

# TABLE OF CONTENTS

<b>Welcome .....</b>	<b>4</b>
<b>Facilities and Procedures</b>	
Hours .....	5
Facilities .....	5
Lockers .....	6
Instrument Check Out .....	7
Applied Lesson Fee .....	7
Accompanists .....	7
Duplicating/Printing.....	7
<b>Ensembles and Organizations</b>	
Ensembles .....	8
Organizations .....	8
<b>Academic Information</b>	
Advising .....	10
Applied Lessons .....	10
Applied Instructors .....	10
Placement .....	10
Studio Class/Showcase Recitals .....	11
Degree Options .....	11
Bachelor of Music in Music Education.....	11
Bachelor of Music in Music Therapy.....	11
Bachelor of Music in Performance.....	11
Bachelor of Arts in Music.....	11
Minor in Music.....	11
UND U-Mail/Email Account .....	12
Diagnostic Exams .....	12
Keyboard Proficiencies .....	12
Performance Juries .....	13
Scholarships .....	13
Requirements to Maintain a Music Scholarship.....	13
Recital Attendance and Concert Critiques .....	13
Recitals .....	14
Recital Jury.....	14
Recital Hall Use.....	14
Programs.....	15
Optional Recitals .....	15
Accompanists.....	15
Recording.....	15
Receptions.....	15



**Academic Materials**

Student Progress Benchmarks ..... 16  
    Entry-Level Evaluation ..... 16  
    Sophomore Review ..... 16  
    Upperclass Student Benchmarks ..... 18  
    Exit Review ..... 18  
Highlights from Dr. Towne’s “Music Advising Guidelines” ..... 18  
Keyboard Skills Proficiency Requirements ..... 20  
Applied Music Placement Auditions ..... 22  
Music Theory Placement Examination ..... 22  
Degree Recital Audition Procedure ..... 23

**Appendix**

Concert Critique Form ..... 26  
Degree Recital Audition Form ..... 27  
Music Courses in Biennial Rotation ..... 28  
Music Degree Status Sheets  
    Bachelor of Music in Music Education (Choral) ..... 29  
    Bachelor of Music in Music Education (Instrumental) ..... 31  
    Bachelor of Music in Music Therapy ..... 33  
    Bachelor of Music in Performance (Vocal) ..... 35  
    Bachelor of Music in Performance (Instrumental) ..... 37  
    Bachelor of Music in Performance (Keyboard) ..... 39  
    Bachelor of Arts in Music ..... 41  
    Minor in Music ..... 43



# WELCOME...

...to the University of North Dakota Department of Music! We offer a wide array of musical opportunities and experiences for our students, the university community, and a growing audience for the arts throughout the region. Our music graduates enjoy outstanding professional success in teaching, therapy and performance. We strive to provide our students with the highest quality musical and educational experiences possible.

Please read this document carefully, and keep it for reference. Students should also consult the UND Department of Music website ([www.undmusic.org](http://www.undmusic.org)) on a regular basis for additional information, as well as updated procedures and forms.

The University of North Dakota Department of Music is fully accredited by the National Association of Schools of Music.



Royce Blackburn  
Chair, UND Department of Music



# FACILITIES AND PROCEDURES

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

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

## HOURS

### **Music Department Office**

Monday to Friday 8:30 am – 4:30 pm

### **Practice Facilities (Building Open)**

#### Academic Year

Monday to Saturday 7:00 am – 11:00 pm

Sunday 10:00 am – 11:00 pm

#### Academic Year (Vacation)

Monday to Friday 8:00 am – 5:00 pm

Saturday 9:00 am – 4:00 pm

Sunday Closed

#### Summer Hours

Monday to Friday 8:00 am – 5:00 pm

Saturday to Sunday Closed

## FACILITIES

### **Practice Rooms**

Numerous practice rooms are available to students on both the first and second floors of Hughes Fine Arts Center. No sign-up procedure is necessary; students may use any room that is vacant. No food or beverages are permitted in the practice rooms or on any piano.



