



Music Program
Department of Music, Theatre, and Dance

Student, Staff, and Faculty Handbook

rev. Fall 2017

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Please check the website for further information and updates at: <http://www.salisbury.edu/music>.

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SALISBURY UNIVERSITY

MUSIC PROGRAM

MISSION STATEMENT

The Music Program's Bachelor of Arts Program, accredited with the National Association of Schools of Music since 2006, presents the study of music as an integral part of a liberal arts education. Working closely with other departments in the University's nationally acclaimed Fulton School of Liberal Arts, the music program provides a wealth of musical opportunities for students of any major.

We strive to offer a diverse and flexible undergraduate program that enables students to grow as musicians. Our uniquely designed curriculum includes opportunities to study and perform music, not only within the European classical tradition, but also in distinctively American genres such as jazz, rock, and pop, as well as music from other cultures. Our program incorporates study tracks in performance (instrumental and vocal), music technology, liberal arts (traditional track), and music education (with K-12 teacher certification).

Therefore, the program accommodates both the contemporary student who is seeking an understanding of music as part of a fundamental cultural education, as well as the student who is seeking a career as a professional musician, a music teacher, or in the music industry. The program fosters a supportive "one-on-one" environment designed to enable students to gain admission to graduate programs and desirable musical appointments.

Our goals and objectives are:

1. To provide a diverse, well-balanced, and extensive musical experience
 - To continue to offer a wide variety of music courses to both music and non-music majors
 - To offer superior and innovative ensemble opportunities, applied study, and classroom instruction that reflect the purposes of our study tracks and fit the needs of our student population
 - To monitor all tracks to ensure students are meeting the demands of a rapidly-evolving music industry
 - To investigate ways of improving current tracks or creating new tracks to satisfy the needs of the contemporary student
2. To foster a healthy musical atmosphere that enables students to grow and develop their musicianship skills to their highest potential
 - To provide the most rigorous musical study possible within a liberal arts environment by carefully articulating the expectations of each track and each level of applied study
 - To maintain the one-on-one attention that is necessary in training musicians as the number of students grows by increasing applied teaching among full-time faculty and retaining qualified instructors in all applicable applied fields
 - To provide regular opportunities for students to perform and receive meaningful feedback from faculty and peers
 - To provide an artistic environment with regular opportunities to hear professional musicians, including faculty, perform publicly

- To continue to educate students about the benefits of healthy practices and performances by incorporating basic physiological and psychological health, safety, and injury prevention information into the curriculum beyond our current *Wellness in Performance* course
3. To prepare students for graduate study or a career in music (or related field)
 - To work closely with Career Services in order to educate students on post-graduate options
 - To guide students in developing their resumes and/or portfolios throughout their college career
 4. To recruit and retain high-quality students who will excel within our program
 - To continue working with admissions on targeting talented students who have indicated a desire to enter the music program
 - To actively represent our program within larger school and university recruiting events
 - To remain visible to prospective students by maintaining our relationships with local high schools
 - To provide the academic resources necessary for students to be successful in their first year of study
 5. To continue to have a major presence within the educational and cultural life of the university and community
 - To nurture and maintain relationships with the community and area schools through faculty-led clinics and workshops in local schools and on-campus musical performances open to the public
 - To continue to involve community members and exceptional local student musicians within university ensembles
 - To continue to support the community prep school (PRESTO) in offering music instruction to community members

PERSONNEL CONTACT INFORMATION

STAFF AND MUSIC CO-CHAIR

NAME	ROOM	EXTENSION/PHONE	E-MAIL	SPECIALTY
Carrienne Cicero	BL 118A	64355 (410) 546-4355	cmcicero@salisbury.edu	Academic Advisor
Brooke Church	FH 200	36385 (410) 543-6385	bwchurch@salisbury.edu	Administrative Assistant
Sally Choquette	FH 100	85588 (410) 548-5588	sachoquette@salisbury.edu	Administrative Assistant
Tim Fell	FH 112B		tmfell@salisbury.edu	Score Librarian
Dr. William M. Folger	FH 200B	36386 (410) 543-6386	wmfolger@salisbury.edu	Department Co-Chair, Choral
Jeff Hahn			jrhahn@yahoo.com	Piano Technician
Tammy Kilgore	FH 263	38366 (410) 543-8366	twkilgore@salisbury.edu	Salisbury Symphony Orchestra Manager

FULL-TIME FACULTY

Dr. Louise Anderson	FH 226C	82961 (410) 548-2961	llanderson@salisbury.edu	Music Education
Colleen Clark	TE 305	36383 (410) 543-6383	cmclark@salisbury.edu	Music Technology
Dr. Linda Cockey	FH 242	36380 (410) 543-6380	lecockey@salisbury.edu	Piano, Music History
Dr. Danielle Cumming	FH 246	73269 (410) 677-3269	dmcumming@salisbury.edu	Guitar, History of Popular Music
Lee Knier	FH 238	75331 (410) 677-5331	leknier@salisbury.edu	Brass, Concert Band
Dr. Sachiko Murasugi	FH 236	70253 (410) 677-0253	scmurasugi@salisbury.edu	Upper Strings, Business of Music
Dr. Jeffrey Schoyen	FH 244	36381 (410) 543-6381	jgschoyen@salisbury.edu	Lower Strings, Salisbury Symphony Orchestra
Dr. Jerry Tabor	TE 304	62476 (410) 546-2476	jntabor@salisbury.edu	Music Theory, Composition, Jazz Band
Dr. John Wesley Wright	FH 240	36214 (410) 543-6214	jwwright@salisbury.edu	Voice, Opera Workshop

AFFILIATE FACULTY

Dr. Leanne Wood	Honors House	73721 (410) 677-3721	clwood@salisbury.edu	Honors College Faculty Director, Music History
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ADJUNCT FACULTY

Anne Binkley	avbinkley@salisbury.edu	Voice
Chris English	cwenglish@salisbury.edu	Blues, Rock Literature
Tara Gladden	tcgladden@salisbury.edu	Music Technology
Edward Nichols	eynichols@salisbury.edu	Percussion, World Drumming
Luba Paskova Anderson	lapaskova@salisbury.edu	Piano
Dr. Nan Baker Richerson	nbricherson@salisbury.edu	Piano
Kara Russell	jkrussell@salisbury.edu	Harp
Dr. Marcelle Schiff	msnagoski@gmail.com	Voice
Eric Shuster	etchuster@salisbury.edu	Percussion, Music Theory, Percussion Ensemble
Amy Sterling	amsterling@salisbury.edu	Woodwinds
William A.V. Willis (Fall 2017)	wawillis@salisbury.edu	Voice

ACCOMPANYING STAFF

Susan Zimmer	sezimmer@salisbury.edu	Staff Accompanist Coordinator, Accompanying Class, Organ
Veronica Tomanek	vtknier@salisbury.edu	Staff Accompanist

AREAS OF RESPONSIBILITIES

Administrative Assistants – Brooke Church (Academic), Sally Choquette (Performances and Productions)

Co-Chair (Music Program) – Dr. William M. Folger

Piano Technician – Jeff Hahn

Academic Advisor – Carrienne Cicero

Accompanying Coordinator, Staff Accompanist, Organ – Susan Zimmer

Accompanying – Veronica Tomanek

Brass – Mr. Lee Knier

String Chamber Music – Drs. Sachi Murasugi and Jeffrey Schoyen

Choral Music/Music Theatre/Conducting – Dr. William M. Folger

Concert Band – Lee Knier

Guitar – Dr. Danielle Cumming

Harp – Kara Russell

Jazz Ensemble – Dr. Jerry Tabor

Keys and Lockers – Lee Knier

Music Business – Dr. Sachi Murasugi

Music Education – Dr. Louise Anderson, Coordinator

Music History – Dr. Linda Cockey

Music Library Liason – Angeline Prichard

Music Perception – Dr. Jeffrey Schoyen, Lee Knier

Music Technology – Colleen Clark, Coordinator; Tara Gladden, Edward Nichols

Music Theory/Composition – Dr. Jerry Tabor, Coordinator

Musical Theatre Workshop – Drs. Darrell Mullins and William M. Folger

Musician Health and Safety – Dr. Linda Cockey

Opera Workshop – Dr. John Wesley Wright

Percussion – Eric Schuster, Ted Nichols

Performance Class – Lee Knier, Dr. William M. Folger (2017-2018)

Piano – Dr. Linda Cockey, Coordinator; Luba Paskova Anderson, Dr. Nan Richerson, Dr. Louise Anderson

Piano Technician – Jeff Hahn

PRESTO – Mary-Angela Baker; Lacey Robinson, Manager

Salisbury Chorale – Dr. William M. Folger

Salisbury Symphony Orchestra – Dr. Jeffrey Schoyen

Salisbury Symphony Orchestra Manager – Tammy Kilgore

Salisbury Youth Orchestra – Dr. Jeffrey Schoyen

Scheduling Classrooms – Brooke Church

Scheduling Concerts – Sally Choquette

Score Library – Tim Fell

Strings – Dr. Sachi Murasugi (Violin, Viola); Dr. Jeffrey Schoyen (Cello, String Bass)

University Chorale – Dr. William M. Folger

Voice – Dr. John Wesley Wright, Coordinator; Anne Binkley, Dr. Marcelle Schiff, William A. V. Willis

Woodwinds – Amy Sterling

ADMISSION TO MUSIC PROGRAM

MUSIC AUDITION AND THEORY ADVISORY EXAM

All students who wish to be admitted to the Bachelor of Arts in Music must successfully pass a music audition on their primary instrument and take a Theory Advisory Test. While some students may wish to complete these admission requirements prior to enrolling at Salisbury University and immediately be admitted into the music program, other students may choose to begin as a pre-music major while preparing to complete their audition requirements sometime during their first year of applied study. Audition guidelines and procedures are available at: <http://www.salisbury.edu/music/audition.html>.

