



**The University of Montana**

**School of Music**

**STUDENT HANDBOOK**

**2010-2011**

This is a handbook of School of Music policies, requirements and regulations designed for students pursuing the music major or minor degree programs at The University of Montana. It is not intended to supersede the University catalog but to consolidate and supplement that information. These guidelines support our mission statement and assist the students in fulfilling their many academic responsibilities in an efficient and productive manner, consistent with University policy and the laws and policies of the State of Montana. This handbook does not supersede or amend the Student Conduct Code.



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# Welcome to The University of Montana School of Music!



Dear UM Music Student,

The *School of Music Student Handbook* has been compiled for the purpose of answering questions most often asked about The University of Montana, School of Music day-to-day procedures. These guidelines are designed to assist music students and provide information about our facilities, policies, requirements and music organizations.

It is important for you to become familiar with this document. Students who are well-informed are invariably the most successful. If you have questions, please do not hesitate to contact your faculty adviser or the School of Music Director. Music Major/Minor Degree check sheets are available in the School of Music Office. Complete degree requirements may be found in the University Catalog. Degree planning should always be done in consultation with your faculty adviser.

We are here to help you make your musical and educational experience at The University of Montana a success!

Have a great year at UM!

Dr. Maxine Ramey, Interim Director  
School of Music  
The University of Montana

## Mission Statement

The Mission of the School of Music is to provide a comprehensive instructional program in music that will develop teachers, performers, composers, scholars, and informed audiences. In addition, we strive to set and maintain high standards of musical excellence for a broad and diverse community of constituents. At the same time, we acknowledge the value to ourselves and our students in interaction with other departments on campus in the belief such efforts will broaden our sphere of influence resulting in promotion of the role of arts in our culture. Finally, we recognize a responsibility to be of service to the greater region by providing leadership and public service to students and teachers in schools and communities. The School of Music and the other units of the College of Visual and Performing Arts were recently recognized by the Northwest Accreditation Association as being "a jewel in the crown of The University of Montana."

The School of Music offers both professional and liberal arts degrees in music at the undergraduate and graduate levels. An academic minor is also available to students majoring in other disciplines. Clearly, the mission and objectives of the School of Music are directly related to those of this specific institution as well as the Montana University System. Recognizing this University's strong commitment to providing a broad-based liberal arts education, the School of Music and College of Visual and Performing Arts have further been charged with serving as the principal location for professional training in fine arts. Through its historic mission and proven reputation for offering high quality education, the School of Music continues in its role as the provider of the state's only graduate level programs in music.

### NASM Standards

The University of Montana, School of Music is an accredited member of the National Association of Schools of Music (NASM). NASM is the national accrediting organization for collegiate music programs. As a member of the NASM the School of Music is committed to upholding national standards for curriculum and policy. NASM's general standards and competencies, common to all professional baccalaureate degrees in music, are listed on page 30 of the *UM School of Music Student Handbook*.

## Diversity

*“The University of Montana respects, welcomes, encourages, and celebrates the differences among us. In recognition of this commitment, we value all members of the campus community, not in spite of, but because of their differences. The resultant value ambience influences the way our students perceive the world. These experiences enrich us with a greater understanding of the human condition and the challenges all people must confront in a rapidly changing, increasingly globalized, and ever more interdependent world society.”*

-George M. Dennison, President, The University of Montana

The School of Music supports the University’s mission to encourage, advocate, and facilitate communication, education, and relations among persons of various races, physical conditions, religions, national origins, citizenship, genders, ages, socio-economic backgrounds, and sexual orientation at The University of Montana.

## 2010-11 MUSIC FACULTY, STAFF, GTA's [www.umt.edu/music](http://www.umt.edu/music)

The School of Music Office

406-243-6880

[griz.music@umontana.edu](mailto:griz.music@umontana.edu)

Dr. Maxine Ramey,  
School of Music Interim Director

406-243-6880

[maxine.ramey@umontana.edu](mailto:maxine.ramey@umontana.edu)

### Ensemble Directors

Director of Bands, Dr. James Smart  
Associate Director of Bands, Dr. Kevin Griggs  
Director of Choirs, Dr. Gary Funk  
Director of Orchestras, Dr. Luis Millán  
Director of Jazz Studies, Prof. Lance Boyd

### Division Chairs

Dr. Margaret Baldrige – Strings  
Prof. Anne Basinski - Voice  
Prof. Lori Gray – Music Education  
Prof. Lance Boyd - Brass & Percussion  
Prof. Steven Hesla - Keyboard  
Dr. Charles Nichols – Composition/Music Technology  
Dr. James Randall – Music History  
Prof. Maggie Schuberg - Woodwinds  
Prof. Patrick Williams - Theory

### Staff

Jill Johns, School of Music, Business Manager  
Terry Gray, School of Music Administrative Assistant  
Anne Marie Brinkman, Buddy DeFranco Festival Administrative Aide

### Faculty and Staff

206	Baldrige, Dr. Margaret	Violin, Viola	6112	margaret.baldrige@umontana.edu
10	Basinski, Professor Anne	Voice, opera	5192	anne.basinski@umontana.edu
112	Boyd, Professor Lance	Low brass, jazz	5071	lance.boyd@umontana.edu
219	Brandt, Professor Jeff	History of Rock & Roll Buddy DeFranco Jazz Festival	6293	jeff.brandt@umontana.edu
101	Brinkman, Anne Marie	Administrative Aide	6880	annemarie.brinkman@umontana.edu
110	Cavanaugh, Dr. Jennifer	Oboe, bassoon, theory	6726	jennifer.cavanaugh@umontana.edu
211	Cody, Dr. David	Voice, opera, choral	4691	david.cody@umontana.edu
12	Cooper, Dr. Nancy	Organ, theory	2080	nancy.cooper@umontana.edu
09	Darrah, Professor Daniel	Percussion	4819	Daniel.darrah@umontana.edu
201	Eriksson, Professor Johan	Saxophone	2155	johan.eriksson@umontana.edu
203	Funk, Dr. Gary	Choral	2794	FunkG@mso.umt.edu
111	Glass, Professor Fern	Cello, Music Literature	5371	fern.glass@umontana.edu
204	Gray, Professor Lori	Music Education Specialist	2865	lori.gray@umontana.edu
101	Gray, Terry	Administrative Associate	6882	teresa.gray@mso.umt.edu
3	Griggs, Dr. Kevin	Marching band, trumpet	2959	kevin.griggs@umontana.edu
207	Hahn, Dr. Christopher	Piano	6490	christopher.hahn@umontana.edu
107	Hesla, Professor Steven	Piano	6055	steven.hesla@umontana.edu
109	Ilgenfritz, Professor Martha	String Bass	6468	martha.ilgenfritz@umontana.edu
212	James, Dr. Kimberly	Voice, theory	2182	kimberly.james@umontana.edu
212	James, Professor Creighton	Voice	2182	creighton.james@umontana.edu
101A	Johns, Jill	Business Manager	6881	jill.johns@mso.umt.edu
201	Kirkpatrick, Prof. Christopher	Clarinet	2155	christopher.kirkpatrick@umontana.edu
9	LedBetter, Dr. Robert	Percussion	4819	robert.ledbetter@umontana.edu
109	Logan, Professor Roger	French horn	6468	roger.logan@umontana.edu
113	Millán, Dr. Luis	Orchestra, theory, guitar	6836	luis.millan@umontana.edu
214	Nichols, Dr. Charles	Music technology, composition	5360	charles.nichols@umontana.edu
102	Ramey, Dr. Maxine	Interim Director, Clarinet, history	6880	maxine.ramey@umontana.edu
209	Randall, Dr. James	Music history	6892	james.randall@umontana.edu
213	Schuberg, Professor Maggie	Flute, theory	4271	margaret.schuberg@umontana.edu
N/A	Smart, Professor Amy	Country Music On line	6880	amy.smart@umontana.edu
13	Smart, Dr. James	Director of Bands, Trumpet	4382	james.smart@umontana.edu
106	Williams, Professor Patrick	Theory/Composition	4471	patrick.williams@umontana.edu

### GTA's/Teaching Fellowships

203	Bullock-Muth, Alicia	GTA/Women's Choir	2794	alicia.bullock@umontana.edu
11	Bucholtz, Rachel	GTA/Voice	2618	rachel.bucholtz@umontana.edu
2B	Dwyer, Dylan	GTA/Bands	4355	dylan.dwyer@umontana.edu
2B	McGlynn, Brendan	GTA/Bands	4355	brendan.mcglynn@umontana.edu
108	Pertis, Tommy	Teaching Fellowship/Guitar	6889	thomas.pertis@umontana.edu
108	Thomas, Jacob	GTA/Theory	6889	jacob.thomas@umontana.edu
11	Waegele, Heidi	GTA/Keyboard	2618	heidi.waegele@umontana.edu

# School of Music Facilities

## Building Usage

The Music Building is to be used strictly for approved faculty and student activity as it relates to teaching, research and service at The University of Montana. Any other activity must be approved by the Director and processed by the School of Music office. Smoking is prohibited in all School of Music facilities.

