□ 3.0 MUSI 294 - Live Audio Production</td>
</tr>
<tr>
<td>□ 2.0 MUSI 231 - Class Piano II</td>
<td>□ 3.0 BUAD 161 - Intro to Financial Accounting</td>
</tr>
<tr>
<td>□ 3.0 MATH 101 (pre-req for BUAD 161)</td>
<td>-MATH 101 is a pre-req</td>
</tr>
<tr>
<td>□ 3.0 COMM 100 - Speech <em>(FLL)</em></td>
<td>□ 3.0 Gen Ed or Music Elective <em>(P - open elec)</em></td>
</tr>
<tr>
<td>□ 1.0 Major Performance</td>
<td>□ 3.0 COMM 251 - Public Relations 1 (G1, 2L)*</td>
</tr>
<tr>
<td>□ 0.0 Ensemble</td>
<td>-COMM 100 is a pre-req</td>
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<tr>
<td><strong>TOTAL: 15.0 credits</strong></td>
<td>□ 1.0 Major Performance</td>
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<td><strong>TOTAL: 16.0 credits</strong></td>
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<tr>
<th>SEMESTER 5: FALL</th>
<th>SEMESTER 6: SPRING</th>
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<tbody>
<tr>
<td>□ 3.0 MUSI 380 - History of Recording Industry</td>
<td>□ 3.0 MUSI 304 - Artist Management</td>
</tr>
<tr>
<td>□ 3.0 ECON 101 - Macroeconomics <em>(G3)</em></td>
<td>□ 3.0 Music Elective (can move, if needed)</td>
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<tr>
<td>□ 3.0 G1, W, 2L</td>
<td>□ 3.0 ECON 102 - Microeconomics <em>(G3)</em></td>
</tr>
<tr>
<td>□ 3.0 G2 - natural science (CHEM, ESCI, PHYS)</td>
<td>□ 3.0 ENGL 316 - Business Writing <em>(FLL)</em></td>
</tr>
<tr>
<td>□ 3.0 G2 - math course</td>
<td>□ 3.0 PHYS 205 - Musical Acoustics <em>(G2/L)</em></td>
</tr>
<tr>
<td>□ 1.0 Major Performance</td>
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<tr>
<td>□ 0.0 Ensemble</td>
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<tr>
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<td><strong>TOTAL: 16.0 credits</strong></td>
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<tr>
<th>SEMESTER 7: FALL</th>
<th>SEMESTER 8: SPRING</th>
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<tbody>
<tr>
<td>□ 3.0 MUSI 490 - Senior Capstone (fall)</td>
<td>□ 5.0 MUSI 400 - Co-Op in Music</td>
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<tr>
<td>□ 3.0 BUAD 231 - Principles of Marketing</td>
<td>□ 3.0 MUSI 490 - Senior Capstone (spring)</td>
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<td>□ 3.0 G2 - math course</td>
<td>□ 3.0 Gen Ed <em>(D)</em></td>
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<td>□ 3.0 G1, W</td>
<td>□ 3.0 G3, W, 2L</td>
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<tr>
<td><strong>TOTAL: 12.0 credits</strong></td>
<td><strong>TOTAL: 14 credits</strong></td>
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Important Note:

The Millersville University Department of Music is currently in a transitional period of bringing students a greater diversity of courses and materials. During this time, the B.S. of Music Business Technology and its three tracks are under constant revision. The Managerial track is available for the fall of 2018, HOWEVER, the Production and Audio Technology tracks are not yet in affect, and are not anticipated to be available until the spring of 2019.

Students who are interested in either the Production or Audio Technology track in the B.S. will be provided a basic outline of the course load expected of these tracks and should plan their academics and graduation plans to allow for a smooth transition to the new major when they are available (see next page).

PLEASE NOTE: The Production and Audio Technology tracks are only anticipated to be available the spring of 2019. This is not solidified arrival date. The Music Department is working closely with the accreditation agency to bring these tracks to students as soon as possible.
### BS Music Business Technology - MUSIC PRODUCTION

#### Possible 8 Semester Plan

**Music Production Track Only**

*FLL - Foundations of Lifelong Learning  
Open Elec - Connections & Explorations; Open Electives*

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<tr>
<th>SEMESTER 1: FALL</th>
<th>SEMESTER 2: SPRING</th>
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</thead>
<tbody>
<tr>
<td>□ (3.0)MUSI 104 - Language of Music II</td>
<td>□ 3.0 MUSI 112 - Kodaly Solfege, Harm, Analysis 1</td>
</tr>
<tr>
<td>□ 3.0 MUSI 193 - Comp App in Music Prod 1</td>
<td>□ 2.0 MUSI 131 - Class Piano I</td>
</tr>
<tr>
<td>□ 3.0 MUSI 190 - Intro to Careers in Music</td>
<td>□ 3.0 MUSI 391 - Music Industry</td>
</tr>
<tr>
<td>□ 3.0 UNIV 103 - Freshman Seminar <em>(open elec)</em></td>
<td>□ 3.0 MUSI 293 - Comp App in Music Prod 2</td>
</tr>
<tr>
<td>□ 3.0 ENGL 110 - English Composition <em>(FLL)</em></td>
<td>□ 3.0 WELL 175 - Wellness <em>(open elec)</em></td>
</tr>
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<td>□ 1.0 Major Performance</td>
<td>□ 1.0 Major Performance</td>
</tr>
<tr>
<td>□ 0.0 Ensemble</td>
<td>□ 0.0 Ensemble</td>
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<tr>
<td><strong>TOTAL: 16.0 credits</strong></td>
<td><strong>TOTAL: 15.0 credits</strong></td>
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<tr>
<th>SEMESTER 3: FALL</th>
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</thead>
<tbody>
<tr>
<td>□ 3.0 MUSI 212 - Kodaly Solfege, Harm, Analysis 2</td>
<td>□ 3.0 MUSI 395 - Studio Music Recording 2</td>
</tr>
<tr>
<td>□ 2.0 MUSI 231 - Class Piano II</td>
<td>□ 3.0 MUSI 294 - Live Audio Production</td>
</tr>
<tr>
<td>□ 3.0 MUSI 295 - Studio Music Recording 1</td>
<td>□ 3.0 BUAD 161 - Intro to Financial Accounting</td>
</tr>
<tr>
<td>□ 3.0 MATH 101 (pre-req for BUAD 161)</td>
<td>□ -MATH 101 is a pre-req</td>
</tr>
<tr>
<td>□ 3.0 COMM 100 - Speech <em>(FLL)</em></td>
<td>□ 3.0 Gen Ed or Music Elective <em>(P - open elec)</em></td>
</tr>
<tr>
<td>□ 3.0 ECON 101 - Macroeconomics <em>(G3)</em></td>
<td>□ 3.0 COMM 251 - Public Relations 1 <em>(G1, 2L)</em></td>
</tr>
<tr>
<td>□ 1.0 Major Performance</td>
<td>□ -COMM 100 is a pre-req</td>
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<tr>
<td>□ 3.0 MUSI 398 - Songwriting and Composition</td>
<td>□ 3.0 MUSI 495 - Music &amp; Audio for Video</td>
</tr>
<tr>
<td>□ 3.0 MUSI 380 - History of Recording Industry</td>
<td>□ 3.0 ECON 102 - Microeconomics <em>(G3)</em></td>
</tr>
<tr>
<td>□ 3.0 G1, W, 2L</td>
<td>□ 3.0 ENGL 316 - Business Writing <em>(FLL)</em></td>
</tr>
<tr>
<td>□ 3.0 G2 - natural science (CHEM, ESCI, PHYS)</td>
<td>□ 3.0 PHYS 205 - Musical Acoustics <em>(G2/L)</em></td>
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<td>□ 3.0 G2 - math course</td>
<td>□ 1.0 Major Performance</td>
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<td><strong>TOTAL: 16.0 credits</strong></td>
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<td>□ 3.0 MUSI 396 - Synthesis &amp; Sampling</td>
<td>□ 5.0 MUSI 400 - Co-Op in Music</td>
</tr>
<tr>
<td>□ 3.0 BUAD 231 - Principles of Marketing</td>
<td>□ 3.0 Music Elective</td>
</tr>
<tr>
<td>□ 3.0 G2 - math course</td>
<td>□ 3.0 Gen Ed <em>(D)</em></td>
</tr>
<tr>
<td>□ 3.0 G1, W</td>
<td>□ 3.0 G3, W, 2L</td>
</tr>
<tr>
<td><strong>TOTAL: 12.0 credits</strong></td>
<td><strong>TOTAL: 14.0 credits</strong></td>
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*option, not required*
### Possible 8 Semester Plan

**Music Audio Technology Track Only**

**FLL** - Foundations of Lifelong Learning

**Open Elec** - Connections & Explorations; Open Electives

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<th>SEMESTER 1: FALL</th>
<th>SEMESTER 2: SPRING</th>
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<tbody>
<tr>
<td>(3.0) MUSI 104 - Language of Music II</td>
<td>3.0 MUSI 112 - Kodaly Solfege, Harm, Analysis 1</td>
</tr>
<tr>
<td>3.0 MUSI 190 - Intro to Careers in Music</td>
<td>2.0 MUSI 131 - Class Piano I</td>
</tr>
<tr>
<td>3.0 UNIV 103 - Freshman Seminar</td>
<td>3.0 MUSI 290 - Music Industry</td>
</tr>
<tr>
<td>3.0 MUSI 193 - Comp App in Music Prod 1</td>
<td>3.0 MUSI 293 Comp App in Music Prod 2</td>
</tr>
<tr>
<td>3.0 ENGL 110 - English Composition (FLL)</td>
<td>3.0 WELL 175 - Wellness (open elec)</td>
</tr>
<tr>
<td>1.0 Major Performance</td>
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</tr>
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**TOTAL: 16.0 credits**

<table>
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<tr>
<th>SEMESTER 3: FALL</th>
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</tr>
</thead>
<tbody>
<tr>
<td>3.0 MUSI 212 - Kodaly Solfege, Harm, Analysis 2</td>
<td>3.0 MUSI 294 - Live Audio Production</td>
</tr>
<tr>
<td>2.0 MUSI 231 - Class Piano II</td>
<td>4.0/3.0 CSCI or ITEC required elective</td>
</tr>
<tr>
<td>3.0 MUSI 295 - Studio Music Recording 1</td>
<td>3.0 MUSI 385 - Studio Music Recording 2</td>
</tr>
<tr>
<td>3.0 COMM 100 - Speech (FLL)</td>
<td>3.0 G2 - natural science (CHEM, ESCI, PHYS)</td>
</tr>
<tr>
<td>3.0 MATH 101 (pre-req for CSCI 140 &amp; 161)</td>
<td>3.0 COMM 251 - Public Relations 1 (G1, 2L)*</td>
</tr>
<tr>
<td>1.0 Major Performance</td>
<td>- COMM 100 is a pre-req</td>
</tr>
<tr>
<td>0.0 Ensemble</td>
<td>1.0 Major Performance</td>
</tr>
<tr>
<td></td>
<td>0.0 Ensemble</td>
</tr>
</tbody>
</table>

**TOTAL: 15.0 credits**

<table>
<thead>
<tr>
<th>SEMESTER 5: FALL</th>
<th>SEMESTER 6: SPRING</th>
</tr>
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<tbody>
<tr>
<td>3.0 MUSI 398 - Songwriting and Comp</td>
<td>3.0 OSEH 120 - Fund Safe, Heal, Env (G3)</td>
</tr>
<tr>
<td>4.0/3.0 CSCI or ITEC required elective</td>
<td>3.0 ENGL 316 - Business Writing (FLL)</td>
</tr>
<tr>
<td>4.0/3.0 CSCI or ITEC required elective</td>
<td>3.0 MUSI 495 Audio and Music for Video</td>
</tr>
<tr>
<td>3.0 G1, W, 2L</td>
<td>4.0/3.0 CSCI or ITEC required elective</td>
</tr>
<tr>
<td>3.0 G2 - math course</td>
<td>3.0 PHYS 205 - Musical Acoustics (G2/L)</td>
</tr>
<tr>
<td>1.0 Major Performance</td>
<td>3.0 Gen Ed or Musical Elective (P - open elec)</td>
</tr>
<tr>
<td>0.0 Ensemble</td>
<td>1.0 Major Performance</td>
</tr>
<tr>
<td></td>
<td>0.0 Ensemble</td>
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</table>

**TOTAL: 16/18.0 credits**

<table>
<thead>
<tr>
<th>SEMESTER 7: FALL</th>
<th>SEMESTER 8: SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.0/3.0 CSCI or ITEC required elective</td>
<td>3.0 OSEH 120 - Fund Safe, Heal, Env (G3)</td>
</tr>
<tr>
<td>4.0/3.0 CSCI or ITEC required elective</td>
<td>5.0 MUSI 400 - Co-Op in Music</td>
</tr>
<tr>
<td>3.0 G2 - math course</td>
<td>3.0 G1</td>
</tr>
<tr>
<td>3.0 G3, W, 2L</td>
<td>3.0 G3</td>
</tr>
<tr>
<td>3.0 MUSI 396 Synth and Sampling</td>
<td><strong>TOTAL: 15/17 credits</strong></td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL: 14.0 credits</strong></td>
</tr>
</tbody>
</table>

**TOTAL: 16.0/17.0 credits**

**TOTAL: 17.0 credits**
IV. **MAJOR PERFORMANCE (LESSONS) & ENSEMBLE PARTICIPATION REQUIREMENTS**

**Major Performance (Lessons)**

**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 credit 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.

3. **Major Performance options for MBT Students (see advisement packet for examples):**
   a. **Traditional Track**
      i. 6 Semesters (or more) of lessons. These can be delineated between different instruments; however, students are required to take two consecutive semesters on the same instrument. If students want to switch instruments, students must follow the outlined procedure.

**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 during recital hour 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. (Some studios may substitute a one-hour private instruction in lieu of a group master class.)

3. Music students will meet weekly with the department Wednesdays from 3:00 – 4:00pm. This recital hour features student and guest performers and provides an opportunity to screen material prior to presenting it at a recital.

