# Table of Contents

**Welcome** .................................................................................................................. 4
**Faculty** .................................................................................................................... 5

## Facilities and Procedures
- Hours ......................................................................................................................... 6
- Facilities ..................................................................................................................... 6
- Lockers ....................................................................................................................... 7
- Instrument Check Out ............................................................................................... 8
- Applied Lesson Fee .................................................................................................. 8
- Accompanists ........................................................................................................... 8
- Duplicating/Printing ................................................................................................. 8

## Ensembles and Organizations
- Ensembles ................................................................................................................ 9
- Ensemble Participation ............................................................................................... 9
- Organizations ........................................................................................................... 10

## Academic Information
- Advising ..................................................................................................................... 11
- Applied Lessons ...................................................................................................... 11
  - Applied Instructors ............................................................................................... 11
  - Placement ............................................................................................................... 12
  - Studio Class/Showcase Recitals .......................................................................... 12
- Degree Options ........................................................................................................ 12
  - Bachelor of Music in Music Education ................................................................. 12
  - Bachelor of Music in Music Therapy .................................................................... 12
  - Bachelor of Music in Performance ....................................................................... 12
  - Bachelor of Arts in Music ...................................................................................... 12
- Minor in Music .......................................................................................................... 13
- UND Email Account ................................................................................................ 13
- Music Theory and Aural Skills Exams ................................................................... 13
- Keyboard Proficiencies ............................................................................................ 13
- Performance Juries .................................................................................................. 14
- Scholarships ............................................................................................................. 14
- Concert Attendance ................................................................................................. 14
  - Guidelines .............................................................................................................. 15
- Recitals .................................................................................................................... 15
  - Recital Jury ............................................................................................................ 15
  - Recital Hall Use .................................................................................................... 15
- Programs ................................................................................................................... 15
- Optional Recitals ..................................................................................................... 15
- Accompanists .......................................................................................................... 16
- Recording .................................................................................................................. 16
- Receptions ................................................................................................................ 16
Note Regarding Placement Exams and Auditions................................................. 16

**Academic Materials**
- Student Progress Benchmarks ........................................................................... 17
- Entry-Level Examination ..................................................................................... 17
- Sophomore Review ............................................................................................... 17
- Upperclass Student Benchmarks ........................................................................ 19
- Essential Studies Capstones for Music ............................................................... 19
- Exit Review ......................................................................................................... 19
- Keyboard Skills Proficiency Requirements ....................................................... 19
- Applied Music Placement Auditions ................................................................. 21
- Music Theory Diagnostic Examination ............................................................. 22
- Degree Recital Audition Procedure ................................................................. 23
- Music Therapy Program Information ............................................................... 24

**Appendix**
- Degree Recital Audition Form ............................................................................ 26
- Music Department Academic Grievance Policies ............................................ 27
...to the University of North Dakota Department of Music! We offer a wide array of musical opportunities and experiences for our students, the university community, arts audiences throughout the region. Our music graduates enjoy outstanding professional success in teaching, music therapy, performance, and many other fields. We strive to provide our students with the highest quality musical and educational experiences possible.

Please read this document carefully, and keep it for reference. Students should also consult the UND Department of Music website on a regular basis for additional information, updates of this handbook, and updated procedures and forms.

The University of North Dakota is fully accredited institutional member of the National Association of Schools of Music.

Michael Wittgraf, Chair
UND Department of Music
FACULTY AND STAFF

SEE MUSIC DEPARTMENT WEBSITE
The Department of Music, housed in the Edmond A. Hughes Fine Arts Center (HFAC), has complete and modern facilities for advanced education in music. Major instructional features of the music wing include practice rooms, choral and instrumental ensemble rehearsal halls, classrooms, keyboard laboratory, mobile computer laboratory, and a music library and student lockers. Constructed in 1974, HFAC also has faculty facilities, including administrative offices and private lesson studios.

Two main concert halls are available for use by the Department of Music. The Josephine Campbell Recital Hall, located in the Hughes Fine Arts Center, is a 200-seat, acoustically tuned facility with professional lighting and sound systems, and the nearby 2,300-seat Chester Fritz Auditorium, regarded as one of the finest performance facilities in the Upper Midwest. We also hold concert events in other venues throughout the community, including churches, performance halls, and auditoriums.

**Facilities and Procedures**

**Facilities**

*Practice Rooms*
Numerous practice rooms are available to students on both the first and second floors of Hughes Fine Arts Center. No sign-up procedure is necessary. No food or beverages are permitted in the practice rooms or on any piano.