## Building Hours

The music building will be open each day from 7 a.m. - 11 p.m. **It will be closed Thanksgiving, Christmas, New Year's Day and Independence Day.** The Music Office is open from 8 a.m.-12 p.m. and 1 p.m. to 5 p.m. Monday-Friday. The office will be closed for the lunch hour.

## Classrooms

Classrooms are to be used for School of Music classes and by UM ensembles. Classroom use by individuals or community organizations must be pre-approved by the School Director. Only current faculty & students are authorized to teach private lessons in the music building. All others must obtain permission of the School Director and pay room rental fees. The choral rehearsal room is 218. The ensemble rehearsal room is Room 1, located in the basement. On occasion, the School uses the University Theater, located across the walkway to the south. Our piano lab is room 202, and the Recording Studio is in 216/217 across the hallway. Other classes, such as the various lessons, are held in faculty studio offices and in rooms assigned at the beginning of each semester. All faculty and students who use classrooms are expected to

- Restore the room to the normal set-up for classroom teaching.
- Lock door and cabinet. Turn off the stereo and AV equipment and lights.
- Report any problems to the Music Office.

## School of Music Keys and Special Room Access


Some students may be trusted with School of Music room keys upon approval of a faculty member and the Director of the School of Music for special access during a given semester. Keypunch access for the Percussion Room and String Room will be allowed for percussion students and students signed up for courses in the string/string pedagogy area. Each semester, students be will assigned a personal code for entry to those spaces. Your code is attached to your #790. **DO NOT GIVE OUT YOUR CODE TO ANYONE!** The code will be used to do room audits in case of theft, vandalism or other crimes in those rooms.

## Music Recital Hall

The Music Recital Hall, in the Music Building, has a seating capacity of 401, which includes balcony seating. For added lighting, we have a professional light board which is available to be run by a trained stage manager. The facilities offer a Steinway grand piano as well as a Yamaha Disklavier grand piano. The piano is tuned each week.

Please request Recital Hall time by viewing the schedule on Outlook on the hallway computer, then submit a written request to the office staff. The MRH piano should be locked, closed and covered after use. The combination is changed regularly, and may be obtained from the piano technician or the administrative assistant. All concerts and activities in the MRH are subject to approval of the School Director. No admission charge can be assigned without prior school approval.

A janitorial fee of \$64 is assessed for any weekend events (Saturday or Sunday), One two-hour dress rehearsal may be scheduled. The lobby of the Music Building is available to hold a reception. We can supply presentation support by way of microphones, a TV/VCR, overhead projectors, screens, slide projectors and access to the sound system.



## Scheduling Request Form

Name/Event \_\_\_\_\_

Room \_\_\_\_\_

Start Date \_\_\_\_\_

Continue Until End of Semester? Yes No

Start Time \_\_\_\_\_ am pm End Time \_\_\_\_\_

**What Days Would You Prefer?**

Sun  Mon  Tues  Wed  Thurs  Fri  Sat

Phone Number (\_\_\_\_) \_\_\_\_\_

Email \_\_\_\_\_

Purpose\*\* \_\_\_\_\_

Please Note:  
**Requests for classrooms are limited to one hour per week TOTAL!**  
**Requests for practice rooms are limited to one hour per day.**

**\*\* FACULTY SPONSOR SIGNATURE REQUIRED FOR CLASS ROOMS**

Signature \_\_\_\_\_

### University Theater

Band, Choir, Orchestra and Jazz Band concerts and sponsored music festivals are held in the concert facility next door to the Music Building. The School of Music sponsors the UM Concert Band Festival, UM Orchestra Festival, The Buddy DeFranco Jazz Festival, M.M.E.A. and All-State conferences. Community organization concerts such as The Missoula Symphony Orchestra and String Orchestra of the Rockies are also supported by the school.

### Practice Rooms

We offer students a total of twenty-two practice rooms. Practice room sign-up will begin the first week of classes for music majors, the second week of classes for others. Sign up is available on the Student Computer outside the music office.

- Food, beverages and smoking are prohibited in the practice rooms.
- Room 5D, 5E and 6A are for percussion students only. Rooms 8A and 8B are for piano majors only.
- Practice rooms not claimed by the assigned student by 10 minutes past the hour are considered available for use by any authorized student.
- Cumulative total may not exceed 4 hours per

day, regardless of registration. Music students may garner more practice time by using unassigned hours or assigned rooms not occupied within 10 minutes of the room reservation.

## Scheduling on Music Central Outlook

Each room used for classes, rehearsals, and practice in the Music Building has a schedule (calendar) set up on the UM server. Music students are encouraged to use the student computer just outside the music office. Classroom schedules/calendars are printed each Monday morning and posted on the bulletin boards attached to or adjacent to the classroom door. Changes are made continually, but calendars are only posted once per week. The front desk staff will enter calendar items as requested on the Scheduling Request Form shown above. ALL REQUESTS MUST BE IN WRITING.

## Lockers

Locker sign-up for music majors will begin the week prior to start of classes. Music minors and non-majors in ensembles may request lockers at the beginning of the second full week of classes. Please fill out a form on the music website, obtain your adviser's signature and bring the completed form with a \$25 deposit to the office. You will be provided with a padlock. The deposit will be returned once the locker is totally emptied, all tape and residue cleaned and the lock returned to the office. Due to the high demand for lockers, we are asking students who study voice & piano, or play flute, oboe, clarinet, or an instrument which is NOT stored in your locker such as tuba, euphonium, etc., to please share a locker – registered to both occupants. We apologize for the inconvenience, but wish to offer space to all who need it for instrument storage. ***Locks placed on unassigned lockers will be cut off. This includes summer and winter session unauthorized use.***

## Computer/Piano Lab-Room 202

Piano and Music Technology classes are taught in the Lab, which has 12 electronic piano and computer stations. The Lab is also open Sunday through Wednesday, 6-11 pm, for students to practice piano or work on their composition and theory assignments. Lab monitors are available during those hours, to help students with their projects, and answer questions about the hardware and software. Each of the 12 Macintosh G4 computers has Sibelius, Peak, SoundHack, Digital Performer, Absynth, Kontakt, MaxMSP, and Csound software installed, and two of the computers are connected to laser printers, for students to print their Sibelius scores and parts.

## Copier

The School copier is to be used for faculty academic, research and service purposes only as they relate to The University of Montana. Each faculty member is given a specific copy code number. Faculty are encouraged to utilize technology (Blackboard, Cyberbear), FAC PACs and CDs, etc. to reduce paper consumption. The School of Music copier is not available for student use. ***Students wishing to make use of the School of Music copy machines must obtain a copy code from a faculty member. Student copy machines are available in the Business Building, the Law Building, the University Center and the Mansfield Library.***

## Faculty Mailboxes and Offices

Faculty mailboxes are located within the Music Office. A directory of faculty offices is located just outside the Music Office. Faculty are available as indicated on the schedules posted on their office doors.

# School Equipment

## Music Stands:

Students are required to purchase wire music stands for personal use. Wire stands are inexpensive and available at local music stores and online. University-owned music stands are to be used only in Room 1, the Music Recital Hall and the University Theater for university ensembles, sponsored recitals and method course teaching. **Unauthorized use of stands includes taking stands for personal use in apartments, dorm rooms or gigs.** In addition, stands will not be available for use in classrooms or practice rooms. Arrangements for use of stands as part of classroom activities needs the approval of the Director of the School of Music.

## Equipment Inventory

Faculty are responsible to track and report on inventory as assigned:

- ♫ **Chairs, Band, Folders & Stands** - Band GTA, pickup and collect regularly, report to School Director at end of each semester.
- ♫ **Choral Folders** - Gary Funk and David Cody.
- ♫ **Guitars** - Professor Lori Gray - number of guitars, check out list, and bond cards.
- ♫ **Music Education materials** - Professor Lori Gray
- ♫ **Musical Instruments** - A music instrument committee appointed by the School Director deals with issues of instrument inventory and maintenance.
  - Band Instrument Inventory: Band GTA check-out/in
  - String Instrument Inventory: String Division Chair check-out/in
  - Method Instrument Inventory: Faculty member of each individual method course for checkout/in.
- ♫ **Music Technology & Classroom Stereo Systems** – Charles Nichols.
- ♫ **Choral Risers** – Gary Funk
- ♫ **Old Choral Risers** - The music office staff.
- ♫ **Organ, Harpsichord & Fortepiano** – Nancy Cooper.
- ♫ **Pianos & Synthesizers** – Christopher Hahn & Steven Hesla
- ♫ **Piano benches** – Christopher Hahn
- ♫ **Stand lights** – Kathy White, School of Theater and Dance

**University-owned instruments Policy:** Only students enrolled in lessons, music methods classes or ensembles may use university-owned instruments. University-owned instruments are not to be used for unauthorized personal/professional gigs outside of the university.