PRE-MUSIC MAJORS

It is recommended that Pre-Music majors audition/interview with an applied music instructor before registering for applied study under MUSA 390 and register for Performance Class (MUSA 391-001) along with the applied lessons. Students are expected to contact their applied music instructor at the beginning of the semester to arrange a lesson time.

TRANSFER STUDENTS

Transfer students will be evaluated through an audition, testing, and prior course experiences for placement in all music courses. Students should bring a copy of their evaluated transcript to the Co-Chair of the music program, Dr. William M. Folger. Students who have completed one or more semesters of music theory will take a Theory Test administered by Dr. Jerry Tabor, who can be reached at jntablor@salisbury.edu. All transfer students must pass the Piano Proficiency Exam or take additional piano to meet this requirement, regardless of prior piano experience.

DEFINITION OF A COURSE CREDIT

“Where undergraduate lecture courses are concerned, one credit is granted for approximately one class hour per week. Because of the nature of activity, laboratory, performance, studio and other types of courses, more in-class time is typically required. Students are expected to support each credit for which they enroll with a minimum three hours per week of combined classroom, laboratory, performance, studio and outside study activities, based upon their individual registrations. Thus, students enrolling in 15 credits should spend a minimum of 45 hours in coursework related activities each week.” (p. 60, *Salisbury University Academic Catalog, 2016-2018*)

APPLIED LESSONS

Applied lessons are required for all music majors. Students must audition into a music degree track before entering into their primary study courses under:

MUSA 138 Applied Music I

MUSA 139 Applied Music II

MUSA 238 Applied Music III

MUSA 239 Applied Music IV

MUSA 338 Applied Music V

MUSA 339 Applied Music VI

MUSA 438 Applied Music VII

MUSA 439 Applied Music VIII

*The co-requisite for each major Applied Music course is Performance Class (MUSA 391-001).

PERFORMANCE CLASS (MUSA 391-001)

The following Performance Class exceptions may apply:

1. Although all students are encouraged to perform, students who are pre-music majors are not required to perform in class under this status.
2. Students giving a partial or full recital are not required to perform in performance class during the term in which the recital is given, although it is highly recommended by the music faculty.
3. Any applied studio teacher, in consultation with the Program Co-Chair (Dr. William M. Folger), may excuse a student from performing in Performance Class for pedagogical reasons.

*Check course syllabus for performance, concert attendance and other requirements.

JURIES

Each level of applied study requires a successful performance jury at the end of each semester on the primary instrument to determine continuation in the applied area. Specific jury requirements can be found on each student's applied syllabus and are determined in consultation with studio instructor. All students need to submit an Applied Jury Cover Sheet (see Appendix A) to their instructor prior to the jury date and bring this as well as Applied Evaluation Forms for each adjudicator to their jury appointment. Forms can be found at <http://www.salisbury.edu/music/jury.html>.

The following instances may apply:

1. A jury panel may request a student to re-jury at the beginning of the next semester (before beginning the next applied level) or to take a semester of MUSA 390 before continuing in the applied study sequence.
2. Music majors in MUSA 390 for a semester in their primary instrument must complete an end of the semester jury.
3. **All MUSA 239 juries function as a hearing to determine a student's readiness to continue in their chosen track.**
4. All music majors must be enrolled in applied study until the requirements of their chosen degree track are met.
5. Should a student not take a semester of applied study, a re-audition into the music program is required.
6. Students wishing to change music tracks must audition into the new track (an end-of-the-semester jury can be used for this purpose). Students need to consult with their applied teachers prior to auditioning.
7. A jury panel may request that students in their recital semester (MUSA 339/439 - Performance tracks, 438—Music Education track) have an additional jury hearing to determine recital readiness several weeks before their recital date.

COURSE/LAB FEES

There is a \$200.00 per credit lab fee required of all students in applied music study. All other MUSA, MUSC and MUMT courses have a \$35.00 per course fee.

MUSIC ENSEMBLES

Music Ensembles are open to all majors. The course instructor of the ensemble determines appropriate ensemble placement for students enrolled in any music ensemble. **Note:** Please refer to the specific music degree track in which you are enrolled for ensemble requirements, as each track has different requirements. **All** (large and small) ensembles are given 1 credit hour. Students should check course syllabi for the number and time of rehearsals each week.

Large/Core Music Ensembles:

MUSA 100 – University Chorale	Dr. William M. Folger
MUSA 107 – Concert Band	Mr. Lee Knier
MUSA 105 – Symphony Orchestra	Dr. Jeffrey Schoyen

Other Large Ensembles:

MUSA 102 – Jazz Ensemble	Dr. Jerry Tabor
MUSA 104 – Musical Theatre Workshop (Fall only)	Dr. William M. Folger

Small Ensembles:

MUSA 103 Chamber Music Ensembles	
MUSA 103-001 – Woodwinds	Amy Sterling
MUSA 103-002 – Strings	Dr. Schoyen & Dr. Murasugi
MUSA 103-003 – Percussion	Eric Schuster
MUSA 103-004 – Brass	Lee Knier
MUSA 103-005 – Classical Guitar	Dr. Danielle Cumming
MUSA 103-006 – World Music Drum Circle	Edward Nichols
MUSA 103-007 – Opera Workshop (Spring only)	Dr. John Wesley Wright
MUSA 106-001 – Chamber Choir (Fall only)	Dr. William M. Folger
MUSA 110-154 – Salisbury Chorale	Dr. William M. Folger
MUSA 131-001 – Accompanying*	Susan Zimmer

*All piano majors (regardless of degree track) are required to take two semesters of accompanying.

PIANO REQUIREMENTS AND PROFICIENCY EXAM

All candidates for the BA degree in music (including transfer students and piano majors) are required to pass the requirements of the Piano Proficiency Exam (see Appendix B) before either graduation or, in the case of music education majors, the internship semester. In addition, students in all music tracks are required to take two semesters of piano (either MUSA 205 and 206 – Class Piano I and II and/or MUSA 390-006 – Applied Music) and must continue to be enrolled in piano until the proficiency requirements are met. Please contact Dr. Linda Cockey for piano placement at lecockey@salisbury.edu.

All students will receive a copy of the *Piano Proficiency Handbook* during their first semester of piano study where information regarding the exam is given. Generally, piano majors use either the first semester of applied piano or Class Piano II (MUSA 206) to complete this requirement. All other music majors will complete the exam by the end of the second semester of piano or continue taking piano until the proficiency requirements are met.

ADVISING

All music majors will be assigned a music advisor and are required to meet with them each semester before enrolling in courses for the following semester. Please refer to your GullNet student account for information on your designated advisor. First-time students (freshmen) will be advised by Carrienne Cicero through the University Advising Center in conjunction with music faculty mentors. Music majors wishing to change tracks must do it with the approval of their applied teacher in consultation with their music advisor and the co-chair, Dr. Folger. These decisions should be made during a performance jury at the end of the semester to determine readiness for a different degree track.

MUSIC MINOR

Non-major students have the option to complete a minor in music. Music minors are asked to complete one Music Theory course, one Music Appreciation course, three semesters of ensemble participation, and thirteen additional music elective credits (six credits must be at the 300/400 level) of their choosing. For more information regarding the Music Minor, please contact Dr. Linda Cockey at lecockey@salisbury.edu. The academic checklist for the minor may be found in the following section regarding Music Degree Tracks.

MUSIC DEGREE TRACKS

The Music Program offers a Bachelor of Arts degree in Music. Within the curriculum, five study “tracks” are available, Music Education/Teacher Certification, Vocal Performance, Instrumental Performance, Music Technology and Traditional (liberal arts). The requirements for each degree track can be found on the following pages. A track is a particular study program within the overall degree requirements. A music audition on your primary instrument/voice is required of all tracks.

BACHELOR OF ARTS IN MUSIC – TEACHER CERTIFICATION (MUSIC EDUCATION)

The teacher certification program is designed for students who wish to pursue careers in music education in a classroom setting and seeks to equip students to meet certification requirements in the public schools. This is a Maryland state-approved comprehensive, K-12 degree program that prepares students to teach both choral and instrumental music. Students complete coursework through the Department of Music, Theatre and Dance and the Department of Education Specialties.

BACHELOR OF ARTS IN MUSIC - VOCAL PERFORMANCE

This track is designed for students who aspire to careers in performance, whether as a soloist or as a member of a performance ensemble.

BACHELOR OF ARTS IN MUSIC - INSTRUMENTAL PERFORMANCE

This track is designed for students who aspire to careers in performance, whether as concert soloists or as members of performance ensembles.

BACHELOR OF ARTS IN MUSIC - MUSIC TECHNOLOGY

This track is designed to give students a basic foundation in music production to prepare them for a career within the music technology industry. This is a professional degree track that provides General Education as a foundation, coupled with a traditional music background and an emphasis in music production.

Students develop a well-rounded performance and music technology background that is ready for tomorrow’s music industry. Topics studied include music recording, audio editing, mixing and mastering, electronic music composition, music business, entrepreneurship, copyright issues, and musical performance through a variety of modern media. Although students gain skills as music technologists, the goals of this track include a comprehensive background in the study of traditional music, including theory, history, conducting, applied lessons and performance.

BACHELOR OF ARTS IN MUSIC - TRADITIONAL (LIBERAL ARTS) TRACK

The traditional Bachelor of Arts in music curriculum is designed to provide students with a broad-based knowledge of music that will prepare students for further study in music or another career.

MINOR IN MUSIC

The Music Minor is designed to provide a sampling of musical knowledge and performance experience to compliment a major in another field.

Note: Any student wishing to change tracks must successfully audition into the new track. Please consult your applied instructor to arrange an audition during end-of-the-semester juries.

MUSIC PROGRAM

GENERAL EDUCATION AND CORE MUSIC REQUIREMENTS

2016-2017

Rev. 3/14

NAME: _____

ID#: _____

DATE: _____

THIS CHECKLIST IS AN UNOFFICIAL TOOL FOR PLANNING.
 Matriculated students and advisors should consult the Academic Requirements Report in GullNet before and after registering for classes each semester to track academic progress.

