

USU
Department of Music
Student Handbook

2016–2017

C A I N E
COLLEGE
of the ARTS

UtahStateUniversity

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Introduction

Department of Music Mission and Objectives

In the context of a comprehensive land grant university, the mission of the Department of Music is to develop and maintain nationally recognized programs in music education, music performance, and music therapy.

This is done in order to: transmit the musical tradition of western civilization and other cultures to future generations, contribute to the growth and vitality of those traditions through creative artistic activities and research, enrich the cultural and education life of the regional community, and serve the physical and mental health needs of citizens with disabilities.

This mission is accomplished in relation to the following general objectives:

- A. To prepare students for successful careers through professional training in music education, performance/pedagogy, and music therapy.
- B. To contribute to the liberal education of the undergraduate student body by providing courses for the University Studies depth requirements and the General Education Program of the university.
- C. To promote involvement in quality amateur music-making by providing courses and programs of interest to the general university student and the pre/post-university student who elects to increase his/her understanding of music and skills in individual or group performance.
- D. To assist in maintaining responsive and cordial relationships with the public and to contribute to the cultural life of the university and the community by providing concerts, recitals, festivals, other musical performances, joint musical ventures, and other services.
- E. To contribute to the development, restoration and quality of life of individuals of all ages with disabilities in Utah, the nation, and the world through the education and training of professional music therapists and the work of music therapy faculty.
- F. To add to the knowledge, experience, and maturity of the profession and the respect extended to it, through the endeavors of the faculty.

Degree Programs for Music Majors

For the music major, the department offers programs in several areas:

Teacher Certification

The bachelor of music degree in music education prepares students to serve effectively in choral, instrumental, and general music positions in elementary and secondary schools. The student may specialize in one of the following areas of emphasis:

- Choral
- Guitar
- Orchestra
- Band

Performance

A bachelor of music degree in performance begins the student's preparation for a career as a performing artist. The student may specialize in one of the following areas of emphasis:

- Piano
- Voice
- Guitar
- String
- Harp
- Winds, brass, and percussion

Music Therapy

A bachelor of science in music therapy prepares the student, as a board certified music therapist (MT-BC), to serve the physical and mental health needs of citizens with disabilities.

Piano Pedagogy

A bachelor of music degree in pedagogy prepares students for a career in studio teaching.

Master of Music

Detailed information on these programs can be obtained from your advisor (see page 9) or the Department of Music website: <http://music.usu.edu/>. Graduate students may specialize in one of the following areas of emphasis:

- Piano Performance and Pedagogy
- Instrumental Performance
- Instrumental Conducting
- Vocal Performance
- Choral Conducting

Honors in Music

Department Honors Advisor

Dr. Sergio Bernal

Office: FA 218A

Phone: (435) 797-0487

Email: sergio.bernal@usu.edu

Eligibility for Acceptance

Qualified students will have cumulative GPA of at least 3.5 and will have declared a major in the Department of Music. For details, go to <http://honors.usu.edu>.

Department of Music Faculty & Staff Directory

You will discover that the Department of Music faculty and staff are genuinely interested in you as a person and as a student. If you have questions or need help with an academic problem, check the list below for those people best able to help you.

Dewey, Cindy (1996)	Department Head	DMA, Louisiana State University	FA 107	797-3036	cindy.dewey@usu.edu
Amano, Gary (1974)	Director of Piano Program, Piano Instruction; Professor and Assistant Department Head	MM, Juilliard School of Music	FA 201	797-3028	gary.amano@usu.edu
Asai, Rika (2016)	Music History, World Music Temporary Instructor	PhD, Indiana University	UR 015		Rika.asai@usu.edu
Ballam, Michael (1987)	Commercial Music, University Studies; Professor	DM, Indiana University			michael@ufoc.org
Bakker, Sara (2016)	Music Theory, Assistant Professor	PhD, Indiana University	UR 017		Sara.bakker@usu.edu
Bernal, Sergio (2001)	Director of String Program, Orchestra Conductor; Professor	PhD University of Utah	FA 218 A	797-0487	sergio.bernal@usu.edu
Chenette, Timothy (2013)	Music Theory, Assistant Professor	PhD Indiana University	FA 218 A	435-797-0487	timothy.chenette@usu.edu

Christiansen, Corey (2008)	Guitar, Jazz Studies, Instructor	MM, University of South Florida	UR 019	797-8840	corey.christiansen@usu.edu
Emile, Mark (1981)	Orchestration, Conducting, Violin; Associate Professor	DMA, University of Colorado at Boulder	FA 122	797-3051	mark.emile@usu.edu
Evans, Cory (2002)	Director of Choral Education Program, Choirs; Associate Professor	DMA, Arizona State University	FA 215	797-3035	cory.evans@usu.edu
Fallis, Todd (1991)	Instrumental Music Education, Low Brass, Jazz Studies; Professor	DMA, University of Southern California	FA 120	797-3005	todd.fallis@usu.edu
Francis, Anne (2002)	Cello, Fry Street Quartet; Professional Practice Associate Professor	MM, Shepherd School of Music at Rice University	UR 021	797-3086	anne@frystreetquartet.com
Gudmundson, Jon (2003)	Director of Jazz Program, Saxophone; Professor	DMA, University of Northern Colorado	FA 212	797-3003	jon.gudmundson@usu.edu
Hearns, Maureen (2004)	Director of Music Therapy Program; Associate Professor	MaED, University of Phoenix	FA 220 B	797-3009	maureen.hearns@usu.edu
Heaton, Dallas (2014)	Director of Opera Program	Artist Diploma, University of Cincinnati – College Conservatory of music	FAV 129	797-3038	dallas.heaton@usu.edu

