

Music Department
Undergraduate
and Graduate
Student Handbook

2013-2014



Forward

Welcome to the Music Department at Mansfield University. This handbook, along with the university's catalog, contains the regulations and requirements for graduation as a music major or minor as well as information for our graduate programs. It also contains information governing use of the various music facilities and equipment, as well as your expected disposition. The policies and procedures, along with the information on degree requirements, will enable the student to plan for the completion of the degree requirements in a timely and orderly manner. The evaluation records in the handbook make it possible to record progress and to plan for future semesters. Students will need to study both the handbook and the university catalog to insure that the requirements of the degree programs are thoroughly understood.

The Mansfield University Music Department prides itself on its open communication between faculty and students. Advisors are anxious to help, and students should make regular appointments with their advisor. Learning, however, is always the obligation of the student. It is our hope that the experiences in education and in the arts at Mansfield will be the beginning of a lifetime search for truth and beauty for all students.

*Dr. Shellie Gregorich
Chair - Music Department*

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INTRODUCTION

Accreditation

The Mansfield University Music Department is an accredited member of the National Association of Schools of Music, the Middle States Association of Colleges and Secondary Schools and undergraduate accreditation from the National Council for Accreditation of Teacher Education. The department is also approved by the NAMM Affiliated Music Business Institutions. Students completing the music education degree are granted teacher certification in music K-12 by the Pennsylvania Department of Education.

A Brief History

The Mansfield University Music Department has a long, rich tradition of providing quality education in music. Founded in 1857, Mansfield University has provided instruction in music as a Classical Seminary (1857-1871), a State Normal Music Academy (1871-1914), and as a Music Department (1914-present). During the 1920's Mansfield University was one of three state owned schools selected to prepare music supervisors, and it was the first to offer a music supervisors certificate. Under the leadership of Grace Steadman from 1926-1939 the faculty and student body expanded and became well known for music performance and outstanding music education graduates. In 1929 the school became Mansfield State Teachers College. During the '60s and '70s, when the name of the school was changed to Mansfield State College, the Music Department expanded its offerings to include not only music education but also programs in performance, music therapy, and music merchandising. The rapid growth of the department during the sixties brought about the need for a larger and more up-to-date facility, and a new building was designed to meet the special needs of the music department. Named for the composer of Mansfield's Alma Mater, the Will George Butler Center opened in 1969. The college became Mansfield University, part of the State System of Higher Education, in 1983. Currently the Music Department offers Bachelor of Music Degrees in Music Education; Elective Studies in Business with concentrations in Marketing, Management, and Business Administration; Emphasis in Music Technology; and Music Performance, in addition to a Bachelor of Arts in Music degree.

I. MUSIC DEPARTMENT

MISSION STATEMENT

The faculty of the Mansfield University Music Department is dedicated to the development of musical excellence in all aspects of our programs. We promote leadership skills which emphasize Character, Scholarship, Culture and Service through a personalized educational environment using music as our communication tool. We are committed to stimulating the continuous pursuit of learning, performance and skill acquisition. We recognize and embrace the important role our liberal arts core education provides our students.

To accomplish this mission the department pledges:

- We will promote character. Our faculty and students will exemplify the highest standards of ethical behavior, incorporating respect for self, others and our surroundings. We will devote ourselves to the holistic development of individuals, fostering personal accountability, honesty and advocacy through character education. Courage, integrity, and honor exemplify our core values. As the art of music demands honesty and integrity, so too, will we expect our department to promote and encourage these values in all we do.
- We will foster scholarship. We will model a life of intellectual curiosity, celebrating the creation and dissemination of new ideas in music. We will embrace the use of rigorous, responsible and critical inquiry to understand, acquire and share knowledge. We apply what we learn by recognizing that each of us is both student and teacher engaged in the continuous pursuit of learning. We will therefore maintain a faculty dedicated to the highest standards in teaching, musical performance and scholarship.
- We will enhance culture. We will serve and lead the region and beyond in promoting diversity and cultural awareness through music. We will accomplish this mission by vigorously engaging with one another, capitalizing on the gifts bestowed on our community through the arts, and celebrating our similarities and differences. Through open discourse and performance, we will create meaningful experiences that compel us towards understanding and compassion for all humanity.
- We will advocate service. Knowledge invests us with the power to improve our world and the responsibility to act. We will be engaged in our community. Our students, faculty and staff will partake in volunteerism and service activities as a natural outgrowth of the University Mission in order to impact lives now and in the future. We encourage and actively promote on our campus and surrounding community an awareness of the importance of the role of music in the enrichment of the human spirit.

GOALS AND OBJECTIVES OF THE MANSFIELD UNIVERSITY MUSIC DEPARTMENT

Goal: To prepare competent musicians, who are able to function in the career area of their choice, in an environment that promotes academic and personal growth as well as intellectual, ethical, and aesthetic values.

Objectives: All music students will sing alone and with others and perform a primary instrument alone and with others both on campus and as a part of the greater arts community.

- All music students will analyze, discuss and demonstrate a variety of appropriate musical styles, and improvise melodies, variations and accompaniments.
- All music students will develop aural and visual skills in reading and writing music, including composing and arranging.
- All music students will develop critical listening skills across the breadth of music literature of many cultures and styles.
- All music students will be aware of the need for developing strategies to encourage a broad base of support for the arts in their community.
- All music students will be familiar with current developments in music technology.

Goal: To offer music courses, ensembles, applied music instruction and concerts to the university community.

Objectives: Structure courses for the non-music major to develop musical perception with an emphasis on music listening and attendance at live performances.

- Identify qualified non-majors who could successfully take music department offerings as electives.
- Advertise the departmental offerings to students who may be interested in electing music courses or working toward a music minor.
- Encourage non-major participation in music department offerings by communication with university departmental chairpersons.
- Present concerts or lectures in appropriate areas throughout the campus community.
- Maintain representation on curricular committees throughout the faculty governance structure and support the inclusion of music in humanities courses and the general education requirements.

Goal: To maintain a diversified faculty with expertise appropriate to curricular needs.

Objectives: Maintain special competencies in the faculty to coordinate and teach the core subjects.

- Maintain competent conductors assigned to each musical ensemble.
- Maintain competent specialists to teach applied music areas and music technology.
- Maintain qualified faculty to teach courses appropriate for non-majors.
- Encourage creative professional activity and research within the faculty.
- Encourage faculty to participate actively in professional societies.

Goal: To develop music awareness in the community.

Objectives: Provide opportunities for community participation in university classes and ensembles.

- Offer concerts, Fine Arts Series, recitals, lectures, workshops, and clinics open to the public.
- Enable faculty and student ensembles to perform on and off campus.
- Encourage faculty and students to participate in community musical ensembles and events as directors and/or members.
- Encourage faculty to serve as resource people, adjudicators, and guest conductors.
- Encourage faculty and students to support advocacy groups for the advancement of the arts.

Student Learning Outcomes – Core Music SLO's pertain to all students studying for degrees in the music department. In addition to the core SLO's, each degree program also includes additional SLO's specific to its particular curriculum. Both Core Music SLO's and specific program SLO's are as follows.

Core Music Program

1. Students will perform effectively and musically on their primary performance area. This will include proficiency in skills requisite for artistic self-expression, an overview understanding of the relevant repertoire and demonstrated ability to perform from a cross-section of that repertoire.
2. Students will be fluent in reading music notation, not only as pertains to their primary performance area, but also from full scores, the clefs and transpositions those scores utilize, and contemporary notational techniques.
3. Students will utilize analytic techniques to effectively describe the large and small-scale structures of music in such a way as to reveal relevant and important information about the score.
4. Students will demonstrate an understanding of the development of western music and listen critically to a varied repertoire of music—effectively describing the use of musical elements and expressive devices using advanced technical vocabulary. These descriptions will include identification of historical periods, genres, and interdisciplinary connections within a historical context.
5. Students will perform in ensembles and be effective, musical and constructive members of musical groups. Successful participation in musical ensembles includes leading small and large groups and working with others to create musically coherent performances.
6. Students will compose effective musical works that demonstrate an understanding of basic musical elements, including notation, form and harmonic coherence.
7. Students will accurately sight-sing and take aural dictation. Students will improvise melodies, variations and accompaniments on instruments and voice.
8. Students will communicate effectively in written form.
9. Students will demonstrate their proficiency on the piano/keyboard. This includes the ability to prepare works, sight-read, and improvise harmonizations at the keyboard.

Bachelor of Arts

1. Students will identify a secondary field of interest and write knowledgeably and effectively on that subject, preferably as it relates to music, either in the abstract or within a professional framework.

Music Education

1. Mansfield University Music Education students will pass and compare favorably to students from other institutions on standardized music tests, graduate and secure professional positions.
2. MU students who have completed their student teaching will be perceived as prepared for teaching and an asset to the profession by their cooperating teachers.
3. Students will be able to demonstrate basic conducting skills in a variety of classroom and ensemble settings
4. Students will be able to demonstrate vocal proficiency and the ability to play a variety of classroom instruments and also to demonstrate proper playing techniques on varied band and orchestral instruments. Students will be able to plan and prepare effective music instruction leading to student learning.
5. Students will be able to deliver effective and appropriate music instruction leading to student learning.

Music Performance

1. Students will successfully perform a junior recital and a culminating full recital and demonstrate exposure and experience with a representative sample of repertoire appropriate to their instrument or voice.
2. The majority of performance students will be admitted to post baccalaureate programs where they will continue their career development as professional performing musicians or will secure work in related performance fields.
3. Students will demonstrate effective pedagogical techniques in their major applied area.

Elective Studies in Business

1. Students will develop a coherent background in at least one area of business studies, chosen from the fields of 1) business administration, 2) management, or 3) marketing. Elective coursework in one of these three fields should conform to the requirements for a corresponding Business Department minor.
2. Students will demonstrate a broad knowledge of the music industry.
3. Students will gain direct working experience with at least one music-related business.

Emphasis in Music Technology

1. Students will develop an awareness of computer technology and digital media as it is applied in other fields (such as computer science and broadcasting)
2. Students will gain experience and expertise in music technology hardware and software for recording, editing, mixing, applying audio effects, MIDI sequencing, and notation.
3. Students will demonstrate broad knowledge of the music industry.
4. Students will gain direct working experience with at least one music technology-related business.

Core Student Learning outcomes for all M.A. in Music degree programs

1. Students will demonstrate effective written and oral communication.
2. Student will demonstrate effective research skills appropriate to their area of concentration.
3. Students will evaluate, analyze, and synthesize theoretical, historical, and performance information in order to create more effective musical performances or to enhance their teaching.

Master of Arts in Music: Instrumental Conducting Concentration

1. Students will master coordination of gesture and Impulse of Will and apply these skills appropriately in a varied repertoire for large and small ensembles.
2. Students will communicate effectively during rehearsal and performance settings
3. Through analysis and synthesis of theoretical, historical and performance information, students will create more artful, musically meaningful performances.
4. Students will demonstrate leadership in all aspects of performing program development
5. Students will refine their instrumental technique and their understanding of instrumental pedagogy and apply these skills in the instrumental rehearsal

Master of Arts in Music: Choral Conducting Concentration

1. Students will refine their conducting technique as applied to choral organizations.
2. Students will expand their knowledge of choral literature from various historical periods and stylistic genres.
3. Students will develop rehearsal techniques that can be incorporated in various levels and types of choral ensembles.
4. Students will increase their musicianship through more experiences in score study, sight-singing, playing the piano, and listening in rehearsal.
5. Students will develop a greater understanding of the vocal instrument.

Master of Arts in Music: Collaborative Piano Concentration

1. Students will perform recitals of collaborative music that are musically effective.
2. Students will demonstrate a thorough knowledge of significant collaborative piano repertoire.
3. Students will take on a leadership role in working with undergraduate musicians in rehearsal and lesson settings.

Master of Arts in Music: Music Education Concentration

1. Students will demonstrate a thorough knowledge of music education literature, including pedagogy, philosophy and repertoire, and will create curriculum and research proposals, projects and theses.
2. Students will demonstrate a variety of pedagogical techniques through the creation of lesson plans, in-class discussions and papers.

ADVISING

All music students are assigned an advisor according to degree program. All students need to consult their advisors regarding curriculum or other questions. Faculty have posted office hours for this purpose. Students should make a habit of consulting with their advisors frequently. It is essential that all students meet with their advisors each semester to review academic records, set goals and priorities and outline a proposed curriculum of study for the remainder of their degree program. Students should be aware that

not all required courses are offered every semester. **It is the students' responsibility** to check their Program Evaluation carefully to be sure that all courses fulfill degree requirements, and are taken in the correct sequence. Any deviation from this may add to the time it takes to graduate.

If students have concerns about the information they are receiving from their advisor, or if there are problems with their advisor, they should make an appointment with the Chairperson to discuss these concerns.