4. Music students will participate in jury examinations at the end of each semester. Jury examination guidelines and requirements are determined by individual faculty.
   a. ALL First Semester Freshman will be required to complete a jury.

   b. ALL Students taking music instruction on any instrument MUST perform a jury at the end of the semester (major performance & 108 sequence).
c. To meet level requirements 2, 3, and 4, students performing in juries must reach 85% in each jury category to advance to the next level. **NOTE: MUSIC BUSINESS TECHNOLOGY MAJORS ARE REQUIRED TO REACH LEVEL 2 PRIOR TO GRADUATION.**

d. Students who perform a junior or senior recital during the first seven (7) weeks of that semester are required to complete a jury at the end of the semester.

e. Students who present a junior or senior recital during the last seven (7) weeks of the semester may be exempted from a jury, at the discretion of the major performance instructor.

f. **NOTE:** MU Staff-Accompanist may not be used for Junior or Senior Recitals (unless paid by the student).

g. Additional requirements may be required within specific studios. Consult individual studio handbooks and/or syllabi for specific requirements.

**Ensemble Participation**

A. **Required Performance in Ensembles**  
   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 Ensembles**  
      a. **General Requirements for Music Majors in Ensemble Courses.**  
         i. Music students are obligated to attend all rehearsals and performances of any ensemble of which they are a member. This responsibility **MUST** take priority over other commitments.
         
         ii. Music students are required to register for any ensemble they are participating in. Ensembles may be taken for 0.5 or 0.0 credits; however, students need a minimum of 3.0 credits of ensembles for graduation.
iii. Any student who is not taking an ensemble 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.

iv. Students taking 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.

v. 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, Orchestra and Chamber Ensemble or Wind Ensemble or Concert Band may substitute.

vi. In special circumstances, some students may substitute Jazz Ensemble for 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.

vii. Students who change from one major performance area to another will immediately begin ensemble course requirements within the new area, if applicable.

viii. Students will hold first chairs in all ensembles except when the conductor and major performance teacher involved can identify no student as sufficiently advanced for the position.

A. Ensembles:

- Concert Band
- Wind Ensemble
- Marching Band
- Horn Ensemble
- West African Drum & Dance Ensemble
- Jazz Lab Band
- Jazz Ensemble
- Clarinet Ensemble
- Saxophone Ensemble
- Flute Ensemble
- Commercial Lab Band
- Orchestra
- Chamber Ensemble
- Trombone Choir
- Mallet Ensemble
- Percussion Ensemble
- Commercial Ensemble
- University Choir
- University Chorale
- Women’s Choir
- Men’s Glee Club
- Chromatic Expansion (student led)

B. Required Ensembles for B.A. in Music Business Technology

1. 6 Semesters of a Major Ensemble are required. These ensembles relate to your Major Instrument. You MUST take an ensemble concurrently with your lesson. You are encouraged to take more than 6 semesters of ensembles and may take multiple ensembles per semester. MBT majors are encouraged to audition for Commercial Bands, which will count towards a major ensemble. Students may not participate in the Commercial Bands if they have a time conflict with another ensemble or course.
V. Internship Requirements

An internship provides the student with valuable training that can lead the way to procuring employment upon graduation.

Requirements have been established for this and it is the student's responsibility to see that all requirements are met.

In order to assist the Director of the MBT program in setting up the internship, the student shall provide typed copies of their résumé, work experience, and extra-curricular activities pertaining to your career objectives. The student shall arrange a meeting with the Director of the MBT program.

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 complete in separate semesters. COOP 300 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 400 is for five credit hours and requires 550 hours to be spent on the job. This averages out to 30 hours per week for 15 weeks. Students are strongly encouraged to complete the part-time (3 credit) internship before taking the full-time (5 credit) internship.

In addition to the hours required on the job, the following requirements must also be met:

A. The student is to keep a portfolio that contains the following:
   1. Objectives - a list of items to accomplish or learn
   2. Accomplishments - items completed or learned
   3. Observations - can include details of items learned, lists of areas you may wish to improve and questions to ask.
   4. Creative ideas - suggestions for improving aspects of the business and improving your skills
   5. Self-evaluation - an assessment of to what extent objectives were met
   6. Employer observations/recommendations
   7. Other evidence for professional growth

   The portfolio 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 have a minimum of five contacts with the supervising professor during the internship. One of these will be an on-site visit by the supervising professor. The others may be via email or phone conversation. A grade of 75% of better must be achieved in order to receive a grade of “S”.

C. A work report is required for COOP 300 and an outcome paper is required for COOP 400. 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 students must receive a rating of average or better on the on-site and final evaluation in order to receive a grade of “S”.
E. During the Fall and Spring semester, the maximum number of additional credits a student can take while registered for COOP 300 is 13 and COOP 400 is 7.

VI. MBT Internship or Co-Op Expectations & Procedures

The Director of the MBT program must approve all Internship/Cooperating Experiences. In order to enjoy the greatest benefits of these experiences and endure the least amount of red tape or conflict, please follow the following guidelines.

What is my timetable?
Securing a meaningful internship takes time and planning:

- Internship options for the fall semester should be approved no later than the last day of classes of the previous academic year.
- Internships options for the spring semester should be approved no later than the last day of classes of the same academic year.
- Internships options for the summer recess should be approved no later than spring recess of the spring semester.

You are strongly encouraged to complete your part-time (3 credit) internship before taking your full-time (5 credit) internship.

Last minute internships will not be considered.

Where do I begin?

- Begin by scheduling an appointment with the Director of the MBT program. They will assist you in the exploration of what you professional needs are and how to best meet them.
- Attend the Co-Op Office orientation. These are sponsored regularly throughout the semesters. Additionally, the Coop Office sponsors workshops for resume writing. The Coop Office is located on the third floor of Lyle Hall.

What are the Co-Op Office guidelines?

1. Students must have completed 24 credits (12 for transfer students) and have at least a 2.5 GPA to be eligible. Each department criteria and requirements that may go beyond the University minimum standards.
2. Students will attend a Co-Op Orientation and complete a Disc Résumé. Orientations are given weekly.
3. Co-op and internships are academic experiences which earn credits toward graduation. There are requirements and costs attached to this as there are to any course you take. These are detailed in the orientation.

Can I do an Internship anywhere?
Not all sites are acceptable for Internships. You are a valuable commodity; market yourself among the most prestigious companies and arts organizations in the country. The Director of the MBT program reserves the right to deny sites on the basis of the quality of the Cooperating experience.
What should I expect what I am doing an Internship?
- The Director of the MBT program (or their designee) will remain in close contact with you.
- Expect frequent E-mails, phone calls, and at least one on-site visit.
- It will be important for you to provide all contact information to both the Director of the MBT program and the Co-op Office, so that your network of supporters can monitor your success.

What will be expected of me what I am doing an Internship?
- Students must make contact with the Director of the MBT program (or their designee) within the first week of employment.
- Provide E-mail, home, cell and office phone numbers, and time that you are most easily reached.
- Establishing strong communication with you supervisor allows us to provide greater support for you during this new experience.

All students must complete and deliver to the Director of the MBT program (or their designee) the following prior to receiving a grade for the Internship.
1. A portfolio detailing your Internship experiences. This should include artifacts that represent the quality of your work, recommendations you received from your employer, anything that can help you with your next professional step. The portfolio should be 10-15 pages in length.
2. A one-page write-up on the site, position, and your experience, as well as contact information. This document will be entered into the Entrepreneurial Musicians' Forum's web-based data bank of Internships.
3. Any other materials required by the COOP office.

VII. ADVISEMENT CHECKLIST (SEE NEXT PAGE)
# Music Business Technology
## Major Requirements & Graduation Checklist

<table>
<thead>
<tr>
<th>Year</th>
<th>Major Requirements</th>
<th>Internship Requirements</th>
<th>Advisement</th>
<th>Involvement</th>
</tr>
</thead>
</table>
| FRESHMAN | Please refer to the full advisement packet. | • Create Mission Statement  
• Create & Begin filling a list of potential internships contacts and opportunities | 仔 Attend MEMP Meetings & work with Peer Mentor to complete Advisement Portfolio & 4Yr Plan | 仔 MMP  
仔 MBT sponsored events  
7 Recital Programs per semester  
Copy of programs in advisement binder |
| FALL | □ MUSI 104  
□ MUSI 190  
□ MUSI 193  
□ UNIV 103  
□ Lesson  
□ Ensemble | | | |
| SPRING | □ MUSI 112  
□ MUSI 131  
□ MUSI 293  
□ Lesson  
□ Ensemble | | | |
| GEN ED COURSES | □ MATH 101 (prereq BUAD 161)  
□ ENGL 110 (FLL)  
□ WELL 175 (elec) | | | |
| SOPHOMORE | Please refer to the full advisement packet. | • Write Cover Letter  
• Create Resume  
• Start searching for internships if planning on completing the summer after sophomore year  
• Complete STEP 1: [http://www.millersville.edu/elcm/internships/students/index.php](http://www.millersville.edu/elcm/internships/students/index.php)  
- Print Internship Agreement  
- Print Request for Internship form  
- Take Online Orientation quiz | 仔 Meet with Advisor to discuss Semester Plan & Possible Internships | 仔 MMP  
仔 MBT sponsored events  
7 Recital Programs per semester  
Copy of programs in advisement binder |
| FALL | □ MUSI 212  
□ MUSI 231  
□ MUSI 295  
□ MUSI 391  
□ Lesson  
□ Ensemble | □ MUSI 395  
□ BUAD 161  
□ ECON 101  
□ Lesson  
□ Ensemble | | |
| SPRING | □ MUSI 395  
□ BUAD 161  
□ ECON 101 (G3)  
□ Lesson  
□ Ensemble | | | |
| GEN ED COURSES | □ COMM 100 (FLL)  
□ Gen Ed or Music Elec (P - open elec)  
□ COMM 251* (G1, 2L) | *option, not required | | |

*option, not required
## Music Business Technology
### Major Requirements & Graduation Checklist...continued

<table>
<thead>
<tr>
<th>Year</th>
<th>Major Requirements</th>
<th>Internship Requirements</th>
<th>Advisement</th>
<th>Involvement</th>
</tr>
</thead>
</table>
|      | Please refer to the full advisement packet. | • Internship Requirements  
• Find a 3 credit (part time) internship OR find a 5 credit (full time) internship  
• Set up and interview  
  - Follow up with prospective employer  
• Accept position | • Meet with Advisor to discuss Semester Plan & Possible Internships | • MMP  
• MBT sponsored events  
• 7 Recital Programs per semester  
Copy of programs in advisement binder |
| JUNIOR | | | | |
| FALL | □ MUSI 396*  
□ ECON 102 (G3)  
□ Lesson  
□ Ensemble | | | |
| SPRING | □ MUSI 495*  
□ Lesson  
□ Ensemble | | | |
| GEN ED COURSES | □ G1, W, 2L  
□ G2-natural science (CHEM, ESCI, PHYS)  
□ MATH (G2)  
□ ENGL 316 (FLL)  
□ PHYS 205* (G2/L)  
□ Gen Ed or Music Elective  
□ Gen Ed or Music Elective | | | |
| *option, not required | | | | |
| SENIOR | Please refer to the full advisement packet. | Finish internships that haven't been completed (3 or 5 credit depending on what was done during Junior Year) | | |
| FALL | □ MUSI 300  
□ BUAD 231 | | | |
| SPRING | □ MUSI 400 | | | |
| GEN ED COURSES | □ MATH (G2)  
□ G1, W  
□ G2  
□ Gen Ed (Diversity)  
□ G3, W, 2L  
□ COMM 320* or COMM 321* | | | |
| *option, not required | | | | |
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.
3. No courses needed for the minor may be taken pass-fail.
4. One-half of the course work required for the minor 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)

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<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 100</td>
<td>Music &amp; Culture</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 103</td>
<td>Language of Music I</td>
<td>3.0</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSI 104</td>
<td>Language of Music II</td>
<td>3.0</td>
</tr>
</tbody>
</table>

Three credits in Applied Musicianship 3.0

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 263</td>
<td>Popular Music</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 265</td>
<td>Symphonic Music</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 267</td>
<td>Survey of American Music</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 363</td>
<td>Music History and Literature II</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 368</td>
<td>World Music</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 369</td>
<td>Introduction to West African Music</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 391</td>
<td>Music Industry</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 392</td>
<td>Music in the Non-Profit Sector</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 393</td>
<td>Electronic Music</td>
<td>3.0</td>
</tr>
<tr>
<td>MUSI 394</td>
<td>Advanced Studio Recording</td>
<td>3.0</td>
</tr>
<tr>
<td>Three credits in Major Performance</td>
<td>3.0</td>
<td></td>
</tr>
</tbody>
</table>
AWARDS AND SCHOLARSHIPS

Dean Dutcher Memorial Music Scholarships

This will confirm the discussions at our recent meeting with Mr. Piper and Mr. Shields regarding the handling of the Dean Dutcher Memorial Music Scholarships. In general, it appears that we will be able to accommodate the various provisions in the document which Mrs. Dutcher prepared. I will note below several particular items which we discussed in our meeting.

- Scholarships will be used for tuition and fees, and recipients will generally receive a scholarship each of the four years they are in attendance.
- Recipients must be enrolled or plan to enroll as full-time music majors, and the scholarship would be discontinued if the student changed major or withdrew.
- Student recipients will be chosen through a formal audition process, and may display talent or skill in any medium or musical performance. Scholarships will not be based on financial need.
- It was agreed that students would continue to receive scholarships as long as they met minimum academic standards, and not higher ones which might be imposed by the Music Department.
- While Mrs. Dutcher's document indicates that auditions should be held in January, we may want to write a memo to Mr. Shields through Mr. Piper indicating a variety of compelling reasons why an earlier date might be desirable. Changing this date appears to be feasible as long as we indicate the compelling reasons.
- Millersville University will produce a brochure and publicize this award through any number of means as suggested in the document, while not exceeding the $200.00 limitation on the average as noted.
- Payments for jurists, promotional materials, and service charges and fees of the Trustee will be paid by the trust account. The amount of income generated will be communicated to the university each November, beginning in November 1992. The first scholarship (to a freshman) would then be awarded for the fall semester of 1994.
- Invoices should be submitted to Mr. Piper for direct payment, or may be paid by the university for reimbursement by invoice.
- It was agreed that regardless of the amount of income available each year for scholarships, we would attempt to fund at least four scholarships each year.