Hirst, R. Dennis (1993)	Piano, Bassoon; Associate Professor	MM, University of Oklahoma	FA 203	797-3257	dennis.hirst@usu.edu
Hood, Errik (2016)	Director of Voice, Assistant Professor	DMA, The Ohio State University	FAC 208B		errik.hood@usu.edu
Hugo, Chilali (2008)	Harp; Lecturer	MM, University of Michigan	FA 108	255-6125	chilali.hugo@usu.edu
Matzen, Max (2012)	Instrumental Music Education, Trumpet, Jazz Studies; Assistant Professor	DMA, Eastman School of Music	UR 21	797-9117	max.matzen@usu.edu
McFaul, Rebecca (2002)	Violin, Fry Street Quartet; Professional Practice Associate Professor	MM, Northwestern University	FA 208	797-2861	rebeccamcfaul@mac.com
Morrison, Nicholas (1991)	Associate Director of Bands, Clarinet; Professor and Sr. Associate Dean	DMA, Florida State University	CCA 204	797-3506	nicholas.morrison@usu.edu
Nicholson, Jason (2009)	Director of Percussion, Jazz Studies; Assistant Professor	DMA, University of North Texas	FA 114	797-3008	jason.nicholson@usu.edu
Olson, Kevin (2010)	Director of Youth Conservatory, Piano, Jazz Studies; Associate Professor	EdD, National Louis University	FA 101	797-3033	kevin.olson@usu.edu
Ottesen, Bradley (2010)	Viola, Fry Street Quartet; Professional Practice Associate Professor	MM, New England Conservatory	FA 206	797-3092	brad.ottesen@usu.edu

Rohrer, Thomas (1998)	Director of Bands, Director of Music Education, Trumpet; Professor	PhD, Florida State University	FA 106	797-3004	thomas.rohrer@usu.edu
Scheer, Christopher (2008)	Musicology, Music History; Assistant Professor	PhD, University of Michigan	FA 210	797-8706	christopher.scheer@usu.edu
Skinner, Joshua (2014)	String Bass; Temporary Instructor	MM, University of Idaho	UR 021	797-5524	josh.skinner@usu.edu
Thomas, Lynn (2010)	Organ; Temporary Instructor	MM, Brigham Young university	FA 227	797-9798	organist@usu.edu
Timmons, Leslie (1991)	Flute, Elementary Music Education, Elementary Music Minor; Associate Professor	MM, Michigan State University; Orff Certification, Orff Institute, Salzburg, Austria	FA 105	797-3699	leslie.timmons@usu.edu
Waters, Robert (2012)	Violin, Fry Street Quartet; Professional Practice Associate Professor	MM, Yale School of Music	FA 204	773-354-3273	robertwaters91@gmail.com
Weaver, Lane (2016)	Assistant Director of Bands, Trombone Instruction	DMA, University of Kentucky	FA 103	(435) 797-0756	Lane.weaver@usu.edu

Wheeler, Greg (2009)	Woodwinds; Jazz; Professional Practice Asst. Professor	PhD, University of Utah	FA 105	797- 1205	greg.wheeler@usu.edu
Winger, Letha (2008)	Music Therapy; Clinical Instructor	BA, Utah State University	VA 219	797- 3030	letha.winger@usu.edu

Office Staff

Jensen, Sherie (2010)	Staff Assistant	FA 107	797- 3036	sherie.jensen@usu.edu
Youmans, Cary J. (2013)	Staff Assistant, Basic Music Minors	FA 102	797- 3015	cary.youmans@usu.edu

Professors Emeriti

Beecher, Betty (1972)	Director of Group Piano Activities; Assistant Professor Emeritus	MM, Utah State University
Burton, Warren (1965)	Director of String Program, Cello, Elementary Music and General Education Specialist, MUSC 1010; Professor Emeritus	DMA, University of Oregon
Fifield, Glen (1968)	Director of Elementary Music Education, Cornet, Trumpet; Professor Emeritus	EdD, Arizona State University
Griffin, Dennis (1968)	Director of Percussion; Professor Emeritus	PhD, Brigham Young University
Johnson, Mildred (1977)	Music History and Literature, Musicianship Program, Viola; Associate Professor Emeritus	PhD, Indiana University
Madsen, Dean (1971)	Coordinator of Music Theory Program, Twentieth Century Music, Composition; Professor Emeritus	EdD, Utah State University
Smith, Larry (1965)	Director of Jazz Program, Theory, Saxophone, Jazz Piano; Professor Emeritus	PhD, University of Utah
Wardle, Alvin (1959)	Music Education, Student Advising Chairman, Low Brass; Professor Emeritus	PhD, Florida State University

Wassermann, Irving (1955)	Department Head, Piano Section Head, Piano; Professor Emeritus	
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Advisors

As a music major, you are also expected to understand and carry out the requirements for graduation set forth by the University and Department of Music in the Department of Music Handbook and “green sheet” appropriate to your major area. Each music major is assigned an academic advisor from the Department of Music faculty based on his/her major performing instrument or voice, or in some cases, on the basis of the major area of emphasis. You are encouraged to consult with your advisor frequently to make sure that your academic program is on track in order to avoid possible delays and difficulties in graduation. Check the list below for the name of your advisor. Advisor contact information is listed in the faculty and staff directory in this handbook.