**Band and Orchestra instrument inventory** checkout is administered by the large ensemble faculty (James Smart, Kevin Griggs and Luis Millan). The Band GTA is in charge of checking out instruments used in the band program. The Chair of the String Division is in charge of approving check-out for instruments used in the UM Orchestra program. Students are responsible for returning these instruments to the Band GTA or String Division Chair at the end of each semester. Failure to do so will result in a hold on future registration, financial aid and possible legal action. **Method course instruments** check-out is administered by each faculty member teaching individual courses. Usually the check-out process is part class activities. All instruments must be returned in good condition. *Students wishing to check-out any university-owned instrument must fill out a **Bond Card**.* Although normal wear and tear will be absorbed by the School of Music, excessive damage, loss or theft is the responsibility of the student. **Instrument Insurance:** Any lost or stolen university-owned instrument is the responsibility of the student who signed the Bond Card. The student will be charged the purchase price of a new instrument. All grades will be withheld until instrument is replaced or returned. Students are **STRONGLY ADVISED** to obtain instrument insurance on university-owned instruments. Riders to existing home-owner's insurance or renter's insurance are very inexpensive and can save thousands of dollars and a great deal of trouble.

# Music Fees

**A number of special fees are assessed students who participate in programs in the School of Music.**

**Courses that are assessed a Music Fee are:**

Music Lab Fee: MUST 110, 210, 310, 410: \$33 per course

Music Lesson Fee: MUSI 195-595, 102, 500: \$60 per credit/\$120 Max.

Music Special Fee: MUSI 112/312 :\$7.00 per course

Music Special Fee: MUSI 102, 135, 136, 133L, 101L, 207H, 195-395,235, 236,308,314,MUSE 123, 397,500,551: \$20 per course

Ensemble Performance Fee: \$30 Max/Semester for any and all ensembles students participate in.

Music Fees are used for ensemble music and materials, tours, computer lab equipment and software, etc.

## School of Music Scholarships and Other Financial Aid

Music Talent Scholarships are normally available to incoming freshman and transfer students only. The express purpose of music scholarships is to attract top students in our music degree programs. Scholarships are available to music majors only, with the exception of string students and the occasional woodwind or brass student. Scholarships for non-majors are capped at \$750, excluding marching band scholarships.

### The scholarship calendar for the 2010-11 academic year:

- December 31, 2010 General Scholarship deadline, UM Financial Aid
- February 19, 2011. Music Scholarship renewal forms due. All students renewing scholarships must have met the scholarship criteria to submit a renewal form signed by the area coordinator. The forms must be returned to the music office by 2/19/11, or students will forfeit his/her scholarships for the coming year.
- Scholarship Auditions 2011:
  - February 4, 2011, Music Day
  - February 19, 2011
  - Auditions by tape/CD, March 1, 2011
- March 12, 2011, each area coordinator will submit a list of scholarship offers to the School Director. The office will send out offer letters, allowing two weeks for a student to accept or decline his/her offer.
- May 1, 2011, is the last day, according to NASM guidelines, for a UM student to decline his/her scholarship.
  
- *School of Music scholarships are not automatically renewed each year. You must reapply early each spring semester, usually in February. Scholarship renewal is based on satisfactory participation in assigned large ensembles, satisfactory progress in studio lessons and GPA as outlined in the original scholarship acceptance letter.*
  
- *Music scholarship students must write thank you notes to their donors in order for renewal. Failure to do so will result in non-renewal. This is a policy enforced by the UM Foundation and the School of Music, and it is the right thing to do!*
  
- *Music Scholarship Awards are 4 year awards, unless a special award is given for only one year. Scholarships are not usually awarded for 5<sup>th</sup> year seniors.*

For the student in need of immediate financial assistance on an emergency basis, the *Friedlund Loan Program* is available to music majors. A limited number of small loans at low interest rates for one year are available to students who make a formal application. Please see the Business Manager of the School of Music, Jill Johns, for information.

# Music Degree Options

## Majors

<u>UNDERGRADUATE DEGREES</u>	<u>MAJOR</u>	<u>CURRICULUM</u>	<u>SPECIALIZATION</u>
<b>BME, Bachelor in Music Education</b>	MUS Music	Curriculum A	None
<b>BM, Bachelor in Music</b>	MUS Music	Curriculum B-1 Curriculum B-2 Curriculum B-3  Curriculum B-4 Curriculum B-5 Curriculum B-6	Specialization in Piano Performance Specialization in Organ Performance Specialization in Piano Performance and Pedagogy Specialization in Voice Specialization in Instrumental Performance Specialization in Composition/Music Technology
<b>BA, Bachelor of Arts</b>	MUS Music	Curriculum C-1 Curriculum C-2 Curriculum C-3 Curriculum C-4	Specialization in Musical Studies Specialization in Applied Studies Specialization in Music History Specialization in Composition/Music Technology

## GRADUATE DEGREES **MM, Master of Music**

### MAJOR MUS Music

### SPECIALIZATION

Composition/Music Technology  
Musical Theater  
Music Education, Option A (Thesis or Recital)  
Music Education, Option B (Extra Credits)  
Music Education, Online/Summer  
Performance

## Minors

### UNDERGRADUATE **Minor in Music**

### MINOR MUS Music

### CURRICULUM See checklist

### SPECIALIZATION None

## Undergraduate Degree Programs

The Bachelor of Music (B.M.) programs are intended for students who plan to enter professional careers in performing and composition, graduate study, private studio teaching or college/university level teaching.

The Bachelor of Music Education (B.M.E) fulfills educational requirements for teaching certification, K-12 (kindergarten through 12<sup>th</sup> grade) both Choral and Instrumental in Montana and in most other states through the National Council for the Accreditation of Teacher Education (NCATE).

The Bachelor of Arts (B.A.) is designed for students who desire a liberal arts education with a specialization in a broader music application (musical studies), performance (applied studies), music history and composition/technology. Music majors who select this degree program often have a minor or another major in other programs on campus.

# Entrance and Scholarship Audition Requirements

Although anyone may declare music as their intended major, confirmed music major status at The University of Montana is awarded only after a student has been accepted into the studio of a UM music faculty member, by audition:

- With the exception of singers, who audition at a specific time, all students may audition for entrance just prior to or at the opening of autumn semester classes.
- Those receiving a UM music scholarship or who have obtained some other indication of suitability for acceptance from a member of the faculty should assume they have been successful in meeting this requirement.

Audition Requirements for Admission to the Music Major/Music Minor program. Each performance area is listed below:

## Percussion

1. Student must perform on Snare Drum and at least one of the other areas listed below.
  - Snare Drum:
    - Rudiments: Flam, Flam-tap, Paradiddle, 5 stroke roll, Single stroke roll [Play each open (slow) to closed (fast as possible) to open]
    - Buzz Roll: Play 16 count buzz roll starting pp, crescendo to ff and diminuendo to pp
    - Solo: perform a prepared solo (rudimental or orchestral) of appropriate difficulty
  - Mallet Keyboard:
    - Solo: Perform a prepared solo or etude of appropriate difficulty
  - Timpani:
    - Solo: Perform a prepared solo or etude
  - Drum set:
    - Styles: Demonstrate ability to play the following styles: medium swing, up tempo swing, bossa-nova, samba, 16-note based funk. Phrase every four bars with a light fill.
    - Soloing: Pick one or more of the above styles and trade fours with you (play 4 bars of time, 4 bars or solo & repeat). You may also play a prepared written solo.
  - Multiple Percussion:
    - Solo: Perform a prepared solo or etude
  - Student must bring his/her own sticks and mallets. The university will provide the instruments.

### Some Representative Solo Material Sources:

- **Snare Drum:** Wilcoxon, The All-American Drummer, 150 Solos Wilcoxon, Solos for the Advanced Swing Drummer Pratt, 14 Contest Solos Whaley, Recital Solos
- **Mallet Percussion:** Goldenberg, Modern School for Xylophone, Vibraphone & Marimba. Play any of the Etudes in the back) McMillan, Masterpieces for Marimba Pimental/Moore, The Solo Marimbist Rubank/Quick, Soloist Folio Whaley, Musical Studies for the Intermediate Mallet Player Hatch, Challenge Peters, Any of his solos Musser, Any of his solos)
- **Timpani:** Firth, The Solo Timpanist Schistine, The Developing Solo Timpanist Whaley, Solos and Duets for Timpani
- **Multiple Percussion:** O'Reilly, Solos for the Percussion Player Goldenberg, Studies in Solo Percussion Kraft, Morris Dance Kraft, French Suite Beck, Episode for Solo Percussion

Requirements for scholarship consideration are the same as the entrance requirements listed above.