UNIVERSITY POLICIES

- Refer to the SU catalog for approved prerequisites and General Education courses.
- Requirements may not equal 120 credit hours. Students must register for additional electives to complete 120 credits required for graduation.
- All graduates must have a minimum of 30 credits of 300/400-level courses with C grade or above; at least 15 of those credits must be taken at SU.
- Students must have a minimum cumulative GPA of 2.0 for graduation.
- Students must complete at least 30 credit hours by direct classroom instruction and/or laboratory experience.
- Students must take 30 of the last 37 credit hours at SU.
- It is the student's responsibility to satisfy graduation requirements. Please refer to the SU catalog for detailed major requirements.
- Students must apply online for graduation by November 15 for May and by May 15 for December.

GENERAL EDUCATION REQUIREMENTS

Course No. & Title	#Credits	Grade	Term Completed
Group I: English Composition and Literature (2 courses)			
A. C or better in ENGL 103 or HONR 111	4	_____	_____
B. Literature course (from either ENGL or MDFL Depts.)	4	_____	_____
Group II: History (2 courses)			
A. HIST101, 102, or 103	4	_____	_____
B. HIST101, 102, 103 or a HIST course above 103	4	_____	_____
Group III: Humanities and Social Sciences (3 courses)			
A. Select one course from one of the following seven areas: ART, CMAT, DANC or THEA, MDFL, MUSC, PHIL, HONR 211			
		FULFILLED BY MAJOR	
B. Select one course from one of the following eight areas: ANTH, CADR, ECON or FINA, ENVR, Human GEOG, POSC, PSYC, SOCI, HONR 112			
	3/4	_____	_____
C. Select one course from either Group IIIA or IIIB (course must be from a different area than previously selected)			
	3/4	_____	_____
Group IV: Natural Science, Math and Computer Science (4 courses)			
A. Select courses with laboratories from at least two of the following four areas: BIOL, CHEM, GEOL or Physical GEOG, PHYS			
	4	_____	_____
	4	_____	_____
B. Select one additional course (need not be a lab) from Group IVA or ENVH or ENVR or COSC or MATH or HONR 212			
	3/4	_____	_____
C. Select one course from MATH			
	3/4	_____	_____
Group V: Health Fitness (1 course)			
FTWL106 - Lifelong Fitness and Wellness	3	_____	_____

MAJOR REQUIREMENTS

- All music courses must be completed with a C or better.
- Students must have a minimum 2.5 GPA in their music major courses.
- Demonstrate 102-level proficiency in a foreign language.

Course No. & Title	#Credits	Grade	Term Completed
CORE COURSES			
MUSC203 - Theory I	3	_____	_____
MUSC311 - Music Perception I	1	_____	_____
MUSC204 - Theory II	3	_____	_____
MUSC312 - Music Perception II	1	_____	_____
MUSC303 - Theory III	3	_____	_____
MUSC313 - Music Perception III	1	_____	_____
MUSC304 - Theory IV	3	_____	_____
MUSC314 - Music Perception IV	1	_____	_____
MUSC305 - Music History I	3	_____	_____
MUSC306 - Music History II	3	_____	_____
MUSC425 - Form and Analysis	2	_____	_____
MUSA205* - Piano I	1	_____	_____
MUSA206* - Piano II	1	_____	_____
Piano Proficiency Exam	0	_____	_____

* The required MUSA205 and 206 courses may be substituted for/by 2 semesters of Applied Piano (MUSA390-006), depending upon placement.

Track requirements are on the back.

FOR MUSIC EDUCATION MAJORS ONLY:

PRE-PROFESSIONAL EDUCATION REQUIREMENTS

Foundations (with grades of C or better)

EDUC210 - School in a Diverse Society	3	_____	_____
SCED300 - Development, Learning and Assessment	3	_____	_____

Competency Tests

Show satisfactory results on Praxis Core, SAT or ACT examinations as defined by the Maryland State Department of Education (see Education Advisor regarding passing score).

EDUCATION TRACK REQUIREMENTS

Course No. & Title	#Credits	Grade	Term Completed
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ENSEMBLES (7 semesters)

Appropriate ensemble placement is determined in consultation with academic advisor. Transfer students must be enrolled in ensembles every semester while attending SU.

Complete 4 semesters of MUSA100 - University Chorale, MUSA105 - Symphony Orchestra or MUSA107 - Concert Band:

MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____

Complete 3 additional semesters of the above ensembles or MUSA102 - Jazz Ensemble and Improvisation or MUSA104 - Musical Theatre Workshop:

MUSA _____	1	_____	_____
MUSA* _____	1	_____	_____
MUSA* _____	1	_____	_____

* Keyboard majors must complete 2 semesters of MUSA131 - Accompanying.

APPLIED STUDY (7 semesters)

NOTE: EACH SEMESTER OF APPLIED MUSIC MUST BE TAKEN IN CONJUNCTION WITH MUSA391 - PERFORMANCE CLASS.

Complete the following:

MUSA138 - Applied Music I	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA139 - Applied Music II	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA238 - Applied Music III	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA239 - Applied Music IV	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA338* - Applied Music V	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA339* - Applied Music VI	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA438* - Applied Music VII	2	_____	_____
MUSA391 - Performance Class	0	_____	_____

* Duet or chamber experience required while enrolled in MUSA 338, 339 or 438.

JURY EXAMINATIONS

Juries are conducted after each semester of applied study to determine if a student can proceed to next level of applied study.

SENIOR RECITAL

30-minute program	0	_____	_____
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MUSIC METHODS REQUIREMENTS (circle course taken)

MUSA108 - Class Voice I (instrumentalist)	1	}	_____
or			
MUSA213 - Singer's Diction I	1		
and		}	_____
MUSA214 - Singer's Diction II	1		

INSTRUMENTAL TECHNIQUES COURSES

MUSC215 - Woodwinds	1	_____	_____
MUSC216 - Percussion	1	_____	_____
MUSC217 - Strings	1	_____	_____
MUSC218 - Brass	1	_____	_____
MUSC308 - Instrumental Techniques and Methods	2	_____	_____
MUSC309 - Choral Techniques and Methods	2	_____	_____
MUSC310 - Conducting and Score Reading	1	_____	_____
MUSC413 - Advanced Conducting	2	_____	_____
MUSC426 - Arranging for Voices and Instruments	2	_____	_____

EDUCATION REQUIREMENTS

Course No. & Title	#Credits	Grade	Term Completed
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PROFESSIONAL PROGRAM ADMISSION REQUIREMENTS

In order to enroll in professional education program courses, students must meet the following requirements:

- Complete an application for formal admission to the professional program. Obtain written approval of the application from both content and education advisors.
- Complete a minimum of 56 college credits with a minimum of 2.50 GPA, including transfer credits.
- Have a cumulative minimum GPA of 2.75 in the major, including transfer credits.
- Complete all pre-professional requirements.
- Complete four courses in the major field.

PROFESSIONAL EDUCATION REQUIREMENTS

METHODS REQUIREMENTS (with grades of C or better)

MUED319 - Technology in Music Education	1	_____	_____
SCED367 - Inclusive Instruction for Secondary Teachers	3	_____	_____
ELED419 - Teaching Music and Reading in the Elementary School	4	_____	_____
SCED429 - Teaching Music and Reading in the Middle and High School	4	_____	_____
SCED434 - Classroom Management	3	_____	_____

DIRECTED TEACHING

- Complete the written application for internship.
- Complete 90 college credit credits including methods and at least eight courses of the academic major (secondary and K-12 programs).
- Have an overall GPA of at least 2.50 including transfer credit.
- Have a minimum 2.75 GPA in the academic major including transfer credit.
- Have a minimum 2.75 GPA in all professional education courses (with no grade below C), including transfer courses. Students may repeat education courses only once.
- Obtain verification of completion of requirements from the director of field experiences.
- Have passing scores on the appropriate Praxis II exam.

ELED411 - Clinical Practice Seminar (Fall)	4	}	_____
or			
SCED433 - Reflection and Inquiry in Teaching Practice (Spring)	2	}	_____
ELED430 - Directed Teaching in Music in the Elementary School	6		
SCED431 - Directed Teaching in Music in the Secondary School	6		

Praxis II Passed*: (date) _____ Music Content and Instruction (5114)

* Passing score required for graduation.

VOCAL PERFORMANCE TRACK REQUIREMENTS

Course No. & Title	#Credits	Grade	Term Completed
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ENSEMBLES (8 semesters)

Appropriate ensemble placement is determined in consultation with academic advisor. Transfer students must be enrolled in ensembles every semester while attending SU.

Complete 4 semesters of MUSA100* - University Chorale, MUSA105 - Symphony Orchestra or MUSA107 - Concert Band:

MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____

* MUSA100 recommended.

Complete 4 additional semesters of the above ensembles or MUSA102 - Jazz Ensemble and Improvisation or MUSA104 - Musical Theatre Workshop:

MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____

SMALL ENSEMBLES (4 semesters)

Complete 4 semesters of small ensembles (MUSA103 or MUSA106):

MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____

APPLIED STUDY (8 semesters)

NOTE: EACH SEMESTER OF APPLIED MUSIC MUST BE TAKEN IN CONJUNCTION WITH MUSA391 - PERFORMANCE CLASS.

Complete the following:

MUSA138 - Applied Music I	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA139 - Applied Music II	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA238 - Applied Music III	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA239 - Applied Music IV	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA338* - Applied Music V	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA339* - Applied Music VI	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA438* - Applied Music VII	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA439* - Applied Music VIII	2	_____	_____
MUSA391 - Performance Class	0	_____	_____

* Duet or chamber experience required while enrolled in MUSA 338, 339, 438 or 439.

JURY EXAMINATIONS

Juries are conducted after each semester of applied study to determine if a student can proceed to next level of applied study.