Caine College of the Arts Advisors

Jill Hoffmann-Cox
Sally Peterson

Piano Performance and Pedagogy

Gary Amano
Dennis Hirst
Kevin Olson

Woodwind, Brass, and Percussion Performance and Music Education

Clarinet and oboeNicholas Morrison
BassoonDennis Hirst
SaxophoneJon Gudmundson
FluteLeslie Timmons
Music educationThomas Rohrer
TrumpetMax Matzen
French HornJoseph Falvey
Low brassTodd Fallis
PercussionJason Nicholson

String Performance and Music Education

ViolinRobert Waters
ViolinRebecca McFaul
ViolaBradley Ottesen
Cello/string bassAnne Francis

Orchestra education.....Thomas Rohrer

Guitar Performance and Music Education

GuitarCorey Christiansen
Music Education Thomas Rohrer

Choral/Vocal

Choral education..... Cory Evans
Vocal performance Katherine Petersen

Music Therapy

Maureen Hearn

Student Advisory Council

The Student Advisory Council is comprised of student representatives from each area in the Department of Music and has been established to promote communication between students and faculty. New representatives will be elected each academic year.

The Student Advisory bylaws as developed by the Advisory Council are as follows:

Our objectives are:

- To operate for the benefit of the students
- To provide input into faculty decisions regarding student needs
- To receive output from faculty decisions
- To bring realistic problems to the attention of the faculty, either through direct communication with the department head or in a faculty meeting, and to encourage necessary action
- To represent our individual areas, as well as all music students, regardless of personal bias
- To dedicate our energy to developing and maintaining high quality music programs and standards
- To promote an environment conducive to learning

Note to Students about the Department of Music Faculty Code of Ethics

As music majors, most of you are preparing to enter the music profession as a music educator, performer, studio teacher, or music therapist. Becoming a member of the music profession means that you need to accept certain very serious ethical responsibilities. As part of your preparation for the profession and your initiation into it, we urge you to read the code of ethics adopted by the USU music faculty. It will outline the ethical standards you can expect to see maintained in the words and actions of the faculty. It will also provide a model to use as you consider ethical behavior in your relationships with the faculty, other students, and other members of the profession.

Code of Ethics

Department of Music Faculty Utah State University

As members of the USU music faculty, we recognize the importance of moral, ethical, and professional integrity in our conduct within the department, university, community, and profession. Acting with integrity, we accept the responsibilities inherent in our status: competency, objectivity, consistency, and concern for the best interests of our students, the department, and the profession. Therefore, we, the members of the music faculty, affirm the following statements of professional conduct.

1.0 Professional Relations

- 1.1 Members shall be honest in their professional dealings with others and shall avoid exaggerating or giving misleading information about themselves or others.
- 1.2 Members shall show respect for the opinion of others.
- 1.3 Members shall not damage the professional reputation of other musicians and shall avoid negatively criticizing the work or attributes of a colleague, especially to students, community members, and professionals outside the department.

2.0 Faculty/Student Relations

- 2.1 Members of the faculty shall be aware of and sensitive to the educational needs of the students within the department. Exploitation of the student to the detriment of his or her academic progress shall be considered unethical.
- 2.2 Members shall not proselytize the student(s) of other faculty members.
- 2.3 Faculty members shall be encouraging but honest with students when reviewing their potential and their career goals.
- 2.4 Members of the faculty shall discuss concerns relating to a student's ability and progress in individual performance with the individual's private instructor rather than directly with the student.
- 2.5 Members of the faculty shall use respectful language in discussing a student's work, progress, and aptitude with other faculty members, and shall not discuss such matters with other students.

Portions of the above code of ethics have been adapted from codes of the following professional organizations: American Music Therapy Association, National Association of Schools of Music, National Association of Teachers of Singing, and Utah Music Teachers Association.

Special Student Needs

“If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center, preferably during the first week of the course. Any requests for special considerations relating to attendance, pedagogy, taking of examinations, etc. must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative formats—large print, audio, diskette or Braille.”

Department Requirements for Music Majors

Music Major Admission Procedure

New freshmen and transfer students are admitted to USU as pre-music majors. To enter the Department of Music as a major in music education, music performance, piano pedagogy, or music therapy, a student must apply online for an audition and/or an interview, which take place in February of each year. Transfer students from other institutions or from other USU majors need a cumulative GPA of 2.5 for admission to this major in good standing.

It is strongly recommended that prospective and continuing majors complete the audition/interview during Department of Music scholarship auditions held in February prior to USU admission. Go to <http://www.music.usu.edu> and click on "Future Students" to set up an audition time. In order to audition after the February deadline, contact the professor over your intended area of study.

Prospective music therapy majors may also audition during the dates listed above. All prospective music therapy majors need to complete the audition/interview process **before April 1** of the admission year. The Music Therapy Audition Form can be found at <http://music.usu.edu/PDFs/MusicTherapyApplication.pdf>. Contact Professor Maureen Hearn at (435) 797-3009 for further information.

Core Course Recommended Sequence

Note: Students should have passed an audition to take music core courses. Non-auditioned students are allowed to enroll as undeclared music majors in first year music core courses only.

Year	Fall Semester	Spring Semester
Freshman	Fundamentals for Music Majors Keyboard Harmony I Computer Applications in Music*	Music Theory I Aural Skills I Keyboard Harmony II World Music
Sophomore	Music Theory II Aural Skills II Music History I	Music Theory III Aural Skills III Music History II
Junior	Music History III Music Theory IV	

* This course may be taken during other semesters if necessary

Maintaining Music Major Status

To maintain music major status, a student must:

- Complete an audition/interview and be assigned an individual performance level
- Complete all music major core classes with a grade of C- or better
- Maintain a 3.0 GPA in all music classes, and a 2.75 GPA in all university courses

If these requirements are not met, a student will be placed on probation for one year. If the requirements are not met by the end of the year's probation, the student will no longer be a music major.

If a grade lower than C- is earned in any music major core course, the student may retake the course to make up the grade. Core courses may be taken no more than twice. If the student does not earn an acceptable grade the second time the course is taken, the student will no longer be a music major.