Advisors by Degree Program:

BA Music – Dr. Susan Laib

BM Performance – Dr. Nancy Boston

BM Elective Studies in Business – Dr. Andrew Walters

BM Emphasis in Music Technology – Dr. David Wetzel

BM Music Education –	Fall 2013 entering students:	Dr. Alissa Rose Dr. Christine Moulton
	Fall 2012 entering students:	Dr. Peggy Dettwiler Dr. Nate Rinnert
	Fall 2011 entering students:	Dr. Todd Ranney Dr. Dodson-Webster
	Fall 2010 entering students:	Dr. Sheryl Monkelién Dr. Jeff Jacobsen

Master of Arts: Dr. Adam F. Brennan, Dr. Sheryl Monkelién, Dr. Peggy Dettwiler, Dr. Nancy Boston
Transfer Students – Dr. Shellie Gregorich for initial intake, then appropriate degree advisor

ACADEMIC POLICIES

Change of Degree Program or Adding a Second Major

Students wishing to change their degree program or add a second major must consult with the music department chairperson and the curriculum advisor(s). Those seeking BM in Performance must also audition with the appropriate applied teacher(s). Forms may be secured online at <http://esd.mansfield.edu/registrar/forms/forms-list/> and completed by all parties involved to document approval of the change. A new evaluation record will record courses already taken as acceptable to the new degree requirements. Credits in the primary instrument earned in excess of those required in the new program by semester will be entered under music or free electives. Music curricula are planned to develop musicianship through the primary instrument over time and without interruption. Students are required to study their primary instrument throughout the degree program. Students who change degree programs and need additional credits in their primary instrument may receive approval from their primary teacher to study with an approved teacher over the summer and take credit by examination. No such study may be done between fall and spring semesters as the time frame is too short for adequate development. Students who change majors or primary instruments must understand that they may add time to the completion of their degree, even with summer study.

Transfer Students

Students transferring to Mansfield University must have their transcripts evaluated by the music department chairman to assess transfer credits. Students should expect to take placement examinations

in order to be placed in the appropriate courses at Mansfield, regardless of courses completed at other institutions.

Transfer students may need to spend more than the traditional four years to obtain a baccalaureate degree. Some upper division courses are offered only every fourth semester and pre-requisites for all courses must be honored. The audition will be the final determining factor when granting applied credit.

Credit by Examination

Student wishing to receive credit by examination must contact the chairperson of the department that offers the course. The application is found online at <http://esd.mansfield.edu/registrar/forms/forms-list/>. It should be completed explaining the request and rationale obtained from the records office.

Students music complete the Credit by Examination form within the first two weeks of the semester. Except under unusual circumstances, the examination must be taken during the first four weeks of the semester. Per the catalogue and university policies, credit by examination cannot be taken to remove a failing or otherwise low grade. Once a course is taken, the only way to improve a poor grade is to retake the course.

Music Minor

The Music Department offers a Music Minor for students in other majors with appropriate interest and aptitude. A live audition is required for entrance into this program. Interested students should contact the departmental chairperson for information.

A minor in music consists of 22 credit hours in music.

MU 2200	Western Music until 1750	3 SH
MU 3221	Classic & Romantic Music	3 SH
MU 2211	Basic Music I	3 SH
MU 2212	Basic Music II	3 SH
MAP 22__	Primary Instrument	2 SH
MEN 33__	Ensemble	2 SH
MU XXXX	Music Electives (excluding MU 1101)	<u>6 SH</u>
		22 SH

The six credit hours of electives are to be selected from the following Music Department offerings: Music Theory, Music Literature (other than MU 1101), voice class, piano class, or ensembles.

Music Technology Minor

The Music Technology minor is intended for students outside the music department that have a strong interest in audio, music recording, and studio production. The minor includes an introductory music fundamentals course, a four-course sequence of music technology courses (Introduction to Music Technology, Electronic Music, Recording Arts, and Studio Production Techniques), and four credits of music electives by advisement. Students in this minor will gain hands-on experience with professional-level recording and production tools and software, and will gain access to studio facilities for the completion of independent class projects. This minor does not require an audition for admission.

Students completing the music technology minor will gain hands on experience and skills in music recording, studio production including the use of music software for sequencing, synthesis, and notation, and the handling of audio equipment such as microphones, mixers, computer audio interfaces, and signal

processing devices found in most modern recording studios. Music technology minors will be able to pursue independent projects in audio recording, editing, production, and sound reinforcement.

Specific learning outcomes for the minor:

- a. Students will produce musical sequences, notated music, and audio compositions using a desktop music system or MIDI project studio (e.g., music lab workstations)
- b. Students will gain hands-on experience with music technology equipment, including microphones, mixers, computer audio interfaces, and signal processors
- c. Students will apply common synthesis and audio processing techniques in order to create original sounds for use in musical and other audio productions
- d. Students will record live events and studio tracking sessions using standard recording techniques and microphone placements
- e. Students will mix complex multi-track projects while applying common signal processing and audio effects using a professional level digital audio workstation (i.e., the Pro Tools HD control room)

Requirements

MU 1103 – Introduction to Music Theory Fundamentals – 1 credit. Summer Session.

MU 1105 – Introduction to Music Technology – 2 credits

MU 3313 – Electronic Music – 2 credits

MU 4413 – Studio Techniques – 3 credits

MU 4414 – Recording Techniques – 3 credits

MU/MEN/MAP – Music Elective – 4 credits

AWARDS AND SCHOLARSHIPS

The Music Department presents awards and scholarships to outstanding students. Specific information regarding the requirements for each scholarship may be found online at

<http://music.mansfield.edu/scholarships/>.

II. APPLIED MUSIC

APPLIED PRIMARY INSTRUMENT

Teacher Assignment

Incoming students will be assigned a teacher in the applied music areas by the departmental chairperson. In applied areas that have two or more teachers, students will be assigned according to the load availability of the faculty members. Students may request an applied teacher, however, and these requests will be given consideration consistent with the above policy.

Attendance Policy

Perfect attendance at scheduled private lessons and studio classes is expected each week. Students must inform the faculty member of any unavoidable absence before the scheduled lesson/class time. Lessons canceled by a faculty member will be made up at a time mutually agreed upon between the teacher and student. Lessons missed by the student may be made up at the discretion of the applied teacher. Consult individual course syllabus for specific information by teacher.

Jury Examinations

Music majors are required to perform a jury on their primary instrument or voice each semester of study. Exceptions to this may be made for students who have presented half or full recitals in the second half of the semester, to the satisfaction of their applied teacher.

Change of Primary Applied Instrument

Students wishing to change their primary applied instrument must request an audition in the new area with approval of the departmental chairperson. If the student passes the audition, the primary instrument is changed with the understanding that curriculum credits will be met in the new area. Students may not register for more credits in the primary area than the curriculum prescribes, thus students changing their primary instrument must plan to extend their graduation date or study in the summer from an approved teacher and take a credit by examination jury at the beginning of the fall semester.

The final semester of study, which includes recitals for music education majors and performance majors, must be taken with an MU professor of music and must occur in either the fall or spring semesters.

ENSEMBLES

Ensemble Participation

Several large and small ensembles are available to all students at Mansfield. Participation in various groups is an important part of each student's applied study and professional preparation. All music majors must participate in a large ensemble appropriate to their primary instrument each semester they study their instrument privately. At the discretion of the ensemble director secondary instruments may be substituted. Upper-class piano majors who accompany in public performance may elect a maximum of two semesters of Piano Ensemble in lieu of two semesters of the large ensemble requirement in their junior or senior year. All students have responsibilities to one another so that everyone benefits from the highest artistic standards and professionalism attainable within the ensemble.

Large Ensembles:

Vocal: Concert Choir, Festival Chorus

Instrumental: Concert Wind Ensemble, Orchestra, Symphonic Band, Marching Band, Jazz Band

Jazz Band may be used to fill the large ensemble requirement for a **maximum of three semesters.

Auditions for Placement

All music majors will audition before the choral or instrumental directors for placement in one of the department's large ensembles. Placement will be determined by the quality of performance, sight reading ability, and departmental needs. Additional ensemble participation should only be made after consultation with the student's curriculum advisor.

Ensemble Credit

First semester freshmen are limited to two large ensembles. Students must be enrolled in one large ensemble per semester on their primary instrument. Students must register for each ensemble in which they participate, and receive one credit per ensemble. If this creates an overload (more than 18 credits), see the department chairperson.

Ensemble Tours

Students in ensembles and touring organizations will be informed of the dates of scheduled field trips and tours at the beginning of each semester. ***There will be no field trips or tours during the final two weeks of classes each semester.*** Should a class or ensemble be invited to attend a prestigious event during this time, the instructor shall confer with the chairperson to determine if attendance is possible without interrupting academic class instruction or creating undue hardship upon the students involved. If the event is approved, the chairperson will notify the music faculty.

RECITALS

Promenade Performances

As a requirement for graduation, all music majors must perform a solo on a Thursday afternoon recital in Steadman Theatre at least once during undergraduate studies. Performance and music education students have additional requirements. These requirements are listed in Section V of this handbook. Program information for the Thursday recitals is submitted on a form available in the Music Office, which is due the Friday preceding the anticipated performance. Students appearing on a Thursday afternoon recital may sign for 1/2 hour of rehearsal time in Steadman Theatre. Students should dress professionally.

Solo Recital Performances

Seniors Music Education students are required to perform a solo half recital as a requirement for graduation. Music Performance majors must perform a half-length junior recital and a full senior solo recital. Repertoire and timing requirements vary by degree program. Students are given two hours of rehearsal time in Steadman Theatre. Students preparing junior or senior solo recitals must consult with their applied teacher well in advance of the recital date. A recital checklist is provided on the following page.

Scheduling Recitals

Students should schedule a recital at least one semester before the planned recital. Students pay the \$25 recital at the CCSI office, 203 Alumni Hall. Once the fee has been paid, present the receipt to the department secretary. At this time students may select a recital date and complete a recital request card. Upon returning the card to the secretary, the recital will be scheduled on the Steadman calendar. If two recital cards are submitted on the same day, the one with the earlier time received in the office will be given first priority. Avoid scheduling a recital if another music department sponsored event is scheduled

on campus, including Saturday marching band appearances. **Recitals may not be scheduled during Reading Days (weekend before finals).**

Program Printing for Recitals

All recital programs must be submitted electronically (via email attachment) to the Music Office **at least two weeks** prior to the performance date. A draft of the program will be prepared for approval by the student and the applied teacher before printing. Once the draft is approved, the department will print up to 75 programs. A fee of \$5.00 is charged for every 50 programs requested above 75.

Policy for Securing Accompanists

The applied faculty of the soloist is to submit the music to the piano faculty well in advance for the piano faculty to assign it to the appropriate student (or allow time for the soloist to secure an off-campus accompanist if a student is not available). Soloists should expect to pay for the accompanist. A list of off-campus accompanists can be obtained from Dr. Nancy Boston, keyboard chair.

Current rates for accompanying recitals:

- Full recital, including dress rehearsal and three hour rehearsals: \$100 - \$150
- Half recital, including dress rehearsal and three 45-minute rehearsals: \$75 - \$90
- Promenade with 2 rehearsals: \$25

RECITAL CHECKLIST

_____ Pay the \$25 recital fee at the CCSI office, 203 Alumni Hall. Keep the receipt!

_____ Present the receipt to the department secretary to schedule a recital date. Complete the recital request card, including the recital date and applied instructor signature. Secure accompanist.

_____ Schedule rehearsal times. Inform accompanist/performers/applied teacher of rehearsal and dress rehearsal times and the date/time of the recital.

_____ Fill out Music Information Form and hand in to Public Relations Office, Doane Center at least 3 weeks ahead of recital.

_____ Hire stage crew (stage and sound) 3 weeks prior to the recital.

_____ Time all pieces prior to having the programs made to insure the recital is of the appropriate length.

_____ Send program, via email attachment, to the music department secretary at least 2 weeks before the recital so that a draft can be prepared.

_____ Approve draft of program with applied teacher, give approved draft to secretary for printing.

_____ Send invitation to friends/family/faculty.

_____ Inform performers and stage crew about concert attire.

_____ Prepare posters

_____ Purchase cd/dvd for recording.

_____ Order flowers for recital (performers/parents).

_____ Provide stage crew a copy of program including staging directions.

_____ Arrange for reception, if desired.

III. DEPARTMENTAL POLICIES

ACADEMIC REQUIREMENTS FOR PROGRESSION IN THE MUSIC PROGRAM

Affecting All Undergraduate Music Degrees

Students are subject to all university academic requirements. The following academic requirements apply only to continuance in the undergraduate music programs at Mansfield University. Non-music major or minors may enroll in music classes when seats are available, but priority seating in all MU and MAP courses is given to music majors and minors.

- A. A grade of "C" or better must be achieved in all Music (MU) and MAP 33__ and 44__ level Music Applied prefix courses.
- B. Students must abide by all requirements outlined in the syllabi of all music related courses.
- C. Required courses for the Bachelor of Music degrees or the Bachelor of Arts in Music are not included in the University Pass/Fail Option.
- D. Requirements for the Bachelor of Music degrees or the Bachelor of Arts in Music must be completed within seven years.
- E. Applied study is based on a specific number of semesters of study and not merely a total number of credits earned. Students transferring from a degree program where credit for applied study is higher than another degree program are not exempt from the total number of semesters for applied study. Likewise, a student transferring to a degree with increased credits required may receive a waiver of some credits if the applied instructor can certify that the student is performing at an appropriate level.
- F. Bachelor of Music and Bachelor of Arts in Music Academic Requirements:
 1. A 3.0 cumulative QPA or better is required to enroll all music education related courses.
 2. A minimum QPA of 2.5 is required for all other music degrees.
 3. Students must have a "C" or better to move on to sequential courses such as Basic Music I-IV and Music History courses.
- G. Program Academic Dismissal:
 1. All students in music degrees must pass the departmental Sophomore Review. Failure of the review will result in dismissal from the program unless remediation is evidenced in the final sophomore music jury (spring).
 2.
 - a. Students who receive 2 failing grades (F's) in core music courses during the same academic semester will be dismissed from the program.
 - b. Students who receive a grade of C- or lower on two occasions in any sequence (piano, theory, history), will be dismissed from the program.
 - c. All dismissals may be petitioned (See Appeals below.)
 3. If a student has not met music program standards by the end of the spring term of their sophomore year or has been dismissed under G.2 above will be dropped from all MU and MAP prefix courses in which he/she has registered. If and when the student has met the music program requirements, he/she must contact the music program Academic Progression and Retention committee to see if a seat is available. Re-admission is not guaranteed, though the student can progress **if a seat is available; a seat will not be saved for a student who has dropped below music program standards.**

H. Registration Restriction:

1. All students who are in good academic standing and have made continuous progression in the music programs will take precedence over those students who have not met music program standards or who have not continuously progressed in the music program.