Junior Recital (half)	0	_____	_____
Senior Recital (full)	0	_____	_____

Course No. & Title	#Credits	Grade	Term Completed
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VOCAL MUSIC COURSES

Complete the following:

MUSC213 - Singer's Diction I	1	_____	_____
MUSC214 - Singer's Diction II	1	_____	_____
MUSC310 - Conducting and Score Reading	1	_____	_____
MUSC318* - Wellness in Performance	3	_____	_____
MUSC420* - History of the Art Song	4	_____	_____
MUSC _____	3-4	_____	_____

(approved music literature or theory elective)

* Pedagogy Requirement

MUSIC ELECTIVES (MUSA, MUSC or MUMT)

Complete a minimum of 10 credits of music electives.

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

INSTRUMENTAL PERFORMANCE TRACK REQUIREMENTS

Course No. & Title	#Credits	Grade	Term Completed
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ENSEMBLES (8 semesters)

Appropriate ensemble placement is determined in consultation with academic advisor. Transfer students must be enrolled in ensembles every semester while attending SU.

Complete 4 semesters of MUSA100 - University Chorale, MUSA105 - Symphony Orchestra or MUSA107 - Concert Band:

MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____

Complete 4 additional semesters of the above ensembles or

MUSA102 - Jazz Ensemble and Improvisation or

MUSA104 - Musical Theatre Workshop:

MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____

SMALL ENSEMBLES (4 semesters)

Complete 4 semesters of small ensembles (MUSA103 or MUSA106)*:

MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____

* Keyboard majors must complete 2 semesters of MUSA131 - Accompanying.

APPLIED STUDY (8 semesters)

NOTE: EACH SEMESTER OF APPLIED MUSIC MUST BE TAKEN IN CONJUNCTION WITH

MUSA391 - PERFORMANCE CLASS.

Complete the following:

MUSA138 - Applied Music I	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA139 - Applied Music II	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA238 - Applied Music III	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA239 - Applied Music IV	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA338* - Applied Music V	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA339* - Applied Music VI	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA438* - Applied Music VII	2	_____	_____
MUSA391 - Performance Class	0	_____	_____
MUSA439* - Applied Music VIII	2	_____	_____
MUSA391 - Performance Class	0	_____	_____

* Duet or chamber experience required while enrolled in MUSA 338, 339, 438 or 439.

JURY EXAMINATIONS

Juries are conducted after each semester of applied study to determine if a student can proceed to next level of applied study.

Junior Recital (half)	0	_____	_____
Senior Recital (full)	0	_____	_____

Course No. & Title	#Credits	Grade	Term Completed
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INSTRUMENTAL MUSIC COURSES

Complete the following:

MUSC310 - Conducting and Score Reading	1	_____	_____
MUSC403* - History of the Pianoforte and Its Literature	4	}	_____
or			
MUSC441* - Instrumental Literature	4		_____
MUSC318* - Wellness in Performance	3	_____	_____
MUSC _____ (approved music literature or theory elective)	3-4	_____	_____

* Pedagogy Requirement

MUSIC ELECTIVES (MUSA, MUSC or MUMT)

Complete a minimum of 12 credits of music electives.

_____	3/4	_____	_____
_____	3/4	_____	_____
_____	3/4	_____	_____
_____	3/4	_____	_____
_____	3/4	_____	_____
_____	3/4	_____	_____
_____	3/4	_____	_____
_____	3/4	_____	_____

MUSIC TECHNOLOGY TRACK REQUIREMENTS

Course No. & Title	#Credits	Grade	Term Completed
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ENSEMBLES (7 semesters)

Appropriate ensemble placement is determined in consultation with academic advisor. Transfer students must be enrolled in ensembles every semester while attending SU.

Complete 4 semesters of MUSA100 - University Chorale, MUSA105 - Symphony Orchestra or MUSA107 - Concert Band:

MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA _____	1	_____	_____

Complete 3 additional semesters of the above ensembles or MUSA102 - Jazz Ensemble and Improvisation or MUSA104 - Musical Theatre Workshop:

MUSA _____	1	_____	_____
MUSA _____	1	_____	_____
MUSA* _____	1	_____	_____

* Keyboard majors must complete 2 semesters of MUSA131 - Accompanying.

APPLIED STUDY (7 semesters)

NOTE: EACH SEMESTER OF APPLIED MUSIC MUST BE TAKEN IN CONJUNCTION WITH MUSA391 - PERFORMANCE CLASS.

Complete the following:

MUSA138 - Applied Music I	2	_____	_____
MUSA391* - Performance Class	0	_____	_____
MUSA139 - Applied Music II	2	_____	_____
MUSA391* - Performance Class	0	_____	_____
MUSA238 - Applied Music III	2	_____	_____
MUSA391* - Performance Class	0	_____	_____
MUSA239 - Applied Music IV	2	_____	_____
MUSA391* - Performance Class	0	_____	_____
MUSA338 - Applied Music V	2	_____	_____
MUSA391* - Performance Class	0	_____	_____
MUSA339 - Applied Music VI	2	_____	_____
MUSA391* - Performance Class	0	_____	_____
MUSA438 - Applied Music VII	2	_____	_____
MUSA391* - Performance Class	0	_____	_____

* Music technology majors are required to record music performances in a variety of settings, including every semester of Performance Class.

JURY EXAMINATIONS

Juries are conducted after each semester of applied study to determine if a student can proceed to next level of applied study.

Course No. & Title	#Credits	Grade	Term Completed
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MUSIC TECHNOLOGY TRACK CORE

MUMT200 - Introduction to the Music Business and Entrepreneurship	4	_____	_____
MUMT234 - Beginning Audio Production	4	_____	_____
MUMT300 - Ear Training for Recording Engineers	1	_____	_____
MUMT354 - Advanced Audio Production	4	_____	_____
MUMT355 - Topics in Audio Production	2	_____	_____
MUMT356 - Live Sound Production	1	_____	_____
MUMT400 - Music Acoustics	3	_____	_____
MUMT495 - Internship	4	_____	_____
MUMT496 - Music Technology Project	3	_____	_____
MUSC202 - Introduction to Music Technology	4	_____	_____

REQUIRED SUPPORTING COURSES

ECON150* - Principles of Economics	3	_____	_____
MATH** _____	3/4	_____	_____
MUSC310 - Conducting and Score Reading	1	_____	_____
PHYS121* - General Physics I	4	_____	_____

* May be used toward fulfilling General Education requirements.

** Recommended: MATH135. Another MATH that also fulfills General Education may be substituted.

ADDITIONAL ELECTIVES (2 credits)

Complete additional MUMT, MUSA or MUSC electives:

_____	_____	_____	_____
_____	_____	_____	_____

NAME: _____

ID#: _____

DATE: _____

THIS CHECKLIST IS AN UNOFFICIAL TOOL FOR PLANNING.
 Matriculated students and advisors should consult the Academic Requirements Report in GullNet before and after registering for classes each semester to track academic progress.

UNIVERSITY POLICIES

Salisbury University minors require:

- The completion of at least 18 credits with grades of C or better.
- At least 15 credits applied toward the minor must be coursework that is not used to satisfy General Education requirements.
- At least nine credits must be earned at SU.

Advisement for the minor is available from the Music Department.

MINOR REQUIREMENTS

- Earn grades of C or better in all courses taken for the minor.
- The minor requires the completion of 24 credits; of those, only 1 course may be used to satisfy General Education requirements, and at least 9 hours must be credits earned at Salisbury University.

Course No. & Title	#Credits	Grade	Taken @SU	Term Completed
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CORE REQUIREMENTS (7-8 credits)

Complete 1 of the following (circle course taken):

MUSC201 - Introduction to Music Theory	4	}	_____	Y/N	_____
or MUSC203 - Theory I	3				
determined by theory advisory exam results					

Complete the following:

MUSC114 - Music Appreciation	4	_____	Y/N	_____
------------------------------	---	-------	-----	-------

ENSEMBLE REQUIREMENTS (3 credits)

Complete 3 semesters of the following ensembles:

- MUSA100 - University Chorale
- MUSA101 - University Band
- MUSA102 - Jazz Ensemble
- MUSA103 - Chamber Ensembles
- MUSA104 - Musical Theatre Workshop
- MUSA105 - Orchestra
- MUSA106 - Chamber Choir
- MUSA107 - Concert Band
- MUSA110 - Salisbury Chorale
- MUSA131 - Accompanying

MUSA _____	1	_____	Y/N	_____
MUSA _____	1	_____	Y/N	_____
MUSA _____	1	_____	Y/N	_____

ADDITIONAL COURSES (13-14 credits)

Complete additional MUMT, MUSA and/or MUSC courses (6 credits must be at the 300/400 level):

_____	_____	_____	Y/N	_____
_____	_____	_____	Y/N	_____
_____	_____	_____	Y/N	_____
_____	_____	_____	Y/N	_____
_____	_____	_____	Y/N	_____
_____	_____	_____	Y/N	_____
_____	_____	_____	Y/N	_____
_____	_____	_____	Y/N	_____
_____	_____	_____	Y/N	_____
_____	_____	_____	Y/N	_____

INDEPENDENT STUDY RESEARCH COURSES

All Independent Study courses must be approved by both the department co-chair (Dr. William M. Folger) and the faculty/mentor advisor for the course. **This process must take place during pre-registration of the semester preceding the semester of enrollment.**

All necessary forms can be found in the Appendix of this handbook, as well as through the department website at <http://www.salisbury.edu/music/independentstudy.html>.

MUMT 495 – Internship in Music Technology (4 credits)

Required of music technology majors in the senior year of the B.A. in Music Technology program. Internship requires 180 hours of work in a professional technology-related field. See Professor Clark for more information, as well as a copy of the *Internship in Music Technology Handbook*.

MUMT 496 - Music Technology Project (3 credits)

Required of music technology majors in the senior year of the B.A. in Music program. Projects may take the form of a recording project, electronic music composition, acoustical analysis or research-based exploration. Students determine the format and scope of the project in consultation with a faculty mentor. See Appendix I.