### **Music Library**

The Gordon Erickson Music Library (HFAC 170) houses recordings, scores, reference materials, and selected books pertaining to music. Additional music books are housed on the third floor in the Chester Fritz Library. Music listening facilities and internet access are available in the Music Library. Recordings and reference sources are not available for check out, but may be used in the Music Library. Check the door of the Music Library for the hours of operation. No food or beverages are permitted in the Music Library.

### **Computer Laboratory**

HFAC 256 contains computers, synthesizers, sequencers, printers, and software programs, all available for student and faculty use. Technology is viewed as an important part of musical training, and is fully integrated into the curriculum.

### **MuSoUND Lounge**

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

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

## LOCKERS

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

Although security is not usually a problem, instruments have vanished from unlocked lockers. Please keep your locker locked at all times, particularly if you store a UND instrument there.



## INSTRUMENT CHECK OUT

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

## APPLIED LESSON FEE

Applied study in music is partially subsidized by individual students beyond tuition. At UND, as at most other institutions, there is an applied lesson fee (\$75 per semester) for each applied registration. This fee helps defray the high cost of individual study at the university.

## ACCOMPANISTS

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

## DUPLICATING/PRINTING

Students may use the photocopy machine in the Music Library for a modest per-page charge (subject to legal copyright restrictions). The Computer Lab has printers available for student use. More information is available in the two facilities.



# ENSEMBLES AND ORGANIZATIONS

## ENSEMBLES

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

<b><i>Wind Ensemble</i></b>	James Popejoy
<b><i>University Band</i></b>	James Popejoy
<b><i>Trumpet Ensemble</i></b>	Ronnie Ingle
<b><i>12:00 Jazz Ensemble</i></b>	Ronnie Ingle
<b><i>1:00 Jazz Ensemble</i></b>	Robert Brooks
<b><i>“Pride of the North” Marching Band</i></b>	Robert Brooks
<b><i>“Pride of the North” Hockey Band</i></b>	Robert Brooks
<b><i>“Sioux Crew” Basketball Band</i></b>	Robert Brooks
<b><i>Steel Band/Percussion Ensemble</i></b>	Michael Blake
<b><i>Chamber Orchestra</i></b>	Chung Park
<b><i>Guitar Ensemble</i></b>	Jeff Anvinson
<b><i>Concert Choir</i></b>	Joshua Bronfman
<b><i>Chamber Choir</i></b>	Joshua Bronfman
<b><i>Varsity Bards (Men)</i></b>	Joshua Bronfman
<b><i>Goliards (Men)</i></b>	Joshua Bronfman
<b><i>Allegro Women's Chorus</i></b>	Shelley Bares
<b><i>Vivo (Women)</i></b>	Shelley Bares
<b><i>Opera Workshop</i></b>	Anne Christopherson

## ORGANIZATIONS

Students enrolled in the Bachelor of Music or Bachelor of Arts degrees are required to participate in a major ensemble in their area of emphasis as part of their program of study. Students are strongly encouraged to participate in an ensemble every semester they are enrolled as a music major (excluding internships and student teaching).



### ***MuSoUND (Music Students of UND)***

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

### ***Collegiate Music Educators National Conference (CMENC)***

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

### ***American Choral Directors' Association***

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

### ***Sigma Alpha Iota***

Sigma Alpha Iota is a professional women's music fraternity with chapters on campuses around the nation. Membership is open to both music majors and non-majors, by invitation only. Dr. Anne Christopherson is the SAI faculty advisor.