I. Appeals:

Students who have not met academic standards for the music program due to unusual circumstances may appeal to the Department Academic Progression Committee for individual consideration. Any decisions made by the Committee are based solely on individual circumstances and are not precedent setting. Written appeals should be directed to the Chairperson of the Music Department who will forward the petition to the department Academic Progression and Retention Committee.

1. Appeals process:

- a. Student is notified by the department chair that they are being academically dismissed from the music program.
- b. Students who feel they have mitigating or unusual circumstances may appeal their dismissal by filing a written request of consideration with the music department chair.
- c. The department chair will forward the appeal request to the Department Academic Progression Committee.
- d. The Department Academic Progression Committee (DAPC) will contact the student and set up an appeal hearing.
- e. The student should present all evidence of mitigating circumstances to the DAPC for consideration and will be notified in writing of the final decision. Decisions of the DAPC may not be appealed further in the department.

Steadman Theatre

Steadman Theatre is a recital hall seating 500 with outstanding acoustics and a large stage. It is used for music department, university and community events. It is important that the appearance of this hall is a priority of every person in the music department. No food or beverage is permitted in the recital hall; consequently no food sales are permitted before concerts. Audiences are expected to maintain the physical condition of the hall and observe concert etiquette at all times, see page 17.

Use of Steadman Theatre

Steadman Theatre is available only by prior reservation and with a faculty sponsor. Reservation cards are available in the Music Office and should be submitted to the secretary at least one week in advance. **All cards must be signed by the faculty member in charge.** Each Monday morning, a weekly schedule is posted backstage in Steadman which shows all reserved times for the week. Times that have not been reserved are available on a first-come, first-serve basis with a maximum of two hours per person.

The Steinway pianos on stage are locked and only piano faculty members have keys. The Steinway pianos are to be used only for dress rehearsals and performances. The grand piano on stage is to be used for other rehearsals.

Only those students who have had instruction may operate the light board, recording equipment, and stage props. Work lights may be used for all rehearsals other than the dress rehearsal and can be operated by anyone. Any requests for changes in basic lighting and stage arrangements must be

presented to the assistant chairperson at least one week in advance and be authorized by a faculty member.

Those using the stage are expected to clear the stage area of chairs, stands, and instruments including the piano when finished. Return items to the appropriate off-stage storage area. Ensemble directors are responsible for seeing that the stage is cleared and lights turned off after each rehearsal or performance. Steadman Theatre is not to be used as an entrance to or exit from classes. This facility is used for performance, recording, and classes. Entering and exiting to cut to the parking lot is not acceptable. Do so at your own risk!

School Instruments

University owned instruments are available for rental when necessary for class use. A fee of \$30.00 a semester is charged, payable on the first day of class. University owned stands are available for large ensembles and studio use. Any stands taken from rehearsal spaces must be returned to the rehearsal area after use.

Building Hours

Butler Music Center is open daily, including weekends, from 7:00 AM until 11:00 PM. Campus police is instructed to allow no one except faculty members in the building at other times. Please plan your practice, rehearsals, and other activities in Butler accordingly.

Lockers

All school owned instruments are assigned a permanent locker. When you are issued a school instrument, you will be given the padlock combination for the locker in which it is stored. School owned instruments are sometimes used by more than one student and must be kept in the assigned lockers with the padlocks locked when the instruments are not in use. A \$20.00 fine is assessed for a school instrument not kept in a locked locker. Instruments found in the open will be placed in the main office and a \$5.00 fine will be assessed when the student retrieves the instrument.

Lockers for personal instruments are available from the music office. Students must furnish their own padlock for this locker. Personal instruments may not be stored in the music building over the summer months. Instruments and locks must be removed at the conclusion of the spring semester.

Book lockers are available free of charge on a first come, first serve basis in Butler Center. Located on the west end of the ground floor, simply put your lock on the locker you want.

Keys

Students must obtain faculty permission to request keys. The faculty member in charge must sign the key request form and the student must pay a deposit of \$10.00 in the music office. The deposit is returned when the key is returned at the end of the academic year.

Equipment

A variety of equipment to supplement instruction is stored for use in Butler Center only. This includes audio-visual equipment, music stands, tuners, risers, podiums, a sound shell, and other miscellaneous items. It is critical that these items are available for classroom instruction. Requests for moving this equipment to another location must be submitted to the Department Chairperson and will be permitted only when such relocation does not conflict with the regular instructional program. All equipment must be returned to the appropriate storage areas.

Requests for moving pianos must likewise be directed to the Department Chairperson. Pianos may be moved **only** by personnel from the buildings and grounds staff.

Storage areas (especially back stage) must be kept clear and all equipment must be stored neatly.

Building Maintenance

The chairperson of the Music Department should be informed of any malfunctioning equipment. Any heating, cooling or lighting problems, complaints about cleaning, or requests for maintenance work should also be called to the attention of the chairperson.

It is the responsibility of every student to help in keeping the building presentable to the public and to prospective students. Particular care should be taken to avoid use of tape on doors, windows, etc. Posters should be limited to bulletin boards, which are located throughout the building. No signs should be displayed on the building's glass entrance doors or the painted walls inside the building. Please use bulletin boards!

Bulletin Boards

Professors and students may leave messages on the bulletin board outside the music office. Students should make a habit of checking this bulletin board daily. Those clearly labeled for particular persons should be considered private mail, and should not be read or removed by anyone else. Professors have bulletin boards beside the doors of their studios and music organizations have been assigned particular bulletin boards to communicate with their members. Students wishing to display posters on the office area bulletin boards should check with the secretary before posting. The bulletin board to the right of the office door is reserved for Promenade announcements.

Practice Rooms

A complex of practice rooms is located on the west end of each of the three floors of Butler Center. Practice rooms are available on a first come, first served basis. Rooms vacated for more than ten minutes are considered available to the next person needing the room. Please keep instruments, music, metronomes, and tuners under your care since these items are prone to theft. Practice rooms are not designed for storage of instruments. Students are asked to assist in keeping these rooms clean. A piano bench or one chair is standard equipment for each practice room. Stands are not to be left in practice rooms. If used they must be returned to the rehearsal area after each practice session. Treat these spaces with respect – no slamming doors, kicking walls, broken mirrors, etc. Persons found to be abusing these facilities will be held accountable. Keep doors closed to practice rooms when practicing as sound does travel and may disrupt rehearsals and classes.

Hallways

No practicing is permitted in hallways. Students are asked to refrain from loud talking or other noise making activity in respect for classes, studying or lessons in progress in the building.

Touring and Field Trip Regulations

Students in ensembles and touring organizations will be informed of the dates of scheduled field trips and tours at the beginning of each semester. The faculty member in charge will obtain the appropriate approval form signed by the Chairperson of the Music Department, and post the names of the students involved and the dates of absence on the faculty bulletin board in the Music Office at least two weeks in advance of the event. Students may copy this form to show other professors to obtain an excused absence following university policy.

Students may miss no more than four academic class days per semester for attendance at field trips, tours, master classes, workshops or conventions each semester. Any request for absence beyond four class days must be approved by faculty involved with each student and the department chair. A student's academic performance must be beyond reproach to be considered for additional off campus activities. The department seeks to guide students in making good decisions regarding their professional growth, with an emphasis on departmental academic requirements as a priority.

There will be no field trips or tours during the final two weeks of classes each semester. Should a class or ensemble be invited to attend a prestigious event during this time, the instructor shall confer with the chairperson to determine if attendance is possible without interrupting academic class instruction or creating undue hardship upon the students involved. If the event is approved, the chairperson will notify the music faculty.

Professional Dispositions

Students are expected to adhere to all professional behaviors at all times. Use of inappropriate language, underage use of alcohol, illicit drug use, sexual misconduct, or harassment of any kind will not be tolerated. Your behavior not only impacts your ability to secure quality recommendations for future employment, but it can jeopardize your ability to complete your degree in music. We will not add to the mediocrity in the profession and we expect our students to demonstrate model behavior. Students who break university policies on drug and alcohol use or harassment/conduct codes may be dismissed from the music program.

General Etiquette – Butler Center

- Do not play instruments or practice in hallways or stairwells
- Do not use Steadman as a shortcut during a lesson, rehearsal, or performance
- Do not affix posters, signs, notes, etc. to painted or glass surfaces in Butler – please use bulletin boards
- Do not leave loading dock doors, upper Steadman doors, elevator door or windows propped open. It overworks the heating/cooling/ventilating system. An open door in one part of the building causes excessive heat/cool in other parts
- After using a classroom for a rehearsal or meeting please return it to classroom formation
- Return all music stands to the racks in Steadman or the band room after use

Concert Etiquette – Steadman Theatre

- Do not enter or exit the auditorium during a performance. Wait outside the doors until you hear the applause between numbers, and then enter inconspicuously. Try not to draw attention to yourselves.
- Do not engage in flash photography during a performance. It is highly distracting to the performers, as well as those around you. Wait until applause for pictures.
- While someone is performing on stage, do not talk, pass notes, and crinkle papers, candy wrappers or cough drop wrappers.
- No food or drinks in Steadman (stage or seats) **at any time.**
- Do not put your feet on the seats.
- Respond appropriately to the music you hear. Refrain from applause between movements of long pieces. Wait for the end of the piece. Two common exceptions: jazz and music theater, where applause is appropriate after well-done solos. Examples of

inappropriate behavior: whoops, catcalls, shouts, whistling, applauding or otherwise acknowledging the stage crew.

- Do not wear hats when attending a performance
- Do not fidget in your seat.
- Always remember that your turn will come on the stage. Treat those on the stage, as you would hope to be treated when it is your turn.
- Please educate your friends and family about these standards of concert etiquette.
- Text messaging is strictly forbidden during performances.

IV. PROFICIENCY EXAMINATIONS

First Piano Proficiency – ALL students

The exam is to be taken at the end of MAP 1123. Failure to pass the exam will result in a mandatory grade of F for that semester. It is necessary to pass all requirements of the exam. Sight-reading must be done at a tempo which has a recognizable beat. Scales and arpeggios are to be done in eighth-note rhythm. The repertoire tempos will be defined during class.

- A. 2 prepared piano literature pieces
- B. All major & white key harmonic minor scales, 2 octave arpeggios and simple cadences
- C. "America," memorized in F major
- D. Assigned harmonizations
- E. Sight-read and harmonize a melody
- F. Sight-read a simple accompaniment

Second Piano Proficiency – Music Education, vocal track

All BM in Music Education students, and others seeking teacher certification, who are in the vocal track (except guitar students) must pass a second piano proficiency examination before student teaching. The first half of the exam will take place as part of the final exam for MAP 1124, and the second half will occur upon the conclusion of MAP 1125.

Requirements of for the first half of the Second Proficiency:

- Two Choral Accompaniments
- One Vocal Accompaniment
- One 3-Part Open Score

Requirements for the second half of the Second Proficiency:

- One Vocal Accompaniment
- Two SATB open Scores
- A one-week prepared open score and choral accompaniment
- Sightreading of an open score an choral accompaniment

The criteria used for evaluation:

- Accuracy of preparation
- Recognizable tempo and constant steady beat.
- Coordination with soloists.

Vocal Proficiency: Music Education Majors, vocal track

All Music Education majors in the vocal track (applied majors in voice, piano, and guitar) and those students in the vocal track seeking teacher certification must pass a vocal proficiency examination before student teaching. The vocal proficiency examination is generally taken during the Fall semester of the Junior year. Requirements include:

- A. Five memorized songs in at least three languages representing different periods and styles of composition, including one song suitable to be sung unaccompanied (NON VOICE MAJORS ONLY)

- B. Three songs from a K-6 music education series chosen by the voice teacher no more than one week before the examination and sung unaccompanied as an appropriate model for the young voice.
- C. Sight-reading exercises to be sung in solfège with accurate rhythm and intervals.

The criteria used for evaluation includes: intonation, rhythmic precision, accuracy of preparation, and appropriate tone quality. The voice faculty will place a notice in the student's file when the vocal proficiency is attained. Passing the vocal proficiency is a pre-requisite for student teaching for vocal track students and should be **completed by March 1** of the spring semester before student teaching assignments are made (see Student Teaching Pre-Requisites).