For more information, contact: Robert LedBetter at 406-243-4819, robert.ledbetter@umontana.edu

## Piano

Two contrasting pieces, from the standard repertoire (no arrangements please), at least one of which is memorized.

Examples: Bach Invention or Prelude & Fugue; Haydn, Mozart or Beethoven Sonata movements; Debussy Preludes; Chopin Nocturnes, Preludes; Brahms Intermezzi; 20th c. works - Bartok, Prokofiev, Ginastera, Shostakovich

You are not limited to above-mentioned works or composers. In addition to your repertoire presentation, you will present scales and arpeggios, 4 octaves.

You will also receive a sight reading exam at the audition.

Requirements for scholarship consideration are the same as entrance requirements listed above.

## Organ

1. At least five years of private piano study prior to entering the University.  
Prior organ study is not mandatory for acceptance into the organ program.
2. Performance of two contrasting pieces from standard piano or organ repertoire.

Examples (piano): SEE ABOVE

Examples (organ): Eight little Preludes and Fugues of Bach; chorale preludes by Buxtehude, Pachelbel, Walther; Chorale Preludes by Brahms; Mendelssohn sonata movements; church service music.

You are not limited to the above-mentioned works or composers. In addition to your repertoire presentation, you will play a hymn of your choice, and receive a sight reading exam.

Requirements for scholarship consideration are the same as the entrance requirements listed above.

For more information contact: Steven Hesla (piano) at 406-243-6055, [steven.hesla@umontana.edu](mailto:steven.hesla@umontana.edu)  
Nancy Cooper (organ) at 406-243-2080, [nancy.cooper@umontana.edu](mailto:nancy.cooper@umontana.edu)

## String

1. 3 octave major and/or minor scale
2. 10 minute performance of work or works from the standard repertory demonstrating contrasting style, tempo, technique, and/or articulation.

REPRESENTATIVE REPERTOIRE for Orchestral String Instruments: (this list represents sample repertoire only and is not meant as an exclusive listing of works).

**Violin:** Concertos by J.S. Bach, Haydn, Mozart, Vivaldi, Bruch, Mendelssohn; Six Handel Sonatas; Schubert or Dvorak Sonatinas; Unaccompanied Bach Sonatas or Partitas. Mozart or Beethoven Sonatas.

**Viola:** Concertos by Telemann, J.C. Bach, Hoffmeister; Marcello Sonata in G major; Mozart Sonatina in C; Five Old Dances by Marais; Bloch Suite Hebraique; Unaccompanied Cello Suites for viola.

**Cello:** Concertos by Goltermann, Boccherini, Haydn, Saint Saens; Sonatas by Vivaldi, Handel, Sammartini; Faure Elegie; Bruch Kol Nidrei; Unaccompanied Suites by J.S. Bach.

**String Bass:** Concertos by Capuzzi, Dragonetti, Dittersdorf; Sonatas by Marcello, Vivaldi, Handel, Galliard, Eccles, Romberg, Telemann; Progressive Repertoire by George Vance, Books 4-6.

**Guitar:** Concertos by Vivaldi, Castelnuovo-Tedesco, Rodrigo, Giuliani. Solo works and/or etudes by Dowland, Milan, Sanz, Visee, Weiss, Bach, Scarlatti, Sor, Giuliani, Llobet, Tarrega, Albeniz, Torroba, Ponce, Villa-Lobos, Brouwer.

Requirements for scholarship consideration are the same as the entrance requirements listed above.

For more information contact: Fern Glass at 406-243-5371, fern.glass@umontana.edu

## Voice

1. All new/transfer students desiring to become voice majors may audition for scholarships. Only music majors with voice as their principal instrument will receive scholarships.
2. Auditions will be held in Room 10 (basement level) in Professor Basinski's office. The times for the auditions will be available from the music office as part of the audition day schedule.
3. Please arrive 10 minutes early to fill out an audition form.
4. Be prepared to sing 2 songs or arias by memory. One of the selections must be in a foreign language.
5. An accompanist will be provided. You must bring a copy of your music for the accompanist. The music must be printed in the same key that you sing. Do not ask the accompanist to transpose.
6. Those students who receive and accept a music scholarship are not required to audition again. Students who are not offered scholarships must re-audition in the summer or fall to get into a voice studio.
7. All new/transfer students who wish to become voice majors must audition to be accepted into the vocal area.

Requirements for scholarship consideration are the same as entrance requirements listed above.

For more information contact: Anne Basinski at 406-243-5192, anne.basinski@umontana.edu

## Woodwind

Requirements for all new and transfer students wishing to enter into woodwind studios as a music major or minor are as follows:

1. Chromatic scale ascending and descending full range of instrument in slurred 16th note patterns at quarter note = 60.
2. All major scales, ascending and descending two complete octaves\*, slurred 16th notes at quarter note = 60.
  - o clarinets: E,F,G scales should be performed 3 octaves;
  - o saxophones and oboes: F#, G, Ab and A should be performed one octave;
  - o bassoons: Bb, B and C should be performed 3 octaves.
3. Two contrasting solos or etudes demonstrating lyrical and technical command of the instrument.
4. All students are expected to sight read during the audition.
5. Oboists and bassoonists are expected to have minimal basic skills in the art of reed making.

Requirements for scholarship consideration are the same as the entrance requirements listed above.

For more information contact: Maggie Schuberg at 406-243-4271, margaret.schuberg@umontana.edu

## Brass

### French Horn:

1. All Major scales.
2. Two minor scales (student's choice).
3. Chromatic scale (low C to high C).
4. Solo or etude of lyrical style.
5. Solo or etude of faster, technical style. Solos and Etudes should be selected to demonstrate the student's tone, range, rhythm, intonation and technique.

### Low Brass:

- Chromatic scale from low E to high Bb tongued and slurred separately.
- Trombone and euphonium: a selected etude from Rochut's Melodious Etudes Vol. I
- Tuba: a selected etude from Bordogni's Bel Canto Studies.
- Excerpts from a prepared solo performed at district or state music festival.

### Trumpet:

1. Slurred chromatic scale from low F-sharp to high C in eighth notes. Quarter note = M.M. 120
2. Choose either A or B:
  - A. A prepared solo or etude of appropriate difficulty and should demonstrate both lyrical and technical playing. (Possibly your prepared solo performed at district and/or state music festival.)
  - B. The Required All-State Audition Materials for your state for this year.
3. Sight reading

Requirements for scholarship consideration are the same as entrance requirements listed above.

For more information contact: Lance Boyd at 406-243-5071, lance.boyd@umontana.edu

## Academic Advisement

Each studio teacher serves as the primary adviser for his/her students with the exception of horn majors, who advise with James Smart, and string bass majors who advise with Fern Glass. Charles Nichols serves as a co-adviser with the studio teacher for all composition/music technology majors. Professor Lori Gray is a co-adviser for music education majors. Professor Gray hosts an annual advising meeting for freshman and sophomore BME students. During advising periods, which occur in November and April, a 20-minute session with each student, outside of lesson times, is suggested. Please use the curriculum check sheets available in the office. Studio teachers check the class schedules of entering freshman at the first lesson of the semester to ensure correct registration. ***When a student is preparing for graduation checkout, the adviser must review the graduation papers (available at [http://www.umt.edu/provost/gradreqs/degree\\_eval.htm](http://www.umt.edu/provost/gradreqs/degree_eval.htm)) and initial them at the bottom of the second page prior to the student's meeting with the School Director.***

### Transfer Students

Transfer students will need to have their transcripts evaluated by the Registrar's Office and the School of Music Director. Only the Director of the School of Music can approve transfer music credits. Bachelor of Music majors will be required to audition before being accepted into the B.M. program. Others will need to audition to be placed into a level and/or complete the U.D.R.P. requirement for the particular degree program. A music theory exam will also be administered to evaluate levels and placement.

## Lessons, MUSI 195-551 Applied Music

**Private lessons are scheduled on an individual basis and do NOT take place at the times indicated in the Autumn Semester 2010 Class Schedule.**

Students planning to major or minor in music should register for private lesson instruction in the appropriate section under MUSI 195 - "Applied Music." Prospective music majors/minors judged in need of remedial study in the applied area may be assigned to the 102A level until skills have been developed to the level acceptable for admittance into 195 lessons.

Studio instruction is available each semester for a variable number of academic credits. Please plan to enroll according to the following guidelines:

1 credit - Music majors planning to pursue the Bachelor of Arts in Music, Bachelor of Music Education, or hoping to pursue the Bachelor of Music in Composition/Music Technology degree program should register for 1 credit of applied study their first semester on campus.