### ***Pi Kappa Lambda***

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



# ACADEMIC INFORMATION

## ADVISING

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

### **Advisors**

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

## APPLIED LESSONS

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

### **Applied Instructors 2007-2008**

Bass	Jeff Seabloom	Piano	Naomi Niskala
Bassoon	Michael Wittgraf	Saxophone	Elizabeth Rheude
Clarinet	Elizabeth Rheude	Trombone	Paul Nelson
Cello	Naomi Welsh	Trumpet	Ronnie Ingle
Euphonium	Steve Oberheu	Tuba	Steve Oberheu
Flute	Sharon Boschee	Viola	Chung Park
Guitar	Jeff Anvinson	Violin	Chung Park
Horn	Peter Schiefelbein	Voice	Royce Blackburn
Oboe	Elizabeth Rheude	Voice	Anne Cristopherson
Percussion	Michael Blake	Voice	Louise Pinkerton

### **Placement**

In order to register for applied lessons, the student must first audition for placement during the first week of classes. Auditions for new students are normally held during the Department of Music Freshman Orientation Day. For audition requirements see "Applied Music Placement Auditions" at the back of the handbook.



### **Studio Class/Showcase Recitals**

All students taking applied lessons are required to be available on Thursdays from 2:00-2:50 to attend either studio class or the Music Department Showcase Recitals (on a rotating basis). As some studio classes are held at other times, students should consult their applied instructor for specific information concerning their studio commitments.

## DEGREE OPTIONS

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

### **Bachelor of Music in Music Education**

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

### **Bachelor of Music in Music Therapy**

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

### **Bachelor of Music in Performance**

This degree is designed for the student who would like to pursue a career in music performance. Students must audition for the appropriate faculty members prior to acceptance as a performance major.

### **Bachelor of Arts in Music**

This degree allows a student to pursue the study of music within a liberal arts framework. BA students frequently declare an area of specialization within their major (e.g. applied study, composition, history, theory, etc.), and complete the same core courses as other music degree students.

*Music Degree Status Sheets are included the Appendix of this handbook.*

## MUSIC MINOR

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



## UND U-MAIL/EMAIL ACCOUNT

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

## DIAGNOSTIC EXAMS

All students who register for the first year of the Music Theory and Ear Training sequence should be familiar with basic concepts of notation, and possess rudimentary skills in ear training and sight-singing. A placement examination in these skills will be administered during the first week of classes. This examination assesses the ability to read music and will help to determine whether students can associate sounds with the written notation. Students who do not score above a minimal level will be encouraged to register for Fundamentals of Music (MUSC 101), before registering for Diatonic Harmony and Aural Skills I.

## KEYBOARD PROFICIENCIES

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

### **Performance, Education, and Therapy Majors**

Students must demonstrate three levels of piano proficiency. Most students meet these requirements by taking keyboard skills courses for four semesters (MUSC 133, 136, 233, 236). Piano principals and students with exceptionally strong backgrounds in piano may substitute four semesters of individual piano lessons (MUSC 154/155, MUSC 254/255) and a series of proficiency tests. See the Keyboard Skill Proficiency Requirements located at the back of this handbook for additional information.

*Note: Admission to individual piano lessons is only by audition and recommendation by the keyboard department. These placement auditions take place during the first week of each semester.*

### **BA in Music**

Students must demonstrate one level of piano proficiency. This may be done by successful completion of MUSC 133 or one semester of



MUSC 154 *and* the Level 1 proficiency test. See note above regarding admission to individual lessons.

***Minor in Music***

There is no piano proficiency requirement.

## PERFORMANCE JURIES

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

## SCHOLARSHIPS

A number of music scholarships are awarded yearly to music majors and participants in ensembles, primarily on the basis of talent. For detailed audition information please see the Department of Music website at [www.undmusic.org](http://www.undmusic.org).

***Requirements to Maintain a Music Scholarship***

*All students* who receive a music scholarship must maintain the following conditions:

- Be enrolled as a full time student (at least 12 credit hours).
- Be enrolled in a major ensemble, as assigned by the appropriate faculty.
- Maintain appropriate grade point average, as outlined in your Music Scholarship acceptance letter.
- Complete Scholarship Reapplication Form each spring.