Individual Performance Requirements

Every music education, performance, and piano pedagogy major is expected to take individual instruction on her or his major instrument or voice each semester she or he is in residence at USU. Music majors are also required to take a jury examination each semester. Juries are held to measure progress in individual performance, and they serve as the final examination for individual instruction courses. Members of the music faculty are assigned to various instrumental/vocal areas to evaluate students' jury examinations. As music therapy majors are required to fulfill performance competency levels in piano, voice, and guitar, these majors need only select one of these instruments for their individual performance requirement. A minimum of four semesters of private instruction and the successful completion of two jury examinations are required.

Jury Examinations

Proficiency in individual performance is defined by a series of proficiency levels for each instrument and voice. See your private lesson instructor to obtain this information.

Jury examinations are held in both fall and spring semesters and will be used to determine which proficiency level the student has achieved. See your area head for specific levels.

- **All music majors** must complete Level 1 by the end of the student's first year to continue as a music major.
- **Music education majors** must complete Level 3 for the Sophomore Proficiency Examination for music education majors. This examination is taken during spring semester of the students' sophomore year.
- **Music education majors** must complete Level 6 to graduate with a Bachelor of Music degree. Completion of Level 6 will constitute the Senior Proficiency Examination taken during spring semester of their senior year.
- **Music therapy majors** must complete Level 5 to graduate with a Bachelor of Science degree (See Music Therapy Student Handbook Addendum).
- **Performance majors** must complete Level 5 for the Sophomore Proficiency Examination, which is taken during the spring semester of their sophomore year.
 - **Note:** Piano pedagogy majors must complete Level 7 for the Sophomore Proficiency Examination.
- **Performance majors** must complete Level 9 to graduate with a Bachelor of Music degree in performance. Completion of Level 9 will constitute the Senior Proficiency Examination taken during spring semester of their senior year.

Jury Examination Schedulers by Instrument:

Brass.....	Todd Fallis, Thomas Rohrer
Guitar	Corey Christiansen
Harp.....	Chilali Hugo
Percussion	Jason Nicholson
Piano.....	Gary Amano
Strings	Fry Street Quartet
Violin	Rebecca McFaul, Robert Waters
Viola.....	Bradley Otteson
Cello/Bass	Anne Francis
Voice	Cindy Dewey
Woodwinds	Nicholas Morrison

Piano Proficiency Requirements

Every music major that is not majoring in piano must pass the USU Department of Music piano proficiency requirements. This is done by successfully completing Keyboard Harmony I & II (Music 1170 & 1180) with a letter grade of C- or higher or by passing the Piano Proficiency Examination upon entering the music program. All entering music majors must successfully pass the Piano Proficiency Examination during the first week of fall semester, or enroll in Keyboard Harmony I (Music 1170). Once the piano proficiency requirements have been met, it is the student's responsibility to have the appropriate part of the Department of Music Graduation Approval Form signed by Aubrey Moeller, Piano Proficiency Coordinator.

All music majors should enroll in Keyboard Harmony I (MUSC 1170) fall semester of their freshman year unless counseled otherwise by their advisor. Students with previous piano experience should attend the first meeting of Keyboard Harmony I to determine their placement in the Keyboard Harmony sequence or to schedule a piano proficiency exam. Transfer students who have met the piano proficiency requirements at other schools are not excused from the USU piano proficiency requirements. These students should immediately contact Professor Dennis Hirst for further advising.

Piano Proficiency Examination

The USU Piano Proficiency Examination will include the following:

1. Major and minor (natural, harmonic, and melodic) scales
 - a. Two octaves, ascending and descending
 - b. RH and LH, hands alone
 - c. In eighth notes (mm = 100)
2. Major and minor arpeggios
 - a. Three octaves, ascending and descending
 - b. RH and LH, hands alone
 - c. In triplets (mm = 60)
3. Diatonic triads in all major and minor keys
 - a. One octave, ascending only
 - b. One hand alone, choose hand
 - c. In whole notes (mm = 126)
4. Diatonic seventh chords in all Major and minor keys
 - a. One octave, ascending only
 - b. One hand alone, choose hand
 - c. In whole notes (mm = 126)
5. Triads and seventh chords (all qualities) in root position and inversions
 - a. One octave, ascending and descending
 - b. RH and LH, hands alone
 - c. In whole notes (mm = 126)
6. Harmonizing a melody using diatonic triads, seventh chords, and at least one secondary chord.*
7. Transposing an example similar to those at the conclusion of Alfred's Group Piano for Adults (AGPA) Book 1.*
8. Convincingly modulating from one key to a specified closely related key.*

9. Competently sight-reading an example similar to those at the conclusion of AGPA Book 1.*
10. Competently preparing and fluently performing an approved piece similar to those at the conclusion of the AGPA Book 1.*

* Examples related to the above are found on the following pages

Piano Proficiency Examples

The Song That Never Ends

Requirement #6
Harmonization

The image shows two staves of musical notation for the piece 'The Song That Never Ends'. The top staff is in treble clef with a key signature of one flat (B-flat major) and a 2/4 time signature. It contains a single melodic line. The bottom staff is also in treble clef with the same key signature and time signature, but it is left blank for the student to write their harmonization. There are four horizontal lines drawn below the staff to indicate where to write Roman numeral chord names.

Using I, ii, V, V7 and vi chords, harmonize with a boom-chuck accompaniment.
Use inversions to improve sound and for ease in performance.
Write the Roman numeral names of each chord on the lines below the staff.

Boom-chuck accompaniment style:

The image shows a short musical notation example for a boom-chuck accompaniment style. It is written in bass clef with a key signature of one flat (B-flat major) and a 2/4 time signature. The rhythm consists of a quarter note followed by an eighth note, then a quarter note followed by an eighth note, creating a 'boom-chuck' pattern. The notes are G2, B-flat2, and D3.