**Hours**

**Music Department Office**
Monday to Friday  8:00 am – 4:30 pm

**Practice Facilities (Building Open)**

<table>
<thead>
<tr>
<th></th>
<th>Monday to Saturday</th>
<th>Sunday</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academic Year</strong></td>
<td>7:00 am – 11:00 pm</td>
<td>10:00 am – 11:00 pm</td>
</tr>
<tr>
<td><strong>Academic Year (Vacation)</strong></td>
<td>8:00 am – 5:00 pm</td>
<td>Closed</td>
</tr>
<tr>
<td><strong>Summer Hours</strong></td>
<td>8:00 am – 5:00 pm</td>
<td>Closed</td>
</tr>
</tbody>
</table>
**Music Library**
The Gordon Erickson Music Library (HFAC 170) houses recordings, scores, reference materials, and selected scholarly music texts. Additional music books are housed on the third floor in the Chester Fritz Library. Music listening facilities and internet access are available in the Music Library. Recordings and reference sources are not available for check out, but may be used in the Music Library. Check the door of the Music Library for the hours of operation. No food or beverages are permitted in the Music Library.

**Computer Laboratory**
HFAC 256 houses electronic keyboards and several general-purpose computers available for student use. The mobile lab is located in the Music Office (room 114), where students may check out laptops equipped with music software.

**MuSoUND Lounge**
Located on the second floor near the elevator, the lounge is available for student use. Also, there are couches, tables, and chairs for eating, meeting, studying or just relaxing. Vending machines are available on the first floor below the lounge.

**NOTE:** The facilities within the Hughes Fine Arts Center are available to music faculty, music students, and department ensembles. Students not enrolled in music classes or ensembles may utilize the listening and practice facilities as available, however non-department organizations may not use the rehearsal facilities except with prior permission of the Department Chair.

**LOCKERS**
Lockers for instruments, books, and music are available in the hallway outside HFAC 128 and HFAC 152, as well as the second floor near room 256. Lockers may be reserved through the Band Office (HFAC 128A) during the first week of each semester. Locker assignments will be based on instrument size. Students provide their own combination locks and combinations must be filed with the Band Office. Key locks are not permitted.

Please keep lockers locked whenever possible. The Music Department is not responsible for lost or stolen items.
INSTRUMENT CHECK OUT

Instruments are available for check out to students in department ensembles and those enrolled in individual or class lessons. Contact Dr. James Popejoy (HFAC 126), Dr. Ronnie Ingle (HFAC 130), Mr. Robert Brooks (HFAC 158), or the Graduate Teaching Assistant (HFAC 128A), for specific information. Students will be billed $35 per semester to cover part of the maintenance expense of the instruments.

APPLIED LESSON FEE

Applied study in music is partially subsidized by individual students beyond tuition. At UND, as at most other institutions, there is an applied lesson fee ($125 per semester) for each applied lesson registration. This fee helps defray the cost of individual study at the university.

ACCOMPANISTS

Private lessons, voice classes, and juries often require the assistance of an accompanist. Students should make arrangements to contract with an accompanist early in the semester by consulting with their applied professor for recommended names. These accompanists typically require payment on a per-semester basis (covering weekly lessons and rehearsals), with additional costs for recitals, off-campus events, and other special needs.

DUPLICATING/PRINTING

Students may use the photocopy machine in the Music Library for a modest per-page charge (subject to legal copyright restrictions). Printing is also possible in the Music Library.
ENSEMBLES AND ORGANIZATIONS

ENSEMBLES

Numerous performance ensembles are available to all UND students. It is not necessary to be a music major in order to participate in an ensemble, and credit for participation often applies to the UND Arts and Humanities Essential Studies requirements. Auditions for ensembles generally occur during the first week of classes in the Fall Semester. Additional information can be found on the bulletin boards or ensemble director office doors.

Concert Choir (MUSC 260).........................Joshua Bronfman
Chamber Choir (MUSC 261)..........................Joshua Bronfman
Goliards (MUSC 277)................................Joshua Bronfman
Varsity Bards Men’s Chorus (MUSC 263)........Joshua Bronfman
Allegro Women’s Chorus (MUSC 264)............Joshua Bronfman
Opera Workshop (MUSC 269)........................Royce Blackburn
Wind Ensemble (MUSC 270)........................James Popejoy
University Band (MUSC 271)........................James Popejoy
“Pride of the North” Athletic Bands (MUSC 272)........Robert Brooks
12:00 Jazz Ensemble (MUSC 273)....................Ronnie Ingle
1:00 Jazz Ensemble (MUSC 273)....................Robert Brooks
Chamber Orchestra (MUSC 275)....................Alejandro Drago
Collegium Musicum (MUSC 276)....................Gary Towne
Guitar Ensemble (MUSC 277)........................Kris Eylands
Jazz Combos (MUSC 277)............................Michael Blake
Steel Pan Band/Percussion Ensemble (MUSC 277).....Michael Blake
Greater Grand Forks Symphony Orchestra.........Contact the Music Office
Flute Ensemble ........................................Shari Boschee
Trumpet Ensemble (MUSC 277)....................Ronnie Ingle
Low Brass Ensemble (MUSC 277)...................Joel Pugh
Trombone Choir (MUSC 277).......................Joel Pugh
Vivo (MUSC 277).......................................Joshua Bronfman