Additionally requirements for students receiving a *music major* scholarship:

- Remain a music major and be enrolled in the proper sequence of coursework required for your degree and major instrument, as well as show progress toward the timely completion of the degree.
- Maintain a minimum overall GPA of 3.0, with a GPA of no less than 3.25 in all music coursework.

*Continuation of the award is based upon satisfactory review by the scholarship committee concerning the student's adherence to the above criteria.*



## RECITAL ATTENDANCE AND CONCERT CRITIQUES

All undergraduate students enrolled in applied lessons will be required to attend and critique 10 concerts per semester (excluding summer). To receive credit for recital attendance, students must complete a Concert Critique Form for each event attended, which is then submitted to their major applied instructor. Students who are taking applied lessons on more than one instrument need only complete this requirement for their primary instrument. Students who fail to meet this obligation will have their major applied lesson grade lowered by one letter grade.

### ***Guidelines for Recital Attendance and Concert Critiques***

- Only classical, world, jazz and musical theatre concerts/events will be accepted.
- Showcase, studio, and performance class recitals will not be accepted.
- Shared concerts (where two ensembles perform on a single concert) will be accepted for those students performing in half of the concert.
- Secondary school concerts/musicals will be accepted.
- All students will use the same Concert Critique Form.
- Students who fail to meet the requirement of 10 concerts per semester will have their applied lesson mark lowered by one letter grade.

## RECITALS

The ability to perform is an important component of all degree programs within the Department of Music. Music Education students must present a half recital during the junior or senior year, while Music Performance majors must present a half recital in the junior year and a full recital during the senior year.

### ***Recital Jury***

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

### ***Recital Hall Use***

The Josephine Campbell Recital Hall (JCRH) is used for most student recitals. Students should contact the Music Office to reserve this facility



for juries, dress rehearsals, and recitals. Although there is no deadline for reserving hall use, space is often limited and therefore it would be wise to do so in a timely manner.

### ***Programs***

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

### ***Optional Recitals***

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

### ***Accompanists***

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

### ***Recording***

Recording of recitals is scheduled through the Music Office.

### ***Receptions***

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



# ACADEMIC MATERIALS

*Although the following materials are as accurate as possible, the contents are subject to change without notice. These documents are intended to facilitate schedule and program of study planning, however they do not substitute for regular consultations with academic advisors.*

The following pages contain:

- Student Progress Benchmarks
- Highlights from Dr. Towne's "Music Advising Guidelines"
- Keyboard Skills Proficiency Requirements
- Applied Music Placement Information
- Music Theory Placement Information
- Degree Recital Audition Procedures
- Concert Critique Guidelines
- Concert Critique Form
- Degree Recital Audition Form

## STUDENT PROGRESS BENCHMARKS

### ***Entry-Level Evaluation***

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

### ***Sophomore Review***

All music majors must pass a Sophomore Review in order to continue their program of study. This review process occurs at the end of the fourth semester of applied lessons, or the fourth semester of music theory, whichever comes first. The performance portion of the sophomore review normally occurs the Saturday prior to Final Exams each semester.

The Sophomore Review will include:

- A juried performance on the student's major instrument. This will include prepared literature, sight-reading, and scales, as



appropriate. The student's applied instructor will determine repertoire and requirements.

- Review of the student's academic record to assess his/her potential for success in completing their program of study.

The successful completion of the Sophomore Review is required of all students to enroll in upper division applied lesson credit. If a student fails the Sophomore Review, the student will be required to retake Applied Lessons at the MUSC 254/255 level. After completion of the repeated semester of Applied Lessons, the student must retake the Sophomore Review. If a student fails the Sophomore Review a second time, the student will not be allowed to enroll in upper division applied lessons.