Requirement #7
Transposition

Dance
from Op. 108, No. 1
Ludvig Schytte (1848-1909)

Allegro Moderato

The image shows the first system of musical notation for the piece 'Dance' by Ludvig Schytte. It is in 3/4 time and marked 'Allegro Moderato'. The piece is in D major. The notation is for the first four measures, with a piano (*p*) dynamic marking. The top staff is in treble clef and the bottom staff is in bass clef. The melody is in the right hand, and the accompaniment is in the left hand.

Transpose to D Major

The image shows the second system of musical notation for the piece 'Dance' by Ludvig Schytte. It continues the melody and accompaniment from the first system, with a forte (*f*) dynamic marking. The notation is in treble and bass clefs, 3/4 time, and D major.

Piano Proficiency Examples continued

Requirement #8
Modulation

Sample modulations starting in C Major.
(you will be required to start in any major key)

1 - V (Tonic to Dominant)

C: I IV I6/4 V I G: V7 I IV I6/4 V I

1 - IV (Tonic to Subdominant)

C: I IV I6/4 V I F: V7 I IV I6/4 V I

1 - vi (Tonic to Relative Minor)

C: I IV I6/4 V I A: V7/iii vi ii V4/3 i iv I6/4 V I

1 - ii (Tonic to Supertonic)

C: I IV I6/4 V I D: V7/ii iii V6/5 i iv I6/4 V I

Requirement #9
Sight Reading

Andante
mp

Piano Proficiency Examples continued

Requirement #10
Performance

Écossaise

WoO 23

Ludwig van Beethoven
(1770-1827)

Allegro

p

simile

f

Fine

Fine

Recital Participation

Each music education, performance, and pedagogy major is encouraged to appear in area recital. Please see your advisor for requirements for your area. Department of Music student recitals are held in FAC 104 as scheduled throughout the year. Application forms for department recitals are obtained from advisor and must include the signature of a faculty member. "Best dress" is the appropriate attire for performance in Department of Music recitals. In weeks during which no recital is scheduled, individual performance areas may schedule workshops or master classes. Consult your applied teacher for further details.

Music therapy majors fulfill the recital participation requirement through practicum courses.

Senior Recitals

All students majoring in performance are required to present a full-length senior recital while in the last semester as a music major at USU. Students should register for Music 4920 for one or two semesters after consultation with their advisor. This recital will consist of representative works of various musical periods and styles. Students majoring in music education and/or pedagogy are also required to participate in a formal senior recital, but performance in such recitals may be shared by two or three other music majors with the permission of the advisor.

Note: It is strongly recommended that you schedule your senior recital early to avoid time and scheduling conflicts!

Four weeks prior to a senior recital, a faculty jury of at least three persons will hear sufficient portions of the recital to determine whether preparation is adequate and authorize performance of the recital. If the level of preparation is not adequate, the student will be placed on probation until adequate preparation is demonstrated. Following the presentation of the approved recital, the same jury will determine whether the student adequately completed the senior recital requirement and will provide the Department of Music Office with written certification of that completion for inclusion in the student's file.

Recital and Concert Attendance

Students are required to attend a minimum of ten concerts or recitals each semester while in attendance at USU for a total of 80 over four years. Examples of recitals and concerts are faculty and student recitals, Chamber Music Society of Logan Performances, Guest Performing Artist Series, etc. Please note that all student and faculty recitals are free with valid student activity card. To keep track of attendance, students are required to sign the program of the recital or concert attended, as well as having a faculty member's signature. These programs are to be turned in to FA 102. (Programs will be discarded once recorded unless you request to have them returned to you.)

Chamber Music Society of Logan

USU music students have the unique opportunity of attending performances by world-famous artists through the generosity of the Chamber Music Society of Logan. If you purchase a ticket package prior to the first concert, there is a significant student discount for these concerts. Season ticket prices for students are \$40. Students are strongly advised to attend these concerts and to become a member of the Chamber Music Society (CMSL). If you are learning to be a serious musician, these concerts are very important to your growth. Go here for a schedule of performances: <http://www.cmslogan.org/>

Participation in Performance Groups

In order to broaden a student's acquaintance with music literature, his/her understanding of rehearsal techniques, and his/her abilities in ensemble performance, each music major (excluding music therapy) is required to participate in a Department of Music ensemble each semester. For wind, string and percussion players and singers, the large performing groups (Symphonic and Marching Band, Wind Orchestra, Symphony Orchestra, Chorale and Chamber Singers) fill this requirement. Assignments to specific performing groups are made in consultation and/or by audition with the advisor. Piano, organ, guitar, and music therapy majors should consult with their advisors concerning ensemble requirements.

Auditions are required for admission to the following performing organizations:

- Wind Orchestra
- Pep Band
- Symphony Orchestra
- Jazz Ensembles
- University Chorale
- Chamber Singers
- Percussion Ensemble
- Guitar Ensemble
- Marching Band
- American Festival Chorus
- Opera Theatre

The following are non-auditioned music groups:

- University Women's Choir
- Symphonic Band
- Cache Symphony
- Acoustic Guitar Ensemble

Scheduling Rooms for Performance

Contact Cary Youmans (see directory on page 12) to schedule classrooms in the Fine Arts Center for student recitals, senior recitals, or concerts.

Contact the CSA Production Services Office FA 127A (435-797-3040) to schedule recitals or concerts in the:

- Caine Performance Hall
- Eccles Conference Center Auditorium
- Morgan Theatre
- Kent Concert Hall
- Caine Lyric Theatre
- Taggart Student Center Auditorium
- Tippets Balcony

NOTE: The Kent Concert Hall and Tippets Balcony are closed for remodeling 2015-16 Academic year.