Ensemble Participation
Students enrolled in the Bachelor of Music or Bachelor of Arts degrees are required to participate in a major ensemble in their area of emphasis as part of their program of study. Normally, students in the Bachelor of Music participate in an ensemble each semester of residence except for student teaching or internship. Music Education majors are required to complete a minimum of seven semesters (not semester hours) in a major performing ensemble. Consult with your advisor regarding the definition of major ensemble.
ORGANIZATIONS

American Music Therapy Association for Students
All music therapy majors are invited to join AMTAS for a nominal membership fee, and are welcome at all events, which include hosting workshops, attending conferences, open meetings to discuss current trends in the field, musical service work in Grand Forks, and collaboration with other student organizations. Professor Andrew Knight is the AMTAS faculty advisor for the UND student chapter.

American Choral Directors’ Association
ACDA is the professional organization for choral musicians and choral music educators in the United States. Members attend local, regional and national conferences, and participate in enrichment activities with future and current choral conductors. Dr. Joshua Bronfman is the ACDA faculty advisor for the UND student chapter.

Collegiate Music Educators National Conference (CMENC)
The UND collegiate chapter of MENC provides information, resources, and services for potential music educators. Although intended primarily for students pursuing a career in music education, the organization is open to all interested students. By becoming a member of CMENC, students receive professional publications as well as attend local, regional and national conferences and workshops. Dr. James Popejoy is the CMENC faculty advisor.

MuSoUND (Music Students of UND)
MuSoUND is a student-run organization for all music students, including majors, minors, and members of performing ensembles. Activities include guest speaker programs, mentorship and tutoring by upperclass students, referral service for student performers, and social events. MuSoUND also furnishes an important communications link between faculty and students in department governance. Whitney Berry is the MuSoUND faculty advisor.

Pi Kappa Lambda
Since 2003, the UND Department of Music has hosted a chapter of the National Music Honor Society, Pi Kappa Lambda. Eligible junior and senior music majors are selected for membership in this prestigious organization by the music faculty. Elections are held each spring, with initiation at the annual awards ceremony.
ADVISING

Academic advising is an integral part of successful completion of a music degree. Although responsibility for timely enrollment in the correct courses ultimately rests with the student, consultation with an advisor can facilitate this process.

All students are required to complete Essential Studies courses in the areas of Communication, Social Sciences, Arts & Humanities, and Math/Science/Technology, and to meet accompanying Special Emphasis and Capstone requirements. All music majors are responsible for knowing and meeting these requirements. Information is available on the UND website and in the College of Arts and Sciences office in Montgomery Hall.

Advisors

All undergraduate students are required to meet with their advisor once per semester prior to registering for the next semester. The primary role of an advisor is to assist the student in planning their course of study. All music majors will be assigned a music faculty advisor. This will ensure that students are informed about course offerings and graduation requirements. Every effort will be made to assign each student an advisor in his or her primary field(s) of study. Consulting with other faculty members is encouraged, however students should confer with their assigned music faculty advisor at least once per semester.

APPLIED LESSONS

All music majors must take applied (i.e. private) lessons on their major instrument. The number of credit hours of applied instruction varies with each degree plan. The student should begin taking applied lessons during their first semester as a music major.

Applied Instructors

<table>
<thead>
<tr>
<th>Bassoon</th>
<th>Michael Wittgraf</th>
<th>Trombone</th>
<th>Joel Pugh</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarinet</td>
<td>Elizabeth Rheude</td>
<td>Trumpet</td>
<td>Ronnie Ingle</td>
</tr>
<tr>
<td>Double Bass</td>
<td>Simona Barbu</td>
<td>Tuba</td>
<td>Joel Pugh</td>
</tr>
<tr>
<td>Euphonium</td>
<td>Joel Pugh</td>
<td>Viola</td>
<td>Alejandro Drago</td>
</tr>
<tr>
<td>Flute</td>
<td>Sharon Boschee</td>
<td>Violin</td>
<td>Alejandro Drago</td>
</tr>
<tr>
<td>Guitar</td>
<td>Kris Eylands</td>
<td>Violoncello</td>
<td>Simona Barbu</td>
</tr>
<tr>
<td>Horn</td>
<td>Kayla Nelson</td>
<td>Voice</td>
<td>Royce Blackburn</td>
</tr>
<tr>
<td>Oboe</td>
<td>Elizabeth Rheude</td>
<td>Voice</td>
<td>Anne Christopherson</td>
</tr>
<tr>
<td>Percussion</td>
<td>Michael Blake</td>
<td>Voice</td>
<td>Louise Pinkerton</td>
</tr>
<tr>
<td>Piano</td>
<td>Nariaki Sugiura</td>
<td>Voice</td>
<td>Maria Williams-Kennedy</td>
</tr>
<tr>
<td>Saxophone</td>
<td>Elizabeth Rheude</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Placement**
In order to register for applied lessons, students must first audition for placement during the first week of classes. Auditions for new students are normally held during the Department of Music New Music Major Orientation Day. For audition requirements see “Applied Music Placement Auditions” at the back of the handbook.