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

***Harmony and Theory Sequence***

- Successful completion of MUSC 130, 134, and 230
- Enrollment in MUSC 234

***Aural Skills Sequence***

- Successful completion of MUSC 131, 135, and 231
- Enrollment in MUSC 235

***Keyboard Skills Sequence (or equivalent Proficiency Levels)***

- Successful completion of MUSC 133, 136, and 233
- Enrollment in MUSC 236
- BA students need only complete MUSC 133

***Applied Lesson (Major Instrument)***

- Successful completion of two semesters of MUSC 154/155, and one semester of MUSC 254/255
- Enrollment in second semester of MUSC 254/255

***Major Ensemble***

- Successful completion of three semesters in a major ensemble
- Enrollment in a fourth semester of a major ensemble

***Music History***

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

*Note: All music majors must earn a grade of "C" or better in all degree related music coursework. In sequential music courses, a grade of "C" must be made in order to progress to the next course in the sequence.*



### ***Upperclass Student Benchmarks***

All music degrees culminate with one or more capstone experiences.

#### **Performance**

- Junior Recital (half recital)
- Senior Recital (full recital)

#### **Education**

- Senior Recital (half recital)
- Portfolio Review (through the Teaching and Learning Department)
- Student Teaching

#### **Therapy**

- Completion of four levels of Practica
- Internship

#### **BA in Music**

- Senior Project

#### ***Exit Review***

Each student will participate in an exit review with the Chair of the Music Department prior to conclusion of their degree plan.

## HIGHLIGHTS FROM DR. TOWNE'S "MUSIC ADVISING GUIDELINES"

The UND Academic Catalog is the fundamental resource for student advisement. The following is not intended as a complete discussion, but presents a brief overview of some critical points.

- Sections of importance include those on Undergraduate Academic Information, especially the sections on the North Dakota University System (NDUS) General Education Requirement Transfer Agreement (GERTA), the University Graduation Requirements, the General Education Requirement (GER) course list, the Common Course Number list, Special Examinations for Credit, and Foreign Language Placement and Credit Test.
- Other sections cover issues dealing with courses: Registration, Grades, Repetition of Courses, Examination, Undergraduate Probation, and Scholastic Honesty.
- Regarding total credits:
  - 125 credits is the minimum total needed for graduation.
  - 36 credits must be in upper division (300 or 400-level) courses.
  - 60 credits must be from four-year institutions.
  - 30 credits must be from UND.



- Regarding transfer and other entry credits:
  - *Be very careful to count credits only from those courses or tests where it has actually been awarded.* Otherwise, it is possible to end up short of credits as graduation approaches.
  - Students often enter with advanced placement in certain subjects. *Advanced placement does not necessarily include credit, although it may.*
  - Credits are accepted from certain tests, including the College Level Examination Program (CLEP) tests, and others, as described in the catalog.
  - GERTA, or holding an Associates Degree from a North Dakota institution, allows the transfer of the entire block of GER courses from another NDUS school, if (in the case of GERTA) *the full slate of general education requirements has been completed.* If all general education requirements have not been met, then individual courses are subject to re-evaluation.
  - Certain courses have been declared Common Courses, with the same number throughout NDUS and are freely transferable. This list includes no music courses, but may affect courses in other areas.
  - Course equivalents for transfer from a wide number of regional schools are listed in the Gold and Silver Pages available in the Registrar's Office.
- Courses may *not* fulfill requirements in *two majors*, however courses may fulfill two requirements simultaneously (for instance as both GER and major requirements). Examples of this are noted on the degree status sheets.
- Be careful not to count credit for exempted courses (especially English 110), or to count credit twice for courses that fulfill requirements in two areas.
- Note that GER requirements in all areas except communication must include courses in at least two departments. One course must be a lab science; one must be a world cultures course.
- Music courses may fulfill GER requirements in Arts/Humanities. In particular, up to 3 credits of ensembles may be counted as GER. Also, MUSC 203 fulfills the World Cultures requirement.
- **BM Music Education**
  - Students should start methods classes (MUSC 140) in the second semester of their freshman year in order to be prepared for Instrumental Classroom Methods in their sixth or seventh semester (required before student teaching).
  - In the sophomore year, start Teaching and Learning courses listed in the catalogue with Exploring Teaching in



Secondary Schools (T&L 325). This is required for admission to all other T&L courses.