SOPHOMORE REVIEW

During the sophomore year, all Mansfield University music majors are required to **complete** and **pass** a Sophomore Review. The review is one of several tools used in assessing the student's progress in basic music skills. It is designed to affirm student strengths and identify areas where improvement is needed to ensure successful completion of the program. The majority of students will see that they are on track. Some students may find that they may have one or more areas in which to improve. After completing the review, the student's academic advisor, the department chair and other faculty members provide direction towards improvement in any designated area(s). The reviews will be scheduled during master class and Promenade early in the spring semester.

The Sophomore Review includes the following:

1. **Primary Instrument – Prepared Selection:** Perform a prepared piece on your primary instrument. This should reflect your best work to date. It is suggested that this selection come from the fall semester jury. There will be no accompanist. You are to provide one copy of the music you will be performing with measures clearly numbered.
Primary Instrument – Scales: In addition to a prepared piece, students are required to play major and minor (harmonic and melodic forms) scales smoothly, with a steady pulse in quarter notes at a minimum tempo of quarter note = 88. Students should prepare the number of octaves as required by the studio. Vocal majors will sing scales on letter names. Percussionists must perform scales on a keyboard (mallet) percussion instrument. A total of 3 scales will be asked, and students will have 2 chances to perform each scale correctly. Scales will count as 33% of the major instrument category.
2. **Singing:** Sing a prepared simple tune of your choosing (ex. Twinkle Twinkle, America, The Farmer In The Dell, etc). You will also be asked to sight-sing 2 simple lines using Solfege, 1 in major and 1 in minor. You will have 2 chances at each sight-singing example.
3. **Rhythm/Meter:** You will be given three recorded examples. You are to determine the meter and demonstrate the correct conducting pattern for each example. You will also be given a 4-bar rhythmic example that you are to sight-read using **clapping, tapping, speaking using numbers or other mnemonics**. You will have two chances to correctly perform the rhythm example.
4. **Piano:** In consultation with your piano teacher please prepare a selection that best demonstrates your keyboard ability. You are to provide one copy of the music you will be performing with measures clearly numbered.
5. **Written Career Goals:** Write a brief essay (**no more than 250 words**) expressing: 1) your personal career goals; 2) a self-evaluation of your progress; and 3) a description of areas you feel need improvement and your plan to address these. Your written statement **MUST BE**

word-processed. No hand written papers will be accepted. Include the following in your heading: Sophomore Review Career Goals; Name; Campus Address; Degree Program
The essay should be an example of your **BEST** writing, with correct grammar and spelling usage.

6. **QPA Review:** Recommendation that sophomores strive for a minimum QPA of 2.5, and a minimum of 3.0 for students in Music Education. Student is encouraged to follow standard university procedures to remediate this deficiency.

Students must successfully complete the entire Sophomore Review to continue in their chosen area of study. Students who do not complete the review **will not be allowed** to register for upper division courses. Depending on the severity of failure, students may be assigned remedial work and may be asked to meet with the department chair to discuss a change in their major.

SOPHOMORE REVIEW

Name _____ Date _____

Major & Concentration _____ Major Instrument _____

Rubric: 5 = Superior 4 = Excellent 3 = Good 2 = Fair 1 = Poor/Unacceptable

1. Major Instrument:

Prepared Selection

_____ Pitch (correct notes)

_____ Tone Production

_____ Musicianship

_____ Rhythm

_____ Intonation

_____ Articulation / Diction

_____ AVERAGE Rubric Score
(3 is passing. If below, student is on hold until his / her next "regular" jury.)

_____ Regular Jury Score (3 is passing.)

Scales:

_____ Example #1
(Pass/Fail)

_____ Example #2
(Pass / Fail)

_____ Example #3
(Pass/Fail)

_____ **Final Average**
(Scales count for 33% of Total Average)

Remediation suggestions:

2. Singing:

_____ Any simple tune of student's choice
(Pass = 3 / Fail = 1)

Solfege 2 simple lines, 1 major and 1 minor, 2 chances with 60 seconds to review and 30 seconds to sing, note mistakes on attached score.

_____ Major

_____ Minor (La or Do minor)

_____ AVERAGE Rubric Score (3 is passing.)

Remediation suggestions:

RUBRIC:

5 = Superior: no tonal mistakes, fluid rhythm

4 = Excellent: a few small tonal & rhythm mistakes

3 = Good: ability to get through with mistakes

2 = Fair: unable to make appropriate connections, unable to regain pitch

1 = Poor: not in tune, no clue

3. Conducting / Meter:

_____ Example #1
(Pass/Fail)

_____ Example #2
(Pass / Fail)

_____ Example #3
(Pass/Fail)

_____ Rhythmic Reading
(Pass / Fail)

Remediation suggestions:

4. Piano:

Play 1 brief piano selection of student's choice.

_____ Notes

_____ Rhythm

_____ Musicianship

_____ AVERAGE Rubric Score

Remediation suggestions:

_____ Average Rubric Score
(3 is passing.)

5. Written Career Goals: Pass/Fail (circle one)

6. QPA Review: Recommendation that sophomores strive for a minimum QPA of 2.5 and a minimum of 3.0 for students in Music Education. Student is encouraged to follow standard university procedures to remediate this deficiency.

QPA (fall semester)_____ Pass/Fail (Circle one)

Sophomore Review Summary:

_____ Review is passed _____ Review is failed

A failed review is the failure of any 2 items #1, 2, 3, 4, & 6. Student is placed on probation and not allowed to continue into “upper level” until successful remediation has been accomplished. In addition to remediation suggestions already noted, the committee recommends:

V. DEGREE PROGRAMS

GENERAL INFORMATION

The faculty of the Music Department of Mansfield University has established a core of courses that are essential to the well-trained musician. Every student pursuing a music degree must complete these courses with a passing grade. Additional requirements will vary according to the student's chosen field. Details concerning all degree programs will be found on the following pages.

CORE REQUIREMENTS FOR ALL MUSIC MAJORS

MU 2211, 2212, 3311, 3312	Basic Music I - IV	12 SH
MU 2220, 3221, 3222	Music History and Literature	9 SH
MEN 0000:	Required each semester on campus	0 SH
Applied instrument (primary)		12-16 SH
Ensemble**		7 SH
Piano: MAP 1121, 1122, 1123 & successfully complete first piano proficiency		3 SH

** A Minimum of one ensemble must be taken each semester the primary instrument is studied.

Recital Attendance

All music majors are required to enroll each semester in MEN 0000, Recital Attendance. The student must register for it on the Course Request Sheet during each registration along with all other course requests.

All students are required to attend 5 faculty or artist recital performances per semester and all of the Thursday afternoon Promenade. Each student's ID card is scanned at the conclusion of each recital or concert to record attendance. A student who needs to be excused from a Thursday afternoon recital must see the Departmental Chairperson for approval and make-up instructions.

Failure to attend the required number of performances will result in a "U" grade in Recital Attendance for the semester. This grade is recorded on the student's permanent record.

BACHELOR OF ARTS WITH A MAJOR IN MUSIC

The B.A. degree with a major in music is designed for students with a strong interest and ability in music who do not have immediate vocational goals. These students normally have a broad range of interests and may wish to continue their studies as graduate students. They should expect to complete a sizable amount of work outside the Department of Music. Students pursuing this degree will be expected to complete the following music requirements (Area of Specialization), totaling 42 semester hours:

Area of Specialization

Applied Major	12 SH
MU 2211 Basic Music I	3 SH
MU 2212 Basic Music II	3 SH
MU 3311 Basic Music III	3 SH
MU 3312 Basic Music IV	3 SH
MU 2220 Western Music until 1750	3 SH
MU 3221 Classic and Romantic Music	3 SH
MU 3222 Post-Romantic & Twentieth-Century Music	3 SH
Class Piano Sequence (pass first piano proficiency)	3 SH
Ensemble	6 SH

- All B.A. students must also elect a curriculum minor outside the music department or pass a language proficiency examination.

BACHELOR OF ARTS

Music Major

I		General Education Class	9		II	General Education Class	9
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MU	2211	Basic Music I	3	MU	2212	Basic Music II	3
MAP	33__	Primary Applied	2	MAP	33__	Primary Applied	2
MAP	1121	Class Piano I	1	MAP	1122	Class Piano II	1
MEN	33__	Large Ensemble	<u>1</u>	MEN	33__	Large Ensemble	<u>1</u>
		TOTAL	16			TOTAL	16
III		General Education Class	3	IV		General Education Class	4
MU	3311	Basic Music III	3	MU	3312	Basic Music IV	3
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MU	2200	Western Music until 1750	3	MU	2200	Western Music until 1750	3
MAP	33__	Primary Applied	2	MAP	33__	Primary Applied	2
MEN	33__	Large Ensemble	1	MEN	33__	Large Ensemble	<u>1</u>
MAP	1123	Class Piano III	<u>1</u>			TOTAL	13
		TOTAL	13			TOTAL	13
V		General Education Class	3	VI		General Education Class	3
		**Free or Non-Music Electives	7			**Free or Non-Music Electives	9
MU	3222	Post Romantic & 20 th Century Music	3	MEN	0000	Recital Attendance	0
MEN	0000	Recital Attendance	0	MAP	33__	Primary Instrument	2
MAP	33__	Primary Instrument	2	MEN	33__	Large Ensemble	<u>1</u>
MEN	33__	Large Ensemble	<u>1</u>			TOTAL	15
		TOTAL	16			TOTAL	15
VII		**Free or Non-Music Electives	15	VIII		**Free or Non-Music Electives	16
		TOTAL	15			TOTAL	16
						DEGREE PROGRAM	120

** Free or non-music electives must fulfill the requirements of a non-music minor and/or foreign language proficiency

BACHELOR OF MUSIC WITH OPTIONAL CONCENTRATIONS: BUSINESS AND MUSIC TECHNOLOGY

The Elective Studies in Business and Emphasis in Music Technology concentrations of the Bachelor of Music degree prepare young musicians for careers in the music industry in a wide range of fields, including arts management and promotions, music products merchandising, publishing, music technology, multimedia, and studio recording/production. Students may choose from two different concentrations: Bachelor of Music with Elective Studies in Business (specializing in business administration, management, or marketing) or the Bachelor of Music with Emphasis in Music Technology.

Music business and technology students follow the music core curriculum common to all B.M. degrees at Mansfield University. Core coursework includes theory, music history, keyboard skills, ensemble participation, instrumental or vocal private lessons, and three semester-hours of secondary applied study. In addition, students pursuing the music business or music technology concentrations take courses in music technology and music business.

All Bachelor of Music students must pass the first piano proficiency and sophomore review and are required to perform at least once on the weekly Thursday afternoon music department “Promenade” recitals. The final requirement for the degree is a 14-week internship in the area of the student’s intended employment, and is normally done during the final semester or summer after all other course work has been completed. To qualify for an internship, the student must achieve a minimum QPA of 2.5. Both concentrations are designed to be completed within four years of full-time study.

Admission is based on: 1) application to the university, and 2) successful audition on your primary instrument or voice. The audition process also includes aural skills, music theory, and piano placement exams.

Bachelor of Music: Elective Studies in Business

The Elective Studies in Business concentration combines a strong music core curriculum with focused coursework in a specific business discipline in order to prepare students for careers in the music industry in such fields as music merchandizing, arts management, marketing & promotions, or publishing. Students choose their area of business specialization by selecting one of three available concentrations consisting of coursework in business administration, management, or marketing.

Bachelor of Music: Emphasis in Music Technology

The Music Technology concentration offers a strong music core curriculum with concentrated study in music technology, including recording, studio production techniques, electronic music, and computer-based notation. Courses drawn from other disciplines, such as computer science and broadcast communications, are designed to develop the student’s basic understanding of mass media and relevant computer technologies. Students learn through hands-on experience with state-of-the-art equipment.