The Music Department of Millersville University is pleased to inform you of the availability of the Dean Dutcher Memorial Music Scholarships. These scholarships were established by Claribel Elder Dutcher to perpetuate the memory of her late husband. The Dutcher Scholarships, which recognize students of exceptional performance ability in any medium, are awarded for four years and are based on the interest income of the Dutcher Trust Fund.

In order to be considered for these scholarships, students must:

- Have been accepted as a music major by the university,
- Audition for a panel of independent judges on the second Tuesday in February,
- Come prepared to perform two solo compositions of their choice:
- Compositions should represent two contrasting styles
- Total performance should not exceed 15 minutes
- Accompanists optional; if desired, auditionee must provide
- Furnish a copy of music performed for judges
- Complete and return the audition application form below to:
Music Department
Millersville University
P.O. Box 1002
Millersville, PA 17511-0302
(717) 871-4700

AUDITION APPLICATIONS MUST BE RECEIVED BY THE MUSIC DEPARTMENT AT LEAST TWO WEEKS PRIOR TO THE AUDITION DATE.
Applicants will then be notified of an audition appointment.

Cora Catherine Bitner Music Awards
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.

By general consensus, the faculty makes these awards to senior non-music majors who have contributed greatly to a musical organization throughout their college career.

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.

The Harold W and Miriam W Shaar String Award
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 interest in the teaching of string instruments, and who has contributed to the musical enrichment of the university through organization(s).

The James H. and Lucretia Boyd Hartzell Piano Award
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 Department of Music faculty upon recommendation of the piano faculty.

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.

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.

The Cora Catherine Bitner Music Awards
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 Department of Music.

The Gray Sellars Organ Performance Scholarship (see Dr. Renfroe for details)

The Pennsylvania’s Bandmaster’s Award
Presented to a senior music major who excels in bandmanship.
The Dean Dutcher Memorial Music Scholarships
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.

The Music Faculty Award
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 Lyte Auditorium.

I. Identification
Any student to be considered for the Music Faculty Award must be graduating in the spring of the presentation of the award, or must have graduated in August or December of the preceding academic year. Additionally they must have earned a cumulative QPA of at least 3.00 by the end of the last semester enrolled prior to the presentation of the award.

The must department chairperson shall identify all qualified candidates.

II. Evaluation
The evaluation of eligible students shall be based upon three categories:
1. Academic Development
2. Musical Development
3. Personal Development

Each category has the following assignments:
1. Academic Development (QPA in all courses) – 30 points
   - 3.00 = 0 points
   - 3.01 - 3.09 = 5 points
   - 3.10 - 3.19 = 10 points
   - 3.20 - 3.29 = 15 points
   - 3.30 - 3.39 = 20 points
   - 3.40 - 3.49 = 25 points
   - 3.50 - 4.00 = 30 points

2. Music Department (QPA in all music departmentally required related courses) - 40 points
   - 3.00 = 0 points
   - 3.01 - 3.09 = 5 points
   - 3.10 - 3.19 = 10 points
   - 3.20 - 3.29 = 15 points
   - 3.30 - 3.39 = 20 points
   - 3.40 - 3.49 = 25 points
   - 3.50 - 3.59 = 30 points
   - 3.60 - 3.69 = 35 points
   - 3.70 - 4.00 = 40 points
*Items #1 and #2 shall be computed by the Music Department Awards Committee and shall be kept secret until item #3 has been completed.

3. **Personal Development - 30 points**
   
   This category shall be addressed by the entire full-time music faculty at a regularly scheduled meeting and shall be administered by the Award Committee of the Music Department.

   Time shall be allowed for all faculty to discuss the various merits of all qualified students. Discussion shall include but not be limited to musicianship, professionalism, and involvement within the department.

   A secret ballot shall then be taken of all full-time music faculty, using the following general guide:

   - **25-30 = Superior**
   - **20-25 = Outstanding**
   - **15-20 = Good**
   - **10-15 = Average**
   - **0-10 = Poor**

   Each faculty member shall vote a given number of points for each candidate according to the above scale. An average shall then be taken to determine the final score for item three.

   Scores from the three items shall then be tabulated and the student with the highest total score will be presented with the Music Faculty Award, with faculty majority approval. In the event of a tie, the students will share the award.

**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.

**Amendment:**

There was much discussion on the details of the Vyner Award. A Colangelo/Myers motion was made that for the first year, the entire full-time faculty will serve as judges and the adjunct staff will be invited but not required to judge. This motion was passed.

The Louis Vyner Award in Performance (including conducting) honors the late founder and conductor of the Lancaster Symphony Orchestra and pillar in the greater Lancaster musical community. It recognizes excellence in performance as judged by the full-time music faculty, and adjunct faculty who wish to participate, but places this excellence within the context of a broader excellence of a college-oriented view of music as an academic discipline as well. Thus, applicants shall have a 3.0 cumulative Q.P.A. in music courses up to the time of application. All applicants shall have junior status in the college as degree candidates in music.

The award consists of two parts: a check, being the annual income from the fund established in 1980 for this purpose from the proceeds of the Pittsburgh Symphony Orchestra residency
at M.S.C., and a public performance during the senior year with recognition at that time as
the Vyner Award winner. This performance shall be prepared as an integral part of the
winner’s major performance course of study or, for conducting winners, in conjunction with
a faculty conductor or conducting teacher as authorized by the department chairperson.
The performance may take the form of a solo recital, solo or conducting appearance with
one of the large college performing organizations, or both, or otherwise as approved by the
major performance teacher and the department chairperson.

The audition requirements are as follows:

1. Two works of contrasting styles. Individual movements from large works are
understood as individual compositions for the purposes of this competition.
Applicants should provide their own accompanists in consultation with the head
piano teacher.
2. A maximum of twenty (20) minutes performing time.
3. For conductors: One work prepared in advance with a small group assembled by
the conducting applicant for this purpose, plus a second work chosen by the
faculty to be rehearsed by the applicant with the group for the remaining
duration of the twenty-minute rehearsal period. The conductor shall have one
week prior to this rehearsal period during which to study and prepare the score.

If in the opinion of the judges no applicant is worthy of the award, the award will not be
presented that year and that year’s income of the fund shall be added to the principal of the
fund.

The music department chairperson or his/her designee shall announce the award near the
beginning of each academic year, and the application form is due to him/her by the last
Friday in January, one month before the competition. The competition shall take place the
last Friday in February at 3 P.M. or in the evening, depending on the judge’s availability, and
the winner shall be announced as soon as possible the following week, to facilitate early
planning and practice for the senior year performance as the Vyner Award winner. The
check and first public recognition outside the department shall be given at the all-college
spring awards banquet. A suitable certificate shall also be given to the winner at that time.

Retired Department of Music faculty members are to be invited to take part in the judging.

The Leo Ascher Music Award
Cash awards amounting to the interest earned annually from a substantial cash donation made by
Franzi Ascher-Nash to the undergraduate music majors who have best developed musical
compositions based on one of Leo Ascher’s original themes. Selection is made by a special
committee, two of whom are appointed from the Millersville music faculty and one from the ranks
of eminently qualified professional musicians.

1. Tapes are to be submitted with the score. The tape will be used by the judges
only to aid in the evaluation of the piece.
2. Directions to judges: Each judge shall study the scores and assign a numerical
value from 0 to 100 for each composition. The scores shall be entered on a score
sheet provided by the chairperson of the committee. Any composition with an
average score under seventy (70) points shall not be considered for the prize. In
the event of no prizewinners, the interest of the account shall be reinvented into
the principal.
Amendment:
A Brye-Brandon to approve the proposal to present to Mrs. Ascher-Nash was passed.

I. Description
a. The Leo Ascher Music Award is derived from the interest on an account established by the donor, Mrs. Franzi Ascher-Nash. It will be awarded to a student of Millersville University, Millersville, Pennsylvania, who develops a musical composition based on one of Leo Ascher's original themes. The exact amount of the award will fluctuate according to current interest rates; however, it is expected to be approximately one thousand dollars.

II. Eligibility
a. Contestants for the Leo Ascher Music Award must be undergraduates and must be enrolled at Millersville University as regular, full-time students at the time they submit their compositions.

III. Conditions
a. The annual Leo Ascher Music Award will be given to a student who, in the opinion of three empanelled judges, presents the best original musical composition and meets the following conditions:
   i. An original theme from one of Leo Ascher's compositions must be stated at the beginning of the student's composition. Although no precise style of form is dictated by the donor, it is her express wish that the precise melody, harmony, meter and rhythm of the selected excerpt be used. Other than this exact statement, the student composer is free to choose from such traditional forms as theme and variations, fugue, canon, etc., or to choose a freer, nontraditional form. The medium of the composition may be vocal, instrumental, or electronic, provided that a minimum of portable electronic equipment be required for performance. Such idioms as atonality, dodecaphony, and bitonality may be used as, of course, may the more traditional tonalities and triadic harmonies.

   During her lifetime, Mrs. Franzi Ascher-Nash will, each year, provide tapes as well as duplicate copies of three excerpts from her father's compositions as themes for that year's composition. Her choices will include three themes, each of which exemplify one of the following: (1) a lyrical character; (2) a typical waltz-like structure; and (3) a rhythmic quality. The student need choose only one of these three excerpts for use in his or her composition. Both the written and taped versions of these excerpts will be available in the music department office, Millersville University.

   After the donor's death, any choices of future themes she may have made prior to her death will be used for the annual contest. When this schedule of selections has been exhausted, a committee of three faculty members chosen by the chairperson of the department of music at Millersville University will select the three excerpts from Leo Ascher's operetta or other scores found in the Ganser Library collection and/or the Archives at Millersville University.

   ii. A contestant is free to choose any form, style or idiom but is limited to writing a composition that requires no more than six instrumentalists or
singers (or combination of both) for performance. It is the donor’s wish that the considered works be in the general chamber music classification, so that a minimum of performers and equipment is required. This will make performances, both on and off campus, more convenient.

VI. Calendar
a. The annual announcement of the competition shall be made by the chairperson of the department of music no later than April 15 of the year preceding that in which the composition is to be judged. The contestant will submit his or her composition to the department chairperson of music on or before February 15 of the academic year in which it is to be judged. The recipient’s name will be announced with other University award winners at the appropriate time of the year, which is usually in the spring semester of the academic year. The actual monetary award shall be presented at an appropriate public gathering and shall be presented by the University president or his designee.

VII. Awarding
a. The best composition will be selected by a panel of three judges appointed by the chairperson of the department of music. Two of these judges are to be chosen from the department faculty at Millersville and the other is to be an eminently qualified musician not affiliated with Millersville University. Two envelopes will be provided for the contestant at the time the manuscript is submitted. The envelope containing the manuscript will be marked with a code name or number but not the composer’s name. The second envelope will contain the composer’s name and the coded name or number and will not be opened until the judges have registered their final decision. The judges will indicate the winner in writing to the chairperson of the department of music who will in turn notify Mrs. Franz Ascher-Nash, the president of the University, other University administrators involved with awards, the Millersville University Foundation, Inc., as well as the composer of the composition. The panel of judges may, in addition to naming a winner, designate other entries for honorable mention. Theses “honorable mention” compositions are eligible for the next year only and constitute the only exceptions to the regularly scheduled annual Ascher themes being used for the composition in that year’s contest. It is therefore possible that a student could have two compositions entered for consideration in a given year; i.e., (1) an honorable mention from the previous year, and (2) a new composition based on the new themes.

The National Association of Music Merchants Award
Awarded to a student planning to pursue a career in the music productions industry.

A nominee or nominees will be presented to the Department of Music faculty for their approval from a committee consisting of music faculty members who advise students pursuing a B.A. in Music, Music Industry Studies option. The student or students shall be interested in pursuing a career in the music products industry and shall possess those qualities (academic and personal) that, in the opinion of the music faculty, will lead to success in the industry. Priority will be given to students who have achieved junior standing.

Sophomore and Junior Music Industry Studies majors may apply for the NAMM Scholarship Award by writing an essay explaining his/her interest in entering the music products industry.
The award of $1,000.00 can be awarded to one person or split between two people. In addition to the essay, the following items will be taken into consideration in determining the winner(s):

- Academic ability as determined by your Q.P.A.
- Personal traits that would lead to success in the industry
- Involvement within the musical life of the department

It is strongly recommended that $500.00 of this award be used to attend the Winter NAMM International Music Market in Anaheim, CA

**Neimeyer-Hodgson Student Research Grant**

The Millersville University Alumni Association, recognizing that individuals and society benefit from the pursuit of scholarly research, has established the Neimeyer-Hodgson Fund to provide grants in aid for student research.

**Name of Grant:** The name of the grant shall be the Neimeyer-Hodgson Student Research Grant.

**Source of Income:** Neimeyer-Hodgson Student Research Grants shall be funded by the income derived from the investments of the Neimeyer-Hodgson Fund and any additional funds provided by the MU Alumni Association. The Neimeyer-Hodgson Fund was established with monies bequested to the Millersville University Alumni Association by Minnie Menges Neimeyer, Class of 1923 and Laura L. Hodgson, mother of Pearl Hodgson, Class of 1931. [The endowment is managed through the Millersville University Foundation, Inc.] The undergraduate grant was introduced in 1983.

**Eligibility:** Any full time student attending Millersville University in pursuit of the baccalaureate degree is eligible to apply for a grant.

**Grant Application:** Students making application for a grant shall forward to the chairperson of the Nominations and Awards Committee of the MU Alumni Association the application that outlines the field of research. An itemized budget of costs related to the research project, including purchase and rental of materials and equipment, and signature of recommending department faculty sponsor shall accompany the application. Letters of application must be in the Alumni Office by 12 Noon on the first Friday of November for the fall semester, and the first Friday of March for the spring semester.

A representative of the Alumni Office will initial receipt of the application. The Alumni Office is open from 8:00am -4:30pm, Monday-Friday and is located on the lower level of the Duncan Alumni House, 207 N. George St, Millersville.

**CLASSROOM SET-UP**

Classrooms are to be returned to their normal posted arrangement and boards erased before leaving class.

**CLEARANCES**

The university continues to require the three background clearances on all new employees and all current and new student workers and volunteers.