**Studio Class/Showcase Recitals**
All students taking applied lessons are required to be available during the semester on Thursdays from 2:00-2:50 to attend studio class and the Music Department Student Showcase Recitals. Piano Studio Class is 5:30-6:30 on Wednesdays. As some studio classes are held at other times, students should consult their applied instructor for specific information concerning their studio commitments.

**Degree Options**
Undergraduate students wishing to major in music may choose from four degree options:

**Bachelor of Music in Music Education**
This degree prepares the student for state certification as an elementary and secondary (K-12) school educator in choral or instrumental music. Students may also pursue dual certification with both choral and instrumental emphases.

**Bachelor of Music in Music Therapy**
This degree includes practical experience in a variety of community settings and is designed to produce skilled music therapists who will meet the certification requirements of the American Music Therapy Association.

**Bachelor of Music in Performance**
This degree is designed for the student who would like to pursue a career in music performance, and is usually followed by further study at the graduate level. Students must audition for the appropriate faculty members prior to acceptance as a performance major.

**Bachelor of Arts in Music**
This degree allows a student to pursue the study of music within a liberal arts framework. With this degree two tracks are possible. Track 1 emphasizes proficiency in a foreign language, while Track 2 requires concentration in a single field.

*Music Degree Status Sheets for each of these degree programs are included the appendix of this handbook.*
**Music Minor**

There are two Music Minors available. Non-music majors enrolled in any program leading to teacher licensure/certification, and pursuing a music minor, must enroll in the Minor in Music for educators offered through the College of Education and Human Development (EHD). Students in other majors may enroll in the music minor offered through the College of Arts and Sciences.

**UND Email Account**

All enrolled students will receive a Live@edu account from the university. You must check your account on a regular basis, as this will be a primary means of communication between the Department of Music and students. This is particularly important during the weeks surrounding the beginning and end of each semester.

**Music Theory and Aural Skills Exams**

All students who register for the first year of the Music Theory and Aural Skills sequence should be familiar with basic musical concepts, and possess rudimentary skills in ear training and sight-singing. A *Music Theory diagnostic examination* will be administered during the first week of classes. See p. 24 for further details.

All transfer students are tested in Music Theory and Aural Skills, regardless of coursework that has transferred to UND. These *placement exams* are administered during orientation day in the fall, or by appointment. Call the music office at 777-2644 to schedule an appointment if necessary.

**Keyboard Proficiencies**

All music students are expected to have practical skills at the keyboard. Bachelor of Music students must pass the fourth level of keyboard proficiencies, and Bachelor of Arts students must pass the second level. All proficiencies must be completed prior to student teaching or music therapy internship. *Piano principals should consult with their applied instructor concerning specific requirements for their degree.*

**Performance, Education, and Therapy Majors**

Students must demonstrate four levels of piano proficiency. Most students meet these requirements by taking keyboard skills courses for four semesters (MUSC 133, 136, 233, 236).
BA in Music

Students must demonstrate two levels of piano proficiency. This may be done by successful completion of Keyboard Skills I and II (MUSC 133 and MUSC 136).

Note: Piano principals and students with exceptionally strong backgrounds in piano may substitute individual piano lessons and a series of proficiency tests for required for Keyboard Skills courses. See the Keyboard Skill Proficiency Requirements located at the back of this handbook for additional information. Admission to individual piano lessons is only by audition and recommendation by the keyboard faculty.

Performance Juries

Performance Juries (applied lesson final exams) are held at the end of the Fall and Spring semesters. Juries provide assessment of musical concepts and materials studied in applied lessons each semester. Your applied instructor will provide specific details.

Scholarships

A number of music scholarships are awarded yearly to music majors and participants in ensembles, primarily on the basis of talent. For detailed audition information please see the Department of Music website.

Requirements of scholarship awards are explained on the student’s scholarship agreement letter. Continuation of a scholarship is dependent upon satisfactory adherence to its requirements, as reviewed by the Scholarship Oversight Committee.