- **BA in Music**
  - This degree requires level IV proficiency in a foreign language; students should start this early in order to fulfill the requirement.
  - Students must have at least 18 credits in disciplines other than the major, and approximately 36 credits of electives.

## KEYBOARD SKILLS PROFICIENCY REQUIREMENTS

Each music major degree program has a specific keyboard skills proficiency requirement, which all music majors must fulfill. Students in the Bachelor of Music degrees in Performance, Music Education, or Music Therapy must pass all levels of piano proficiency (MUSC 133, 136, 233, 236 or equivalent). Bachelor of Arts majors must pass piano proficiency level I (MUSC 133 or equivalent). These requirements must be met prior to graduation, or prior to registration for either student teaching or music therapy internship. The music minor does not include a keyboard skills proficiency requirement.

Students have the option of testing out of any or all of the Keyboard Skills courses. For those interested in pursuing this option, tests will be administered during the New Music Major Orientation Day. All test items are taken from *Piano for the Developing Musician* by Martha Hilley and Lynn Freeman Olson, 6<sup>th</sup> edition (2006). Students who successfully complete or test out of Keyboard Skills IV have met the piano proficiency requirement.

### **Level I Proficiency**

To test out of Keyboard Skills I (MUSC 133) the following skills must be demonstrated:

#### **Harmonization**

Create an accompaniment in the left hand (using chords of your choice) to play with the right hand melody (page 147b); play the chords in the indicated positions with the right hand melody (page 147c); play a left hand accompaniment with the chords provided to accompany the right hand melody (page 146a).

#### **Improvisation**

In 3/4 time in the key of F Major, play the following chord progression and improvise a melody with your right hand:

(I – IV – I – V – ii – V – V7 – I).



**Transposition**

Transpose *Vivace*, to A Major and F Major (page 97).

**Scales**

Be prepared to play any white key major or harmonic minor scale, both hands together, two octaves, with correct fingering.

**Repertoire**

Prepare *Lemonade* (page 232).

**Sight Reading**

Selected by the instructor.

**Level II Proficiency**

To test out of Keyboard Skills II (MUSC 136), the following skills must be demonstrated:

**Harmonization**

Harmonize the right hand melody with the chords in the indicated positions using the Broken Chord accompaniment (page 213, 1a) and choose your own chord progression and accompaniment style to accompany the right hand melody (page 213, 1c).

**Improvisation**

Play as written but in the B section add an appropriate improvisation (page 278).

**Transposition**

Play in the original key and then transpose to A Major (page 275, 2a); play in the original key and then transpose to Bb Major (page 275, 2c).

**Open Score**

Play all four parts of Mozart's *Ave Verum Corpus* (page 380).

**Scales**

Be prepared to play major or minor (natural, harmonic, and melodic) scales, both hands together, two octaves, with correct fingering.

**Repertoire**

Prepare *Bright Orange* (p. 372).

**Sight Reading**

Selected by the instructor.

**Level III Proficiency**

The level III proficiency is performance based. To test out of this level, students will need to prepare specific pieces chosen by the instructor. For further information, please contact the Keyboard Skills instructor, Dr. Naomi Niskala, at 777-2839.



## APPLIED MUSIC PLACEMENT AUDITIONS

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

### ***Instrumental Auditions***

#### **Solos**

General Guidelines for all Instrumentalists (one of the following)

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

#### **Scales**

Instrumentalists

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

Piano

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

#### **Sight Reading**

Instrumentalists

- To be selected by the instructor.

Percussion

- Students may choose to sight read on snare, timpani or mallets.

### ***Vocal Auditions***

#### **Solos**

One piece, from memory, any language.