MUSC 490 - Directed Independent Study (1-4 credits)

A tutorial course in any area of music that may include the continuation of skill development, individual research in music not normally included in courses offered by the department, or individual study of an area needed for graduation but not offered by the department in the current semester. See Appendix J.

MUSC 497 - Undergraduate Research (1-4 credits)

Designed to encourage students to pursue independently an important area of original research in performance, music theory, composition, or music history. Allows a student to study a particular aspect of music in more depth. See Appendix K.

MUSC 498 - Senior Project (4 credits)

Required of music majors in their senior year of the Traditional track. Serves as a capstone course for this track and is a culmination of a student's musical experience and interests. Projects can take the form of a research paper, lecture recital, composition, music technology project, or other creative project. The project topic is chosen by the student in consultation with a faculty mentor. See Appendix L.

UNIVERSITY POLICIES

COURSE CREDIT AND EXPECTED WORKLOAD

Where undergraduate lecture courses are concerned, one credit is granted for approximately one class hour per week. Because of the nature of laboratory, performance, and studio courses, more in-class time is typically required. Students are expected to support each credit for which they enroll with a minimum three hours per week of combined classroom, laboratory, performance, studio and outside study activities. Thus, students enrolling in 15 credits should spend a minimum of 45 hours in coursework related activities each week.

COURSE ATTENDANCE POLICY

Students are asked to check course syllabi for specific class, lesson and rehearsal attendance policies. Because music courses (including lectures, ensembles, and lessons) are skill based, work often cannot be made up. It is the student's responsibility to contact the instructor(s) concerning missed classes, lessons, or rehearsals. Instructors are not required to make-up applied lessons missed by students. Faculty follow the academic calendar but please check syllabi, Canvas, the SU website, and campus email concerning SU's Inclement Weather Policy and campus closings.

ACADEMIC INTEGRITY POLICY

Students are expected to honor Salisbury University's code of conduct at all times, including during professional experiences off campus. Please see Appendix C to read Music Program's Academic Integrity Policy. Students should also familiarize themselves with the Student Code of Conduct available at: <http://www.salisbury.edu/studentconduct/code.html>.

FERPA

Students should be aware of their rights regarding the privacy of their educational records. Detailed information regarding the Family Educational Rights and Privacy Act (FERPA) can be found online at: <http://www.salisbury.edu/registrar/Resources/FERPA/>.

STUDENTS WITH DISABILITIES

Any student who feels that they may require an accommodation in a course based on the impact of a disability should contact the Office of Student Disability Support Services as soon as possible. Any student who wishes to contact the Office of Student Disability Support Services should do so by calling 410-677-6536 (voice) or 410-543-6083 (TTY), emailing disabilityservices@salisbury.edu, or visiting Guerrieri University Center, Room 263.

REPORTING OF SEXUAL ASSAULT OR MISCONDUCT

Campus Against Violence represents Salisbury University's commitment to ending sexual violence in all its forms and providing students with knowledge and skills that will serve them throughout their lives. The Counseling Center will ensure that the university has a coordinated response to issues of sexual assault, domestic violence, and stalking among students through peer education, counseling services for affected students, skills training, public awareness campaigns, and working in collaboration with faculty, staff, and students to create a community that is actively engaged in the prevention of sexual violence. Students may speak to someone confidentially by contacting Student Counseling Services at (410) 543-6070. In the event of an emergency, student should contact University Police immediately at (410) 543-6222.

STUDENT ACADEMIC GRIEVANCE POLICY

Information regarding the Student Academic Grievance Policy can be found on the SU website at:
http://www.salisbury.edu/provost/GrievancePolicy-rev1_15_14.html.

NONDISCRIMINATION POLICY

Salisbury University is an Equal Opportunity/Affirmative Action institution and adheres to the EEO/AA policies set forth by federal and state governments. As a student, you have the right to address inquiries or concerns about possible discrimination to the Office of Institutional Equality at (410) 543-6426. More information can be found at: <http://www.salisbury.edu/equity/eoaa/index.html>.

PROGRAM POLICIES, OPERATIONS, AND PROCEDURES

LIBRARY INFORMATION

For streaming music resources, students have access to the NAXOS Music Library and the Classical Music Library from Alexander Street Press through the campus library. For research articles, students also have access to several databases, including Oxford (Grove) Music Online and Music Index (from EBSCO). All of these resources can be accessed through the library's website at: <http://libraryguides.salisbury.edu/>.

Angeline Prichard is the reference librarian for music and is available for student research assistance. She can be reached at: arprichard@salisbury.edu.

MUSICIAN'S HEALTH AND SAFETY

The Music program at Salisbury University is very concerned that all students taking music courses are educated about musician wellness issues, including proper listening, healthy practicing, injury prevention, hearing and physiological health, performance anxiety, and an overall awareness of how to be a healthy listener and performer. We encourage all students to use the "Student Musician Wellness" link on the department's website to access more information specifically designed for musicians and their overall health and injury prevention. Our Wellness in Performance course (MUSC 318) is required of all vocal and instrumental performance majors; however, we encourage all students to take this course, which is team-taught by a musician, an athletic trainer, and a counseling psychologist with certification in Tai-chi. See Dr. Linda Cockey and/or refer to Appendix D for more information.

LOCKER RENTALS AND KEY DEPOSITS

Student lockers are available to music majors on a first come, first serve basis. There is a \$7.00 locker/key deposit (of which \$2.00 will not be refunded) for the academic year. Students should bring a completed Locker Assignment Form (see Appendix E) to Ms. Brooke Church in FH 200 for locker assignments. Lockers used by unauthorized students will have the contents removed by University Police.

INSTRUMENTAL LOAN POLICY

Musical instruments are available to students who are registered in university performing ensembles or music courses requiring instrument use. Students must complete an instrumental loan form (see Appendix F) that must be signed and approved by the instructor and filed in the music office with Ms. Brooke Church. Forms are also available through either your instructor or Mr. Lee Knier.

PRACTICE ROOM ACCESS

All students enrolled in instrument or voice study may have room access to the appropriate practice rooms in Fulton Hall through the Onity door lock system. Students should contact their instructor who will approve and sign the room access contractual agreement form (see Appendix G). Any student who abuses the policy may have their privileges revoked.

STUDENT RECITALS

Students intending to perform a junior or senior recital as part of their degree program should first consult their applied teacher concerning the readiness of the recital program. Any student needing a staff accompanist should coordinate their availability and then request a date through Ms. Sally Choquette in FH 100 at sschoquette@salisbury.edu or (410) 548-5588. Please consult the Template for

Student Recital Program Submissions (see Appendix H) when submitting the recital program. All programs need to be submitted at least one month before the recital date. In order to ensure that you can reserve a date, it is important that you request one at least one semester to one year beforehand.

STAFF ACCOMPANISTS

There are two staff accompanists available to students for rehearsals, lessons (when needed), Performance Class, and recitals. It is important that you contact them well in advance as their schedules fill up quickly. Please contact Ms. Susan Zimmer at sezimmer@salisbury.edu or Ms. Veronica Tomanek at vtknier@salisbury.edu.

STUDENT ADVISORY BOARD

The Student Advisory Board acts as a liaison between the students and faculty. The SAB election is held at the first Performance Class of the Fall Term. The students of the class elect SAB members. Students meet regularly with the chair of the music program, Dr. William M. Folger.

DEPARTMENTAL CHALLENGE EXAM

A student may wish to receive credit for courses satisfied by the successful completion of a placement examination. Students should see the appropriate faculty member to ascertain if a particular course is eligible for this option. Please refer to the SU catalog (page 62) or contact Dr. William M. Folger (wfolger@salisbury.edu) for more information.

SCHOLARSHIPS & AWARDS

A current list of all program scholarships and awards can be found online at: <http://www.salisbury.edu/music/scholarship.html>. Students are encouraged to review the eligibility requirements of each and apply for those that seem appropriate.

ORGANIZATIONS

NATIONAL ASSOCIATION FOR MUSIC EDUCATION (NAFME STUDENT CHAPTER #416)

The Collegiate Division of the National Association for Music Education (NAfME) was created specifically for music education students in higher education. As a division of NAfME, it is dedicated to the interests of all music educators. NAfME's purpose is to speak for the music teaching professions and to help maintain awareness and understanding of new trends and teaching techniques in music. This is accomplished through various publications; state, regional, and national conventions; workshops and in-service training; special Commissions such as the National Commission on Teacher Education; and public relations for school music programs. Nominations are held at the beginning of each academic year for a president and various officers. Meetings are held about once a month. You are encouraged to participate and support this organization as it is a highly effective way of networking with other music majors. Please contact faculty advisor Dr. Louise Anderson (llanderson@salisbury.edu) for further information.

SALISBURY UNIVERSITY AUDIO RECORDING CLUB

The Salisbury University Audio Recording Club is open to any university student with an interest in music recording and production. The goals of the organization are to promote understanding, knowledge, and interest in audio and the recording industry, to offer an opportunity for practical experience in audio recording and related fields, and to organize and operate a professionally-guided, student-operated recording studio on campus. While officers must successfully complete Advanced Audio Production (MUMT 354) before taking office, students of all levels and backgrounds are encouraged to become members. For more information, please contact faculty advisor Colleen Clark at cmclark@salisbury.edu.

DEPARTMENT OF MUSIC APPLIED STUDIES JURY FORM

(One typed copy should be submitted to the applied teacher no later than the last lesson before jury examinations.)

Student's Name: _____ SU ID #: _____ Degree
Track: _____

Current Performance Level: 138, 238, 338, 438 Credit: _____ Requested level: _____
139 *239 339 439

Jury for semester: (circle or x one) ___ Spring ___ Fall Year: _____

Name of Applied Studies Teacher: _____

Performance instrument or voice: _____

Average number of practice hours per week this semester: _____

I have studied during the semester the following technical studies/repertoire. An "M" before the composition indicates it was memorized. An "R" indicates it was performed in rep or performance class. A "P" indicates a composition begun a previous semester. A "U" indicates a new composition yet unfinished.