Concert Attendance

All undergraduate students enrolled in applied lessons will be required to attend 10 concerts per semester (excluding summer). To receive credit for concert attendance, students must submit a program of the concert to their major applied instructor. Individual applied instructors may have additional requirements for concert attendance. Students who are taking applied lessons on more than one instrument need only complete this requirement for their primary instrument. Students who fail to meet this obligation will have their major applied lesson grade lowered by one letter grade.
Guidelines for Recital Attendance and Concert Critiques

- Only classical, world, jazz and musical theatre concerts/events will be accepted.
- Showcase, studio, and performance class recitals will not be accepted.
- Shared concerts (where two ensembles perform on a single concert) will be accepted for those students performing in half of the concert.
- Secondary school concerts/musicals will be accepted.

Recitals

The ability to perform is an important component of all degree programs within the Department of Music. Music Education students must present a half recital during the junior or senior year, while Music Performance majors must present a half recital in the junior year and a full recital during the senior year. Bachelor of Arts students may present a recital as part of their senior project under certain restrictions.

Recital Jury

Prior to the presentation of a recital, students must perform a pre-recital jury, which should include all works scheduled for performance on the recital. This jury should be scheduled no less than three weeks in advance of the recital. The student is responsible for the formation of a jury committee, with the approval of their applied instructor. The student is also responsible for preparing a concert program, a draft of which must be provided at the student’s jury. Recital audition procedures and policies are explained in greater detail in the back of this handbook.

Recital Hall Use

The Josephine Campbell Recital Hall (JCRH) is used for most student recitals. Students should contact the Music Office to reserve this facility for juries, dress rehearsals, and recitals. Although there is no deadline for reserving hall use, space is often limited and therefore it should be done in a timely manner.

Programs

Programs for student recitals must be turned into the music office no less than three weeks prior to the recital. The student’s jury committee must approve all programs before they can be printed. Information must be submitted electronically, either in the body of an email or as a Word document. Only complete programs will be accepted. Final revisions must be completed no less than one week prior to the recital.

Optional Recitals

Bachelor of Arts students may elect to present a recital as part of their senior project. Additionally, Music Therapy majors often present a recital.
as an enrichment activity. Any student may elect to give a recital, however the protocol outlined herein must be followed.

**Accompanists**
Accompanists are usually in short supply and high demand, so it is crucial that they be engaged as soon as possible. Consult with your applied instructor during the first week of the term for contact information.

**Recording**
Recording of recitals is scheduled through the Music Office.

**Receptions**
Student performers often host a reception following their recital. These receptions may be held in the Anna Mae Hughes Room adjacent to the main lobby of the Hughes Fine Arts Center. Kitchen facilities are available across the hall. All facilities must be reserved through the Music Office. The student is responsible for all preparation, food, beverages, and clean up.

**NOTE REGARDING PLACEMENT EXAMS AND AUDITIONS**
Testing or auditioning out of music classes and/or lessons applies toward music major requirements only. Such tests do not apply toward graduation credit total requirements. Therefore, students who test out of classes should meet with their advisors in order to find electives that will make up the credit difference.

Students who test out of classes will likely need signed registration action forms in order to register for classes into which they test. Test results do not appear in the registrar’s office, so the system does not recognize placement exam prerequisites. All such records are maintained in the music office.
Although the following materials are as accurate as possible, the contents are subject to change without notice. These documents are intended to facilitate schedule and program of study planning, however they do not substitute for regular consultations with academic advisors.

The following pages contain:

• Student Progress Benchmarks
• Keyboard Skills Proficiency Requirements
• Applied Music Placement Information
• Music Theory Placement Information
• Degree Recital Audition Procedures
• Concert Critique Guidelines
• Concert Critique Form
• Degree Recital Audition Form

STUDENT PROGRESS BENCHMARKS

Entry-Level Evaluation
Prior to acceptance as a music major, students must demonstrate their performance skills and musical knowledge through an audition on their major instrument and a theoretical skills placement examination. These assessments normally occur in the fall during the first week of classes. Contact the Music Office and your advisor for additional information.

Sophomore Review
The Sophomore Review is a Student Progress Benchmark used to evaluate a student’s progress toward their chosen degree for the purpose of student advisement and program assessment.

The Sophomore Review consists of two parts:

• Academic Evaluation: triggered by enrollment in the MUSC 234 Music Theory IV.
• Performance Evaluation: triggered by enrollment in the second semester of applied study at the MUSC 254 or MUSC 255 level.
The Academic Evaluation is a review of all course work completed up to the date of the review and is compiled by each student’s Advisor.

- Students pursuing a music degree must receive at least a grade of C in every music course taken toward the degree. In sequential music courses, a grade of C must be made in order to progress to the next course in the sequence.

Successful completion of the performance evaluation is required of all students to enroll in upper division applied lessons. The student will prepare pieces, sight-reading, and scales, as appropriate. The student’s applied instructor determines repertoire for the jury.