**NEW FACULTY & STAFF BACKGROUND CLEARANCE INSTRUCTIONS**

Pennsylvania Legislation
In 2014 the Pennsylvania Legislature passed, and the Governor signed, legislation requiring expanded clearance checks for employees at Millersville University. Effective December 31, 2014, university employees are required to obtain three Pennsylvania clearances listed as follows:

- Criminal Background Check (Act 34)
- Child Abuse History Clearance (Act 151)
- FBI Federal Criminal History-Fingerprinting (Act 114)

Below are instructions for completing these three clearances. Act 34 must be completed before a contract/appointment letter is offered. If you have received a contract or letter of appointment, you have cleared Act 34.

After clearing Act 34, and on - or before - your first date of employment, you need to bring or mail the following documents to the Office of Human Resources:

1. The original results document of your Act 151 Child Abuse clearance or proof, such as an email, showing that you have started the clearance process
2. The original results document of your Act 114 FBI Fingerprint clearance or a receipt showing the date and location where you have been fingerprinted (*please see the last page for announcement regarding ACT 114 Fingerprinting*)

When these items have been received by the Office of Human Resources, you will be hired on a provisional basis and will have 90 calendar days to bring or mail the originals of the completed results of the Act 151 and Act 114 checks to the Office of Human Resources. Given the length of time required for these checks, it is important you follow the steps below promptly.

**ACT 34 CRIMINAL RECORD CLEARANCE**

This background check is done as part of the application process. Candidates who are recommended for hire will receive two separate emails prior to receiving a contract or offer of employment.

- One email will provide a link and login instructions for completing the Act 34 background check
- The other email will provide the security PIN to access the system
  - The link will expire in 72 hours.
  - Results of the background check will be provided directly to Millersville University.

If you have received a contract or letter of appointment, you have cleared Act 34.

**ACT 151 CHILD ABUSE HISTORY CLEARANCE**

To do this clearance you will need to provide your permanent addresses since 1975. You will also need to provide the names of individuals you have lived with since 1975. If you have lived with someone who is now deceased, you must still list their first and last names as well as their relationship to you.

Before beginning this online clearance, please email the Office of Human Resources - human.resources@millersville.edu - for your individual Payment Code so Millersville University can be billed directly.

To complete this clearance:

1. Go to https://www.compass.state.pa.us/cwis and click on CREATE INDIVIDUAL ACCOUNT. You will need to provide basic personal information and create security questions. (If you have already created a Keystone ID in order to view a SERS retirement account online, you can skip steps 1, 2 and 3.)
2. After doing this you will receive two AUTOMATED emails from the state. (These emails may go to a SPAM or junk mail account so please check those before recreating an account.) One email will include the Keystone ID that you registered; the other email will include a temporary password.

3. Use your Keystone ID and temporary password to log on again at https://www.compass.state.pa.us/cwis. You will be prompted to create a permanent password.

4. Log on again to https://www.compass.state.pa.us/cwis and start a clearance application.


6. You will need to provide addresses where you have previously lived (Country and State are required), names of all individuals with whom you have lived and any previous names you have used or been known by such as nicknames, aliases, or maiden names.

7. Part 2 eSignature – this is certifying that the information entered on the report is accurate and complete to the best of your knowledge. Click next.

8. Application Payment: select YES for Payment Code Provided; next enter your individual payment code provided by the Office of Human Resources; and then check the box that says: “By entering this code, you are agreeing that the organization that provided your code will have access to the status and outcome of your clearance application.” Then submit your application.

9. Once the application is complete, you will receive an email confirming that your application has been successfully received. Print the confirmation page for your records. In a few days, you will receive another email indicating that your account has been updated with the results of your clearance.

10. To retrieve your Act 151 Child Abuse History Clearance, please log into the Child Welfare Portal, https://www.compass.state.pa.us/cwis/public/home click on Access My Clearances and you should see a long green box. In that box will be a link to download the results of your clearance. You may download your results and either print the document and bring it to the Human Resources Office or you may forward the pdf to us in an email (Human.Resources@millersville.edu).

11. If you do not receive your clearance within three weeks, please call 717-783-6211 or (toll free) 1-877-371-5422. You will have 90 calendar days to bring or mail the originals of the results to the Office of Human Resources.

When you have received this clearance and the FBI fingerprinting clearance, mail or bring them to the Office of Human Resources, Dilworth Building Room 105. IF YOU HAVE QUESTIONS, CONTACT HUMAN RESOURCES: Email: Human.Resources@millersville.edu Phone: (717) 871-4950
ACT 114 Fingerprinting Clearance:

- ACT 114 Fingerprinting will be unavailable across the Commonwealth due to a switch in providers. For the time being, completing your fingerprints will be put on hold until the necessary equipment and procedures are put in place. Once it is possible for your fingerprints to be completed, we will reach out to you in order to successfully complete this important part of the clearance process.

GUIDELINES FOR FACULTY USAGE OF SICK AND PERSONAL LEAVE

A faculty member who is unable to meet his/her classes for any reason is expected to arrange for coverage of the class(es):

1. Faculty member should notify his/her department chair to report any upcoming absence and to report on whether the class will be covered by a colleague or if the faculty member needs the chair’s assistance in arranging for coverage.
2. Regardless of whether a colleague covers a class or not, the faculty member must submit leave via ESS when he or she is unable to be present for class (unless prior approval has been granted for professional activity).

SICK LEAVE

Availability of sick leave: Faculty members can earn sick leave at the rate of 7.5 days for each semester, which is cumulative from year to year; however, by law, a faculty member may not use more than 90 days sick leave in a calendar year.

Reporting of sick leave of one day or more:

1. Faculty member must call department chair/secretary to report absence
2. Secretary reports the absence to chair.
3. Faculty member submits leave request via Employee Self Service (ESS) for approval to Dean. Please see "Usage of Sick Leave" for details on how much sick leave to submit.
4. Dean indicates approval via ESS and faculty member receives e-mail confirmation.

Reporting of sick leave of two weeks or more:

1. If absence can be anticipated (hospitalization, surgery, etc),
   a. Faculty member must submit a written request for sick leave to the dean, with doctor's certification, which includes
      i. Reason for absence
      ii. Prognosis
      iii. Expected date of return
   b. Dean indicates approval/disapproval on, or attached to, documentation
   c. Dean forwards original documents to Human Resources and copies of documents to Provost
   d. Dean notifies chair of approval or disapproval, and chair informs faculty member
   e. Human Resources acknowledges faculty member's request for leave and explains procedures for
      i. Submitting leave, and
      ii. Submitting physician’s approval to return to work
2. If absence is caused by a medical emergency,
   a. Faculty member should notify Dean as soon as possible
   b. If faculty member is unable to notify Dean due to severity of the illness, a family member should notify Dean as soon as possible
   c. Dean should notify chair in writing
   d. Dean indicates approval on, or attached to, chair's notification
e. Dean forwards original document(s) to Human Resources and copies to Provost

f. Human Resources acknowledges the granting of sick leave for the emergency illness by
   i. Describing certification required from physician
      1. Reason for absence
      2. Prognosis
      3. Expected date of return
   ii. Explaining procedures for
      1. Submitting leave, and
      2. Submitting physician’s approval to return to work

**Sick leave may be used for:**

1. Employee illness (to a maximum of 90 days in a calendar year)
2. Sick family: up to five days of sick leave in a calendar year may be used to care for an immediate family member (spouse, domestic partner, parent or child)
3. Sick bereavement: up to three days of absence may be taken in the death of a father, mother, brother, sister, son, daughter, husband, wife, domestic partner, or parent-in-law with no deduction in salary or sick leave usage; in addition, up to two days of sick leave may be used as sick bereavement leave.

**Usage of sick leave:**

1. Faculty member is absent for a full day because of illness = must use 1 day sick leave
2. Faculty member is absent for part of a day because of illness = must use 1/2 day sick leave
3. Faculty member is absent for a full week because of illness = must use 5 days sick leave (regardless of work schedule)
4. Faculty member is absent because of illness three days, of which the first and third are teaching days = must use 3 days sick leave
5. Faculty member is absent because of illness two days, of which one is a teaching day and one is scheduled with office hours = must use 2 days sick leave

**Summer School**

1. Sick leave may be used if a faculty member becomes ill after beginning summer classes if he/she has not yet used the maximum number of days allowed by law in the current calendar year.
2. A faculty member who is contracted to teach summer school and cannot report for work because of an illness may use sick leave for the duration of the contracted session provided that proof of illness or disability in the form of a physician's certificate is provided stating a prognosis and expected date of return.
3. Temporary faculty appointed for summer school are not entitled to receive pay for periods of absence due to illness.

**PERSONAL LEAVE**

**Availability of personal leave:** Faculty members earn 2 personal leave days per calendar year; one is earned Spring semester and one is earned Fall semester. Both may be taken in the same semester (Spring or Fall), but they may not be carried over into the following calendar year.

**Reporting of personal leave:**

1. Faculty member must submit a written request to chair, accompanied by evidence that his/her class(es) will be covered by a colleague
2. Chair forwards request to dean, who must answer the request within 7 days
3. Faculty member submits leave request via ESS
Usage of personal leave:
   1. Faculty member is absent for a full day for personal reasons = use 1 day personal leave
   2. Faculty member is absent for part of a day for personal reasons = use 1/2 day personal leave

NOTE: These guidelines address the most commonly used types of leave. Please call Human Resources at 871-4950 with questions regarding other types of leave (childbirth, family care leave, etc.).

CONCEPTUAL FRAMEWORK

All members of the Millersville University's Professional Education Unit will create learning communities of inquiry and action, focus on students, and demonstrate exemplary professional practices.

| Learning Communities of Inquiry and Action | We will engage in learning communities in which reflection, collaboration, lifelong learning, and habits of mind are developed and nurtured. |
| Focus on Students | We will balance knowledge and the principles and standards delineated in professional and state standards with an appreciation of all students’ individuality, diversity, and cultures. |
| Exemplary Professional Practices | We will demonstrate the knowledge, skills and dispositions of exemplary professionals. We will have strong competence in our content knowledge, pedagogical content knowledge and skills as delineated in professional, state, and institutional standards. We will demonstrate professional dispositions or standards of conduct; will be supportive of students, families, and the school and community and will serve as catalysts for positive and responsible change. |
| Dispositions Statement | Faculty in the music department evaluate professional dispositions for all undergraduate music students. Faculty in the Professional Education Unit evaluate professional dispositions for all undergraduate and graduate education students. Students are expected to: (1) Communicate Professionally, (2) Demonstrate Professional Growth, (3) Demonstrate Professional Relationships, (4) Exhibit Attributes Suitable to the Profession, and (5) Display Responsible & Ethical Behavior. Students are referred to the evaluation criteria and the administrative policy on-line at: [http://muweb.millersville.edu/~deaneduc/](http://muweb.millersville.edu/~deaneduc/). |

CREDIT POLICIES
(MILLERSVILLE UNIVERSITY)

Credit and Time Requirements

*NASM Handbook 2012-13*

Standard III.A.2.:

**Awarding Credit**

a. Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASM standards. Institutional policies shall establish the credit hour in terms of time and achievement required. The minimum time requirement shall be consistent with or reasonably approximate the following: (1) a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks, (2) a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven
weeks. Credit for other kinds of academic requirements or offerings that are in
different formats, use different modes of delivery, or that are structured to take a
different amount of time is computed on the same basis in terms of representing at
least the equivalent amount of work. Policies concerning achievement shall be
consistent with the principle that credit is earned only when curricular, competency,
and all other requirements are met and the final examination or equivalent is
satisfactorily passed.

**NOTE:** The above standard does not (i) require that a credit hour definition at any
institution for any course or purpose duplicate exactly the definition provided in items a.
(1) and (2), or that all programs or courses within a single institution follow the same credit
hour policies; (ii) restrict an institution from requiring more student work per credit hour
than indicated in items a. (1) and (2); (iii) dictate the ratio of in-class versus out-of-class
work; or (iv) prevent an institution from establishing means and methods for equating the
direct assessment of student learning to the awarding of one or more credit hours.

b. In lecture-discussion courses, normally one hour of credit is given for one period of
recitation (50 minutes) plus two hours of preparation each week of the term. In
laboratory courses, normally one hour of credit is given for two to three 50-minute
recitation periods per week. Institutions vary significantly in ways credit is granted
for ensembles. Some regard ensembles as laboratory courses, either implicitly or
explicitly; others grant credit based on factors such as, but not limited to the nature
and size of the ensemble; whether the ensemble is coached or conducted; the
amount of student preparation required; and relationships to other credit
requirements in the total curricular program.

c. It is recommended that one credit hour be given for each three hours per week of
practice, plus the necessary individual instruction, with a maximum of six credits
per term allowed for the major subject in music performance.

d. When institutions offer programs and courses for abbreviated time periods, or in
independent study, they must ensure that students completing such programs or
courses acquire levels of knowledge, competence, and understanding comparable to
that expected of students completing work in the standard time period. For
example, in order to earn one hour of credit during a summer session, students must
attend approximately the same number of class hours and make the same amount of
preparation as they would in attending a one-hour-per-week course for one term
during the regular academic year.

e. Institutions or curricular programs using a clock-hour system must ensure that
their system for dealing with matters such as clock hour assignments or
requirements and the relationship of clock hours to program completion is
consistent with and equivalent, but not necessarily identical, to credit and time
requirements as stated in Section III.A. See also Note, Section III.A.2.a. Meeting this
standard does not require the conversion of clock hour based programs to credit
hour based programs. Normally, institutions participating in federal Title IV
programs also follow federal regulations regarding clock hour definitions,
calculation, equivalencies, and policies.
The University addresses *Standard III.A.2.a - c.* by utilizing the Middle States Commission of Higher Education (MSCHE), the accrediting agency, guidelines for credit and time: [http://www.msche.org/documents/Degree-and-Credit-Guidelines-062209-FINAL%5B1%5D.pdf](http://www.msche.org/documents/Degree-and-Credit-Guidelines-062209-FINAL%5B1%5D.pdf)

Per the MSCHE link above, credit is defined as (for the entire document, please follow the link above):

**Semester credit hour or semester hour.** A semester hour must include at least 30 clock hours of instruction. *Source: 34 CFR 668.8*

The actual amount of academic work that goes into a single semester credit hour is often calculated as follows: *Source: USNEI*

- One lecture, seminar, or discussion credit hour represents 1 hour per week of scheduled class/seminar time and 2 hours of student preparation time. Most lecture and seminar courses are awarded 3 credit hours. Over an entire semester, this formula represents at least 45 hours of class time and 90 hours of student preparation.