(a) Repertoire Studied

(b) Scales, Technical Studies, Orchestral Excerpts, Etudes

-----**(To be completed by Applied Teacher)**-----

Instructor's brief evaluation of the student's semester progress:

Jury Panel recommendation: _____ Pass _____ Incomplete

Members of Jury: _____

Applied Teacher's Final grade: _____

* MUSA 239 _____ Yes _____ No **Approval to continue in current track**

Applied Evaluation Forms can be found at: <http://www.salisbury.edu/music/jury.html>.



Please refer to the *Piano Proficiency Handbook* for more information.

SALISBURY UNIVERSITY
 FULTON SCHOOL OF LIBERAL ARTS – DEPARTMENT OF MUSIC

Piano Proficiency Exam Requirements of ALL Music Majors

All **music majors** are required (regardless of their major instrument) to pass the **piano proficiency exam**. Students who do not pass the exam **need to be continuously enrolled in piano** until the exam is passed. All music majors are required to take a minimum of two semesters of piano (class piano and/or applied music) in addition to passing the piano proficiency. **Piano majors** typically complete the exam during their first semester of applied piano while others may also be enrolled in class piano to meet this milestone. All Music Majors in the teacher certification track must complete their piano proficiency requirement before their student internship semester.

NAME OF STUDENT: _____ STUDENT ID#: _____
 TEST DATE: _____ MAJOR INSTRUMENT: _____ Academic Advisor: _____

Exam Checklist

Skills	Unacceptable	Possibly Acceptable (borderline)	Acceptable	Overall Impression (pass/fail)
Chord Patterns: Primary and Secondary chords using I, vi, ii, iii, IV, V in Major and Minor keys				
Harmonization: Harmonizing tunes expanded from the 5 finger positions that include primary and secondary chords, using different styles of accompaniments and chord inversions.				
Scales: All white key major and minor scales (3 forms), 2 octaves, hands together				
Sight Reading: early intermediate level				
Transposition: Late elementary level pieces				
Solo repertoire: (memory for non-piano major) Intermediate level				
Ability to play the Patriotic Tunes: <i>The Star- Spangled Banner, America the Beautiful & TBA</i> , in simple, 2 and/or 4-part harmony				

 (Signature of Piano Instructor)

Comments:

NOTE: All students must pass ALL seven areas of this exam in order to pass the Piano proficiency requirement.

ACADEMIC INTEGRITY POLICY

Plagiarism

The Department of Music, Theatre, and Dance takes plagiarism, the unacknowledged use of other people's ideas, very seriously. As outlined in *The Student Handbook and Directory* under the "Policy on Student Academic Integrity," plagiarism may receive such penalties as failure on a paper or failure in the course. We recognize that plagiarism is a serious offense and instructors therefore make their decisions regarding sanctions accordingly.

Each of the following examples constitutes plagiarism:

- Turning in as your own work a paper, or part of a paper, that anyone other than you wrote. This would include, but is not limited to, work taken from another student, from a published author or from an Internet contributor.
- Turning in a paper that includes unquoted and/or undocumented passages written by someone else.
- Including in a paper someone else's original ideas, opinions, or research results without attribution.
- Paraphrasing without attribution.
- Turning in the same paper, for credit, in more than one class.

A few changes in wording do not make a passage your property. As a precaution, when in doubt, cite the source! Moreover, if you have gone to the trouble to investigate secondary sources, you should give yourself credit for having done so by citing those sources in your paper and by providing a list of Works Cited or Works Consulted at the conclusion of your paper. In any case, failure to provide proper attribution could result in a severe penalty and is never worth the risk!

Writing Across the Curriculum requirements will be met with the short papers relating to your presentation topics. Statements made in these papers must comply with this Academic Integrity Policy.

Honesty

Academic integrity also includes taking tests or performing assessment assignments honestly. Cheating on any exam is also a serious offense and will result in sanctions.

COURSE: _____ **Student Name:** _____
 (Please print)

ACADEMIC INTEGRITY HONOR PLEDGE

I recognize that the purpose of a liberal arts education in general, and this course in particular, is to help me learn how to think for myself and that I would be undermining this purpose if I were not to make an effort to do so. I therefore pledge that all of my submissions for this course will be my own creations and that I will not present work which is not my own as if it is work which I have done.

Signature

To remain enrolled in this course, this form must be signed and returned to the professor at the beginning of the second class period.

Health, Safety and Wellness for Musicians

Salisbury University – Fall 2017

Develop Healthy Practice Strategies During Your Undergraduate Years

Helpful Suggestions:

- Warm up before practice sessions – begin practices with moderate tempos that allow your body to warm up. Like athletes, you are at greater risk for pain and injuries to occur when your blood flow is still cold.
- Take frequent breaks – 5-minute rest breaks after every 30 minutes is a good rule. If you over practice one day, then go easier the next day. Use common sense as it takes muscles and soft tissues 48 hours to recover from exercise.
- Take mini breaks during practice and use this opportunity to sing or play small fragments that do not overtax the muscles.
- Stretching (when done properly) can alleviate playing/singing related tension.

The information below will outline musician-specific health and safety issues:

Hearing Health

Hearing health is essential to your lifelong success as a musician.

Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.

Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at takeoff) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 ear buds. See chart above. Take care when using earphones of excess volume.

The use of earplugs and earmuffs helps to protect your hearing health.

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis.

It is important to follow basic hearing health guidelines.

It is also important to study this issue and learn more.

Musculoskeletal and Vocal Health

Musicians use their bodies in specific and highly trained ways, and injuries can occur that can have lasting impact on performance ability. Performers need to be aware of vocal and musculoskeletal health issues that can affect them. Musicians at all levels of achievement can suffer from repetitive stress injuries, neuromuscular conditions or dystonias. It has been reported that 85% of freshman music majors in this country have complained about physical issues as a result of such things as misuse, repetitive motions, embouchure problems and improper techniques. Basic knowledge and awareness can help prevent problems now and in the future. No musician should go untreated if they are experiencing pain, numbness, tingling, tightness or incoordination.

Psychological Health

Musicians use their brains and it is important to keep a healthy brain that is well nurtured for peak practicing and performance. Musicians need to find ways to enhance their practicing through mental rehearsal and developing skills for peak performance. It is reported that 83% of college students majoring in music experience anxiety while performing. Basic information on stress management and care of the mind and body through progressive relaxation can reduce one's fear of performing and help achieve peak performances.

Environmental Health

It is important to find the best possible place and time to practice your instrument. A room that is acoustically treated or a living space that is quiet and conducive to practicing your instrument can prevent physical problems. Instrumentalists should be aware of proper seating while practicing and be in tune to the correct height of a bench, chair and/or music stand. Proper lighting is also vital.

PLEASE NOTE: As health concerns can vary widely depending on performance area, your primary source of information regarding performance health and injury prevention will be your applied music instructor. The Music Program will also host guest speakers and presenters to specifically address performance health, injury prevention, and treatment options. **If you are concerned about your health as a musician, or are experiencing discomfort in practice or performance, talk with a medical professional.**

Performance Health Resources

MUSC 318 - Wellness in Performance – a team-taught course - Pat Lamboni (athletic trainer), Dr. Bob McBrien (psychologist), Dr. Linda Cockey (pianist). Next offering is Spring 2019.

Barbara Conable. (2000) *What Every Musician Needs to Know About the Body: The Practical Application of Body Mapping to Making Music*, Andover Press.

William J. Dawson. (2008) *Fit as a Fiddle: The Musician's Guide to Playing Healthy*, Rowman and Littlefield/MENC.

Rachel Gates, L. Arick Forrest and Kerrie Obert. (2013) *The Owner's Manual to the Voice: A Guide for Singers and Other Professional Voice Users*. New York, NY: Oxford University Press. www.oup.com

Janet Horvath (2010) *Playing Less Hurt: An Injury Prevention Guide for Musicians*. Milwaukee, WI: Hal Leonard. <http://playinglesshurt.com>

- Anthony Jahn, M.D., et al (2013) *The Singer's Guide to Complete Health*. New York, NY: Oxford University Press. www.oup.com
- Gerald Klickstein. (2009) *The Musician's Way: A Guide to Practice, Performance and Wellness*. New York: Oxford University Press. www.oup.com **Newsletter** - www.musiciansway.com/
- Jaume Rosset i Llobet and George Odam. (2007) *The Musician's Body: A Maintenance Manual for Peak Performance*. Burlington, VT: Ashgate Publishing Company. www.ashgate.com
- Lesley Sisterhen McAllister. (2013) *The Balanced Musician: Integrating Mind and Body for Peak Performance*. Scarecrow Press, Inc. www.rowman.com
- Julie Jaffee Nagel. (2017) *Managing Stage Fright: A Guide for Musicians and Music Teachers*. Oxford University Press. www.oup.com

Helpful Websites and Blogs

-College Music Society Webinars:

https://symposium.music.org/index.php?option=com_k2&view=itemlist&task=user&id=2478:cmswebinars&Itemid=126

-NASM - *The National Association of Schools of Music* – listing of musicians' health advisories in the areas of neuromusculoskeletal health, vocal and mental health and hearing preservation
<http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA%3A+Neuromusculoskeletal+and+Vocal+Health>

-*Athletes and the Arts* – An organization whose initiative is to integrate the science of sport and the performing arts via collaboration of several organizations including PAMA. One-page fact sheets and videos are available at: <http://athletesandthearts.com>

-*The Bulletproof Musician* – website by performance psychologist/violinist Noa Kageyama. Teaches musicians how to overcome stage fright www.bulletproofmusician.com

-*Changing Performance Anxiety into Performance Energy*. Website/blog by Julie Nagel, psychotherapist and pianist www.julienagel.net

- *Mapping Music* - Rebecca Shockley: memorymapformusic.org

-*The Musician's Brain* – Blog by pianist Lois Svard. Explores brain science and how it relates to teaching and performing www.themusiciansbrain.com

-*Performing Arts Medical Association (PAMA)*: <http://www.artsmed.org>

-*Hearing Protection*: <http://www.etymotic.com/>

-*The Singer's Resource* - www.thesingersresource.com/vocal_health.htm

-YouTube.com – *Health and Wellness Seminar Series: Putting it All Together* - Serap Bastepe-Gray: Peabody Institute of the Johns Hopkins University -

https://m.youtube.com/watch?v=YK_NxxD5bbM

The Department's website under student information:

<http://www.salisbury.edu/musicdept/studentinfo.html>

NOTE: Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities can and will not ensure any specific individual's health and safety. Too many factors beyond any institution's control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study at any institution. The information above does not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to any institution.