BACHELOR OF MUSIC WITH OPTIONAL CONCENTRATIONS
Electives Studies in Business

Semester 1				Semester 2			
MAP	33__	Primary Applied (lessons)	2	MAP	33__	Primary Applied (lessons)	2
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MEN	33__	Ensemble	1	MEN	33__	Ensemble	1
MU	2211	Basic Music I	3	MU	2211	Basic Music II	3
MAP	1121	Piano Class I	1	MAP	1122	Piano Class II	1
FYS	1100	First Year Seminar	3	COM	11__	Oral Communications Class	3
ENG	1112	Composition I	3			Business Elective	3
		Business Elective	3	MU	1105	Introduction to Music Tech	2
			<u>Total: 16</u>				<u>Total: 15</u>
Semester 3				Semester 4			
MAP	33__	Primary Applied (lessons)	2	MAP	33__	Primary Applied (lessons)	2
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MEN	33__	Ensemble	1	MEN	33__	Ensemble	1
MU	3311	Basic Music III	3	MU	3312	Basic Music IV	3
MU	2220	Western Music until 1750	3	MU	2221	Classic and Romantic	3
MAP	1123	Piano Class III	1	MU	3313	Electronic Music	2
		Business Elective	3			Business Elective	3
		Gen Ed. Requirement	2				
			<u>Total: 15</u>				<u>Total: 14</u>
Semester 5				Semester 6			
MAP	33__	Primary Applied (lessons)	2	MAP	33__	Primary Applied (lessons)	2
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MEN	33__	Ensemble	1	MEN		Ensemble	1
MU	2222	Post Romantic/20 th Century	3			Business Elective	3
ENG	3313	Composition II	3	MU	2250	Basic Conducting	1
		Business Elective	3			Gen. Ed. Requirement	3
		Gen. Ed. Requirement	3			Gen. Ed. Requirement	3
		Gen. Ed. Requirement	3	MU/MAP		Music Elective	2
			<u>Total: 18</u>				<u>Total: 15</u>
Semester 7				Semester 8			
MAP	33__	Primary Applied (lessons)	2	MU	4489	Music Industry Internship	12
MEN	0000	Recital Attendance	0				<u>Total: 12</u>
MEN		Ensemble	1				
MU	4481	Survey of Music Business	3				
		Gen. Ed. Requirement	3				
		Gen. Ed. Requirement	3				
		Gen. Ed. Requirement	3				
			<u>Total: 15</u>				
				Degree Program Total Semester Hours: 120			

BACHELOR OF MUSIC WITH OPTIONAL CONCENTRATIONS
Emphasis in Music Technology

Semester 1				Semester 2			
MAP	33__	Primary Applied	2	MAP	33__	Primary Applied	2
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MEN	33__	Ensemble	1	MEN	33__	Ensemble	1
MU	2211	Basic Music I	3	MU	2211	Basic Music II	3
MAP	1121	Piano Class I	1	MAP	1122	Piano Class II	1
COM	2201	Intro to Mass Media	3	COM	3270	Audio Production	3
UNV	1100	First Year Seminar	1	CIS	1109	Intro to Programming Concepts	3
ENG	1112	Composition I	3	COM	11__	Oral Communication Class	3
				MU	1105	Introduction to Music Tech	<u>2</u>
			Total:				Total:
			<u>14</u>				<u>18</u>
 Semester 3				 Semester 4			
MAP	33__	Primary Applied	2	MAP	33__	Primary Applied	2
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MEN	33__	Ensemble	1	MEN	33__	Ensemble	1
MU	3311	Basic Music III	3	MU	3312	Basic Music IV	3
MU	2220	Western Music until 1750	3	MU	2221	Classic and Romantic	3
MAP	1123	Class Piano III	1	MU	3313	Electronic Music	2
		Gen. Ed. Requirement	3			Gen. Ed. Requirement	3
MU	2250	Basic Conducting	<u>1</u>			Gen. Ed. Requirement	<u>3</u>
			Total:				Total:
			<u>14</u>				<u>17</u>
 Semester 5				 Semester 6			
MAP	33__	Primary Applied	2	MAP	33__	Primary Applied	2
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MEN	33__	Ensemble	1	MEN	33__	Ensemble	1
MU	2222	Post Romantic/20 th Century	3	CIS	_____	Comp. Science Elective (2200+)	3
MU	4481	Survey of Music Business	3	MU	4414	Recording Arts	3
ENG	3313	Composition II	3			Gen. Ed. Requirement	3
		Gen. Ed. Requirement	<u>3</u>			Gen. Ed. Requirement	<u>3</u>
			Total:				Total:
			<u>15</u>				<u>15</u>
 Semester 7				 Semester 8			
MAP	33__	Primary Applied	2	MU	4489	Music Industry Internship	<u>12</u>
MEN	0000	Recital Attendance	0				Total:
MEN		Ensemble	1				<u>12</u>
MU	4413	Studio Production Techniques	3				
		Gen. Ed. Requirement	3				
		Gen. Ed. Requirement	3				
		Gen. Ed. Requirement	<u>3</u>				
			Total:				Degree Program Total Semester Hours:
			<u>15</u>				120

BACHELOR OF MUSIC IN PERFORMANCE

Students who choose this degree should be fully aware of the professional commitment they are making to the art of music. They should expect to continue their studies at the graduate level and to spend their lives in the constant pursuit of excellence through disciplined practice, study, and performance.

Performance majors are available in piano, guitar, voice or one of the standard string, woodwind, brass, or percussion instruments of the orchestra. Students may be admitted to the program either at the time of their audition or may arrange an audition after beginning their studies at Mansfield University.

If a student elects to audition for the performance degree after beginning studies at Mansfield, the audition should take place as early as possible, because the number of performance credits necessary for graduation is considerably greater than in the other curricula. Some credits can be made up by studying in the summer and applying for credit by examination. It may also be necessary for the student to remain longer at the university in order to complete all performance requirements.

A full-length recital, on campus, is required in the senior year, and the required junior recital for performance majors is traditionally at least a half recital. All performance majors are required to appear on Promenade at least once a semester.

BACHELOR OF MUSIC

Performance – Sample 4 year schedule

Semester 1				Semester 2			
FYS	1100	First Year Seminar	3	MEN	0000	Recital Attendance	0
MEN	0000	Recital Attendance	0	MU	2211	Basic Music II	3
MU	2211	Basic Music I	3	MAP	33__	Primary Applied	4
MU		Diction or Elective	2	MAP	1122	Class Piano II	1
MAP	44__	Primary Applied	4	MEN	33__	Large Ensemble	1
MEN	33__	Large Ensemble	1			General Education Course	6
		General Education Course	3				Total: 15
MAP	1121	Class Piano I	1				
			Total: 17				
Semester 3				Semester 4			
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MU	2200	Western Music until 1750	3	MU	3321	Classic & Romantic Music	3
MU	3311	Basic Music III	3	MU	3312	Basic Music IV	3
MU	1105	Intro to Music Tech	2	MU	2250	Basic Conducting	1
MAP	33__	Primary Applied	4	MAP	33__	Primary Applied	4
MAP	1123	Class Piano II	2	MEN	33__	Large Ensemble	1
MEN	33__	Large Ensemble	1	MEN	33__	General Education Course	3
		General Education Course	3				Total: 15
			Total: 18				
Semester 5				Semester 6			
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MU	2222	Post Romantic/20 th Century	3	MU	33__	Music Elective	2
MU	3330/31	Conducting	3	MAP	44__	Primary Applied (junior recital)	4
MAP	44__	Primary Applied	4	MEN	33__	Small Ensemble	1
MEN	33__	Small Ensemble	1	MEN	33__	Large Ensemble	1
MEN	33__	Large Ensemble	1			General Education Course	3
		General Education Course	3			Free Elective	2
			Total: 15				Total: 13
Semester 7				Semester 8			
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MU	44__	Literature	3	MU	44__	Pedagogy	2
MAP	44__	Primary Applied	4	MAP	44__	Primary Applied (senior recital)	4
MEN	33__	Small Ensemble	1	MEN	33__	Small Ensemble	1
MEN	33__	Large Ensemble	1	MEN	33__	Large Ensemble	1
		General Education Course	6			General Education Course	6
			Total: 15				Total: 14
							Degree Program Total Semester Hours Required: 120

BACHELOR OF MUSIC IN MUSIC EDUCATION

TEACHER EDUCATION

A philosophy common to the MU teacher education programs, including music education, is “Teacher as Reflective Decision Maker.” We have adopted Charlotte Danielson’s *A Framework for Teaching*, which contains four domains of teaching responsibility divided into twenty-two components. These are:

Domain I: Planning and Preparation

Demonstrating Knowledge of Content and Pedagogy
Demonstrating Knowledge of Students
Selecting Instructional Goals
Demonstrating Knowledge of Resources
Designing Coherent Instruction
Assessing Student Learning

Domain II: The Classroom Environment

Creating an Environment of Respect and Rapport
Establishing a Culture for Learning
Managing Classroom Procedures
Managing Student Behavior
Organizing Physical Space

Domain III: Instruction

Communicating Clearly and Accurately
Using Questioning and Discussion Techniques
Engaging Students in Learning
Providing Feedback to Students
Demonstrating Flexibility and Responsiveness

Domain IV: Professional Responsibilities

Reflecting on Teaching
Maintaining Accurate Records
Communicating with Families
Contributing to the School and District
Growing and Developing Professionally
Showing Professionalism

MANSFIELD UNIVERSITY TEACHER EDUCATION UNIT - Conceptual Framework

The goal of “reflective decision-making” is the guiding concept in the framework of the Mansfield University Teacher Education Program. As reflective decision-makers, graduates of our program will be able to provide effective instruction to their students and use their skills in assessment, reflection, and self-evaluation to make positive changes in their own teaching and curricula. To become reflective decision-makers, students must develop and engage thinking skills and positive dispositions, the two central elements that form the core of the conceptual framework. These elements also serve to strengthen four essential functions in teaching, as presented by Charlotte Danielson (2007; 2009): Planning and Preparation, Classroom Environment, Instruction, and Professionalism. The materials used to create this framework are developmentally appropriate teaching and learning, diversity, and technology. The use of these materials ensures that students are the focus, that their current needs, strengths, and differences are being considered, and that their future success is the intended outcome as the faculty plan how best to prepare them. Teacher candidates gain knowledge and skills relevant to each domain as they progress through the program, with each course and field experience designed to cultivate their thinking skills and positive dispositions in the larger context of reflective decision-making. Advanced teacher education programs continue the focus on reflective decision-making to prepare graduates with the knowledge, skills, and dispositions to be effective teachers and dynamic leaders. The graduate programs are guided by state, national, and international standards. Through coursework, reflection, fieldwork, and internships or



practicums, advanced teacher education graduates successfully demonstrate the competencies and standards identified by various professional associations.

The Bachelor of Music in Music Education is designed to develop public school music teachers who are intelligent and competent musicians, well-prepared educators, and informed citizens. The program is general in nature, preparing the graduate to teach vocal, instrumental, and general classroom music at all levels.

Completion of the music education degree prepares students to teach both vocal and instrumental music at the kindergarten through high school levels, and is designed to meet the certification requirements set by the Commonwealth of Pennsylvania. The music education program is accredited by NASM, the Pennsylvania Department of Education, The National Council of Accreditation of Teacher Education, and the Middle States Association of Colleges and Secondary Schools.

The program attempts to provide a balance between a broad general education, the intensive training necessary to develop a professional musician, and the background of professional study and experience necessary for entering the field of education in today's society. Students have the opportunity to gain teaching experience in both the elementary and secondary music classroom during their course of study, in lab settings and in student teaching.

Individual students select to be tracked in either the vocal or instrumental area, thereby meeting the needs of the public school systems in their demand for specialization. Voice, piano, and guitar students are considered in the vocal track, and band and orchestra instrument students are considered in the instrumental track. Exceptions to this designation may be petitioned to music education faculty no later than the sophomore year.

The following are APPLIED MUSIC REQUIREMENTS listed according the major applied area:

Voice Major <u>Vocal Track</u>		Piano Major <u>Vocal Track</u>		Guitar Major <u>Vocal Track</u>	
Voice	14 SH	Piano	14 SH	Guitar	14 SH
Piano	5 SH	Voice	5 SH	Piano	3 SH
Diction	2 SH	Diction	2 SH	Voice	4 SH
Guitar	2 SH	Guitar	2 SH	Diction	2 SH
Woodwinds or Brass	2 SH	Woodwinds or Brass	2 SH	Woodwinds or Brass	2 SH
Percussion	<u>1 SH</u>	Percussion	<u>1 SH</u>	Percussion	<u>1 SH</u>
	24 SH		24 SH		24 SH
Wind/String/Percussion/Guitar Major <u>Instrumental Track</u>		Piano Major <u>Instrumental Track</u>			
Major Instrument	14 SH	Keyboard	14 SH		
Piano	3 SH	Guitar	2 SH		
Voice I	1 SH	Voice	1 SH		
Strings	2 SH	Strings	2 SH		
Woodwinds	2 SH	Woodwinds	2 SH		
Brass	2 SH	Brass	2 SH		
Percussion	1 SH	Percussion	1 SH		
Choral Ensemble	<u>1 SH</u>	Choral Ensemble	1 SH		
	24 SH	Secondary Wind, Brass, String, or Percussion instrument	<u>1 SH</u>		
			24 SH		

Ensemble Requirements:

All music majors must participate in at least one large ensemble each semester.

Large Ensembles:

Vocal: Concert Choir, Festival Chorus

Instrumental: Concert Wind Ensemble, Orchestra, Symphonic Band, Marching Band, Jazz Band

Jazz Band may be used to fill the large ensemble requirement for a **maximum of three semesters.

Small ensembles are strongly recommended, but not required.

Students on the instrumental track must play in the Marching Band for at least one semester.

Instrumental track students must sing in a choral ensemble for one semester as part of the secondary applied requirement.

Upper-class piano majors who accompany in public performance may elect a maximum of two semesters of Piano Ensemble in lieu of two semesters of the large ensemble requirement in their junior or senior year.

Promenade Performances and Recitals:

Students must perform as a soloist on their primary instrument **at least once each academic year**.

Freshman may perform as an accompanist or in a chamber ensemble.

Students must give a recital on their primary instrument in the last semester of applied study. Students must perform a **minimum of twenty-five minutes** of music on their final recital.

Instrument/Vocal Proficiency Videos:

PreK-12 music teachers should be able to demonstrate a variety of performance skills on all musical instruments necessary in preparation for regular music classroom teaching. Music education students at MU are required to post 5-minute videos to their professional, online portfolios (Livetext) as each instrument techniques course is completed. These videos display pre-teacher proficiency on selected scales and method book exercises. Students are asked to record, compress, and upload these videos (following prescribed guidelines) on their own. Technology support for this is available – music department digital cameras, compression software in the music department computer lab, etc.”