- Performance evaluations will take place on the Saturdays following Reading and Review Day in a given semester.
- The adjudicating faculty may choose to ‘Pass’ or ‘Fail’ the student’s performance.
- If a student fails the performance evaluation, they will enter a probationary period, not to exceed two (2) semesters, during which time they will enroll in MUSC 253. The applied instructor will decide when the student is fit to re-attempt the performance evaluation.
- When this probationary period has ended, the student will re-attempt the performance evaluation.
- If a student fails the second attempt, the student may be advised to pursue a different degree track.

*Listed below are the general expectations for all music majors at the time of their Sophomore Review. A successful review will show adequate progress toward completion of the following criteria:*

**Harmony and Theory Sequence**
- Successful completion of MUSC 130, 134, and 230
- Enrollment in MUSC 234

**Aural Skills Sequence**
- Successful completion of MUSC 131, 135, and 231
- Enrollment in MUSC 235

**Keyboard Skills Sequence (or equivalent Proficiency Levels)**
- Successful completion of MUSC 133, 136, and 233
- Enrollment in MUSC 236
- BA students need only complete MUSC 133 and 136

**Applied Lesson (Major Instrument)**
- Successful completion of two semesters of MUSC 154/155, and one semester of MUSC 254/255
- Enrollment in second semester of MUSC 254/255
Major Ensemble
- Successful completion of three semesters in a major ensemble
- Enrollment in a fourth semester of a major ensemble

Music History
- Enrollment in, or completion of, at least one music history course: MUSC 203, 310 or 311.

Upperclass Student Benchmarks
Music degrees culminate in the following experiences.

B.M. in Performance
- Junior Recital (half recital)
- Senior Recital (full recital)

B.M. in Music Education
- Senior Recital (half recital)
- Student Teaching

B.M. in Music Therapy
- Internship

B.A. in Music
- Senior Project

Essential Studies Capstones for Music
The Essential Studies Capstone Course for B.M. in Performance, B.M. in Music Therapy, and B.A. in Music students is MUSC 490 Seminar in Music. The Essential Studies Capstone Course for B.M. in Music Education students is MUSC 441 Methods and Materials for Middle and Secondary School Music.

Note: All juniors are strongly encouraged to go to their college dean's office for a degree audit.

Exit Review
Each student will participate in an exit review during the semester in which they plan to graduate. See the office for more information.

Keyboard Skills Proficiency Requirements
All music majors at UND must demonstrate proficiency at the piano. This can be fulfilled either through taking the Keyboard Skills courses and/or passing the Keyboard Proficiency Exams. BA Music Majors are required to take two
semesters of Keyboard Skills (levels I and II), or pass levels I and II of the Keyboard Proficiency Exam. BM majors (Performance, Therapy, and Music Education) are required to take all four semesters of Keyboard Skills or pass all four levels of the Keyboard Proficiency Exam. These requirements must be met prior to graduation, or prior to registration for either Student Teaching or Music Therapy internship. The music minor does not include a Keyboard Proficiency requirement.

Students are encouraged to take any level(s) of the Keyboard Proficiency Exam if they feel they have the skills to test out of any levels of Keyboard Skills. Students may sign up to take any level of the Keyboard Proficiency Exam during the first week of classes. New incoming students will also have the opportunity to take the exam on the first Monday of the fall semester during the New Music Major Orientation Day.

Students interested in taking the Keyboard Proficiency Exam should contact Professor Sugiura (777-2839) directly to set up a time.

**Keyboard Skills Objectives**

These are the skills required to pass each level of Keyboard Proficiency.

*All examples are taken from *Piano for the Developing Musician* by Martha Hilley and Lynn Freeman Olson (6th edition, 2006).

- **Keyboard Skills I (MUSC 133):**
  - All Major Keys Scales: One Octave, Hands Together
  - Chord Progression: White Keys, Hands Together I-IV-V(V7)-I
  - Harmonization: (Simple)
  - Transposition: Ex. P. 90 Key of G and C
  - Sight Reading: (Level 1)

- **Keyboard Skills II (MUSC 136):**
  - All major Key Scales: One Octave, Hands Together
  - All Harmonic Minor Key Scales: One Octave, Hands Together
  - Chord Progression: All Keys, Hands Together
  - Harmonization: (Sing and Play, and Simple accompaniment figures)
    - Ex. P. 213 #1-2
  - Transposition: Ex. P. 208 Key of b minor and g minor
  - Sight Reading: (Level 2)