@Dr. Linda Cockey, August 2017

Salisbury University Department of Music

LOCKER ASSIGNMENT

Procedure for obtaining an instrument locker in Fulton Hall:

- 1) Contact Mr. Knier for a SPECIFIC LOCKER ASSIGNMENT! This is to store orchestra, books, guitars, books, etc.)
- 2) Take this completed form to Brooke Church in FH 200 to rent a combination lock. This will involve a fee of \$7.00 (includes lock rental & deposit). When you return the lock in good condition you will receive \$5.00 back.
- 3) Place your lock on your assigned locker. You may keep your lock along with small lockers as long as you remain a student here. However, medium and large lockers may need to be reassigned each semester unless you maintain your membership in a SU ensemble performing on an instrument that requires a medium or large sized locker.

***REMINDER*:** You may only use a school lock and may only occupy the locker currently assigned to you. Do not pass these on to others.

Assignment:

_____ Has been assigned a specific locker and may rent a school combination lock for this locker.

_____ (Staff Signature)

Department Use

PAID: _____

LOCKER #: _____

DATE: _____

COMBO: _____

LOCK #: _____

MUSIC Rooms Door Access Form

PLEASE PRINT NAME HERE:

Name of Student:

STUDENT ID#

ID # _____

Does Student Live On or Off Campus:

Student is Working For or Studying With
Please list Faculty Name and/or Class No.

STUDENT SIGNATURE IS REQUIRED ON THE REVERSE SIDE OF THIS FORM.

Below area is for Faculty and Administrative use only

Please Check <input type="checkbox"/>	Fulton Hall Door Access Approved for:
	FH Loading Dock
	FH 112 (LIMITED ACCESS)
	FH 121 (percussion studio)
	FH 122 (for piano majors only)
	FH 124 (for piano majors only)
	FH 130 (LIMITED ACCESS)
	FH 227 (practice rooms hallway)
	FH 228
	FH 234
	FH 239
	FH 245
	FH PR 10 (organ)
	FH PR 11 (string bass/cello room)

(For Office Use Only)

MUSIC STUDENT Template

Or
Personalize Plan? _____

Expiration date: _____

Semester(s) Approved For:

Approved by:



PLEASE SEE OTHER SIDE

Room Access Contract

To all students using the Department of Music, Theatre and Dance practice rooms/classrooms/lab areas/rehearsal halls:

This form is a contractual agreement that you, the student, must adhere to when using facilities within the Department of Music, Theatre and Dance at Salisbury University. By signing this agreement, you are assenting that the use of the Department facilities is a privilege that may be revoked at any time if it is abused. In the case that any of these rules are broken, your student card access will be canceled until you personally make an appeal to the department Chair. The Chair will decide if your privileges can be reinstated after hearing your reasons for non-compliance with the contractual agreement.

The following is a list of guidelines pertaining to the use of Department of Music, Theatre and Dance facilities:

- 1.) Only students with card access are allowed in the room.
 - a.) If a student with card access allows any other or additional students into a room, his/her **privileges will be revoked.**
 - b.) Use of the Department of Music's practice rooms and classrooms to provide lessons to anyone is prohibited. If it is determined that you are giving lessons to a student or a member of the community, your **privileges will be revoked.**

- 2.) Students are to willingly surrender the room they are practicing in to any faculty or staff member that needs to use the room for special rehearsals and/or for work associated with a course.

- 3.) Consumption of food and/or beverages is strictly prohibited.

- 4.) No item or article is to be removed from any practice room/rehearsal hall/classroom/lab without consent from the department. NO EXCEPTIONS.

- 5.) Should I be found guilty of misappropriating or purposefully damaging any item/instrument/equipment in the Department of Music, Theatre and Dance facilities, I am liable to pay the department fines and damages and may be subject to further legal action as deemed necessary.

Student Signature

Student's PRINTED name

Date

STUDENT NOTICE – BE ADVISED THAT NO ONE IS PERMITTED TO USE ANY OF THE ROOMS YOU HAVE BEEN GRANTED ACCESS FOR ENTRY INTO TO TEACH LESSONS TO ANOTHER PERSON.

MUSIC PROGRAM STUDENT RECITAL TEMPLATE

Please provide the information in bold/italics, as applicable. Delete the information not needed.

Senior Recital

STUDENT'S NAME, INSTRUMENT

In Partial Fulfillment of the Requirements for the Bachelor of Arts in Music - ***TRACK***

From the studio of ***NAME***

Accompanied by ***NAME***

RECITAL DAY, DATE, YEAR

LOCATION

TIME

PROGRAM

NAME OF PIECE

PIECE SUBHEADS IF NEEDED

NAME OF COMPOSER

COMPOSERS (BIRTH-DEATH)

NAME OF PIECE

PIECE SUBHEADS IF NEEDED

NAME OF COMPOSER

COMPOSERS (BIRTH-DEATH)

NAME OF PIECE

PIECE SUBHEADS IF NEEDED

NAME OF COMPOSER

COMPOSERS (BIRTH-DEATH)

PROGRAM NOTES

TRANSLATIONS (IF ANY)

STUDENT BIOGRAPHY

PROVIDE NO MORE THAN 100 WORDS.

ACCOMPANIST BIOGRAPHY

PROVIDE NO MORE THAN 100 WORDS.

SPECIAL THANKS FROM ***STUDENT'S NAME***

PROVIDE NO MORE THAN 100 WORDS.

MUMT 496 – MUSIC TECHNOLOGY PROJECT CHECKLIST**To be completed prior to project approval (before pre-registration the semester before enrolling in MUMT 496):**

- Meet with faculty mentor to discuss possible project topics
- Write project proposal in consultation with faculty mentor
- Submit finished proposal to faculty mentor
- Revise proposal (if necessary) and submit revision(s) to faculty mentor
- Receive approval and registration permission code

To be completed during semester of Music Technology Project:

- Schedule and attend regular meetings with faculty mentor
- Work on and complete Music Technology project
- Schedule final presentation date (if applicable)
- Pre-presentation meeting with committee formed by faculty mentor (if applicable)
- Submit all project materials to faculty mentor
- Complete presentation

PROPOSAL FORMAT FOR MUSIC TECHNOLOGY PROJECTS

One year before enrolling in the Music Technology Project students should begin formulating their proposal in consultation with their academic advisor. The next step is to seek a faculty member who would agree to serve as a mentor throughout the project. Proposals must be completed, signed by the faculty mentor, and approved by the chair before permission numbers are granted during pre-registration the semester before enrolling in the course.

YOUR PROPOSAL SHOULD CONTAIN THE FOLLOWING INFORMATION:

Heading: Your name
 Major track
 Faculty mentor

- I. Title
- II. Abstract
 - A brief statement of your proposed project (200 word limit)
- III. Description
 - A statement of your project and a detailed explanation, as well as justification of the project and your ability to accomplish it
 - What will be the final form or medium? (e.g. a scholarly paper, musical composition, recording project, etc.)
 - What research resources will be utilized? (if applicable)
 - Why do you want to complete this project?
 - In what ways does this project relate to your course work and degree track?
 - What courses or experiences have prepared you for this project?
- IV. Timetable/Plan
 - A week-by-week schedule for completion of the project
 - This should include a list of tasks that will be accomplished each week. Please consult with your faculty mentor while constructing your timetable.
- V. Appropriate supplemental materials
 - A bibliography of resources to be referenced
 - This may include CDs, DVDs, scores, compositions, and/or more traditional references (books, articles, etc.).
- VI. Endorsement of faculty mentor
 - Music Technology Project Approval Form (see following page)

TO BE COMPLETED BY STUDENT:

Student Name: _____ Student ID: _____

Proposed semester/year for enrollment: _____

Project Type (check one):

- Research Paper
- Lecture Recital
- Electronic Music Composition
- Recording Project
- Acoustical Analysis
- Other:

Title and summary of proposed project:

TO BE COMPLETED BY FACULTY MENTOR:

Faculty mentor comments:

Grading policy to be used:

Student Signature

Date

Faculty Mentor Signature

Date

Music Department Chair Signature

Date

FULTON SCHOOL OF LIBERAL ARTS

Independent Study Approval Form

 Semester

 Faculty Mentor (*print*)

 Student name (*print*)

 Course Number and Section

 Student ID number

 Credits

As Department Chair, I certify

- I have reviewed the student work plan for this course and certify it meets COMAR and credit hour requirements.
- I agree to the student work plan credit hours.
- I approve the student work plan for this course.
- I will retain the work plan in the department files.
- Registration forms (add slips, overload forms, etc.) are attached to, OR
- The student is already registered for course (No add slip attached).

 Department Chair (*print*)

 Date

 Department Chair (*signature*)

 Date

**Independent Study Approval Form
Salisbury University - Department of Music
MUSC 490**

Students must obtain permission of a faculty member to serve as a mentor for this course prior to November 1 for spring semester research and April 1 for fall semester research.

Term:

Student Name:

ID#:

Number of Credits (1-4):

(Code of Maryland Regulations [COMAR] state that each credit hour requires 45 hours of work per semester)

Advising Faculty Member:

Meeting Schedule:

Independent Study Project:

Specific Work Plan: (Provide on separate sheet a list of texts, readings and/or repertoire to be studied as well as required written work, presentation and/or performances with method of grading final project. This work plan is to be signed by both faculty member and student.