**-OR-**

2 credits - Music majors planning to pursue the Bachelor of Music in Performance (Voice) degree should plan to register for 2 semester credits once accepted into the voice area or if receiving a UM music scholarship in voice. In addition, they should register for MUSI 162, section 18 – Voice Master Class, 1 credit.

**-OR-**

3 credits - Music majors pursuing the Bachelor of Music in Performance degree (Piano/Organ/Instrumental - including strings, woodwind, brass and percussion) should register for 3 credits.

In addition to lessons, studio participation includes master class and small ensemble requirements. **Please register for 1 credit of the following:**

- Violin and viola majors should also register for MUSI 162A, Violin/Viola Master Class
- Trumpet majors should also register for MUSI 162A, Trumpet Master Class.
- Clarinet majors should also register for MUSI 162A, Clarinet Choir.
- Flute majors should also register for MUSI 162A, Flute Class.
- Voice majors should also register for MUSI 162A, Vocal Master Class,
- Trombone major should also register for MUSI 162A, Trombone Choir
- Double Reed majors should also register for MUSI 491, Independent Study: Reed Making.
- Piano majors should also register for appropriate sections of Piano Master Class
- Guitar majors should also register for MUSI 162A, Guitar Ensemble.
- Horn majors should also register for MUSI 162A, Horn Club.
- Percussion majors should also register for MUSI 162A, Percussion Ensemble

\*Students registering for 1 credit will be scheduled for one ½-hour lesson per week, while students selecting 2 or more credits of applied study should expect one 1-hour lesson per week throughout the semester.

To arrange for your lesson time, bring your schedule to the Music Building and locate or e-mail your applied teacher prior to or at the opening of autumn semester classes. A lesson time will be established which avoids conflict with other classes.

## **Practice**

Students are urged to recognize the fundamental importance of performance in pursuing a career in music: successful musicians (performers, conductors and teachers) have universally demonstrated an advanced level of performance. Effective advanced performance can only be achieved through concentrated and continuous practice. **A minimum of one hour of practice per day per credit is expected of all music majors.**

## **Juries**

All students taking private instruction in applied music must take a jury at the end of each semester of work as part of the final examination in that course. As implied by the title, a “jury” is a formal performance setting in which students enrolled in private lessons play or sing before members of the faculty from their Division (woodwind, brass/percussion, string, keyboard and voice). Students completing a successful Upper Division Recital Performance, a full or half recital, or in a graduating semester may be exempt from performing a jury at the end of that semester. Students should consult with their applied teacher for approval for this exemption. The weight given the jury performance in determining a final lesson grade is at the discretion of the individual instructor.

# General Academic Information

## **Grading**

Faculty should clearly articulate their grading criteria in their class syllabus. Instructors can assign grades for their courses by logging on to *Cyberbear*. Faculty may assign the following grades; A, A-, B+, B, B-, C+, C, C-, D+, D, D-, F. Faculty are required to "preserve the records necessary to compute final grades for one academic term". All lower-division music courses, as well as MUSI 301-302, counted towards the major music music be passed with a grade of C- or better. A grade of a D is unacceptable in any music major or minor course.

## **Incompletes**

Incomplete (I) grades must be made up by the end of one calendar year or will revert to the alternate grade which was assigned by the instructor at the time the incomplete was submitted. For example IA, IB, IC, ID, IF.

## **Attendance Policy**

Class attendance requirements varies greatly from class to class and professor to professor. All attendance policies should be detailed in the course syllabus and distributed during the first week of class. This is in effect a contract between you and the professor. Be sure you read and understand the attendance policy and ask your professor if you have any uncertainty. If you are in a university or School of Music function that is in conflict with the class meeting, it is your responsibility to notify the professor in advance. Ensemble directors are responsible for notifying other faculty as to student absences for tours, but all other conflicts should be brought to the attention of the professor by the student immediately.

## Academic Honesty and Student Conduct

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students must be familiar with the Student Conduct Code. *"The Student Conduct Code, embodying the ideals of academic honesty, integrity, human rights and responsible citizenship, governs all student conduct at The University of Montana-Missoula. Student enrollment presupposes a commitment to the principles and policies embodied in this Code."*

**The Code is available for review online at [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).**

## Disabilities

The University of Montana is committed to creating an environment of equal access for student. In an attempt to be fair to all students, the School of Music will adhere to the Americans with Disabilities Act and Section 504 of the Rehabilitation Act by making accommodations based upon guidance received from the staff of The University of Montana Disability Services for Students (DSS). Before these accommodations can be suggested and granted, "DSS requires comprehensive documentation of a disability and its impact on learning."

## Independent Studies

Independent study is offered at the discretion of the music faculty to meet student needs and in consultation with the Director. A request for an independent study form must be filed with the Music Office and approved by the faculty member and the Director of the School of Music. Independent study forms are available online and in the music office.

## Upper-Division Course Work

Prior to receiving permission to enroll in upper-division (300-400 level) coursework in music, the student must successfully complete **all lower division music requirements**, including **coursework**, the **Upper-Division Recital Program** and **Piano Proficiency**. Exceptions include MUSI 324-325 Music History I-II, which is a lower division writing course taken in the sophomore year. Lower-Division required classes are:

Music 105/106 Theory I, II

Music 205/206 Theory II, III

Music 140/141 Aural Perception I, II

Music 240/241 Aural Perception II, III

Music 202L Introduction to Music Literature

Music 135/136 and/or 235/236 as directed by the piano faculty

Music 301/302 Music History I, II

*Approval to take any upper-division class without meeting the requirements stated above must be approved by the School of Music Executive Committee by way of a petition. See below.*

**Petitions:** *Due September 10, 2010, and February 5, 2011, for Autumn and Spring consideration.*

*Any exception to the Lower-Division Coursework/UDRP/Piano Proficiency policy and all other degree requirements will be reviewed and considered by the Executive Committee of the School of Music only after a petition form has been obtained online, signed and approved by your adviser and other faculty involved. You must petition each semester in which degree requirement exceptions are requested. The School of Music Executive Committee meets at the beginning of each semester to consider petition requests. Students should submit petitions during the first week of classes to avoid interruption in their degree program. See Important Dates list at the beginning of this handbook.*

## Music Education Student (B.M.E.) Information

### **Admission to Teacher Education**

All students seeking certification/licensure or a degree in education apply for admission to the Teacher Education Program prior to enrolling in C&I 200. Admission is limited each academic year to approximately 125 elementary education candidates and 125 secondary education candidates. To be eligible for admission a student must have completed at least 30 semester credits or 45 quarter credits of college-level work and have attained a minimum cumulative grade point average (GPA) of 2.50, and must achieve passing scores on the General Knowledge (644) and the Communication Skills (648) portions of the National Teachers' Examination. Students also must have earned at least a C in both an English composition course and an introductory psychology course. As part of the application, students write an essay responding to one of three selected questions on becoming a teacher, document formal experience in working with children/youth, and present letters of reference from two professors who are familiar with their work. Meeting minimum eligibility requirements does not necessarily assure acceptance by the Teacher Education Program. Once admitted, students must maintain a minimum GPA of 2.50 each semester in order to continue in the program. Students who interrupt their studies for more than two years will be placed on inactive status and must request reactivation in order to resume their studies. Students obtain the Teacher Education Policy Handbook from the UC Bookstore, which contains more specific admission requirements and procedures.

### **Admission to the Teacher Education Program Checklist**

All students seeking licensure to teach must apply for admission to the Teacher Education Program. Admission is limited to approximately 125 elementary and 125 secondary candidates per year. **Incomplete applications will not be considered for admission.** Undergraduate deadlines for applications are **September 15 and February 15**. Graduate application deadlines are **October 1 and March 1**.

Students are eligible for consideration for admission if they have:

- been admitted to The University of Montana;
- completed at least 30 semester credits;
- achieved a minimum cumulative GPA (including all transfer credits) of 2.75;
- completed an **introductory psychology course and an English composition course (ENEX 101), with a grade of C- or better in each;**
- evidence of competent writing ability as provided in an application essay;
- appropriate experience working with children or youth;
- supportive recommendations from two faculty members who know their college-level academic work; and results of national fingerprint-based background check. (Background check packets available in Education 210.)

The Teacher Education Admission Application packet for undergraduate students includes the Teacher Education Policy Handbook and is available from the UC Bookstore or can be downloaded from the website: <http://www.soe.umt.edu/cni/>. For more information, call the Department of Curriculum and Instruction at (406) 243-4217.