Student Chapters of Professional Organizations

Student Chapters of Professional Organizations

Student chapters of several organizations are available to introduce students to the activities, responsibilities, and opportunities of the larger professional world. We encourage you to become actively involved in one or more of these organizations.

Music Education Majors

Utah State University has a great tradition in the western United States as being a university known for its high standards and for supporting our mission to train teachers in the work force for the future in music education. The best way for students to prepare for their future is to be involved in the organization key to the preparatory process: the National Association for Music Education (NAfME). It is the largest music organization in the country. All teaching music disciplines are included in this organization. We are extremely excited about the Student Chapter of NAfME in our music department. **The USU Music Department highly recommends that all music majors be a part of this active organization** on campus, in that it gives our students an incredible **head start** towards understanding the professional world of music education.

With NAfME Collegiate Membership, you will. . .

- gain professional credibility
- discover new teaching methods and techniques
- learn the latest advancements and innovations in music education
- expand your network of professional contacts
- Open doors to job opportunities
- gain insight into the professional world develop leadership skills

NAfME. . .

- provides information, resources, and services for music education professionals
- provides a forum for the exchange of ideas through the internet and meetings
- promotes music as an essential area of study
- investigates curriculum needs and develops resources for effective music education
- encourages excellence by recognizing individual achievements and contributions to the profession

Our student chapter is run by a student elected presidency with Dr, Greg Wheeler being the faculty advisor. The membership will provide monthly meetings, be involved in the Utah Music Educator's Conference held in St. George each year and other state association activities, as well as invite special guest music educators to be a part of our chapter sponsored activities. All these activities provide opportunities to network with full-time music educators. Membership also includes all the NAfME professional publications. This is a great opportunity for our music education students.

To become a member, fill out a membership form, available on the USU Music Education Bulletin Board, in the main office, or from Dr. Wheeler. The state fee (From August to August

each year) for the NAFME Student Chapter Membership in Utah is \$29.00. We look forward to an extremely active NAFME student organization.

American String Teacher Association (ASTA) Student Chapter

String majors may become members of the USU Chapter of the American String Teachers Association. Professor Sergio Bernal is the advisor of this group and should be contacted if you wish to become a member.

Utah Music Teachers Association (UMTA) Student Chapter

Piano majors can belong to the student chapter of UMTA. Meetings are held once a month. Contact Professor Gary Amano for more information.

American Choral Directors Association (ACDA) Student Chapter

Vocal majors may become members of the USU Chapter of the American Choral Directors Association (ACDA). Professor Cory Evans is the advisor for this chapter.

Music Therapy Student Association

Music Therapy majors may become members of the *USU Music Therapy Student Association* (MTSA). Meetings are usually held on a monthly basis providing students with the opportunity to participate in service projects, field trips to therapy-related agencies, and exposure to guest speakers from related disciplines. Students can also affiliate with the *American Music Therapy Association (AMTA)*, and the *Western Regional Association of AMTA (WRAMTA)*. Professor Maureen Hearn is the advisor.

Band Fraternity and Sorority

Kappa Kappa Psi, the National Band Fraternity, and *Tau Beta Sigma*, the National Band Sorority, have chapters at USU. Dr. Thomas Rohrer, Director of Bands, is the advisor for *Tau Beta Sigma* and *Kappa Kappa Psi*.

Financial Aid

Student Employment

The Department of Music has positions for student employment available as librarians, managers, secretaries, accompanists, and assistants to various department performing groups and programs.

Work Study

The university offers work study for those students eligible for this program. Eligibility is determined by parental income, number of dependents in the family, etc. The Department of Music encourages these students to apply for various positions. To apply for work study, contact the Financial Aid Office in TSC 106.

Department of Music Scholarships

Music department tuition waivers & scholarships are available for students participating in university bands, orchestra, Chamber Singers, and Chorale. There are also scholarships available to those with piano or guitar emphases. Scholarship auditions are scheduled in February of each year. These dates are subject to change, and students should check with faculty advisors for further information. Students who wish to be considered for renewal of scholarships must audition each year. With the exception of piano, guitar and vocal areas, a student need not be a music major to apply. To apply for scholarships in the following areas, contact the faculty member indicated:

Wind/Brass.....	Nicholas Morrison, Todd Fallis, Thomas Rohrer
Percussion	Jason Nicholson
Choral/Vocal.....	Cindy Dewey
Guitar	Mike Christiansen
Orchestra/Strings.....	Sergio Bernal, Fry Street Quartet
Piano.....	Gary Amano, Dennis Hirst

When awarded a music scholarship, the student must indicate his/her acceptance of the scholarship by filling out and returning the Scholarship Acceptance Form. This form must be returned to the director of the area awarding the scholarship by the specified time or the offer of the scholarship will be withdrawn.

Non-Resident Tuition Scholarship

The Department of Music does not have non-resident tuition waivers. However, a few scholarships are available from the university covering the portion of the tuition assessed for non-resident students above the level of the resident tuition. These are available on a competitive scholarship basis. Grade point average (usually from 3.8) and other evidences of scholastic merit will be used as the basis for awards. Requests for these scholarships are made in the Financial Aid Office and should be made as early as possible.

Other Financial Aid

If a student wishes to apply for other types of financial assistance from the university (grants, loans, etc.), one must submit an application to the Financial Aid Office in addition to the application for a music scholarship.

Department Fees

Individual Instruction Fees

Students are assessed a private instruction fee at registration. The student must consult with the relevant faculty member listed below to be assigned an instructor in that area of study.

If registration is not completed (including payment of fees) by the end of the first week of classes, the student will forfeit any lesson time each week until the registration process is complete (i.e., name appears on the class list).

For example, if the student does not register and pay the fees until the end of the second week, the student will receive only 12 lessons instead of the 13 normally given each semester. Each week that the student is not registered means the loss of one additional lesson.