- One laboratory credit hour represents 1 hour per week of lecture or discussion time plus 1-2 hours per week of scheduled supervised or independent laboratory work, and 2 hours of student preparation time. Most laboratory courses are awarded up to 4 credit hours. For a laboratory course earning 3 credit hours, this formula represents at least 45 hours of class time, between 45 and 90 hours of laboratory time, and 90 hours of student preparation per semester.

- One practice credit hour (supervised clinical rounds, visual or performing art studio, supervised student teaching, field work, etc.) represents 3-4 hours per week of supervised and/or independent practice. This in turn represents between 45 and 60 hours of work per semester. Blocks of 3 practice credit hours, which equate to a studio or practice course, represent between 135 and 180 total hours of academic work per semester.

- Internship or apprenticeship credit hours are determined by negotiation between the supervising faculty and the work supervisor at the cooperating site, both of whom must judge and certify different aspects of the student's work. The credit formula is similar to that for practice credit.

**Quarter credit hour or quarter hour.** Quarter credit hours represent proportionately less work than semester hours due to the shorter terms, about two-thirds of a semester credit hour. *Source: USNEI*

A quarter hour must include at least 20 hours of instruction. Source: 34 CFR 668.8

**Independent study credit hour.** One independent study (including thesis or dissertation research) hour is calculated similarly to practice credit hours (see “Semester credit hour” above). *Source: USNEI*

For the purposes of direct assessment programs (see the section below on "Federal Regulations Regarding Competency-Based Programs"), independent study occurs when a student follows a course of study with predefined objectives but works with a faculty member to decide how the student is going to meet those objectives. The student and faculty member agree on what the student will do (e.g., required readings, research, and work products), how the student’s work will be evaluated, and on what the relative timeframe for completion of the work will be. The student must interact with the faculty member on a regular and substantive basis to assure progress within the course or program. Source: 34 CFR 668.10

The University addresses Standard III.A.2.e. through utilizing the MSCHE guidelines for credit and time: http://www.msche.org/documents/Degree-and-Credit-Guidelines-062209-FINAL%5B1%5D.pdf

**NASM Handbook 2012-13**
Standard III.A.3.

**Transfer of Credit**

a. Presentation of a satisfactory transcript from a collegiate institution accredited by an agency or association recognized by the U.S. Secretary of Education is one criterion for transferring credit.

b. In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.

c. Transfer credit shall be granted for courses taken at another institution only when the coursework involved and the level of the transfer applicant’s achievement in it permit the student to complete the remaining coursework successfully.

d. Accreditation by the Association carries with it

The University addresses Standard III.A.3.a-d. through published policies for Transfer Credit: http://www.millersville.edu/about/administration/policies/pdf/academics/Academic%20Policy-UD%20-Transfer%20of%20Credit.pdf and on page 12 of the University Undergraduate Catalog (http://www.millersville.edu/~ucatalog/index.pdf).

**NASM Handbook 2012-13**
Standard III.A.4.

**Published Policies**

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances (see Section II.I.).

The institution shall have transfer of credit policies that (1) are publicly disclosed, and (2) include a statement of the criteria established by the institution regarding the transfer of credit earned at another institution of higher education.

The University addresses Standard III.A.4. through published policy on page 40-44 in the University Undergraduate Catalog: http://www.millersville.edu/~ucatalog/index.pdf

**NASM Handbook 2012-13**

**Institutional Procedures.** The institution must have procedures to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to those offerings, and the means to ensure accurate and reliable application of its credit hour policies and procedures.
Consistent with the Note in Section III.A.2.a., it is recognized that institutions may have different policies or procedures for different types of programs or delivery systems.

The University addresses *Standard III.A.6.* utilizing the Middle States Commission of Higher Education (MSCHE), the accrediting agency, guidelines for credit and time:  [http://www.msche.org/documents/Degree-and-Credit-Guidelines-062209-FINAL%5B1%5D.pdf](http://www.msche.org/documents/Degree-and-Credit-Guidelines-062209-FINAL%5B1%5D.pdf)

On the next page are tables outlining the disbursement of credit hours within the Department of Music to students as well as faculty paid, prep, and contact hours. All courses have gone through approval processes approved by Millersville University.

<table>
<thead>
<tr>
<th>Music Lecture Courses</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Student Cr Hrs</th>
<th>Faculty Paid Hours</th>
<th>Faculty Prep</th>
<th>Faculty Contact Hrs</th>
<th>Additional Comments</th>
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<tr>
<td></td>
<td></td>
<td>Studio Master Class</td>
<td>0.333333 per group (see comments)</td>
<td>0.333333 per student</td>
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<td>0.5 prep is a general prep that is awarded, regardless of the amount of students</td>
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**Music Lab Courses**

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<th>Course Number</th>
<th>Course Title</th>
<th>Student Cr Hrs</th>
<th>Faculty Paid Hours</th>
<th>Faculty Prep</th>
<th>Faculty Contact Hrs</th>
<th>Additional Comments</th>
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<tbody>
<tr>
<td>MUSI 124</td>
<td>Commercial Music Lab Band</td>
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<td>MUSI 126</td>
<td>Marauder Men's Glee Club</td>
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<td>MUSI 128</td>
<td>Marching Band Camp</td>
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<td>MUSI 129</td>
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<td>MUSI 224</td>
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<td>MUSI 323</td>
<td>Chamber Orchestra</td>
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<td>MUSI 324</td>
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<td>MUSI 420</td>
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<td>Woodwinds I</td>
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### Music Lecture Courses for Graduate Studies

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<td>MUSI 587</td>
<td>Music in the Kindergarten and Preschool Classroom</td>
<td>3.0</td>
<td>3.0</td>
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### 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, guidelines, and AW requirement completion (see general education structure in undergraduate catalog).

### EARLY GRADUATION

Students may decide to graduate from Millersville University early if the following procedure is followed:

- Student must declare Early Graduation at the completion of Sophomore Year to their advisor and department chair
- Receive the recommendation of Studio Teacher
- Receive the recommendation of Advisor
- Receive the recommendation of Department
ENSEMBLE HOUR

Faculty are not to schedule lessons and office hours during the MWF 3:00-3:50pm block in order to keep it free for ensembles, recitals, and convocations. **Full-Time Faculty attendance is required.** Part-Time Faculty are encouraged to attend all recital hours, especially when their students are performing.

- EVALUATION -

DEPARTMENT OF MUSIC EXPECTATIONS FOR TEACHING, SERVICE, & SCHOLARSHIP

*As requested from all departments by the Provost in 2013.*

In this category, three distinct areas in Music exist for evaluation:
- Classroom
- Studio
- Major Ensemble Organizations

**The following criteria pertain to all three areas:**
1. Effective teaching and fulfillment of professional responsibilities
2. Continuing scholarly growth
3. Service: Contribution to the University and/or the community

**Quality of Syllabi**

- **Level of student engagement** (listing of specific courses taught and the enrollments by semester and academic year).
- The department is continually attempting to focus students on our overarching mission and vision of Performer, Educator, and Entrepreneur. To this end all syllabi for music courses in music degree programs must reflect outcomes, how these outcomes are demonstrated in the course and how they're assessed. This information must be clearly delineated.

**Evidence of course development**
1. Development and review of instructional material, including but not limited to compilation of readings and the incorporation of new technologies
2. Use of creative & innovative pedagogy
3. Special curricular design
4. Development of new courses
5. Academically rigorous student projects and independent study
6. Advisement & Mentoring, willingness to devote time to counseling
7. Contributions to and participation in team-taught courses

**Evidence of faculty development (listing of educational workshops attended)**
1. Workshops faculty give as clinician in area of expertise
2. Teaching awards and other formal recognition of teaching excellence
3. Unsolicited comments from students and colleagues indicating the influence of the candidate's teaching
4. Students involvement in additional academic activities (e.g. conferences) at the regional, state, or national level
**Indicators of Studio Success**

1. Ability to attract (recruit) and retain qualified major students in a specific performance area
2. Student’s progress in performing as evidenced by:
   a. A high level of educational value, artistic quality, and success of students who perform solo or chamber recitals or who have significant solo roles in major ensembles.
   b. Students knowledge of literature and styles - evidence students perform a broad of repertoire with high levels of musicianship, facility and understanding of style.
3. Evidence of growth at periodic jury exams
4. Successful student recital hearings
5. Number and quality of student junior and senior recitals (full and half programs)
6. Numbers and quality of student public performances both on and off campus
7. Numbers and quality of student master class appearance
8. Chamber music coaching and success of student chamber ensembles
9. Student success in competitions beyond the university (example, NATS, orchestra auditions)
10. Student admission and scholarships to graduate school
11. Student admission and scholarships to summer programs
12. Student success in achieving in professional placement (e.g., as a teaching or performer) or establishment of careers
13. Student participation in music festivals and conferences (regional, state, national and international)
14. Faculty hosting/organizing guest master classes
15. Faculty hosting/organizing music festivals
16. Faculty invitations as guest clinician (master classes, workshops, or lecture demonstrations)
17. Faculty invitations as adjudicator at local, regional, state, national level

**Indicators of Ensemble Success**

1. Quality of student performers; number of students attracted to the ensemble through performances and recruitment activities
2. The artistic success of ensemble performances
3. Successful performances through effective conducting/rehearsal practices, techniques, and methods
4. Conductor directs well paced, productive rehearsal that maintain high performance standards and a positive learning environment
5. The ensemble’s coherence and musical comprehension are at a high level, making aesthetic performances consistently possible
6. Repertoire selected for performance is of a high caliber, drawn from a distinctive spectrum of styles that result in creative programming and high levels of aesthetic interest.
7. Number of programs and frequency of performance (amount and quality), number of performances on and off campus
8. Reviews of ensemble performances
9. Guest artist collaborations
10. Ensemble participations in festivals
11. Regional touring activities
12. Candidate’s reputation as a teacher/conductor/workshop leader is recognized on the local, state, regional, national, and international level as evidenced through invitations as a clinician and adjudicator, Invitations as guest conductor to festivals (ex. county, district, regional and state orchestras)
13. Guest engagements as conductor, opera director of other musical preparation staff
14. Awards
15. Performances that are recorded and/or broadcast

**Teaching Criteria For Promotion Levels**

*For promotion from assistant to associate professor* the candidate must have demonstrated the teaching capacity indicated by the potential shown above and must have achieved evidence of national recognition in their respective field of expertise based on materials such as publications, performances, reviews, and work with national appropriate educational institutions or committees.

*From promotion from associate professor to professor* all the above plus the candidate must have achieved evidence of national recognition appropriate in their respective field of expertise, based on materials such as publications, performances, presentations, reviews, and work with national educational institutions or committees.

**Grading F & Z Grade**

If a student attended class and participated past drop/add and has not officially withdrawn, then they are issued a grade in their class. The grade is issued by the faculty member and generally, yes, if a student stops attending class, they end up with an “F” grade in the course. The “Z” grade is like an F (same effect on GPA) but it is defined as “No adequate basis for grading”. If a faculty member doesn’t feel as though a student actually “earned” an F then the Z can be used. That is the grade that is being entered for students who have been reported as not attending but the last date of attendance falls after drop/add.

If someone is reported as non-attending and is issued the Z grade, but comes back or the faulty member wishes to issue a different grade at the end of the term, the faculty member can email the registrar with the student’s name and M# and have the Z removed. Then at the end of the term, the faculty will enter a grade for that student along with all others on the roster. It could still end up being a Z or an F if the faculty determines that is the appropriate grade, but then they will need to enter a new last date of attendance with that as well.

**Studio and Hall Usage**

In order to reserve a hall or studio within the WVPAC, one must complete the following:

1. Email the requested dates and times to the department secretary
2. Include all tech requests in the email as well as the category of need (is it for a class, PD, rehearsal, etc.)
3. Await confirmation email or request to follow-up with another person if the space is unavailable (to switch)
Private studio instruction is offered to develop skills relative to the art of a student’s instrument in Classical and Contemporary Commercial Music (CCM).

Related Programs Outcomes:
Students will acquire the ability to solve technical problems in a variety of styles and languages and to develop into a unique artist through regular lessons and practice. Students will also learn to be conversant in terminology and technique.

General Studio Guidelines:

1. Audition – All entering students must perform an audition on the instrument on which they choose to take lessons in front of at least two department teachers to be accepted for studio lessons in the Music Department. This customarily takes place at the time of your audition for the Music Department, where you are also assessed in written theory, aural skills, etc.
   
a. After successfully passing the initial audition, all undergraduate transfer students from other colleges and universities will be assigned to an appropriate level for their first semester of study at Millersville. To be considered for Junior status, the student must pass an Advanced Level Placement Jury (see #16; f&g) and demonstrate that they have met the repertoire requirements for upper level instruction.

   b. At the end of the semester, in agreement with the studio teacher, a transfer student of appropriate training and experience may request an Advanced Level Placement Jury Examinations. In this case, the student must sign up for a double-jury slot.

   c. To formally declare a performance major, students must pass an audition that shows appropriate mastery of skills and outstanding potential for development.

2. Lesson Sign-Up – Fifteen individual lessons of 25 minutes (one credit) or 50 minutes (two credits) plus the jury are scheduled between the teacher and the student. Please check with your instructor about lesson sign-up procedures. While it is the responsibility of the student to sign up for a lesson time, it is the responsibility of the instructor to formally register the student for lessons.

3. Educational Ethics – It is unethical to study with more than one teacher without the present assigned teacher’s permission. The Millersville University studio instructor is the sole teacher while you are a student at Millersville, this includes when school is not regularly in session (breaks and holidays). Any student who is found continually studying with an instructor outside of Millersville without permission will necessarily have to be academically dropped from their lessons.

OUTSIDE PERFORMANCES
All outside performance activities must be approved by the student’s applied teacher. Outside rehearsals and performances may not conflict with departmental classes or rehearsals.
4. Ensemble Requirement – All majors and minors enrolled in private lessons are required to be enrolled concurrently in a major university ensemble relevant to their instrument unless they have already satisfied their ensemble requirement.