Student Signature

Date

Independent Study Advisor Approval of Program

Date

Department Chair Approval of Program

Date

Student Work/Credit-Hour Requirements for Mentored Courses

All mentored courses—-independent studies, undergraduate research, internships—must assign student work and grant credit hours in accordance with COMAR regulations for each menu item to help faculty determine the student work requirements and appropriate credit associated with the course in question. All Fulton “mentored courses” must be COMAR-compliant with regard to the work/credit hour equation.

Course Enhancement Menu: The following chart indicates each of the enhancements, its COMAR regulation and the work requirements for one credit hour.

Enhancement	COMAR Regulation	Requirements
Increased course content and/or collateral readings	(.16.C.1.c.)	45 hours per semester of supervised, documented learning.
Undergraduate Research and Information Literacy	(.16.C.1.c. and/or d.)	45 hours per semester of supervised, documented learning and/or supervised instruction and documented learning through appropriate technology mediums.
Technology	(.16.C.1.d.)	Supervised instruction and documented learning through appropriate technology mediums.
Higher Level Critical Thinking Exercises (analysis, synthesis and evaluation)	(1.16.C.1.c. and/or d.)	45 hours per semester of supervised, documented learning and/or supervised instruction and documented learning through appropriate technology mediums.
Service Learning/Civic Engagement	(.16.C.1.c.)	45 hours of supervised, documented learning.
International Education/Cultural Enrichment	(.16.C.1.c.)	45 hours per semester of supervised, documented learning.
Addition hour(s) of class	(.16.C.1.a.)	15 hours per semester of supervised, documented learning.
Additional hour (s) in lab or studio	(.16.C.1.b.)	30 hours per semester of supervised, documented learning.

Guidelines for Independent Studies in Music:

This course is designed to provide opportunities for students in music that may otherwise not be available. It may include a continuation of skills begun in a lower-level course or any type of individual research in music not normally included in courses offered by the department, or offered in the current semester. Final documentation of the project may be in the form of a written research paper, scored composition*, written analysis, or performance of the work being researched. This course may be repeated for a maximum of 6 credits.

Projects must be clearly defined at the outset through consultation between the student and the faculty member. Students must demonstrate the ability to work independently and must have the necessary skills and knowledge of the subject matter to pursue the independent study project. Faculty must provide mentoring on a regularly scheduled basis that complies with COMAR requirements for the number of credit hours to be earned.

* The word “scored” indicates musical notation when possible. However when a composition is properly presented as a sound file only, a software file used to arrange and/or edit the sounds may serve as the score.

**MUSC 497 (1 to 4 credits)
Undergraduate Research
Department of Music**

Description: This course is designed to encourage students to pursue independently an important area of original research in performance, music theory, composition, or music history. The purpose of this course is to allow a student to study an aspect of music in more depth than is possible in the traditional classroom setting. Each student works on a project under the direction of a faculty member. Students are required to do a formal presentation (to be determined by the instructor) of the research and to submit a final document along with an oral presentation at the end of the research semester. The final documentation may be in the form of a written research paper, composition, analysis, or performance of the work being researched. A copy of the final project will be kept on file in the Department Office. This course may be repeated for a maximum of 8 credits.

Objectives: As part of a larger process to enrich undergraduate teaching and learning, undergraduate research provides students with the opportunity to experience firsthand the processes of scholarly and creative activity that characterizes academic life. Such scholarly activity fosters appreciation of the role research plays in complementing other aspects of undergraduate education; to encourage the pursuit of advanced study and academic careers; to communicate and celebrate the results of such student-mentor collaborations; to foster a multidisciplinary and multicultural community of researchers; and to link scholars and artists by a common enthusiasm for learning. The course may be repeated under a different topic.

Prerequisite: Permission of a faculty to serve a mentor prior to November 1 for Spring semester research and April 1 for Fall semester research. A complete Undergraduate Research Application must be on file prior to registration for this course.*

* To ensure that the goals and expectations of the project are clear to all concerned, before registering for the course, the student must have completed and have on file in the Department Office the Undergraduate Research Application Form. The project committee, consisting of project director and two other faculty, decides on the number of credits hours to be awarded (1-4), sets the standards for a grade procedure, and evaluates the project.

The project director assists the student to design a research plan, meets with the student regularly throughout the semester to offer guidance and direction, and informs the other committee members on the status of the project.

The following is a schedule for a typical project:

<u>Activity</u>	<u>Week</u>
Midterm Progress Report	6th
Meeting with Project Advisor	7th
Draft of final Project/Report	12th
Meeting with Project Advisor	13th
Oral Presentation	13th
Final Report(Typed)	14th

The oral presentation should be a summary of the research. The final documentation/presentation should include discussion of the original proposal and any modifications made to the original proposal, a discussion of the results of the project, and a conclusion. The presentation should be between 15 to 30 minutes in length. Upon completion of the project, the governing faculty member awards the final grade.

Evaluation of Project

The grading procedure for evaluation of the research project will be determined prior to registration for the course. A governing set of standards will be determined by the undergraduate researcher, and the project advisor.

Writing Across the Curriculum

In areas of research in musicology and analysis, a final project paper will satisfy WAC guidelines. For performance endeavors, composition, recording projects, etc. WAC guidelines may be satisfied through a brief written description of the project, the student's perspective of progress, and observed results. This documentation should accompany the presentation for the fore-mentioned performance endeavors.

Salisbury University
Department of Music
MUSC 497
Undergraduate Research Application

Term:

Student Name: _____ ID#:

Major: _____ Class:

Campus Address:

_____ Cell Phone:

UR Project Director:

URP Title:

URP Description:

Goals and Expectations of the Project:

Method of Project Completion:

Method/Format for Evaluation (Presentation, Paper, Performance)

Student Name

Date

Project Director Approval of Program

Date

Department Chair Approval of Program

Date

MUSC 498 Senior Project - 4 credits Department of Music

Course Description

This capstone course is required of all music majors in the Traditional and Music Technology tracks for the Bachelor of Arts in Music, during their senior year and serves as a final synthesis of students' musical experiences throughout their coursework. Students are expected to demonstrate the ability to conduct scholarly research and writing in conjunction with their applied/technology music skills. Thus, this project requires completion of all agreed upon components. In order to earn the four required credits, students will meet regularly with a faculty mentor during the semester and work to complete a final project that will culminate in one or more of the following:

- Research Paper
- Lecture Recital
- Composition
- Music Technology Project
- Other creative music project

Prerequisites

- Senior standing and completion of core
 - It is recommended that B.A. in Music students in the Traditional and Music Technology tracks meet with their academic advisors during their junior year to discuss possible Senior Project topics and utilize their coursework to develop the appropriate knowledge base needed to pursue the proposed topic.
- Written proposal (by the student) signed by the faculty mentor and department chair.
- Once the proposal has been approved and signed by the faculty mentor and department chair, the student will be granted a permission number required to register for the course.

Course Requirements

Students will establish a regular meeting schedule with their faculty mentors. Regular scheduled meetings are essential to ensure the student is making sufficient progress towards the completion of the project. At the end of the semester, students must submit a research paper, lecture recital paper, composition, CD/DVD, or other tangible final product to showcase their work throughout the semester. Additionally, students may be required to present their research, lecture recital or composition in a formal presentation. After you have submitted all your material to your faculty mentor, your final grade will be posted.

MUSC 498 - SENIOR PROJECT CHECKLIST
Department of Music

***Prior to project approval**

- _____ Meet with faculty mentor to discuss project
- _____ Write proposal in consultation with faculty mentor
- _____ Submit proposal to faculty member
- _____ Revise proposal, if necessary and submit revision

***Before pre-registration the semester before taking the course**

++Following project approval

- _____ Schedule and attend regular meetings with faculty mentor
- _____ Work on and complete senior project
- _____ Schedule final presentation date
- _____ ****Pre-presentation meeting with committee (formed by faculty mentor)**

++During the semester taking the course

****If a presentation is involved**

Proposal format for Senior Projects

Please note the due dates for the proposal: One year before enrolling in the senior project students should begin formulating their proposal in consultation with their academic advisor. The next step is to seek a faculty member who would agree to serve as a mentor throughout the senior project. Proposals must be completed, signed by the faculty mentor and approved by the chair before permission numbers are granted during pre-registration, the semester before enrolling in the senior project.

Your proposal must contain the following information:

- Heading:** Your name
Major track (traditional or music technology)
Faculty mentor
- I. Title
 - II. A brief statement of your proposed project (Abstract - 200 word limit)
 - III. Description (1500 words) include a statement of your project and a detailed explanation and justification of the project and your ability to accomplish it.
 - What will be the final form, medium – e.g. a scholarly paper, a lecture recital/paper (length of both), 5 musical compositions, a CD recording project, etc.
 - What research resources will be utilized? (if applicable to project)
 - Why do you want to do this project?
 - In what ways does this project relate to your course work and degree track?
 - What courses or experiences have prepared you for this project?
 - IV. Timetable/plan
 - Outline a schedule and final project (during the pre-registration before the semester taking the course, a week-by-week mentoring schedule must be outlined; committee members if appropriate and/or presentation/recital date(s) must be included).
 - V. Attach appropriate supplemental materials: bibliography (preliminary, cds, dvds, compositions, etc).
 - VI. Endorsement of faculty mentor - See **Senior Project Approval form (page 4)**

MUSC 498—Senior Project Approval Form

Student Name _____ ID# _____

I am requesting enrollment for _____ (Semester/Year)
Form must be completed and signed before program planning period the semester before anticipated enrollment.

Title and brief summary of proposed project:*

*A one- to two-page typed project proposal MUST be attached to this form for final approval. See **Proposal Format for Senior Projects (page 3)**.

Faculty mentor comments and grading percentage scale for project:

Check any of the appropriate boxes that apply:

- Research Paper
- Lecture Recital
- Composition
- Presentation
- Music Technology Project and Presentation
- Other _____

Student Signature

Date

Faculty Mentor Signature

Date

Music Department Chair Signature

Date