Music Education Professional Portfolio

All music education students are required to complete a professional portfolio prior to the end of their program. Requirements will be discussed and specific assignments due in the following courses: MU1100 – Foundations of Music Education; MU3241 – General Music Methods; MU3305 – Technology in Music Education; and MU4400L – Professional Seminar. Students will use the template found on LiveText and have the option of creating an online portfolio using one of several online programs. Artifacts to be included in the portfolio are lesson plans; technology projects; recordings/videos of teaching; photographs of teaching; philosophy statement; and instrument proficiency videos.

Instrumental track students: Proficiency videos from all instrumental courses should be included in your portfolio – brass, percussion, strings, and woodwinds. You may also include a video of your piano and voice proficiency.

Vocal track students: Proficiency videos from guitar, percussion, piano and voice should be included in your portfolio. You may also include videos from other instrumental classes.

BACHELOR OF MUSIC
Music Education
Instrumental Track
Sample 4-year schedule

SEMESTER 1				SEMESTER 2			
FYS	1100	First Year Seminar	3	ENG		English Comp/Lit	3
ENG or MA		English Comp/Lit or Math	3	MU	1100	Foundations of Music Education	3
SPE	1001	Foundations of Special Education	3	MA		Mathematics	3
MU	2211	Basic Music I	3	MU	2212	Basic Music II	3
MAP	33__	Primary Applied	2	MAP	33__	Primary Applied	2
MAP	1121	Piano	1	MAP	11__	Secondary Applied	1
MAP	1101	Voice Class	1	MAP	1122	Piano	1
MEN	0000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MEN	33__	Large Ensemble	<u>1</u>	MEN	33__	Large Ensemble	<u>1</u>
Total				Total			
17				17			

**PAPA EXAM must be completed before end of 3rd semester

SEMESTER 3				SEMESTER 4			
MU	2220	Western Music to 1750	3	PSY/COM	Intro to Psychology/ Oral Communication		3
ENG or MA or PSY		English Lit/Math/Psychology	3	MU	3221	Classic and Romantic Music	3
MU	3311	Basic Music III	3	MU	3312	Basic Music IV	3
SPE	2276	Strategies for Teaching ELL	3	MU	3241	General Music Methods	3
MAP	33__	Primary Applied	2	MU	3241L	General Music Methods Lab	0
MAP	11__	Secondary Applied	2	MAP	33__	Primary Applied	2
MAP	1123	Piano	1	MAP	11__	Secondary Applied	2
MEN	000	Recital Attendance	0	MEN	0000	Recital Attendance	0
MEN	33__	Large Ensemble (Festival Chorus Rec)	<u>1</u>	MEN	33__	Large Ensemble	<u>1</u>
Total				Total			
16				17			

SEMESTER 5				SEMESTER 6			
MU	3222	Post Romantic & 20 th Century	3	MU	3331	Instrumental Conducting	3
MU	2250	Basic Conducting	1	MAP	33__	Primary Applied	2
SPE	3352	Asses & Behav Support for Inclusion	3	MAP	11__	Secondary Applied	2
MAP	33__	Primary Applied	2	MEN	0000	Recital Attendance	0
MU	3305	Technology in Music Education	1	MEN	33__	Large Ensemble	1
MAP	11__	Secondary Applied	2	SPE	3291	High Incidence Disabilities	3
MEN	0000	Recital Attendance	0	MU	3291L	Lab	0
MEN	33__	Large Ensemble	1			Distribution Electives/major related	<u>6</u>
ED	2205	Educational Psychology	<u>3</u>	Total			
Total				17			
16							

**PRAXIS II EXAM must be completed before Student Teaching

SEMESTER 7				SEMESTER 8			
MU	4331	Instrumental. Music in Public School	3	MU	4400	Student Teaching	12
MAP	33__	Primary Applied (Recital)	2	MU	4400L	Student Teaching Seminar	<u>0</u>
MEN	000	Recital Attendance	0	Total			
MEN	33__	Large Ensemble	1	12			
		Distribution Electives/major related	<u>9</u>				
Total							
17							

DEGREE PROGRAM TOTAL: 129 Hour

BACHELOR OF MUSIC

Music Education

Vocal Track

Sample 4-year schedule

SEMESTER 1			SEMESTER 2				
FYS	1100	First Year Seminar	3	ENG or MA	English Comp/Lit or Math	3	
ENG or MA		English Comp/Lit or Math	3	MU	1100	Foundations of Music Education	3
SPE	1001	Foundations of Special Ed	3	MA		Mathematics	3
MU	3352	Diction I	2	MU	2212	Basic Music II	3
MU	2211	Basic Music I	3	MAP	33__	Primary Applied	2
MAP	33__	Primary Applied	2	MAP	1122	Piano	1
MAP	1121	Piano	1	MEN	0000	Recital Attendance	0
MEN	0000	Recital Attendance	0	MEN	33__	Large Ensemble	1
MEN	33__	Large Ensemble	1				TOTAL 16
			TOTAL 18				

**PAPA EXAM must be completed before end of 3rd semester

** FIRST PIANO PROFICIENCY should be passed BEFORE the Sophomore Year to have time to prepare for the second proficiency

SEMESTER 3			SEMESTER 4				
MU	2220	Western Music to 1750	3	MU	3241	General Music Methods	3
MU	3311	Basic Music III	3	MU	3241L	General Music Methods Lab	0
PSY	1101	Intro to Psychology	3	MU	3221	Classic and Romantic Music	3
MAP	33__	Primary Applied	2	MU	3312	Basic Music IV	3
MAP	11__	Secondary Applied	1	MAP	33__	Primary Applied	2
MAP	1123	Piano	1	MAP	1124	Piano	1
MEN	000	Recital Attendance	0	MU	2250	Basic Conducting	1
MEN	33__	Large Ensemble	1	MEN	0000	Recital Attendance	0
ENG or MA		English Lit/Comp or Math	3	COM	110__	Oral Communication	3
			Total 17	MEN	33__	Large Ensemble	1
							Total 17

SEMESTER 5			SEMESTER 6				
MU	3222	Post Rom. & 20 th Cent Music	3	MU	4330	Choral. Music in Public School	3
MU	3330	Choral Conducting	3	MAP	33__	Primary Applied	2
MAP	33__	Primary Applied	2	MAP	11__	Secondary Applied	2
MAP	11__	Secondary Applied	2	MEN	0000	Recital Attendance	0
MAP	1125	Piano	1	MU	3305	Technology in Music Education	1
MEN	0000	Recital Attendance	0	MEN	33__	Large Ensemble	1
MEN	33__	Large Ensemble	1	SPE	3291	High Incidences Disabilities	3
ED	2205	Educational Psychology	3	MU	3291L	Lab	0
SPE	3352	Assessment & Behavior Support in Special Education	3			Distribution Electives/major related	6
			Total 18				Total 18

**PRAXIS II EXAM must be completed before Student Teaching

SEMESTER 7			SEMESTER 8				
MAP	33__	Primary Applied (recital)	2	MU	4400	Student Teaching	12
MEN	0000	Recital Attendance	0	MU	4400L	Student Teaching Seminar	0
MEN	33__	Large Ensemble	1				Total 12
SPE	2276	Instructional Strategies for ELL	3				
		Distribution Electives/major related	9				
			Total 15				

DEGREE PROGRAM TOTAL: 129 Hour

PENNSYLVANIA DEPARTMENT OF EDUCATION CHAPTER 354 REQUIREMENTS

During the first 48 hours (3 semesters) of the music education program students **MUST** complete the following requirements:

1. English composition (ENG 1112) and English literature course
2. Two Math courses
3. Successful completion of PRAXIS I EXAM
4. QPA of 3.0 (by the end of the 3rd semester)
5. All Clearances including current liability insurance.

Failure to complete these requirements **prohibits enrollment in MU 3241**

ADMISSION TO TEACHER EDUCATION

By the end of three semesters in the music department, it will generally have become evident if the student has the academic ability, musical skills, and personal dispositions for Admission to Teacher Education. During the fourth semester, each student will be interviewed by a member of the Music Education section to determine if:

1. Student qualifies for Admission to Teacher Education.
2. Student does not qualify for Admission to Teacher Education, is advised of areas of concern and encouraged to continue to work toward acceptance.
3. Student does not qualify for Admission to Teacher Education and is advised to discontinue as a music education major.

Failure to get admitted to Teacher Education **prohibits enrollment in MU 3330, 3331, 4330, and 4331.**

The Requirements for Admission to Teacher Education are:

1. Complete at least 48 semester hours with a grade point average equal to or better than PDE's current standard for certification 3.0
2. Completion of or the equivalency of two math, two English courses (ENG 1112 and a literature course) and COM 1101 with a minimum grade of a C
3. Demonstration of Professional Promise
 - a. Submitted to Office of Field Experiences
 1. TB Tine Test
 2. Act 33/151 Clearance
 3. Act 34 Clearance
 4. FBI Clearance
 5. Liability Insurance
 - c. Satisfactory completion of Praxis I
 - d. Successful completion of MU 1100 and MU 3241 including **all** Pre-Professional Observation Experiences
 - e. Interview with music education faculty member
4. Successful completion of requirements for continuing study toward a music degree
 - a. Completion of MU 2111, 2112, 3311 with a **minimum average grade of C**
 - b. Satisfactory completion of the Sophomore Review (sight-reading, rhythmic reading, vocal and keyboard ability, conducting, and essay articulating career goals)
 - c. Successful continuation of study in the major instrument with a minimum average grade of 2.5

STUDENT TEACHING PREREQUISITES

To be eligible for student teaching a student must have completed the following courses and maintain the required Q.P.A. by PDE 3.0:

MU 2211, 2212, 3311, 3312	Basic Music I-IV (minimum grade of C)
MU 2220, 3221, 3222	Music History
MU 2250	Basic Conducting
MU 3330 or 3331	Instrumental or Choral Conducting
MU 1100, 3241, and 4330 or 4331	Music Education
ED 2205	Educational Psychology
SPE 1001	Foundations of Special Education
SPE 2276	Instructional Strategies for English Language Learners
SPE 3291 (MU 3291L)	High Incidence Disabilities & Lab
SPE 3352	Assessment and Evidence Based Behavior Supports for Inclusion

Praxis II must be **taken in full** before student teaching. Information on the Praxis teaching exam can be acquired from Dr. Sheryl Monkeliën, 104 Butler Center (570) 662-4712

The university makes student teaching placements during the spring semester for the entire following academic year. Assignments are based on the track selected and the level of competency demonstrated in the necessary skills. To receive preferred placement for either fall or spring semester, the student **must have the currently required QPA and have passed ALL appropriate proficiencies by March 1. No student will be placed until the criteria are met.**

- If these criteria are not met by the **end of the spring semester**, the student **cannot** student teach in the fall.
- In order to student teach in the spring, the student **must** achieve the QPA by the **end of summer classes** and pass ALL proficiencies by **Oct 1**. (Fall classes are **too late** to bring up the QPA for spring student teaching)

MUSIC EDUCATION CERTIFICATION (K-12)

Students in degree programs other than Music Education who want certification to teach music in the public schools must audition for the music department and must contact the certification officer in Retan Center to be admitted to the Teacher Education Unit (TEU). Students admitted to the certification program will be designated Teacher Education Certification Candidates (TECC).

Requirements for admission to TECC include:

- **Minimum GPA:** Pennsylvania Act 354 requires a 3.0 GPA for admission to TEU Education programs (courses numbered 2250 & above).
- **Assessment:** TECC admission requires passing scores on Praxis I Certification Tests in Reading; Writing; & Mathematics. Contact Dr. Sheryl Monkeliën, 104 Butler Center (570-662-4712) for information & registration.

TECC admission requires a passing grade in 6 credits of college level math, & 3 credits of college level English composition & 3 credits of English Literature

REQUIRED CERTIFICATION COURSEWORK

General Requirements

ENG 1112 – Composition I

Math – any 2 math courses

ENG – 1 English Literature course

PSY 1101 – Intro to Psychology

Professional Education

MU 1110 – Foundations of Music Education

MU 3241 – General Music Methods

SPE 2276 – Instructional Strategies for English Language Learners

MU 4331 – Instrumental Music in the Public Schools
or

MU 4330 – Choral Music in the Public Schools

MU 4400 – Student Teaching

MU 4400L – Professional Seminar

ED 2205 – Educational Psychology

SPE 1101 – Foundations of Special Education

SPE 3291 – High Incidence Disabilities

SPE 3352 – Assessment & Evidence Based Supports for Inclusion

MU 3330 – Choral Conducting

or

MU 3331 – Instrumental Conducting

Music Core (core courses may be waived with Music degree from an NASM institution)

MU 2211 – Basic Music I

MU 2220 – Western Music until 1750

MU 3222 – Post Romantic & 20th Century Music

MU 3311 – Basic Music III

MU 2212 – Basic Music 212

MU 3221 – Classic & Romantic Music

MU 2250 – Basic Conducting

MU 3312 – Basic Music IV

Applied Music

Major instrument – 14 hours

Secondary area – 12 hours determined by major instrument and track (vocal or instrumental)

Ensemble – 7 hours

See other requirements, such as proficiencies and pre-professional experiences, in ADMISSION TO TEACHER EDUCATION, and STUDENT TEACHING PREREQUISITES.