5. Outcomes – Students are responsible for learning and practicing their assigned pieces outside of their weekly lesson. Students are also expected to work on their technique and concepts developed with their instructor in lessons in order to achieve the following:

6. Conceptual Framework:
   MILLERSVILLE UNIVERSITY:
   Professional Education Unit Conceptual Framework – Abstract
   A Community of Learners building a future through inquiry & action, using exemplary practices & focusing on students. The Professional Dispositions of all of our Candidates are supported & continuously assessed by the Professional Education Unit. If these dispositions are found to be less than proficient, programs may require evidence of successful remediation before an individual is permitted to progress.

   **Learning Communities of Inquiry and Action**
   We will engage in learning communities in which reflection, collaboration, lifelong learning, and habits of mind are developed and nurtured.

   **Focus on Students**
   We will balance knowledge and the principles and concepts delineated in professional and state standards with an appreciation of all students' individuality, diversity, and cultures.

   **Exemplary Professional Practices**
   We will demonstrate the knowledge skills and dispositions of exemplary professionals. We will have strong competence in our content knowledge, pedagogical content knowledge and skills as delineated in professional, state, and institutional standards. We will demonstrate professional dispositions or standards of conduct, will be supportive of students, families, and the school and community and will serve as catalysts for positive and responsible change.

   To view the full text of the Conceptual Framework & Dispositions Guidelines, visit the School of Education web page: [https://www.millersville.edu/](https://www.millersville.edu/)

7. Attendance and Make-Up Lesson Policy – Attendance to each lesson is mandatory. Lessons missed by the instructor and excused lessons missed by the students will be rescheduled. An excused lesson is one that is documented in writing (e.g., an illness accompanied by a doctor's note, a family event with prior written documentation). A student must provide a written excuse from the registrar's office at the next lesson.

   a. A student who is unable to appear for his/her lesson must inform the instructor by 9:00 a.m. the morning of the lesson (24-hours notice is preferred).

   b. Unexcused lessons will not be made up and will result in a “0” for the missed lesson. If a student is absent more than once, with no excuse or prior notification, that student will receive a failing grade for the semester.
c. Tardiness to lessons will result in a grade reduction.

d. The lesson will not be taught if the student is 15 minutes (or more) late.

e. More than two excused absences may result in a grade reduction.

f. If an instructor cannot appear for the lesson, he/she must inform the student or department secretary by 9:00 a.m. the morning of the lesson. In such cases, it is the instructor’s responsibility to reschedule the lesson. Rescheduled lessons should be made up by the last day of the Exam Week.

g. Attendance is required at all recitals, concerts, other performances in which a studio member or your professor is a soloist as well as assigned activities. If there is a conflict, the professor must have written excuse before the event.

8. Master Class – Students are required to attend and participate in all scheduled Master Classes in the Winter VPAC. These classes are designed to give you the opportunity to perform the literature on which you are working and to gain immediate feedback from the department faculty and your peers in a setting that supportive and non-threatening. Here you can work on technique and artistic issues on the spot and obtain valuable, affirmative suggestions to explore more fully at a future lesson or practice session. You will also be exposed to a broad base of repertoire that is not your own. As you listen to other perform, your evaluative skills in the areas of technique, artistry, diction, presentation, expression, and ensemble will be developed. There are also required Master Classes and Departmental Recitals on Wednesdays at 3 p.m. in Biemsderfer Concert Hall.

   a. Lack of attendance more than once without a legitimate excuse will result in a lowering of the student's final grade by one third of a letter grade. Repeated absences will result in further grade reduction at the discretion of your instructor.

   b. Each major is required to perform in Master Class at least twice a semester for credit. Your studio teacher will assign you a day and time to perform. Depending on time and availability, a maximum of two selections may be performed on a regular Master Class session.

   c. If you need accompaniment and you choose not to use your departmental pianist, your accompanist will need to attend whenever you are ready to perform.

   d. Other activities, such as Recital Hearings, Joint Recitals, Workshops, or Professional Master Classes with guest artists, may be scheduled during this time.

   e. Attendance at other scheduled Master Classes or Recitals (e.g., Wednesdays) is also required.

   f. Dress professionally for ALL performance situations (see Dress Code below)

   g. RESPECT all performers, professors, and your classmates: No talking, eating or use of cell phones or laptops is permitted during Master Classes (or any other performance/learning-type situation).
9. **Dress Code and Performance Attire**: "Dress for Success, Dress to Impress." – The way you dress for a performance is a major contributing factor to the quality of your presentation. Listed below are the dress guidelines for two types of general performance situations.

   **a. For MU Master Class performances, MU Guest Master Class performances, Closed Recitals, Public Recitals, and Juries.**
   - **Women**: Dress or dressy skirt and blouse (below the knee length) heels or flats. Make up is preferable and should be tasteful and appropriate to the occasion. Hair off of forehead and away from face.
   - **Men**: Coat and tie, dress slacks (or suits) Dress shoes. Hair off of forehead and away from face.

   **b. For Junior Recitals, Senior Recitals, and Honors Recitals**
   - **Women**: Full-length gown with heels or flats. Make-up is preferable due to the nature of stage performance. Hair off of forehead and away from face.
   - **Men**: Suit and tie OR (Whatever is most appropriate for the occasion and time of day) tuxedo and dress shoes. Hair off of forehead and away from face.

10. **Grades**

    Grading is based on the fulfilling of requirements for the course as outlined in the Division Handbook, in the professor’s Syllabus, and in the individual goals established between teacher and student. Instrument study is not an “Extra Credit” kind of course. There is no substitute for consistent hard work and progress over the entire semester. REMEMBER: EACH STUDENT IS RESPONSIBLE FOR THEIR OWN GRADE. The grades will be calculated according to the following scale:

    | A | B | C | D | F |
    |---|---|---|---|---|
    | Outstanding work and excellent preparation with music memorized. The student performs the entire assignment with the correct notes, rhythms (and words). Performance demonstrates creativity, command of the musical ideas, stylistic details and technical challenges. Significant evidence of improvement in music technique. | Good work, well prepared and music well learned. Consistent preparation and practice is evident. Student performs most the assignment with correct notes, rhythms (and words). Some improvement. Some of the musical elements (melody and rhythm) and memorization could be more clearly present and correct. | Not adequately prepared, not enough practice hours. No significant progress in music or technique. | Poor work. Marginally prepared, unknown notes, rhythms, etc. Little or no improvement. Little Preparation is observable. | Totally not prepared, unlearned music, unlearned pieces for recital, not in attendance without prior notification. No preparation is observable. Student had not brought appropriate required materials to lesson. |
11. **Grading Policy** – Students will receive a grade for each lesson. The final grade will be based upon attendance, progress, realization of potential, and the successful fulfillment of technical accomplishments and repertoire requirements for each level. The following are departmental standards:

a. An unexcused absence will result in a “0” for the week. If a student is absent more than once, with no excuse or prior notification, that student will receive a failing grade for the semester.

b. Tardiness to lessons will result in a grade reduction.

c. The lesson will not be taught if the student is 15 minutes (or more) late.

d. More than two excused absences may result in a grade reduction.

e. The student who receives a final semester grade of D will not be considered for private instruction the following semester; an audition is necessary to reenter the program.

f. The final semester grade will be based on the percentages outlined in the student’s professor’s syllabus.

g. The Jury will account for 25% of the student’s Final Grade.

12. **Use of Copyright Music** – Photocopies of copyrighted music may not be used in private studios, practice rooms or public performances, except when the original copy is in the immediate possession of the performer/advisor/instructor, and the photocopy has been made merely to facilitate turning pages. Students with illegal photocopies will not be allowed to perform and will have their illegal copies confiscated.

13. **Juries**

**What is a jury?**
- Music students will participate in jury examinations at the end of each semester. Jury examination guidelines and requirements are determined by individual faculty.

**What should I wear to my jury?**
- For males: Slacks and a button-up shirt. Professional dress and business casual is expected. If unsure, consult your studio instructor.
- For females: long dress or pant suit. Professional dress and business casual is expected. If unsure, consult your studio instructor.

**What do I have to bring to my jury?**
- You will need your repertoire list, program notes from the semester, jury sheets for each of the evaluators, and music for your accompanist (if applicable).

**What is evaluated on my jury?**
- Performance, Technique, Sight reading/Improvisation, and Synthesis.
When do I find out my results?
- It will be reflected as 25% of your final grade in studio lessons.
- Jury comments will be distributed by your major performance instructor the following semester.

I just started at the music program. Do I have to have a jury?
- ALL First Semester Freshman will be required to complete a jury.

I’m a minor. Do I have to have a jury?
- ALL Students who take a Major Performance Area or Private Instruction Area (including minors) will be required to complete a jury.

I would like to move to a higher level. What do I have to do in my jury to advance?
- To meet level requirements 2, 3, and 4, students performing in juries must reach 85% in each jury category to advance to the next level.

I performed in a recital this semester. Do I have to have a jury?
- Students who perform a junior or senior recital during the first seven (7) weeks of that semester are required to complete a jury at the end of the semester.
- Students who present a junior or senior recital during the last seven (7) weeks of the semester may be exempted from a jury, at the discretion of the major performance instructor.

What is a program note and how do I create it?
- A HOW TO GUIDE TO PROGRAM NOTES

14. Junior and Senior Recital Information. It is strongly recommended that Senior Recitals occur during the last semester of your senior or graduating year for BA students or in the 2nd to last semester for BSE Students.

Please note: Junior Recitals are to be no longer than 30 minutes and Senior Recitals are to be no longer than 60 minutes.

One semester before your projected recital date, you must:
1. Discuss tentative date and choice of venue with your studio instructor.
2. Receive approval from your studio instructor regarding your recital repertoire.
3. Complete the department approved Recital Request Form available in the Music Department Office

The Recital Hearing – All majors intending to perform a Junior or Senior Recital must successfully perform a 30-minute Recital Hearing that takes place a minimum of four weeks prior to the recital. Please understand that this means your recital is ‘performance ready’, therefore, you should be able to perform the entire recital expressively and by memory.

a. The hearing will consist of a performance of the entire recital or selected parts (as determined by the Recital Hearing Panel) with the pianist and, if applicable, instrumentalists. The performance will be judged as “approved”, “not approved”, “rehearing necessary”, “approved with reservations”, or “approved with the elimination of the following selection(s)”.
b. Students should be prepared to answer questions related to the music, composer, genre, and historical period of the selections performed as well as information pertaining to their program notes.

c. Students will receive immediate feedback from the Recital Hearing Panel as part of the Recital Hearing process. The Panel will discuss with the students any possible issues, suggestions or changes that need to take place regarding any part of the students’ performance or materials. They will also set a deadline for those requirements that need to be met.

d. At any time during the hearing process, the Recital Hearing Panel may cancel a portion (if performing a Joint Recital) or all of a recital due to lack of sufficient music and/or preparation. A cancelled recital will result in a loss of two letter grades for the semester (allowing for a maximum letter grade of C).

e. In the case of a Fall scheduled recital, when the student is required to have all music learned before the first day of classes, the loss of three letter grades will occur (allowing a maximum grade of D).

f. Any hearing occurring less than four weeks prior to the recital is subject to a grade of satisfactory or unsatisfactory (i.e., cancellation) only.

g. A copy of the recital’s printed program and program notes should be distributed at the Recital.

h. Program Information and Program Notes must be turned into the office 4 weeks before your recital date.

i. Program Information and Program Notes must be turned in to the Hearing Panel at the beginning of the hearing. Make sure there are enough copies for each member of the panel. Failure to submit these materials at the time of the hearing will result in a status of “not approved” until the student is able to present them. Students will have a week from the Recital Hearing Date to submit the materials to the panel for approval and be eligible for a change in status.

j. Students must submit a departmental approved Recital Request Form to the Music Office in order to successfully schedule their recital and dress rehearsal.

k. Every recital will be attended by at least two studio teachers and final recital evaluation will be written by the instructor and signed by other teacher(s) in attendance, It is the student’s responsibility to invite the teachers to attend the recital.

l. For successful completion of the Bachelor of Arts degree, students are required to perform a Junior and Senior recital.

m. It is the student’s responsibility to follow guidelines for registering and preparing programs and program notes for recitals. Recital programs must be submitted to the music assistant.
15. Changing Studio Teacher

1. The Department of Music recognizes the individual rights of all students to act independently in the pursuit of knowledge and to seek varying points of view.

2. Students have the right to change studio teachers if they follow the proper procedure below:

   1. The student must speak with their Studio Division Chair. They will offer counsel to you and will act as a liaison between the student and the faculty involved.

   2. The student must formally notify their present teacher in a timely fashion no later than the final day of the semester if a change is to occur the following semester. A student may notify his/her teacher solely in writing, if desired.

   3. The current teacher must formally acknowledge the student’s desire to change studios with the student and the Division Chair before the student may discuss their desire with another teacher and/or make any arrangements to change studios. Faculty members will not discuss changing studios with an interested student until this notification has taken place.

   4. The student may be expected to audition for the prospective teacher at their request. Upon speaking to/hearing you, the prospective teacher may accept you or suggest another faculty member.

   5. Once a teacher has agreed to accept you into their studio the teachers (previous and new) and student must inform the Studio Division Chair of the switch.

   6. It is understood that students shall suffer no negative repercussions as a result of changing teachers.

   7. Faculty members are expected to respect extant major-professor relationships and thus are not permitted to solicit a student directly or through any other person for the purpose of influencing a change of major professor.

   8. The relationship between teacher and student should be established, maintained, and terminated in a profession manner. Faculty member should respect the personal integrity and privacy of students at all times, while recognizing their responsibility to promote principles of ethical and professional conduct throughout the Department of Music community.

NOTE: Freshman and transfer students are expected to remain with their assigned teacher for at least two semesters before a studio change will be considered.
**SERVICE**

**Expectation:** Faculty will contribute to recruitment efforts in their areas and the department.

Evidence can be gleaned from:
1. Actively participating in University Wide Open Houses.
2. Actively participating in Info Sessions & WVPAC Tours.
3. Actively and visibly participating in audition days.
4. Giving complimentary lessons to prospective students.
5. Holding meetings with prospective students and parents.
6. Maintaining frequent communication with prospective students.
7. Representing the department at career fairs, exhibitions, conferences, etc.
8. Hosting festivals.
11. Inviting prospective students to concerts/recitals/events.
12. Contributing website content aimed at prospective students & parents: i.e. performance videos/teaching videos/tutorials.
14. Taking student groups to perform at schools.