Because of problems with non-payment in the past, private instruction teachers are not to begin lessons with any student until the student shows verification of enrollment.

Instrument	Instructor	Room Number	Phone Number
Piano	Gary Amano	FA 201	797-3028
Voice	Errik Hood	FA 208B	797-6374
Guitar	Corey Christiansen	FA 124	797-8840
Flute	Leslie Timmons	FA 105	797-3699
Oboe	Nicholas Morrison	CCA 204	797-3506
Clarinet	Nicholas Morrison	CCA 204	797-3506
Bassoon	Dennis Hirst	FA 203	797-3257
Saxophone	Jon Gudmundson	FA 212	797-3003
Trumpet	Max Matzen	FA 122	797-9117
French Horn	Laura Huggard		208-932-3124
Trombone	Lane Weaver	FA 103	797-0756
Baritone/Horn	Lane Weaver	FA 103	797-0756
Tuba	Lane Weaver	FA 103	797-0756
Harp	Chilali Hugo	FA 217C	734-255-6152
Organ	Lynn Thomas	FA 227	797-9798
Percussion	Jason Nicholson	FA 114	797-3008
Violin	Robert Waters	FA 204	773-354-3273
Violin	Rebecca McFaul	FA 208	435-232-2861
Viola	Bradley Ottesen	FA 206	435-881-5582
Cello/String	Anne Francis	FA 210	797-3086
Bass	Joshua Skinner	UR 021	797-5521

NOTE: When registering for private instruction, register under the appropriate section:

Register for "Major Instrument" (\$464) for your major instrument. Register for "Second Instrument" (\$300) for your second instrument.

Practice Rooms

All practice rooms are available for practicing from 7:30 a.m. to 9:30 p.m. Monday through Friday, and Saturdays from 8 a.m. until 9 p.m. In order to provide students with consistent access to practice rooms, students need to sign up at <https://scheduling.usu.edu/virtualems/>.

No food or drink is permitted in the practice rooms!

Rooms reservation priorities are:

- Music majors sign up beginning the week before and during the first week of classes. Instrumental rooms are scheduled in 2-hour blocks, totaling 10 hours per week. Piano/vocal practice rooms are scheduled in one-hour blocks, totaling 5 hours per week.
- All other students (non-majors) may sign up for 1 hour per day of practice time after the first week each semester.
- If a student has not arrived after the first 15 minutes of his/her practice time in an instrumental room, the reservation for that time period is forfeited and the space is considered available.

Piano practice rooms for non-piano majors may be scheduled at <http://scheduling.usu.edu> **Beginning Fall 2015, a \$30.00 per semester Piano Use Fee will be charged.** Once payment is received in FAC 102, students will be given the combination code for access.

(Grand pianos for piano majors are assigned through Professor Gary Amano). Student Rehearsals and/or practicing in the rehearsal halls (FA 104, 214) and in small group rehearsal rooms (FA 116, 118, and 123), must be approved and scheduled in FA 102.

Department-Owned Instrument Guidelines

Instruments are available to students participating in university-sponsored classes requiring their use. Strict rules govern the conditions for their availability and use. Instruments must be given proper care while in use. They must be kept clean and in good repair by the student to whom they are assigned. The department reserves the right to recall any instrument at any time for the purpose of inventory, repair, or other use. Grades will be withheld as well as financial holds placed if instruments are not returned when requested or when no longer needed for class purposes. Students who have Department of Music-owned instruments are responsible for their maintenance, security and are required to keep them locked up in the Department of Music wing.

Instrument Lockers

All instrument lockers, with the exception of those holding Department of Music-owned instruments, are checked out through the Student Services office, FAC 102. Lockers are available on a first come, first serve basis. Only music majors are allowed to check out lockers one week before and during the first week of the semester. Only music majors whose major instrument is guitar are allowed to check out guitar lockers the week before and during the first week of the semester. (Other Music Therapy majors may check out guitar lockers beginning the second week of the semester.) Non-music majors may check out lockers (except for guitar lockers) beginning the second week of the semester. For assistance, call or visit FA 102 (435-797-3204).

Individual lockers with keys/combination locks are located in FA 111. Wooden Lockers which require a padlock supplied by the student are also available, and are located in the hallways near FA 106 and FA 120. Students supply their own padlock for these lockers. If students leave items in lockers they haven't checked out, the items in the locker will be moved to FA 102 and the locker will be given to the next qualified student to check it out. If students forget or lose their keys, there will be an additional charge to open the locker and/or replace the key.