MASTER OF ARTS IN MUSIC DEGREE

The Master of Arts program in Music is designed specifically to meet the needs of the music professional who wishes to expand and strengthen their understanding and skills in the discipline of music through study in one of four offered concentrations; instrumental conducting, choral conducting, general music with an emphasis in music education, or collaborative piano. Prior music teaching experiences is advisable, but not required. A maximum of 6 semesters may be transferred from an NASM accredited masters degree program.

Master of Arts in Music Degree – Course Outline – 30 credits total

Master of Arts in Music Core Courses – 9 credits

All M.A. in Music concentrations share a core set of courses that include the following:

- MU 5500 - Methods and Materials of Research
- MU 5510 - Form and Analysis
or
- MU 5578 - Pedagogy of Music Theory (option approved for Concentrations in Music Education and Instrumental Conducting)
- MU 5529 - Seminar in Music Literature

Oral Examination: During the final semester of study, a comprehensive oral examination must be passed. The comprehensive examination will cover music theory, music history and the primary concentration. The exam should be completed no later than two weeks prior to finals of the last courses taken. A meeting to schedule the exams should occur with the department chair at the start of the final semester of study. Consult the music department for preparation of this examination.

Instrumental Conducting Concentration

Instrumental Conducting Courses

MU 5551	Advanced Instrumental Conducting	2 credits (SMI)
MAP 6615	Applied Conducting	2 credits (2 Summers or 1 Fall/Sp sem)
MU 5537	Conductor's Literature	2 credits (online)
MU 5519	Interpretation of Selected Repertoire	3 credits (SMI)
MU 5560	Practical Leadership and Admin of Music	2 credits (online)
MU 5596	Recital	2 credits
MU 5593	Graduate Oral Examination	0 credits
<u>Music Elective*</u>		8 credits

**maximum 2 hrs in MEN, 6 hrs Thesis or Special Projects and/or 3 hrs non-music*

Choral Conducting Concentration

Choral Conducting Courses

MAP 55__	Applied Music – Secondary	2 credits
MU 5550	Advanced Choral Conducting	<u>2 credits</u>
MAP 6615	Applied Conducting	2 credits
MU 5521	Choral Literature	2 credits
MU 5545	Vocal/Choral Methods	2 credits
MU 5596	Recital	2 credits
<u>Music Elective*</u>		9 credits

**maximum 2 hrs in MEN, 6 hrs Thesis or Special Projects and/or 3 hrs non music*

Music Education Concentration

Music Education Courses

MU 5543	Seminar in Music Education	3 credits
MU 5540	History and Philosophy of Music Education	3 credits
MU 5560	Practical Leadership and Administration	2 credits (online)
MU 5593	Graduate Oral Examination	0 credits

At least one of the following:

MU 5566	Advanced Arranging	2 credits (online)
MU 5550/5551	Advanced Conducting	2 credits (residence or SMI)
MAP 55__	Secondary Applied	2 credits (residence or summer study)
Music Elective*		11 credits

**maximum 2 hrs in MEN, 6 hrs Thesis or Special Projects and/or 3 hrs non-music*

Collaborative Piano Concentration

Collaborative Piano Courses

MAP 55__	Applied Music – Secondary	2 credits
MAP 6616	Collaborative Piano	2 credits
MU 5552	Diction I for Singers	2 credits
MU 5520	Song Literature	3 credits
MU 5519	Interpretation of Sel. Repertory	3 credits
MAP 6670	Recital – 1 instrumental, 1 vocal (1 credit each)	2 credits (max. 1 credit each)
MEN 55__	Ensemble elective (min. 2 semesters)	2 credits
Music Elective*		5 credits

**maximum 3 hrs non-music, 2 hrs additional MEN or recital*

MISSION STATEMENT

See Pages 2-6.

Goals of the Graduate Music Programs at Mansfield University

Mirroring the mission of all graduate programs at Mansfield University, and in accordance with the overall graduate mission statement of our institution, the following goals and objectives for our Master of Arts Program in Music are presented.

- To provide an education that strengthens the graduate student's area of specialization;
- To permit greater depth of learning through a professional environment and professional experiences;
- To provide an opportunity for integration of knowledge;
- To heighten sensitivity to new ideas, viewpoints and beliefs;
- To improve research skills in the field of music;
- To expand the graduate candidate's ability to work independently;
- To encourage application of acquired knowledge and skills and to deal with change;
- To foster a spirit of scholarship and to build leadership in the music profession;
- To enhance the candidate's skills of critical analysis;
- To refine the candidate's ability to initiate, define, and synthesize viewpoints and concepts;
- To encourage career development and to assist candidate's in realizing their potential as professional musicians, individuals and responsible members of society.

Expectations of Graduate Students

By the nature of the study, graduate students are expected to be highly motivated individuals who, by their own choice, seek higher levels of learning. Despite the fact that for many, a graduate degree is required for continuing education or certification, graduate students should not merely go through the motions of completing an advanced degree. The typical graduate student is characterized by a love of and hunger for learning and a desire to contribute more deeply to their profession. Graduate students in music are expected to be passionate about their musical growth and eager for experiences and opportunities that will advance their understanding of the musical art. They are individuals who offer their time and talents freely for the advancement of their program, the betterment of their lives and the lives of those with whom they come into contact as music professionals.

Graduate study requires self-motivation, dedication and commitment. The master's candidate is characterized by a thirst for knowledge and goes beyond the minimum requirements of performance and/or research to investigate issues related to their topics of study, rather than to merely find a simple answer or solution. The master's candidate is able to reach conclusions, develop theories, and create meaningful music based on a wide variety of information, perspectives and experiences.

Graduate students are expected to be able to complete assignments on time and to execute projects that represent their finest effort and ability. Deadlines for assignments and projects will be posted in course syllabi or clearly given by supervisors and mentors. As highly organized individuals, graduate students should not need constant reminders of these deadlines. When questions arise regarding assignments and projects, the graduate student is expected to ask questions in a direct and timely manner. Graduate students are to be in constant contact with their mentors to assure the successful completion of all degree related activity. The utmost integrity and honesty is expected from graduate students. Plagiarism and other forms of Academic Dishonesty are not tolerated and are reported directly to the Provost. Consult the graduate catalogue for further policies relating to Academic Dismissal, Integrity and Due Process.

The quality of graduate projects and assignments should far surpass that of the undergraduate student, both in content and writing style. Maturity, experience and the environment in which the graduate student operates raise the expectation level for productivity in performance on all levels. Graduate students are expected to be at all classes, be on time, and be prepared to participate fully in the activities of the class or ensemble.

Graduate students are expected to set an example to the undergraduate student population. Your work ethic, diligence and quality of work will reflect a music professional committed to excellence and personal growth. In you, the undergraduate sees the future of the music profession and all it has to offer.

Graduate students are expected to maintain the highest personal and professional ethics. You will be expected to maintain the highest grades possible and abide by and support all university policies regarding academic integrity and personal conduct. (See the *Graduate Catalogue* for the university mission statement and graduate programs mission statement.)

Auditions and Entrance Requirements

A live audition on your primary instrument or voice featuring two works of contrasting style is required for admission to all master's programs. For the conducting emphasis a live conducting audition is required in addition to an audition on a primary instrument or voice. To discuss repertoire for the conducting auditions contact the department. Official undergraduate transcripts must be sent to the university. Candidates must have a minimum of a 3.0 grade point average in their undergraduate study to be considered for admission to the Master of Arts in Music programs. Any additional transcripts of completed course work is also needed.

To apply to the master's program, contact the music department to schedule receive information and to schedule an audition. In addition, master's students must apply to the university through the admissions office. Send all transcripts to the admissions office. At least one letter of recommendation is required by the music department. Students must be accepted by both the university and department to be admitted to candidacy.

Program Options

Candidates for the Master of Arts degree are required to select a specific program option which should be declared prior to admission to the program and at the time of their audition. Within these options, there are exceptional opportunities to borrow from each of the tracks through elective choices, thus creating a somewhat tailor-made degree. The minimum requirements for each track may be found on the preceding page. Students may choose the MA with Emphasis in Music Education, MA with Emphasis in Instrumental Conducting, the MA with Emphasis in Choral Conducting, or the MA with Emphasis in Collaborative Piano.

Residency

All Master of Arts Candidates are encouraged to complete a minimum one year residency, though only the choral conducting and collaborative piano tracks require such a residency. Focused study in an intense learning environment provides an advantage unparalleled by part-time or summer study. The music department at Mansfield University prides itself on offering a quality learning environment for their Masters Candidates where a mentoring relationship between primary advisor and master's candidate may be thoroughly developed and explored.

Summer Music Institute

The Summer Music Institute provides expanded opportunities for music educators to complete a M.A. in Music degree through a flexible combination of summer, live and online study. Music educators may spend

two weeks in the beautiful mountains of the Pennsylvania Northern Tier as a part of their coursework towards M.A. concentrations in Music Education and Instrumental Conducting. Our intensive and flexible format allows music educators to retain their current teaching positions while earning their advanced degree.

The M.A. in Music program allows students to tailor their studies to meet their professional needs. Those interested in Instrumental Conducting are required to complete two summers at the Music Institute, whereas the Music Education concentration requires just one summer at the institute in conjunction to completing required coursework. Online classes are offered during the summer and during the academic year for students to complete all requirements for the degree program. Live course work is flexible and can be arranged in consultation with the program directors.

Students enrolled in the **Choral Conducting** and **Collaborative Piano** concentrations are welcome to complete coursework towards their degree programs during the Summer Music Institute, but these two concentrations require a one-year residency on the MU campus. There are also several online elective offerings that may be attractive to students in these programs.

Graduate Assistantships

The Music Department is pleased to offer renewable graduate assistantships for up to two years. The assistantships cover tuition* and some fees and also provide a stipend. To apply please see the following website: <http://graduate-studies.mansfield.edu/graduate-assistantships/>. **Out-of-state candidates are required to pay the difference between in-state and out-of-state tuition costs.*

Ensemble Participation

All Master of Arts Candidates are strongly encouraged to participate in ensemble offerings. The opportunity to perform in outstanding ensembles is a critical experience for all musicians. Furthermore, it is vital to the continued development of their musical abilities.

Advisors

The primary advisor for graduate students is Dr. Adam F. Brennan, Coordinator of Instrumental Conducting. Co-advisors are program directors Dr. Peggy Dettwiler (Choral Conducting) and Dr. Sheryl Monkeliën (Music Education), Dr. Nancy Boston (Collaborative Piano). Regular meetings are encouraged with their advisors.

Recitals

Both conducting concentrations of the Master of Arts degrees require a final recital, though candidates in the music education concentration may elect to do a recital if desired and approved by their primary advisor. Candidates performing a recital should register for MAP 6670 Recital in place of their primary applied lesson for 2 credits.

The graduate conducting recitals should be given in the final semester on campus with one of the performing ensembles and/or chamber groups at Mansfield University. Consultation with the primary applied teacher and the program director should begin the semester prior to the semester in which the recital is given. Primary applied teachers may require the student to perform a lecture recital, write a paper of the literature being performed, or some combination of both.

In some circumstances, a teacher may elect to return to their position of employment following a sabbatical and, in consultation with their primary area advisor and applied teacher, elect to perform the recital off campus with an appropriate secondary school organization. If this option is elected, the primary advisor

must observe the candidate in rehearsal at least twice prior to the concert and then must attend the recital in person. All expenses incurred under this option are the responsibility of the graduate candidate.

All recitals are to be recorded with one copy provided to the school for archival purposes. Recordings are to be done with video/DVD and compact disc. Consult the department for stage crew information and acceptable media for recording purposes. A recital fee is charged to all candidates that covers stage crew time and 75 programs. Recording media are to be supplied to the stage crew a minimum of 1 hour prior to the performance.

Research Projects

Graduate research projects are strongly recommended for the music education concentration Master of Arts candidates. The research project should be coordinated with the music education faculty. Research projects may begin at any time in the candidate's course of study and will usually follow a proposal stage, developmental stage, research phase and writing phase. Candidates pursuing this option would register for MU 5598 Research Project in the first semester of the project, followed by MU 5599 Thesis which may be taken for up to a total of 6 credits until the thesis is completed. Candidates whose projects involve interaction with human subjects must be cleared through the University. Please consult the graduate catalogue for further information or visit the Grants and Contracts Office, 523 North Hall.

Individualized Instruction

Individualized Instruction (I.I.) is offered to graduate students when a course that is required for graduation is not planned for inclusion in a particular semester or due to other mitigating circumstances. The graduate student must be in their final semester of study to be granted this option. Up to four students may be enrolled in an individualized instruction. To register for this option, the graduate student must obtain the I.I. form from the Office of Academic Records. The student completes this form with the supervising faculty signature and department chair signature. It is then sent by the student to the Provost office for consideration. The Provost Office notifies the student, supervising faculty and department of the decision to allow the I.I. If permitted, the student will register for the course needed. This form is available on line.

Independent Study

Independent Study (I.S.) in music is designed to increase the student's knowledge in their discipline. Independent Study is intended to go beyond the traditional course offerings and delve more deeply into a topic of interest to the student in their academic discipline. This study is initiated by the student and is supervised by a faculty member in their department with expertise in the field to be studied. A thorough course of study must be documented, approved by the faculty supervisor and department chair, and the Associate Provost prior to implementation of the study. The form for this may be obtained in the Registrar's office or on-line. Students wishing to take this course may, through the application process, register for MU 5597 Independent Study for 1-3 credits. I.S. credits may apply for elective credit in the graduate degree.