**Expectation:** Faculty will serve on committees in the department and across campus.

Evidence can be gleaned from:
1. Contributing to departmental committees.
2. Chairing departmental committees.
3. Serving as a division head (i.e. Vocal, Orchestral Studies, MBT, etc.).
4. Contributing to School-Wide Committees.
5. Chairing School-Wide Committees.
6. Contributing to university-wide committees.
7. Chairing university-wide committees.
8. Contributing to PASSHE or State APSCUF committees.

**Expectation:** Faculty will represent the music department at the University Community level.

Evidence can be gleaned from:
1. Providing music for Fund-raising/Development Events by performing and/or leading student musicians
2. Providing music for University events such as Inaugurations, Commencements, Honors & Awards Ceremonies, Building Dedications, etc., by performing and/or leading student musicians
3. Attending open forums (i.e. Strategic Planning sessions).
4. Ensuring visibility at University-Wide events.
5. Advising student organizations to engage in meaningful and visible activities.

**Expectation:** Faculty will engage musically in the community.

Evidence can be gleaned from:
1. Providing music for religious services, weddings, funerals, etc.
2. Actively participating in musical outreach (i.e. Music for Everyone, Tuba Christmas, Kindermusik, etc.)
3. Coaching students to participate in musical outreach (i.e. Music for Everyone, Swan, Prep Program, etc).
4. Performing/facilitating benefit concerts for charities
5. Contributing (in various ways) to local arts organizations (i.e. music directing at Hershey Area Playhouse, serving on the board of a non-profit, etc.)
6. Advocating for arts education and arts funding (i.e. speaking to school boards, attending arts education rallies at the capital, speaking in media about the importance of the arts)

**Expectation:** Faculty will engage in professional service at the State, Regional, National, and/or International levels.

**Evidence can be gleaned from:**
1. Volunteering for Professional Organizations (i.e. ID-checking, page-turning, ushering at conferences; representing an organization by manning their booth at another conference, etc.)
2. Serving on a committee of a Professional Organization at the State, Regional, National, and/or International Level.
3. Holding an elected or appointed office in a Professional Organization at the State, Regional, National, and/or International Level.
4. Hosting State, Regional, National, and/or International Professional Organization conferences.

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**SCHOLARSHIP**

Scholarship in music is addressed traditionally with publications and research leading to informed performance. As such scholarship must make a contribution not only to the department and university but also to the field.

**Expectation:** Faculty will engage in scholarship efforts in their areas of expertise.

**Evidence can be gleaned from published materials:**
1. Peer-reviewed articles
2. Peer-reviewed reviews
3. Conference programs
4. Published arrangements
5. Published original works
6. Peer reviewed books

**Evidence can be gleaned from performances:**
1. Performances at the university
2. Performances within the community
3. Performance with regional state and mid-Atlantic
4. Conference programs
5. Performances at the national level
6. Performances at the international level
7. Performance can be solo, collaborative or shared, with ensemble or orchestra
8. Performances can include traditional music and newly composed music

**Expectation:** As peer review is a component of scholarship, faculty scholarship will be peer-reviewed.
Evidence can be gleaned from performances:
  1. Solicited reviews by the faculty being evaluated
  2. Confidential reviews solicited by faculty doing the evaluation

Evidence can be gleaned from performances:
  1. Statements concerning how faculty research and scholarship contributing to the creative environment in the music department.
  2. Statements concerning how faculty performances are contributing to the creative environment in the music department.
     a. Example, a performance that draws on the resources of the community to provide an educational and entertaining experience. Example, using the McSparrin harpsichord built and given to the music department
  3. Statements concerning how faculty is promoting their research.
     a. Example, through publications, peer-review publications, performances, invited performances, conference presentations.

Evidence may also be presented in terms of the following:
  1. Statements concerning how is faculty research contributing to our innovative curriculum in the music department.
    i. How are faculty publishing the research findings either in written format for presentations national conventions?
  2. How are faculty participating are creating our designing an innovative curriculum at MU and publishing their research findings. This can be counted as scholarship provided the work has been presented and favorably recognized in a forum outside the university.

General Considerations Regarding Scholarship in the Music Department
Ensemble directors seeking tenure and/or promotion should have their groups compete for a performing spot on the ACDA or PMEA conference roster in order to showcase the groups. This benefits the director’s scholarship, the department’s recruitment efforts and the reputation of the university.

For example, submit professional activities to the Faculty Exchange and local newspapers to publicize achievements and bring recognition to the department and university to aid in recruitment and the reputation of the university.

Faculty seeking tenure/promotion are encouraged to present a workshop/clinic/lecture at professional conferences. These presentations are the equivalent of faculty across campus presenting at math or science forums.

Faculty members collaborating on a concert in a national venue would be equivalent to science faculty presenting their findings at a national symposium.

Expectation: For Tenure regarding scholarship
  1. Active participation in professional organizations
  2. Peer reviewed publications
  3. Presentations at state and national conferences
  4. Peer reviewed performances (solicited and confidential)
  5. Studio faculty must participate in recitals and lecture recitals at the Ware center the Winter center and regionally and at the state level.
  6. Published reviews of the recitals must be included with the promotion package.
**Expectation: For Promotion to Associate Professor regarding scholarship**
1. Active participation in professional organizations through contributions to the organization.
2. A continuous record or peer reviewed and favorably reviewed publications that are nationally recognized.
3. A continuous record of presentations at state and national conferences.
4. A continuous record of peer reviewed performances (solicited and confidential) that are nationally recognized.

**Expectation: For Promotion to Professor regarding scholarship**
1. Active participation in professional organizations through contributions to the organization.
2. A continuous record of presentations at the state, national and international level.
3. A continuous record or peer-reviewed and favorably reviewed publications that are both nationally and internationally recognized.
4. A continuous record of peer reviewed performances (solicited and confidential) that are nationally recognized.

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**EVALUATION - PROMOTION AND TENURE - EVALUATION OF NON-TRADITIONAL SCHOLARSHIP IN THE MUSIC DEPARTMENT**

I. Possible area of non-traditional scholarship in music

Scholarly activity within the music field can be exhibited in forms other than research and publication. These forms can include, but are not limited to the following items (listed in non-preferential order):

- performance as a guest soloist with a musical organization
- performance in a musical organization
- performance as a recitalist
- conductor of a musical organization
- guest conducting appearances
- performance and/or publication of one’s compositions, arrangements, or significant rescoring(s)
- being commissioned to write a musical composition or arrangement

II. Basis of evaluation

The Department Evaluation Committee and department chairperson’s evaluation of nontraditional scholarship will occur in the following manner:

- Discussion of the scope of activity, whether it be local, regional, national or international
- Discussion of the strength of letters of testimony provided by the applicant
- Discussion of letters of testimony solicited by the committee in the following manner:
  - At the time of the application, the applicant will submit to the committee appropriate documentation (scores, video tape, audio tape) of his/her best work in the area(s) of non-traditional scholarship. The submission should also include a brief description of the circumstances surrounding the creation of the documentation.
  - The tape will be sent to two off campus evaluators who are recognized authorities in that area of non-traditional scholarship. One evaluator will be selected by the committee from a list of three suggestions submitted
by the applicant. The other evaluator will be chosen by the committee (the committee may wish to consult with colleagues at other institutions to receive recommendations for evaluators).

- The letters of testimony will be included with the committee's written review and recommendations.
- If the applicant is active in more than one area of nontraditional scholarship, the above procedure will be followed for each area.

**EVENT REQUESTS**

Complete an Event Request Form. No event is considered finalized until a fully-completed Event Request Form has been received by the department secretary. Incomplete forms will not be accepted. If the forms are received after the deadline, the event request will be placed on the faculty agenda for faculty approval.

Events Calendar creation happens at the beginning of the semester and completed Event Request Forms are needed. The secretary will compile the events calendar and will bring to faculty for final review and approval.

**FACULTY COMMITTEES**

**JUNIOR LEVEL REVIEW COMMITTEES**  
Three committees, one for each degree concentration, creates and updates the junior level reviews in the department.

**AUDITION AND RECRUITMENT COMMITTEE**  
Conducts auditions and makes recommendations regarding recruitment.

**CURRICULUM COMMITTEE**  
Reviews proposed courses and curricula changes.

**DEPARTMENT PROFESSIONAL DEVELOPMENT COMMITTEE**  
At least three members elected annually from tenured faculty not on five-year evaluation. Conducts peer evaluations and promotion and tenure reviews.

**DEPARTMENT STANDARDS COMMITTEE**  
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 a concern for later success in the music profession. The following procedure can be implemented at any time during the students’ course of study:

i. 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.

ii. 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.
iii. 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.

iv. 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.

v. 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.

**GLORIOUS SOUNDS COMMITTEE**

Works with community outreach for the Glorious Sounds of the Season concert, manages the scholarship account and the recipients of the awards, and creates the schedule for the auditions for the Glorious Sounds of the Season performers.

**PROFESSIONAL DEVELOPMENT COMMITTEE**

The primary function of the Professional Development Committee is to assess the performance of Music Department faculty including tenure track faculty, tenured faculty five-year evaluation, regular part time faculty, and temporary part time faculty. The committee also provides recommendations for reappointments of tenure track and part time faculty, and recommendations for promotion and tenure applications. The workload for this committee is overwhelming to say the least with between fifteen and twenty peer observations per semester and at least five detailed written performance reviews each year.

**FACULTY SEARCHES IN THE MUSIC DEPARTMENT**

1. The search committee shall follow all administrative and affirmative action regulations.

2. An interview schedule and vitae of all invited candidates shall be distributed to all Department of Music faculty, who may attend any and all committee sessions as observers.

3. When applicants are interviewed on campus, opportunity shall be provided to any Department of Music faculty member or student for conversation with such persons.

4. Upon completion of the interview process, the search committee shall recommend all acceptable candidates to the faculty in writing, ranked in priority order, 48 hours before a meeting called for the purpose of acting on these recommendations. All permissible credentials for each candidate shall be available to each faculty member at some accessible location in the departmental office during the 48-hour time span. At the option of the faculty, one or more candidates may be approved at that meeting, or the faculty may choose to defer such approvals until a later meeting.

**GRADE PRIVACY**

In accordance with APSCUF guidelines, posting grades, even with only student ID numbers, is illegal and should not be done. Discussion of grades without student’s permission is illegal.
GUIDELINES FOR PROGRAM MATERIAL

1. Faculty recital programs should be submitted in a typed format to the department secretary (or designee) no later than four weeks prior to the event.
2. Senior recitals and student recital programs should be submitted in a typed format to the department secretary (or designee) no later than four weeks prior to the event.
3. Selections for Student Recital Hour and Closed Student Recitals are submitted electronically to music assistant with copy to respective major performance instructor. These should be submitted four weeks prior to the requested date.

IDENTIFICATION OF RECITAL HEADINGS

1. “Faculty Recital.”
2. “Senior Recital” for recitals featuring one individual senior.
3. “Student Recital” for recitals featuring two or more students, including joint recitals by two students of junior or senior status.

LISTING TITLES, COMPOSERS, AND PERFORMERS ON A PRINTED PROGRAM

It is the responsibility of the individual faculty member to see to it that all printed copy for recitals and concert programs under his/her jurisdiction are “correct,” following the current editorial practices of printed programs on the national and international scene.

MAJOR PERFORMANCE

Change of Major Performance Area

Students who wish to change major performance from one area to another shall follow the following procedure:
   i. Contact advisor
   ii. Contact current major performance teacher
   iii. 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 students must demonstrate the same performance standards in the new area as those required for admission to the curriculum.

Switching Major Performance Studios

i. The Department of Music recognizes the individual rights of all students to act independently in the pursuit of knowledge and to seek varying points of view.
ii. Students have the right to change studio teachers, if they follow the proper procedure below:
   1. Student must speak with the Studio Area Division Chair. They will offer counsel to you and will act as a liaison between the student and faculty involved.
   2. The students must formally notify their present teacher no later than the final day of the semester if a change is to occur the following semester. A student may notify his/her teacher solely in writing, if desired.
3. The current teacher must formally acknowledge the student's desire to change studios with the student and the Division Chair before the student may discuss their desire with another teacher and/or make any arrangements to change studios. Faculty members will not discuss changing studios with an interested student until this notification has taken place.

4. The student will be expected to audition for the prospective teacher. Upon hearing you, the prospective teacher may accept you or suggest another faculty member.

5. Once a teacher has accepted you into their studio the teachers (previous/new) and student must inform the Division Chair.
   a. It is understood that students shall suffer no negative repercussions as a result of changing teachers.

iii. Faculty members are expected to respect extant major-professor relationships and thus are not permitted to solicit a student directly or through any other person for the purpose of influencing a change of major professor.

iv. The relationship between teacher and student should be established, maintained, and terminated in a professional manner. Faculty members should respect the personal integrity and privacy of students at all times, while recognizing their responsibility to promote principles of ethical and professional conduct throughout the Department of Music community.

NOTE: Freshman and Transfer Students are expected to remain with their assigned teacher for at least two semesters before a studio change will be considered.

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 Online Website postings. A completed Online Music Website is a Music Department requirement for graduation of all Music Majors.

All new students, including incoming freshman and transfer students must create a website. This should be completed during the Freshman Seminar. An online tutorial has been established to assist in compliance. [http://www.millersville.edu/music/files/designing-your-website.pdf](http://www.millersville.edu/music/files/designing-your-website.pdf)

Video is encouraged, not required.