Course Offerings

MUSIC COURSE LISTING

ALPHABETICAL

Title	Number	credits
Acoustic Guitar Ensemble	4550	1
Advanced Conducting	4240	2

Advanced Conducting Ensemble	2210	1
Advanced Conducting (Graduate)	6110	2
Advanced Musical Form	4210	3
Advanced Piano Pedagogy I, II	4410, 4420	1-2
Advanced Rehearsal Tech	6120	2
American Festival Chorus	2610	1
Audio Engineering I	3360	3
Audio Engineering II	3370	3
Aural Skills I, II, III	1130, 1140, 2130	1
Band Literature	3930	2
Basketball Band	2730	2
Beginning Group Guitar	1550	1
Beginning Group Piano	1150	1
Brass Ensemble	3850	1
Brass Techniques I, II (High, Low)	2800, 2810	1
Cache Symphony Orchestra	3530	1
Chamber Singers	4650 (DHA)	1
Choral Conducting Practicum	4620	1
Choral Literature	3230	2
Choral Methods & Materials	3220	2
Church Music/Organ I, II	3460, 3470	2
Clinical and Prof. Issues in Music Therapy	4330	3
Collaborative Artistry	6410	2
Computer Apps in Music	2180	2
Conducting	2350	2
Diction for Singers: French	2680	2
Diction for Singers: German	2670	2
Diction for Singers: Italian	2660	2
Directed Proj. in Instrumental Ped. & Lit.	4730 (CI)	3
Electric Guitar Ensemble	3590	1
Elementary School Music	3260	3
Ensemble & Accompanying	3410	1-2
Fingerboard Theory I, II	2570, 2580	3
Flute Ensemble	3780	1
Fundamentals for Music Majors	1105 (BCA)	3
Fundamentals of Music	1100 (BCA)	3
Grad Performance Ensemble	6100	1-2
Group Guitar for Music Therapists	1555	1
Guitar History and Literature	3560	3
Guitar Pedagogy I, II	3570, 3580	2
Guitar Styles: Blues/Bluegrass	2550	2
Guitar Styles: Jazz/Classical	2560	2
History of Jazz	3020 (DHA)	3
Improvisation I	3900	2
Improvisation II	3905	2
Independent Study (Grad)	6900	1-2
Individual Bassoon Instruction	1730, 2780, 3740	1
Individual Cello Instruction	2510, 2520, 4530	1
Individual Clarinet Instruction	1720, 2770, 3730	1
Individual Composition Instruction	3910	1
Individual Flute Instruction	1700, 2750, 3710	1
Individual French Horn Instruction	1830, 2870, 3830	1
Individual Guitar Instruction	1580, 2590, 3550	1
Individual Harp Instruction	1220, 2220, 3210	
Individual Instruction (Graduate)	6630	1
Individual Jazz Piano Instruction	2460, 2470, 3440	1
Individual Oboe Instruction	1710, 2760, 3720	1
Individual Organ Instruction	1490, 2410, 3480	1
Individual Percussion Instruction	1850, 2890, 3860	1
Individual Piano Instruction	1480, 2490, 3400	1
Individual Recital	4920	1-6

Individual Recital (Grad)	6910	1
Individual Saxophone Instruction	1740, 2790, 3750	1
Individual String Bass Instruction	1540, 2500, 4540	1
Individual Trombone Instruction	1820, 2860, 3820	1
Individual Trumpet Instruction	1810, 2850, 3810	1
Individual Tuba/Euphonium Instruction	1840, 2880, 3840	1
Individual Viola Instruction	1520, 2530, 4520	1
Individual Violin Instruction	1530, 2540, 4510	1
Individual Vocal Instruction	1630, 2640, 3670	1
Instrumental Methods	3240	2
Instrumental Pedagogy, Directed Readings	4730 (CI)	2
Intermediate Group Guitar	1560	1
Intermediate Group Piano	1160	1
Internship in Music Therapy	4340	2
Introduction to Music	1010 (BCA)	3
Introduction to Music Business	2240	3
Introduction to Music Research	5980	3
Introduction to Music Therapy	1310	1
Introduction to Musical Theatre	1610	2
Music Therapy Treatment I	2310	2
Introduction to Opera	1620	2
Jazz Choir	3950	1
Jazz Combo	4710	1-2
Jazz Ensemble	3760	1
Jazz Orchestra	3770	1
Keyboard Harmony I, II	1170, 1180	1
Keyboard Skills I, II	3420, 3430	3
Marching Band	3785 (DHA)	1
Marching Band Technique	3920	2
Masterpieces of Music	3010 (DHA)	3
Motivation & Classroom Management	3100	3
Music and Media	3940	2
Music Composition	4910	2
Music History I, II	3110, 3120	3
Music History III, 20 th Century	3190 (CI)	3
Music Therapy Group Ens. Facilitation	1320	1
Music Therapy Practicum-FE I	3331	1
Music Therapy Practicum-FE II	3332	2
Music Therapy Practicum-FE III	3333	3
Music Therapy Practicum-FE IV	3334	3
Music Theory I	1110 (BCA)	3
Music Theory II, III, IV	1120, 2110, 2120	3
Music Therapy & Exceptional Child	3310	2
Music Therapy: Adult Populations	4310	3
Music Therapy Treatment II	2320	2
Musical Form & Analysis	3140	2
Musical Form & Analysis/Advanced	4210	3
Non-Profit Arts Management	3970	3
Opera Theatre Production	3600	1-3
Orchestra Literature	3510	2
Orchestration	3180	2
Organ Literature I	1460	2
Organ Literature II	1470	2
Pedagogy Practicum	1420	3
Percussion Ensemble	3870	1
Percussion Techniques	1800	1
Piano Literature I, II, III, IV	2420, 2430, 2440, 2450	3
Piano Pedagogy I, II	1430, 1440	3
Practicum in Music Performance	6610	1-4
Psychology of Music	3320	2
Readings and Conferences	4930	1-3

Research & Thesis	6970	2-6
Research in Music Therapy	4320 (CI)	2
Rock and Roll-Catalyst for Social Change	3030 (DHA/DSS)	3
Saxophone Quartet	4720	1-2
Seminar in Music Literature	6620	2
Music History Seminar	6130	3
Senior Thesis	4940	1-6
Song Writing I	3880	2
Song Writing II	3890	2
String Ensemble	4500	1
String Pedagogy/Literature	3520	2
String Techniques	1500	1
Symphonic Band	3790 (DHA)	1
Symphony Orchestra	3500 (DHA)	1
Trombone Ensemble	3800	1
University Chorale	4600 (DHA)	1
Vocal Pedagogy, I, II	3630, 3640	3
Vocal Repertory I	3610	2
Vocal Repertory II	3620 (CI)	2
Voice Techniques	1600	1
Wind Orchestra	4700 (DHA)	1
Women's Choir	2600	1
Woodwind Ensemble	3700	1-2
Woodwind Techniques I, II	2700, 2710	1
World Music	1190	3