- **Keyboard Skills III (MUSC 233):**
  - All Major Scales: Hands Together, Two Octaves
  - White Key Minor: Hands Together, Two Octaves, Harmonic and Melodic
  - Black Key Minor: Hands Together, Two Octaves, Harmonic Only
• Chord Progression and Inversions: All keys, Hands together
• Harmonization: P. 301 No. 5 (More advanced harmonization)
• Transposition: P. 303 No. 1 (to remote keys and more complex harmonies and accidentals)
• Sight Reading: (Level 3)

Keyboard Skills IV (MUSC 236):
• All Major Scales: Hands Together, Two Octaves
• All Minor Scales: Hands Together, Two Octaves, Harmonic and Melodic
• Chord Progression (root and 1st inversion) All keys, Hands together
• Inversions: All keys, Hands together
• Harmonization P. 384 No. 4 and 5 (Sing and Play, Two handed accompaniment, Left hand accompaniment, etc)
• Score Reading: P. 386 No. 2 (3-4 parts)
• Transposition: P. 386 No. 2 C major and B flat major
• Sight Reading (Level 4)

APPLIED MUSIC PLACEMENT AUDITIONS

All new UND music majors are required to audition for applied lessons. For this hearing, please prepare the following material:

Instrumental Auditions

Solos
General Guidelines for all Instrumentalists (one of the following)
• 2 contrasting solos (one technical, one lyrical) OR
• 1 solo with a contrasting etude OR
• 2 contrasting movements from the same solo, 5-6 minutes of music.
• Percussionists should perform on two of the following: timpani, snare and mallets.

Scales
Instrumentalists
• Play a chromatic scale, full length of the instrument.
• 2 major scales of the student's choice, at least 2 octaves in length.

Piano
• One major and one minor, hands together, two octaves.
• Students will be allowed to play one scale of their choice. Faculty will choose the other.

Sight Reading
Instrumentalists
• To be selected by the instructor.
Percussion
• Students may choose to sight read on snare, timpani or mallets.

**Vocal Auditions**

**Solos**
One piece, from memory, any language.

**Scales**
One major scale (any key); one harmonic minor scale (any key).

**Sight Reading**
To be chosen by the instructor.

**Tonal Memory**
You will be asked to reproduce short melodic phrases.

**Music Theory Diagnostic Examination**

All incoming music majors should initially enroll in Music Theory I (MUSC 130) and Aural Skills I (MUSC 131). A placement examination will be given at the first class meeting to test students’ knowledge of music fundamentals. Students will be notified of the exam results at the second class meeting.

Exams will be graded as either satisfactory or unsatisfactory. A satisfactory grade allows the student to enter first semester music theory and aural skills. An unsatisfactory grade requires that the student either enroll in and pass Music Fundamentals (MUSC 101) with a grade of C or better; or retake the entrance examination at the beginning of the following academic year. If needed, enrollment adjustments will be made following the results of the examination.

The examination addresses the following music fundamentals:
• Note identification in treble and bass clefs (up to three ledger lines above and below each clef).
• Interval size identification (unisons, seconds, thirds, fourths, fifths, sixths, sevenths, and octaves).
• Key signature identification (all major and minor key signatures).
• Rhythm.

To prepare for the examination you may wish to refer to the latest edition of *Tonal Harmony* by Stefan Kostka and Dorothy Payne, the text used for Music Theory I (MUSC 130). You may also consult any standard theory textbook, or contact your local music instructor.
DEGREE RECITAL JURY PROCEDURE

The following procedures outline the requirements and protocols necessary for the application, audition, and performance of either a half or full degree recital. All required enrollment criteria must be met before the student will be allowed to present a degree recital for audition.

- For half and full recitals there are specific criteria for each area of individual study. Students need to ask their applied instructor for specific time and repertoire requirements for their recitals.

- The student is responsible for the formation of a jury committee, with the approval of their applied instructor. The committee will consist of three faculty members, one of which must be the student's applied instructor.

- The recital audition must be presented before the jury committee no less than three weeks prior to the date of the recital. The student should be prepared to perform the entire recital for the jury.

- The student will provide three copies of the recital program to the jury committee. A copy should also be provided to the music office either in the body of an email or as a Word Document. The lack of the recital program at the time of the degree recital jury will result in an Unsatisfactory grade.

- When arranging the recital audition, the student must schedule the recital hall, or other appropriate venue, for the recital as well as for any dress rehearsals. The student should also schedule any reception activities and the like at the same time. All scheduling of facilities is done through the Music Office.

- Three grades may be assigned for the recital audition: Satisfactory, Unsatisfactory, or Provisional. If the student receives a Satisfactory grade, the recital may proceed according to schedule. If the student receives an Unsatisfactory grade, the student must wait at least until the following semester for re-approval. If the student receives a Provisional grade, the student may re-audition the recital one week after the initial audition at which time only a Satisfactory or Unsatisfactory grade may be applied. The majority decision of the jury committee will determine the final grade. In the event of three grades being given, split among the panel, the grade will be Provisional.