## **Application for Student Teaching**

At the end of the junior year students should begin planning for student teaching. Students must meet the following criteria to be eligible to student teach: (1) full admission into the Teacher Education Program; (2) a grade of C or above in courses required for certification; (3) a minimum cumulative GPA of 2.50 and 2.50 in each field of certification/licensure; and (4) consent of the Director of Field Experiences. In addition, elementary education majors must have completed the required courses in methods of elementary teaching, and secondary students must have completed their methods course and at least two-thirds of the courses in their teaching field(s). Post-baccalaureate students must demonstrate an appropriate general education background prior to student teaching. Recommendation from the departments in the major and/or minor fields is also a prerequisite to student teaching. Candidates for K-12 certification/licensure must student teach at both elementary and secondary levels. Applications for student teaching are contained in the Student Teaching Packet available in the UC Bookstore. Consult the Teacher Education Policy Handbook for application deadlines and procedures.

## **Student Recitals**

### **Afternoon recitals and Upper Division Recital Performance (U.D.R.P)**

Please leave the Tuesday-Thursday 2:10 p.m. - 3 p.m. slot open in your schedule for student afternoon recitals and UDRPs.

### **Upper-Division Recital Performance (See Page 27)**

### **Student Degree Recitals**

Only M.M. and B.M. performance and composition/technology majors are entitled to a full-length recital. B.M.E., B.A., minors and non-majors share a half-length recital. Any accommodation or special request to this policy requires a petition by the student to the Faculty Executive Committee. Students who schedule a weekend recital in the MRH are assessed a janitorial fee of \$64. Students create their own programs on office templates found at [www.umt.edu/music](http://www.umt.edu/music). Instructions for use of these templates are available online and on the next page. Copy must be provided to the office **two weeks** prior to the recital date. **Faculty will be responsible for proofreading and approval of student programs.** Staff will prepare 75 programs unless otherwise requested.

### **Recital Request Schedule**

Faculty only: April 1 to April 15

Faculty/Students with required recitals: April 15 – May 1

Any other recital request: After May 1

## **Publicity**

The School of Music office sends out a news release to local media regarding your recital. Posting programs and posters on campus bulletin boards for publicity purposes is recommended and very effective, and it is the responsibility of the student to post this material.

## **Stage Manager**

You are responsible for finding a stage manager. This stage manager should attend the dress rehearsal and make notes on a copy of your recital program of the specific duties required during the recital.

## **Recordings**

The School pays for audio recordings for all Faculty and Guest Artist concerts and student ensemble concerts. Students are responsible for making their own arrangements for recording recitals. Recordings are available through the **School of Music Recording Studio**. A recording request form is available on our website, and includes pricing information. Students may also contact Rick Kuschel at The Recording Center, 721-4172, e-mail rickpv895@aol.com; however, they are responsible for the cost.

## **Reception**

A reception after the recital is optional. All arrangements for such a reception are the responsibility of the student or students presenting the recital. Receptions are confined to the lobby. If tables are needed, students should contact the Music Office a week in advance. The reception hosts are responsible for cleaning up after the reception.

## **Miscellaneous information**

No floral arrangements are allowed on the piano. "Thank you's" are not to be in programs. Proper concert attire is expected of all performers and stage personnel during a recital.

## **Concerto/Aria Competition**

Performance with the University Orchestra or Symphonic Wind Ensemble is one of the highest honors the School of Music bestows. The competition is designed to identify the best student soloists each year in order to provide them with an opportunity to perform as a concerto artist. Information regarding rules, regulation and judges will be posted on bulletin boards during the Autumn semester.

# Special Degree Requirements

## *Large Ensemble Requirement:*

Music majors are required to participate in a "Major Ensemble" each semester in which they are enrolled for 5 or more credits - whether or not these credits are in music. Opportunities to audition for ensembles take place at the opening of each semester.

Those currently designated as Major Ensembles for music majors include, for:

<b>Vocal:</b>	MUSI 112A	Section 1 - University Choir
<b>String instruments:</b>	MUSI 108A	Section 1 - UM Symphony Orchestra
<b>Woodwind/Brass/Percussion:</b>	MUSI 114A	Section 1 - Symphonic Wind Ensemble
	MUSI 114A	Section 2 - Concert Band
<b>Keyboard</b>	- The ensemble above in your area of skills and interest; chamber music/accompanying MUSI 191	
<b>Guitar:</b>	MUSI 162A	Section 16 - Guitar Ensemble

### Ensemble Auditions:

Ensemble Auditions are held during the final weeks of orientation and the first week of the fall semester for participation in the large instrumental and choral ensembles. Audition excerpts for Band and Orchestra can be found on the School of Music Home Page: [www.umt.edu/music](http://www.umt.edu/music).

### Exceptions and other requirements:

**For woodwind/brass/percussion instrumentalists,** audition results may necessitate a change of registration from Symphonic Wind Ensemble to University Concert Band (MUSI 112A, Section 2) once audition results have been announced. All string players will participate in the UM Symphony Orchestra. Upon approval and recommendation by the Director, woodwind/brass/percussion students may enroll in the University Symphonic Orchestra to meet the Major Ensemble Requirement, but this is rare.

**Vocal Majors B.M. Vocal Performance Majors and B.A. Voice Majors** must register for a minimum of 4 semesters of MUSI 112A section 1, University Choir. Upon completion of the upper-division recital performance, B.M. and B.A. voice majors may enroll in MUSI 312A section 1, University Choir; MUSI 312A section 2 Chamber Chorale; MUSI 312A section 3, Women's Chorus; MUSI 312A, Opera Theatre; MUSI 310A section 11, Jubileers. **B.M.E. Voice Majors** must register for a minimum of 6 semesters of MUSI 112A/312 section 1, University Choir and one credit of Marching Band, MUSI 144A.

### Marching Band Requirement For The B.M.E. Student:

#### **The UM "Grizzly" Marching Band (Autumn Semester Only)**

Although all music students and others from across the campus are encouraged to enroll, participation in the *Grizzly Marching Band* is required only of those students pursuing the Bachelor of Music Education degree. The Music Education major whose principal performance area is a brass, woodwind, or percussion instrument must successfully complete a minimum of 2 semesters of marching band participation, while those BME students with a principal performance area in keyboard, voice, or strings are required a minimum of 1 semester. No audition is necessary for Marching Band membership. Students are strongly encouraged to register for the *Grizzly Marching Band* during their first autumn semester on campus. A scholarship is offered to all participants. Please contact Dr. Kevin Griggs at 243-2959 or [kevin.griggs@umontana.edu](mailto:kevin.griggs@umontana.edu) for more information.

## ***Concert Attendance-MUSI 388***

All majors must attend or participate in 154 concerts during their tenure at UM. Students will be issued a ***MusiCard*** each semester in order to keep a record of their concert attendance.

- **Each event** must be initialed by a UM faculty member.
- The card must be signed and approved at the end of each semester by the student's adviser.
- Turn the *MusiCard* into the music office at the **end of each semester**.
- Sign up for MUSI 388 (0 credit) when your 154 credits have been reached and then you will receive credit on your transcript.
- The music office will tabulate recital attendance for each *MusiCard* turned in by students.
- The *MusiCard* will be placed in the student's permanent file.
- A current list of recital credits for each student can be found on the Student Announcement Bulletin Board in the hallway outside the Music Office.

The importance of concert and recital attendance cannot be overemphasized. No other facet of the music student's training provides such a broad exposure to music literature, performance practice, performing media, and a general understanding of the current state of the art of music. In order to encourage students to develop the "concert going habit", students are required to attend **154 professional and university-level events** during their undergraduate music program. *Rock and country western concerts, bar band concerts and high school music events are not usually counted towards the 154 Recital Credits. Please see the Director of the School of Music for exceptions.*

- Afternoon Student Recital Hours present recitals held on Tuesday and Thursdays at 2:10-3:00 p.m. in the Music Recital Hall. Students should leave this time open in their schedules for their own recitals, U.D.R.P, special master class events and presentations. Afternoon Recitals are not only a place where you can receive a good number of recital credits, it is the place for you to "get your feet wet" performing short selections and supporting your fellow students in recital.
- Faculty, Guest Artist and student evening recitals and concerts are held throughout the year. Evening concerts usually begin at 7:30; Sunday concerts usually begin at 3:00 and 7:30. A schedule of recitals and concerts are posted in music display cases and the Music Office and an updated calendar of events can be found online throughout the year at [www.umt.edu/music](http://www.umt.edu/music) . The School of Music charges admission to Faculty and Guest Artist events. However, all UM students paying music fees during the semester are admitted free to these events.
- Students may attend events outside the School of Music event calendar, such as community, regional, national and international performances of orchestras, chamber ensembles, opera, musicals, wind ensembles and jazz concerts. Master classes can also count as a recital credit. Students are encouraged to attend concerts, music festivals, and master class events even during the winter session and summer break. Please check the hallway bulletin boards for upcoming events such as:

The Missoula Symphony Orchestra and Chorale, The String Orchestra of the Rockies, The Montana Lyric Opera, Dolce Canto, Hamilton Performing Arts Series and other community groups. Many of these organizations use music students as ushers in exchange for free tickets! Community concerts and music festival abound in the state of Montana and the Spokane area. Jazz, baroque fests, chamber music series, community orchestra and band events, as well as big name touring artists can be found within the state. **To receive credit for these type of events, submit a ticket stub or program with your *MusiCard* to your adviser.**

# ***UPPER DIVISION RECITAL PERFORMANCE-MUSI 296***

The Upper-Division Recital Performance (U.D.R.P.) is required of all music major students seeking upper-division (MUSI 395-495) enrollment in applied music. The student will appear before a quorum of the music faculty during an Afternoon Student Recital. Faculty in attendance will write comments regarding the performance and register a vote of approval or non-approval. The performance must be approved by a 2/3 majority of those faculty in attendance. Failure to pass the U.D.R.P. prohibits students from admission to music courses numbered 300 and above with the exception of MUSI 301-302, Music History I and II, a Sophomore course. *Students may be allowed to present the U.D.R.P. again later in a semester, or in the following semester and register for upper-division coursework depending on Division faculty approval and Executive Committee petition approval.* To qualify for this performance, the student music be recommended by the area jury, usually the semester before the U.D.R.P. is scheduled. Specific U.D.R.P. requirements are as follows:

## **U.D.R.P. Standards for Evaluation**

### **Woodwinds**

Students in BME, BA, BM Composition/Technology programs:

- At least two contrasting pieces are to be performed.

Students in BM Performance program:

- Perform at least two contrasting pieces, one of which is to be memorized.

All students should demonstrate:

- a characteristic good tone on their instrument,
- ability to perform with a good sense of pitch and clear articulation,
- have technical command of the work(s) being performed,
- ability to show an understanding of the musical expression of each piece.

### **Orchestral Strings**

Students in BME, BA:

- Perform at least two pieces in contrasting style.

Students in BM Composition/Technology programs:

- Perform at least two pieces in contrasting style, and a third piece must be an original composition.

Students in BM Performance program:

- Perform at least two pieces of contrasting style, one to be memorized.

All students must demonstrate:

- technical proficiency,
- consistent intonation showing ability to adjust when necessary,
- effective use of the bow to control aspects such as sound, color, dynamics, and style,
- appropriate use of vibrato.

### **Organ**

Students in BME, BA, BM Composition/Technology programs:

- receive half-hour lessons
- expected to present a minimum of two contrasting pieces, after three semesters of private study.

Students in BM Performance program:

- receive hour lessons
- expected to demonstrate a minimum of two pieces, contrasting in style

## **Composition/Technology**

Students in BM Composition/Technology programs:

- Perform on applied area instrument at least two pieces in contrasting style; one piece must be an original composition.

All students must demonstrate:

- technical proficiency,
- consistent intonation showing ability to adjust when necessary,
- for strings, effective use of the bow to control aspects such as sound, color, dynamics, and style,
- appropriate use of vibrato, where appropriate.

## **Brass**

Students in BME, BA, BM Composition/Technology programs:

- Perform at least two pieces in contrasting style for a total of approximately fifteen minutes.

Students in BM Performance program:

- Perform at least two pieces of contrasting style, one to be memorized, for a total performance of approximately fifteen minutes.

## **Percussion**

Students in BME, BA, BM Composition/Technology/Theory programs:

- They are expected to perform three pieces, one in each of the following areas: timpani, multiple-percussion and 4-mallet marimba (performed from memory), after at least three semesters of applied study.

Students in BM Performance program:

- They have the same performance requirements as listed above except that the level of difficulty will reflect the Performance degree, as decided by the instructor.

## **Piano**

Students in BME, BA, BM Composition/Technology programs:

- Receive half-hour lessons.
- Expected to present a minimum of two contrasting pieces, at least one of which is memorized, after three semesters of private study.

Students in BM Performance/ Pedagogy Program

- receive hour lessons.
- expected to demonstrate a minimum of two memorized pieces, contrasting in style.

## **Voice**

Bachelor of Music Education, Bachelor of Arts, and Bachelor of Music in Composition/Technology

- These students receive a half-hour lesson each week of the semester.
- Most of these students have studied for three semesters.
- They are expected to demonstrate performance abilities commensurate with those seeking to be a successful choral singer in a community chorus.
- The candidate must present repertoire from at least two styles.
- BME and BM Composition/Technology students must sing three memorized songs:
  - One of the songs must be sung in Italian.
  - One of the songs must be in a foreign language other than Italian.
  - BMCT students must sing one of their own compositions.
- BA students must sing three memorized songs, but the choice of two foreign languages is at the discretion of the student and his/her teacher.

Bachelor of Music Performance

- These students receive an hour lesson each week of the semester.

- Most of these students have studied for three semesters.
- They are expected to demonstrate performance proficiencies that show potential and appropriate growth in their development as a solo singer.
- The candidate must present repertoire from at least three different musical styles.
- BM Performance students must sing four memorized songs:
  - The songs must represent four different languages.
  - One of the selections must be an aria from an opera, operetta or oratorio.
  - The singer may use music for an oratorio selection.

## *Piano Proficiency Exam-MUSI 296*

- *MUSI 296, Piano Proficiency Exam* is a ten-part assessment of your functional piano skills required for the B.M. or B.M.E. degrees customarily passed by the end of the sophomore year.
- **The University of Montana / Piano Proficiency Examination / Keyboard Area Faculty**
- **Contents of the PIANO PROFICIENCY EXAM for 2009-2010**
- 
- **\*SCALES** - ALL major scales, and white-key minor scales (harmonic form only) two octaves; may be played hands separately.
- **\*Scales will be tested and checked off by one keyboard area faculty member. These must be completed before taking any other portion of the exam.**
- **\*\*REPERTOIRE** - one solo piece from the standard repertoire - memorization is optional, i.e. classical sonatina movement; Baroque prelude or dance, etc.
- **\*\*ACCOMPANIMENT** - Perform a prepared accompaniment with soloist, i.e., art song, instrumental piece with piano, etc.
- **\*\* ITEMS 2 AND 3 WILL NORMALLY BE TESTED IN AN INFORMAL MINI-RECITAL SCHEDULED ONCE DURING EACH SEMESTER**
- **TWO-HANDED VAMPING ACCOMPANIMENT** - Each candidate will demonstrate at sight the ability to provide a suitable accompaniment for a melody where the chord symbols are given. Use root in the LH, and chords in the RH. Chords will include secondary dominants. The piece will be given to you **at sight** at the exam. (Keys: up through 4 sharps and 4 flats)
- **HARMONIZATION AND TRANSPOSITION** - Demonstrate the ability to harmonize a simple melody **at sight** without the chord symbols given. You will use the I, IV, V7 or i, iv, V7 primary chords in root position only. Play the melody in the RH and the chords in the LH. Then you will transpose the melody only to another key as chosen by the examiner.
- **POPULAR SELECTION AND IMPROVISATION** - Demonstrate a **prepared** harmonization of a popular melody, i.e. a Broadway tune, or an old standard as you might find in a fake book. The LH chords must be played with an interesting and appropriate accompaniment pattern. **Candidates will then demonstrate the ability to improvise a melodic line in the RH using the same LH chords of the popular selection.**
- **SIGHT READING** - two-voice textured piece to read at sight during the exam.
- **SATB SCORE READING** An SATB open vocal score will be made available two weeks ahead of a scheduled exam. You should be prepared to play any combination of two voices simultaneously (with two hands – STANDING!) without pedal. Use of logical fingering choices expected.
- **HYMN** - Prepare a four-part hymn and be able to play fluently. Proper use of the pedal will be demonstrated.
- **“STAND, PLAY, AND SING”**- Prepare a simple tune in a singable key that you will play a chordal accompaniment for, while standing, and **SING** the tune at the same time. (i.e. Twinkle; Happy Birthday; Amazing Grace, etc.)

# Other Important Information

## Concert/Recital Attire

The official dress for all public performances by instrumental large ensembles of the School of Music is: Men-black tuxedos with black bow tie, white shirt, black socks and shoes; Women- floor-length black dresses or black slacks with a black blouse. Tops should not be sleeveless and necklines should not be revealing. *Dress so as to draw attention to the face* is the rule of professional concert dress in orchestral and band ensembles. Short skirts and bare legs are not acceptable as professional dress. Uniforms will be provided for the Grizzly Marching Band.

Students in University choral ensembles, such as the University Choir purchase their own attire as well. For the men, the dress is the same as the above. For women, please see the Director of Choirs for specific instructions as to what the dress will be and where students will be individually purchasing the dresses (department store or reputable concert dress catalog).

For chamber ensembles and solo recitals, all performers should dress in a manner that conveys respect for the music and the University. Generally, that means any of the following: dress shirt and slacks or coat and tie for men, dress or dress slacks for women. Mini-skirts and low-cut pants and shirts are too revealing to the audience given the eye level of the stage! Under no circumstances should performers appear in shorts, jeans, tee shirts, flip-flops or tennis shoes. If you have questions about appropriate concert attire, consult your chamber ensemble director or applied teacher.