Oral Examinations

At the start of the master candidate's final semester on campus, all Master of Arts candidates must schedule their oral examinations through the office of the Music Department Chair. The examinations include written and oral portions. The purpose of the written and oral examinations is to assess the master of music candidate's broad base of knowledge in music as well as their specific area of expertise. The written exam is intended to focus the candidate and provide a basis for discussion in the oral examination. The oral examination is intended to assess the candidate's ability to discuss professionally the many aspects of music associated with being a *Master* in the field of music.

- A Theory Component: two works of contrasting style will be provided one week before the oral examination. The student is asked to mark the scores provided directly with accompanying commentary and notes and to draw overall conclusions as to the musical form, style/genre, possible composer and period it may have been composed and to indicate points of interest. The student will present details of their analysis during the oral examination. All graduate students are expected to have ability to do theoretical analysis and discuss the construction of musical works thoroughly. These activities should not be limited to the Form and Analysis course and should be ongoing and found in applied study, in your major areas of concentration, and your daily life as a musician.
- A History Component: Two weeks prior to the oral examination the candidate will be presented with a list of topics. The candidate will select two topics from the list and complete two essays. Candidates will be required to trace important genres of music or musical activity over multiple style periods, citing major composers, important works, shifting trends and other pertinent information. As an example, candidates might be asked to discuss opera from its inception to the 19th century or to discuss the lied of the Romantic Era. Other possibilities would be to discuss the development of the symphony, chamber music, etc. As a graduate student, all masters candidates are expected to be developing their historical insight to genres independently as well as with their mentors in their major areas.
- The Major Area: Questions in the major area will be provided to the graduate student who will prepare thoroughly in consultation with the primary advisor. The major area coordinator may elect to forgo these written questions and question the graduate student directly at the oral examination. The Major Area Component of the written exam will cover material related to the candidates' emphasis (music education, instrumental or choral conducting, or collaborative piano). Topics will be historically, philosophically, or practically based. At the start of the candidate's final semester on campus, the candidate's program mentor should be contacted for an outline of what might be discussed. (Dr. Brennan for Instrumental Conducting; Dr. Dettwiler for Choral Conducting; Dr. Monkeliën for Music Education)

It is strongly recommended that the graduate student meet with Dr. Shellie Gregorich to discuss the theory written exams, Dr. Rebecca Dodson-Webster to discuss the history component of the written exams and their program advisor to discuss the written aspect of their major area at the start of their final semester on campus.

The Oral Examination Committee

The Oral Examination Committee will consist of a theory area specialist, history area specialist, primary area representative, the department chair and/or assistant department chair. The candidate may request one additional person with whom they have done significant work to be present and to participate in the examination.

Setting Up the Examinations

The candidate is solely responsible for setting up the written and oral examination. It is recommended that candidates contact all parties involved at the start of their final semester to reserve and request a date and time for the examinations. (Schedule these no later than April 15th in the Spring term and November 20th in the Fall term.) Oral Examinations are typically held in the Music Chair's Office. Once a date and time has been established, the candidate is required to post the time and place with the department chair via e-mail.

Results of the Examinations

Candidates will be given the results of their oral examination by the next working day at the latest. After a passed examination the department chair will contact the records office and release the student for graduation. Examinations that reveal weaknesses may require that the student completes additional projects, papers, or in some circumstances, additional coursework.

Graduation

Six months prior to anticipated graduation, all master's candidates must complete the *Intent to Graduate* form. This form can be obtained from the Registrar's office. Caps and Gowns are to be ordered 8 weeks prior to ceremonies through the campus bookstore. Please consult the graduate catalogue for further information.

VI. PROFESSIONAL ORGANIZATIONS

American Choral Directors Association (ACDA)

Dr. Peggy Dettwiler, Advisor

The ACDA Chapter at Mansfield University is affiliated with the National American Choral Directors Association. The purposes of the chapter are: to provide an incentive for students to become more committed to the art of choral conducting at an earlier age; to provide learning opportunities outside the classroom and beyond the usually limited time available in choral conducting/methods courses; to provide useful services to the choral area and music department; to encourage student leadership and direct experience with "peer motivated" discovery of the choral art---conducting, repertoire, preparing for a job, etc. Any Mansfield University student may become a member at the beginning of each semester by paying chapter dues.

Mansfield Jazz Organization (MJO)

Dr. Sheryl Monkeliën, Advisor

Mansfield Jazz Organization, though primarily an for those considering a career in music education, is open to all students who have a serious interest in jazz. MJO sponsors the annual MU Jazz Festival, brings in outstanding jazz artists as soloists and clinicians, purchases and maintains various jazz improvisation aids.

NAfME - The National Association for Music Education (MENC)

Dr. Sheryl Monkeliën, Advisor

The MENC Chapter at Mansfield University is an organization open to all students interested in the music education field. The purpose of the group is to create interest and provide information concerning current issues in the profession. Guest speakers, clinicians, and performing groups are featured at monthly meetings. Opportunities to attend at state, regional and national conventions are available each spring semester.

Music Business Club (MUSBUS)

Dr. David Wetzel, Advisor

The Music Business Club is an organization of students who are in the Music Business degree program or who are interested in knowing more about the business of music. The organization holds regular meetings, organizes field trips, and hosts presentations by music business professionals.

Music Theatre Organization (MTO)

Dr. Sheryl Monkeliën, Advisor

The Music Theatre Organization is for students interested in Musical Theatre. The purpose is to promote musical theatre at Mansfield University and the surrounding community, to provide professional development opportunities for student members, and to assist the school in musical productions throughout the year. The organization holds regular meetings, organizes field trips, and provides opportunities to attend music theatre workshops, clinics, and productions.

American Saxophone Alliance

Dr. Joseph Murphy, Advisor

The North American Saxophone Alliance (NASA) is the national affiliate to the World Saxophone Congress. Members receive quarterly publications and opportunities to attend and perform for regional, national, and international conferences.

International Horn Society

Dr. Rebecca Dodson-Webster, Advisor

A local chapter of I.H.S. is established to further the interest of students and lovers of the horn. Members are kept informed of changes in the horn world, new music, new recordings and articles in "The Horn Call" and the "I.H.S. Newsletter". The annual International Horn Workshop, held at a different location each June, provides a priceless opportunity to hear and meet the virtuosos of the instrument.

International Trumpet Guild

The ITG is an international professional organization dedicated to the artistic advancement of trumpet performance, teaching, literature, and research. Members receive newsletters and the ITG Journal which contain informative articles as well as new music and record reviews. The Annual ITG Convention held at various locations brings together players and teachers of international reputation.

Mansfield University Student Composers Society

Dr. Andy Walters, Advisor

M.U.S.C.S. promotes the original creativity of musical composition as a whole and by the students of the university; bringing professional composers and conductors to campus for guest lectures. They wish to raise the awareness of the importance of composition to the music student body. To be eligible for membership, students must have at least a 2.0 QPA and pay mandatory dues of \$5.00 per semester. Membership is open to any student that is currently enrolled at Mansfield University.

Percussive Arts Society, Inc.

Dr. Adam F. Brennan, Advisor

The purpose of the Percussive Arts Society, Inc., is to elevate the level of percussion performance and teaching, to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer, and to promote a greater communication among all areas of the percussion arts.

Tubists Universal Brotherhood Association

Dr. Nathan Rinnert, Advisor

T.U.B.A. is an international organization formed to maintain a liaison among those who take a significant interest in the instruments of the tuba and euphonium family - their development, literature, pedagogy, and performance. The MU Chapter of T.U.B.A., founded in 1974, contributes to the national goals by presenting Octubafest each year, by sponsoring visiting artists and clinicians on campus, and periodically hosting regional symposiums. Both soloists and ensembles in the chapter perform regularly on campus and in surrounding areas.

Kappa Kappa Psi

Dr. Nathan Rinnert, Advisor

Kappa Kappa Psi is a national fraternity whose purpose is to honor outstanding bandmen through membership. The membership also serves as a service organization to the band program. To be eligible for membership, students must have completed at least one semester of band participation and be regularly enrolled members of the university band program. A minimum cumulative grade point ratio of 2.00 is also required. Any student meeting these requirements and demonstrating outstanding qualities of leadership and musicianship may be selected for membership.

Phi Mu Alpha Sinfonia

Dr. Andrew Walters, Advisor

Phi Mu Alpha Sinfonia is a national professional musical fraternity for men who plan to make music their profession or vocation. This fraternity aims to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music, to develop true fraternal spirit among its members and to encourage loyalty to the alma mater.

Sigma Alpha Iota

Dr. Sheryl Monkeliën, Advisor

Sigma Alpha Iota is an international professional musical fraternity for women whose ideals are high standards of musicianship, scholarship, sisterhood, and character. Any woman in the Music Department who is at least a second semester freshman, has a 2.75 academic average, and a "B" in her major applied area is eligible and may be pledged to membership.

Tau Beta Sigma

Dr. Susan Laib, Dr. Adam F. Brennan, Co-Advisors

Tau Beta Sigma is a national band sorority whose purpose is to honor outstanding women in the band through membership. The membership also serves as a service organization to the band program. To be eligible for membership, students must have completed at least one semester of band participation and be regularly enrolled members of the university band program. A minimum cumulative grade point ratio of 2.00 is also required. Any student meeting these requirements and demonstrating outstanding qualities of leadership and musicianship may be selected for membership.

VII. FACULTY

MELISSA BECKER (2013), Instructor (violin/viola)

BM, Pennsylvania State University; BS, Clarion University of Pennsylvania; MM, Pennsylvania State University

NANCY BOSTON (1989), Professor (Piano)

BM, Lawrence University (1973); MM, Peabody Conservatory of Music (1975); DMA, Ibid. (1984)

ADAM F. BRENNAN (1995), Professor (Director of Bands)

BA, Western Illinois University (1986); MA, Western Illinois University (1989), DMA, University of Oklahoma (2000)

ERIC CARLIN (2010), Instructor (Guitar)

BM, Mansfield University (2005); MM, Eastman School of Music (2008)

REBECCA CIABATTARI (2012), Instructor (Trombone/Euphonium)

BM, Eastman School of Music; MM, Cleveland Institute of Music; MA with Teacher's Licensure, Case Western Reserve University

PEGGY DETTWILER (1990), Professor (Director of Choral Activities)

BS, University of Wisconsin-Platteville (1970); BM, University of Wisconsin-Madison (1982); MM, Ibid., (1980); MM, University of Texas-San Antonio (1985); DMA, Eastman School of Music (1991)

REBECCA DODSON-WEBSTER (2005), Associate Professor (Horn, Music History)

BM, Grove City College (1987); MFA, Carnegie Mellon University (1989); DMA, University of Wisconsin (1997)

DANIEL FOSTER (2013), Instructor (Trumpet, Jazz)

BM, Mansfield University; MM, University of North Texas

SHELLIE L. GREGORICH (1998), Professor (Department Chair, Music Theory, Piano)

BA, University of Washington (1990); MM, The Boston Conservatory (1992); PhD, University of Oregon (1998)

EARL YOUNGSUK KIM (1988), Professor (Voice)

BM, Seoul National University, Seoul, Korea (1978); MM, New England Conservatory of Music (1983); DMA, University of Miami (1987)

SUSAN G. LAIB (1989), Associate Professor (Double Reeds)

BM, Eastman School of Music (1980); MM, University of Colorado (1982); DMA Florida State University (1997)

JEFFREY JACOBSEN (2008), Assistant Professor (Music Education, Orchestra)

BS, Mayville State University (1974); MM, University of North Dakota (1982); DME, University of Northern Colorado (1986)

SHERYL L. MONKELIEN (2001), Professor (Music Education, Vocal Jazz)

BM, Iowa State University (1980); MM, University of Nebraska-Lincoln (1995); PhD, University of Nebraska (2001)

CHRISTINE FISH MOULTON (2004), Associate Professor (Flute and Class Piano)
BA, The Boston Conservatory (1984); MM, Manhattan School of Music (1998); DMA, Rutgers University (2005)

JOSEPH M. MURPHY (1987), Professor (Saxophone)
BME, Bowling Green State University (1982); MM, Northwestern University (1983); DMA, Ibid. (1994)

TODD RANNEY (2009), Assistant Professor (Voice)
BM, Drake University; BM, MM (piano), MM (voice), The Cleveland Institute (1985, 1988); DMA, The Ohio State University (2009)

NATHAN RINNERT (2003), Associate Professor (Music Education, Band)
BM, University of Kansas (1990); ME, Auburn University (1995); PhD, University of Miami (2006)

ALISSA ROSE (2008), Assistant Professor (Voice)
BM, Oberlin (1997); BA (biochemistry), Ibid. (1997); MM, Rice University (2000); Diploma of Voice, Hochschule für Musik Detmold (2003); DMA, University of Michigan (2007)

ANDREW B. WALTERS (2007), Associate Professor (Music Theory, Technology)
BM, Millikin University (1989); MM, Northern Illinois University (1991); DMA, University of Illinois (2002)

DAVID WETZEL (2004), Associate Professor (Clarinet, Music Business & Technology)
BM, Lawrence University (1992); MM, Peabody Conservatory (1999); DMA, University of Arizona (2004)

ZACHARY SWEET (2013), Instructor (Cello)
BM, Eastman School of Music; MM, Eastman School of Music