- The criteria for assigning a Satisfactory grade are flexible. Qualities such as technical proficiency, musicality, stage presence and memorization are among the considerations for evaluating the performance. The student should discuss all criteria with the audition panel.
**MUSIC THERAPY PROGRAM – IMPORTANT INFORMATION**

**MUSIC THERAPY STUDENT MANUAL – 2011**

In Fall 2011 this document will be available to all music therapy majors, and will be updated annually. The manual will contain important information on a variety of topics including:

- The process of acceptance into the Music Therapy Program
- Practicum – guidelines and expectations
- AMTA Professional Competencies
- Internship – determining readiness, the process of application and expectations
- Preparation for the CBMT Exam

Please be sure to read carefully through this document. All music therapy majors are responsible for knowing its content.
APPENDIX

- Degree Recital Audition Form
- Department of Music Academic Grievance Policies
# Degree Recital Audition Form

Date: ___________________________  Recital Date: ___________________________

Name: ___________________________  Full  Half

Degree: Ed., Perf., or Ped.  Level: Junior, Senior, or Master

## Criteria for Evaluation

<table>
<thead>
<tr>
<th>1-Superior</th>
<th>2-Excellent</th>
<th>3-Average</th>
<th>4-Poor</th>
<th>5-Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Factors:</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Quality of Tone, Evenness of Scale, Ensemble (if appropriate).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1-Superior</th>
<th>2-Excellent</th>
<th>3-Average</th>
<th>4-Poor</th>
<th>5-Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique:</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Flexibility, Articulation (diction-if appropriate), Accuracy of Pitch, Intonation.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1-Superior</th>
<th>2-Excellent</th>
<th>3-Average</th>
<th>4-Poor</th>
<th>5-Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memorization:</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1-Superior</th>
<th>2-Excellent</th>
<th>3-Average</th>
<th>4-Poor</th>
<th>5-Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpretation:</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Rhythm, Tempo, Phrasing, Projection of Mood, Appropriateness to stylistic period.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1-Superior</th>
<th>2-Excellent</th>
<th>3-Average</th>
<th>4-Poor</th>
<th>5-Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage presence:</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Performing with confidence, Communication with audience.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Grade (check only one): A majority of faculty must give a Satisfactory grade for the recital to be approved. Overall Comments and Suggestions on back.

Satisfactory: [ ]  Unsatisfactory: [ ]  Provisional: [ ]

Signed: ________________________________________________________
DEPARTMENT OF MUSIC ACADEMIC GRIEVANCE POLICIES

All procedures listed here are in accordance with the Code of Student Life, Section 3-2. Unless a school or college has specified a shorter time, a student must initiate a grievance within 120 calendar days from the recording of the final grade (including an “Incomplete”) in the course in which the grievance arose.

Undergraduate Student Grievance Procedures

1. These procedures are to begin with discussion between the student grievant and the faculty member, committee, or administrator with whom the student has a grievance. If the grievance is not resolved at this stage, then the student may advance the grievance through the procedures of the college or school in which the grievance originated. (Code of Student Life)

2. In the Music Department, if the grievance is not resolved by discussion with the faculty member, committee, or administrator with whom the student has a grievance, the student may advance the grievance to the Chair of the Music Department. Grievances must be presented in writing to the Chair. This written statement should include:
   a. A description of the grievance
   b. How the individual is affected by it
   c. The remedy that is sought

3. The Music Chair may facilitate a meeting between the student and faculty member, in the presence of another appropriate administrator or faculty member, if desired. If a resolution or plan of action is achieved by such meeting, the content of the meeting shall be recorded, in particular:
   a. the date of the meeting
   b. the terms of the agreement, including grade percentages, where applicable
   c. the signatures of all parties to the agreement.

4. If no resolution is achieved between the affected parties in this meeting, the Chair should submit the grievance to a department appeals committee. The Music Department’s Executive Committee will serve as the next level of appeal, and the rules of paragraphs 2 & 3 regarding presentation of appeal and recording will apply.

5. Any party may appeal the departmental decision to the Arts & Sciences Student Appeals Committee. Individuals wishing to bring grievances to the A&S Committee should submit them in writing to the Dean. The rules of paragraph 2 regarding presentation of appeal will apply. This
procedure is more fully described in “Academic Grievance Procedures: College of Arts & Sciences,” available in the College Office.

6. Grievances not resolved at the level of the academic unit may be brought by any of the parties to the Student Academic Standards Committee (Registrar's Office) within 30 calendar days of the final decision of the academic unit (college/school). Grievances must be presented in writing to the chair of the committee. This written statement should describe the grievance, indicate how it affects the individual or unit, and include the remedy sought from the committee.

Adopted by Music Faculty October 4, 2005