The School of Music also asks that non-performers who appear on stage (stage-managers, page turners) dress in a manner that conveys respect for the event. For men, slacks and a dress or sport shirt are acceptable. Women should dress comparably. All-black works well, as this does not take the attention away from the performers. Again, shorts, tee shirts, flip-flops and generally sloppy attire are not appropriate.

## Recital Etiquette

Students are expected to treat the stage managers with respect. Refrain from cheering, whistling and clapping as the managers set the stage during a given program. Applause should come at the end of a selection, not at the end of a movement; when in doubt, wait to applaud. Recital performances require a great deal of concentration and preparation and should be treated with support and respect by the audience.

When performing, enter the stage briskly, stand tall, smile, and do your best to display confidence. Bow at the beginning and end of your performance, as it is important to recognize the applause from the audience.

## Music Building Security

Unlike other buildings on campus, the Music Building has extended hours to allow music majors time to practice, rehearse and study. Unfortunately, this can create opportunities for theft, vandalism and other crimes. The protection of our music students is of utmost importance. **Please report any suspicious**

**people or activities to the Music Office or campus police at 243-6131. For emergency situation dial 911.** A courtesy telephone is located on the main floor hallway, outside the Music Office. This phone may be used for on-campus, local calls (dial 9) and Campus Escort Services (243-2777).

Instruments, whether in hallways or rooms, **SHOULD NEVER BE LEFT UNATTENDED.** Students should maintain insurance on all personally owned **and** University-owned instruments checked out in their name. Records should be kept as to make, model, serial number and any other identifying characteristics for insurance purposes. Check with your parents regarding homeowner's insurance and renter's insurance to inexpensively cover the instruments you own or are using.

Likewise, money, jewelry, cell phones, ipods, laptops and other valuables should not be left in practice rooms, bathrooms or classrooms. Thefts should be reported immediately to the Music Office and Campus Security.

### **Lost and Found**

The Music Office will keep lost and found items for a limited time. Each week, we will send items to Public Safety. Take time to mark wire music stands, metronomes, and other items with your name so they can be quickly identified and returned to you. Do not use telephone numbers, 790#, address, etc. If you find an item in a practice room, bathroom, recital hall or classroom, bring it immediately to the Music Office for quick return to its owner.

### **Bulletin Boards and Display Cases**

We have strategically placed bulletin boards and display cases in hallways, on professors' doors and near common gathering areas in order to get information to you in a timely manner. Regularly check your professor's door, Division bulletin boards, Student Announcement Board, CMENC board, etc. for special announcements, rehearsal schedules and other messages. Postings on the Student Announcement Board and Community boards must be approved by the Music Office before posting.

### **Tutoring**

In cases where students require tutoring services for a music class, they are encouraged to speak with their professor to request recommendations and assistance. In many cases, upper-division music students are good sources for tutoring in classes such as music theory and aural perception.

### **Student Grievances**

Students are encouraged to speak to their professor directly regarding grades, class assignments, questions regarding the syllabus and problems they are having in the course. If you feel you need to speak to someone else, please meet with your adviser who will take any further steps, should it become necessary.

### **Copyright Laws**

The School of Music faculty respects and support the provisions of the United States Copyright Laws. Students are expected to purchase their own music. *No jury or recital may be presented using photocopied material.*

## **Accompanists**

It is expected that each student will assume full responsibility for hiring an accompanist to the extent needed for his/her music performance requirements. A list of student and community accompanists is produced and published by the Keyboard Division and distributed on bulletin boards at the beginning of the academic year.

## **Student Responsibilities While on Tour**

U of M music students have an *excellent reputation* across the state and region as professional, respectful, and all-around great students on tour. While the following outlines the School of Music expectations, it mirrors the current exceptional behavior displayed by our touring ensembles!

*All students and faculty represent The University of Montana, the College of Visual and Performing Arts and the School of Music while on ensemble tours. The best behavior is expected. When staying in a hotel, please be courteous to other travelers and hotel staff. Keep your conversations in your rooms. Please refer to the Student Conduct Code with reference to under-age drinking, alcohol and drug abuse, legal consequences, scholarship removal or suspension, and academic suspension or expulsion.*

# **Student Committees and Organizations**

## **Music Union, President-Alyssa Baty**

The Music Union is an organization representing all ASUM approved groups in the School of Music. This includes the CMENC, UM Orchestra, Symphonic Wind Ensemble, UM Choirs, Flute Choir, Clarinet Choir, Vocal Practicum, Percussion Club, Composer's Club, Jazz Bands, and Keyboard Society. The Music Union facilitates ASUM funding and lobbying activities of each of these groups. For more information, please contact your group representative or the Music Union President.

## **CMENC – Faculty Adviser: Professor Lori Gray**

Affiliated with both M.M.E.A. (Montana Music Educators Association and M.E.N.C. ( Music Educators National Conference), the UM chapter of C.M.E.N.C. (College Music Educators National Conference) is primarily designed for those with a strong interest in music education. M.E.N.C. is a professional organization that offers a multitude of opportunities for the music educator including conferences at the state and national levels, monthly teaching updates and materials and numerous resources for music educators across the country. Students involved in all degree programs frequently participate and play a vital function in the workings of the local chapter. Benefits of membership include opportunities for participation in local, state, regional and national meetings, conferences and subscriptions designed for music education at all levels. The annual M.M.E.A. conference held on a rotational basis in mid-October in Missoula, Bozeman, Great Falls and Billings, is a highlight event.

## **Pi Kappa Lambda- Faculty Adviser: Dr. James Randall**

**PURPOSE:** To provide an organization dedicated to the furtherance of music in education and education in music in colleges, universities, and other institutions of higher learning which offer programs in music instruction in one or more fields; and to recognize and encourage scholarship and musicianship. **ELIGIBILITY:** Membership in the Society is open to music majors who are juniors, seniors, or graduate students; and to faculty in accordance with established restrictions. A graduating senior must be considered by the faculty committee of the chapter to be outstanding in scholarly achievement and musicianship, must have been in residence the equivalent of at least four semesters prior to graduation, and must rank not lower than the highest twenty percent of the graduating class (including students elected in the junior year) as determined by GPA or by class rank when no grades are assigned. A junior must rank not lower than the highest ten percent of the junior class.

## **NASM STANDARDS**

### **1. Performance**

#### **Students must acquire:**

- a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- c. The ability to read at sight with fluency.
- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration
- e. Keyboard competency. Experiences in secondary performance areas are recommended.
- f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

### **2. Aural Skills and Analysis**

#### **Students must acquire:**

- a. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses.
- b. Sufficient understanding of musical forms, processes and structures to use this knowledge in compositional, performance, scholarly, pedagogical and historical contexts, according to the requisites of their specializations.
- c. The ability to place music in historical, cultural and stylistic contexts.

### **3. Composition and Improvisation**

#### **Students must acquire:**

- a. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.
- b. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

#### **4.Repertory and History**

##### **Students must acquire:**

- a. A basic Knowledge of music history through the present time.
- b. An acquaintance with repertories beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theatre productions and other performances.

With regard to specific content, music has a long history, many repertories, and multiple connections with cultures. Content in and study of these areas are vast and growing. Each institution is responsible for choosing from among this material when establishing basic requirements. Each is responsible for breadth and depth, and for setting proportions between them. Content choices and emphases, as well as means for developing competency, reflect institutional mission, areas of concentration offered, and the goals of the music unit.

#### **5.Technology**

##### Students must acquire:

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

#### **6.Synthesis**

While synthesis is a lifetime process, by the end of undergraduate study students should be:

- a. Working independently on a variety of musical problems by combining their capabilities in performance, aural, verbal and visual analysis; composition and improvisation; and repertory and history.
- b. Forming and defending value judgements about music.
- c. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time.
- d. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

#### **Student and Staff Responsibilities**

To achieve the standards and competencies listed above, both students and staff must meet certain responsibilities as delineated below:

##### *Student Responsibilities*

1. To develop musical literacy and maturity, through diligent development of physical skills and intellectual awareness;
2. To meet standards consistent with those prescribed by NASM and the U of M music faculty.
3. To discipline one's self to accomplish the many necessary tasks in order to achieve excellence.
4. To become dedicated to the art. The study of music is demanding but also extremely rewarding.

##### *Staff Responsibilities.*

- 1.To provide a curriculum (course of study) which will prepare students for a career in music.
2. To guide students' musical growth (understanding, skill, awareness, creativity) through high professional teaching standards within the framework of the most complete curriculum possible.
- 3.To professionally contribute to maintaining high musical standards through musical leadership in the state and area.