The following areas will be covered in the Online Music Website and are required for graduation:

i. Performance Objectives:
   1. Every student should have at least one recording posted on the website for each year of classes taken at MU.
   2. Every student will include an updated repertoire listing each semester.

ii. Musicological Objectives:
   1. This includes research papers from MUSI 162, 362, and 363

iii. Theory/Analysis Objectives:
   1. This includes theory projects and assignments from MUSI 112, 212, 312, and 412

iv. Composition/Improvisation Objectives:
   1. This includes Composition/Improvisation exercises/assignments from MUSI 112, 212, 312, and 412, as well as MUSI 131, 231, and 331
v. Resume
   1. Senior year, students will be assembling a resume that will be posted

vi. Pedagogy Objectives (Music Education Students Only)
   1. An elementary lesson plan
   2. A secondary lesson plan
      a. Both lesson plans will incorporate a listening component based on the
         repertoire analyzed in Music Theory and Performed by the students
   3. Statement of Philosophy concerning teaching
   4. Student teaching summary

vii. Music, Business, and Technology (MBT Students Only)
    1. Students will integrate professional work from MUSI __________, __________, ________,
       and their 3- and 5-credit Cooperative Experiences
    2. Integrate involvement within the associated professional organization, including
       Marauder Music Productions and other university and departmental organizations

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 website

RECITAL/CONCERT ATTENDANCE REQUIREMENTS FOR ALL MUSIC STUDENTS

I. 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 of their own performance and
   interpretation.

II. Requirements
   1. Number of Recitals to Attend:
      a. All full-time music majors shall attend a minimum of seven (7) on-campus Music Department
         recitals and concerts during each of their first six (6) semesters.
      b. All part-time music majors shall attend a minimum of four (4) on-campus Music Department
         recitals and concerts during each of their first six (6) semesters.
      c. All music minors shall attend a minimum of three (3) on-campus Music Department recitals and
         concerts during each of their first six (6) 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 with excessive attendance deficiencies will meet
      with the Standards Committee and the committee will review the student’s continuance
      in music, as described in the University Catalog.
   3. In order to receive credit for 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.
   4. Transfer Student Attendance:
      a. Attendance requirements for transfer students will be determined by the department chair person
         based on each specific student’s level of fulfillment of a similar requirement at another institution.
RECITAL REQUIREMENTS FOR EACH DEGREE PROGRAM

1. **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.

   Recitals will be open to all Sophomores *(BA-Perf*), Juniors, and Seniors.
   Order of Recital Scheduling: 1) Seniors, 2) Juniors, 3) Sophomores
   *Sophomore Recitals are reserved for BA-Performance Majors at the discretion of the studio instructor*

   **Flyer/PR Creation:**
   Students must submit a draft of their poster/flyer/printed PR material announcing their recital for approval from their studio professor with their drafted program.

   **Program Creation:**
   *Junior & Senior Programs* will be formatted by the program office assistant, copied, and placed in your studio instructor’s mailbox. You MUST adhere to the student program timeline in order for this to occur.

   *Sophomore Programs* must be created and formatted by the student. Once approved by your studio instructor, copies may be made in the Music Office. These copies may be made one time.

   **REQUIREMENTS:**
   - Music Ed – Full Recital in JR or SR year, but not during student teaching semester
   - MBT – Full Recital in SR year or Senior Project
   - Performance – 1 Half Recital during JR year AND 1 Full Recital during SR year

   1. Student accompanists may 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. Please see Piano Accompaniment Policy.

2. **Recital Recording Policy**
   1. Our accrediting body, NASM, requires that recordings be kept as a permanent record for the department. If you wish to obtain a copy of a recital recording, please send an email to music.assistant@millersville.edu with your name and date of recital. At this time, there is no additional fee for a reasonable number of copies. This policy is subject to review/change at any time.
   2. Sophomore & Junior Recitals - Recordings will be made as requested and will cost $35.00. This MUST be indicated on the recital request form that is completed. If you did not indicate that you’d like a recording, please contact the Department Secretary immediately. These requests will not be guaranteed.
   3. Senior Recitals - Recordings will automatically be made.

3. **Recital Cancellation Policy**
1. If a recital is cancelled and the Music Department is not notified, in writing, at least 2 weeks in advance, the student is responsible for all debts incurred from the Building Director’s Office.

2. 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.

3. 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.

4. Piano Accompaniment Policy
   1. All student accompanists must be approved or assigned by the head of the keyboard faculty.
   2. Accompanists for closed and public recitals must be submitted for approval or assignment at least six weeks prior to the performance.
   3. Accompaniments for half or full recitals must be submitted during the first week of the preceding semester.
   4. 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. This fee 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.
   5. An off-campus accompanist may be secured. Payment for off-campus accompanists is the responsibility of the recitalist.

5. Harpsichord Use Guidelines
   1. Requests for use of the harpsichord(s) must be made to the Keyboard Division Chair at least 6 weeks in advance of a performance.
   2. Use of the harpsichord(s) is NOT guaranteed. Multiple things need to be taken into consideration before any approval is given.
   3. Harpsichords are to be played by a designated person or a person approved by the Keyboard Division Chair. This is to assist in assuring the safety and proper use of the very delicate instrument.
   4. When not in use, the harpsichord(s) MUST be cared for properly - closed, covered, and moved to the back of the stage. This is the sole responsibility of the faculty member or student recitalist making the request.
   5. NOTHING is to be placed on the harpsichord(s). Ever. No exceptions.

SEXUAL VIOLENCE AND TITLE IX

What is Title IX?
Sexual violence that occurs in the educational setting (on or off campus) implicates a federal civil rights law called Title IX of the Higher Education Amendments of 1972, which prohibits discrimination on the basis of sex in education programs or activities and which triggers certain responsibilities on the part of the University. Educational institutions that receive federal financial assistance are covered by Title IX. Since Millersville University is one of those institutions, ALL students are covered by Title IX.
Title IX Policies and Procedures

Sexual violence and misconduct includes sexual assault, rape, sexual harassment, dating violence, stalking, domestic violence, or other gender-based harassment. The University strictly prohibits acts of sexual violence, misconduct, or related retaliation against or by any person within the campus community. Within our procedures, the person making the allegations is referred to as the Complainant. The person who the allegations have been made against is referred to as the Respondent. The University’s procedures aim to provide a balance between victim/complainant-centered support and due process for all involved in a reported incident. When sexual violence or misconduct has occurred and is brought to the attention of the appropriate individuals, the University will take the matter very seriously and take steps to end the sexual violence or misconduct, prevent its reoccurrence, and address its effects. For more policy information, please review the following important links:

- TITLE IX/SEXUAL MISCONDUCT POLICY
  (For Student, Faculty and Staff Complaints)
- STUDENT CODE OF CONDUCT

Examples which may be policy violations include the following:

- a student reports that they are raped by a friend in their room after an off campus party;
- a student is punched and kicked by their intimate partner for flirting with another student in the dining hall;
- a professor suggests that a higher grade might be given to a student if the student submits to sexual advances;
- a supervisor implicitly or explicitly threatens adverse employment action if a subordinate refuses the supervisor's sexual advances;
- a student is followed about, and subjected to numerous unwanted calls and texts from a former boyfriend/girlfriend or acquaintance after asking the person to stop;
- a student repeatedly follows a professor around campus and sends sexually explicit messages to his/her voicemail or email;
- a person touches you in an unwelcome, sexual manner without your consent;
- a person repeatedly makes unwelcome comments about your body in person, on the phone, or in any other way;
- a person records you engaged in sexual activity without your consent;
- students in a residence hall repeatedly draw sexually explicit graffiti on the whiteboard of your door; a person exposes their sexual organs to you without your consent and in an unwelcome manner.

Scope of Coverage for University Policy and Student Code of Conduct

The Sexual Harassment/Sex Discrimination policy and Student Code of Conduct covers both on-campus and off-campus conduct, as described below:

- **On-campus violations** - University policy forbids acts of sexual misconduct anywhere on campus. “Campus” includes University-owned or leased property, streets and pathways contiguous to University property, or in the immediate vicinity of campus. It also includes the property, facilities, and leased premises of organizations affiliated with the University, including Student Services, Inc.

- **Off-campus violations** - Off-campus violations, including online behavior, that affect a clear and distinct interest of the University are subject to disciplinary sanctions. For example, sexual misconduct by a student is within the University’s interests when the behavior:
1. Involves conduct directed at a University student or other member of the University community (e.g., faculty/staff/administrator/visitor);
2. Occurs during University-sponsored events (e.g., classes, field trips, social or educational functions, University-related travel, student recruitment activities, internships, athletics, and service-learning experiences);
3. Occurs during the events of organizations affiliated with the University, including the events of student organizations;
4. Occurs during a Study Abroad program or other international travel, or;
5. Poses a disruption or threat to the University community.

For a thorough explanation of University processes, please see the web links noted above or contact the Title IX Coordinator, Jayme Trogus, at (717) 871-4100.

STUDENT PERFORMING ORGANIZATIONS AND ENSEMBLES REQUESTS

**Philosophy**
Musical engagement requests for the major performance organizations and ensembles of Millersville University shall provide the students with those experiences in performance which are directed toward the attainment of education and professional goals.

**Guidelines**
The following guidelines, listed in priority order, are for all organizations except marching band:

1. Campus requests should be given primary consideration.
2. The number of engagements each semester over and beyond the scheduled campus concert(s) should not exceed two (2) for reasons of demand upon student time.
3. Outside engagements should be selected in accord with the above philosophy with regard to the highest recruitment potential, i.e. school assemblies, school musical organizations, school in-service programs.
4. Outside engagements should be selected in accord with the above philosophy with regard to the most desirable public exposure of the organization, i.e. television, radio, prestigious organizations such as SCUD and Board of Trustees.

Other services, such as the provision of background music receive lowest priority. Honiara received for performance within the guidelines should be deposited in the Music Department Scholarship Fund or the Student Services account of the performing organization. Honiara received for those services not covered by the guidelines are to be disbursed at the discretion of the director. A director’s share shall be deposited in the Department of Music Scholarship Fund or proper Student Services account.

STUDENT SENATE CONSTITUTION AND BY LAWS

**Preamble**
The music department student senate exists to maintain communication between the students and the faculty. It is the senate’s responsibility to voice concerns and suggestions presented by the students. The organization will work to improve all aspects of the Department of Music.

**Representation**
1. The music department student senate shall consist of four representatives.
2. Two representatives from each of the student organizations, the Music Educators National Conference and the Entrepreneurial Musicians Forum, shall be elected.
3. Representatives must display good communication skills, a GPA of 3.00 or higher, and uphold an excellent attendance record at organizational and departmental meetings and events.
4. Representatives must be enrolled in the music department for a minimum of two semesters.

**Meetings**
1. Student Senate Representatives will have the opportunity to meet with students during student organization meetings.
2. Student Senate Representatives shall meet on bi-weekly basis on the weeks which student organizations do not meet.
3. Student Senate Representatives shall appear at faculty meetings to discuss the student bodies concerns.
4. Student Senate Representatives shall email the department chair with student agenda items prior to faculty meetings.

**Elections**
1. Elected students who meet the requirements shall serve a term of one year.
2. Student Senate Representatives shall be elected by the student organizations at the conclusion of the spring semester.
3. Student Senate Representatives are subject to recall, by the Student Organization Executive Boards or the Faculty, by a vote of three fourths.
I. Methods used in evaluation process
   a. Student evaluations – all classes twice each year
   b. Peer evaluations – at least 2 classroom visitations per semester
   c. Updated vita
      i. In addition to education and experience, please list evidence of scholarly growth and service.
   d. Self-evaluation
      i. Follow guidelines as found in Collective Bargaining Agreement (Article XII; A, 1, 2, & 3.)
      ii. Discussion should include, but not necessarily be limited, to:
          a. How you would improve your discussion
          b. How you would improve your courses
          c. Plans for new courses
          d. Plans for professional growth and development
   e. Support for teaching effectiveness and fulfillment of professional responsibilities.
      i. Syllabi for all courses taught or to be taught during current academic year
      ii. Discussion of quality of advisement
          a. See p. 2 & 3 of Academic Advisement Manual (this section appears on 41-2)
          b. Keeping of office hours
      iii. Discussion of willingness to accept departmental work assignments and the timely discussion of the latter
   f. Any other materials you wish to submit

II. Procedures for classroom visitation
   a. Faculty member to be observed will be notified at least one week prior to when the visitation will take place
   b. Faculty member will supply committee member with course outline and description of how the class to be observed relates to previous classes
   c. Committee member will discuss observation with faculty member prior to committing it to written form. A copy of the observation form to be used by the committee is attached.

III. Procedure for Written Review and Recommendation
   a. Written report to faculty member
   b. Faculty member will meet (at the request of the faculty member) with committee to discuss report
   c. All materials sent to Dean and department chairperson
   d. Report shall contain:
      i. Performance review
      ii. Recommendation concerning renewal or non-renewal
      iii. Suggestions for any improvements
TECHNOLOGY ASSISTANCE

MURLEY HALL - Doc Cam

1. Make sure power button is glowing blue (if red, hold in for two seconds until it turns blue)
2. Make sure the “Cam/PC1/PC2” button is glowing blue - this means the output is set to the doc cam

3. Make sure the power supply (Picture L) is connected to the DC 12V in and the “Doc Cam” plug (Picture R) is securely connector to projector.

4. Ensure that the display is “on” and that “FB Doc Cam” is selected on the Extron Switcher

5. Reference instructions on doc cam for use. To adjust light or backlight hit “lamp” underneath “Cam/PC1/PC2”.

6. Please power down when finished!
MURLEY HALL - Mac Mini (Rack Computer)
1. Turn on Mac Mini using black power button located on the right of the mac mini unit. Small light will turn on to indicate power
2. Choose mac or windows (use slide-out keyboard and touchpad in rack)
3. Log-on as podium (or admin as necessary)
4. Set volume output
5. Make sure Extron Switcher set to “Rack PC”
6. Use volume control in picture to adjust playback level.
7. **Please turn off mac mini when done!**
MURLEY HALL - Connect Laptop (external computer)

1. Turn Display on and make sure “FB Laptop” is selected on the Extron switcher. Use “volume” control knob for output volume.

2. Make sure cables for video (shown here with adapter) and audio are properly connected to the laptop.

3. If you have followed the above steps but have no image on the projection screen, check that the projector is actually turned on (you should see a whitish/gray color coming from the lens).
   1. If not working properly first unplug the adapter
   2. Wait a few seconds
   3. Plug it back in
   4. If connecting a PC make sure the 'project screen option' is selected (usually accomplished by holding the function key and hitting one of the numbered “F” buttons)
If you are using audio only, follow the above steps and connect black 1/8” jack to sound source

MURLEY HALL - Using DVD Player
1. Turn display On and set Extron switcher to “DVD/ VCR” and use volume knob to set output volume

![Extron switcher](image1)

2. Turn on DVD player then insert DVD and flip panel down to view controls or use remote located inside of rack.

![DVD player](image2)