#### **Scales**

One major scale (any key) and one harmonic minor scale (any key).

#### **Sight Reading**

To be chosen by the instructor.

#### **Tonal Memory**

You will be asked to reproduce short melodic phrases.

## MUSIC THEORY PLACEMENT EXAMINATION

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



class meeting.

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

The examination will cover the following music fundamentals:

- Note identification in treble and bass clefs (up to three ledger lines above and below each clef).
- Interval size identification (unisons, seconds, thirds, fourths, fifths, sixths, sevenths, and octaves).
- Key signature identification (all major and minor key signatures).

To prepare for the examination you may wish to refer to *Tonal Harmony* by Stefan Kostka and Dorothy Payne, fifth edition, the text used for Diatonic Harmony (MUSC 130). You may also consult any standard theory textbook, or contact your local music instructor.

## DEGREE RECITAL AUDITION PROCEDURE

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

- For half and full recitals there are specific criteria for each area of individual study. Students need to ask their applied instructor for specific time and repertoire requirements for their recitals.
- The student is responsible for the formation of a jury committee, with the approval of their applied instructor. The committee will consist of three faculty members, one of which must be the student's applied instructor.
- The recital audition must be presented before the jury committee no less than three weeks prior to the date of the recital. The student should be prepared to perform the entire recital at the time of the audition.
- The student will provide three copies of the recital program to the jury committee. A copy should also be provided to the music office either in the body of an email or as a Word Document. The lack of the recital program at the time of the degree recital jury will result in an *Unsatisfactory* grade.
- When arranging the recital audition, the student must schedule the



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

- Three grades may be assigned for the recital audition: *Satisfactory*, *Unsatisfactory*, or *Provisional*. If the student receives a *Satisfactory* grade, the recital may proceed according to schedule. If the student receives an *Unsatisfactory* grade, the student must wait at least until the following semester for re-approval. If the student receives a *Provisional* grade, the student may re-audition the recital one week after the initial audition at which time only a *Satisfactory* or *Unsatisfactory* grade may be applied. The majority decision of the jury committee will determine the final grade. In the event of three grades being given, split among the panel, the grade will be *Provisional*.
- The criteria for assigning a *Satisfactory* grade are flexible. Qualities such as technical proficiency, musicality, stage presence and memorization are among the considerations for evaluating the performance. The student should discuss all criteria with the audition panel.



# APPENDIX

- Concert Critique Form
- Degree Recital Audition Form
- Music Courses in Biennial Rotation
- Music Degree Status Sheets

UNIVERSITY OF NORTH DAKOTA  
DEPARTMENT OF MUSIC

CONCERT CRITIQUE FORM

The purpose of this critique is to illustrate critical thinking skills and listening as applied to music performance. Please confine all remarks to the space provided. Responses may be hand-written.

Name \_\_\_\_\_ Major Applied Professor \_\_\_\_\_

1. Date of concert \_\_\_\_\_ Venue \_\_\_\_\_

2. Name of performer(s) and genre \_\_\_\_\_

3. Type of concert (circle one) classical world jazz other \_\_\_\_\_

4. Historical era(s): \_\_\_ pre-1600 \_\_\_ Baroque \_\_\_ Classical \_\_\_ Romantic \_\_\_ Modern

5. Please comment briefly on the following topics:

Program Content/Repertoire Summary \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Performer's Interpretation \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Order and Pacing \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

6. This concert was / was not effective (circle one) because \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

For *all* events please attach a program *and* a ticket stub (if available).



**Degree Recital Audition Form**

Date: \_\_\_\_\_

Recital Date: \_\_\_\_\_

Name: \_\_\_\_\_

Full    Half

Degree: Ed., Perf., or Ped.

Level: Junior, Senior, or Master

**Criteria for Evaluation**

*1-Superior      2-Excellent      3-Average      4-Poor      5-Unacceptable*

Performance Factors:                    1        2        3        4        5  
Quality of Tone, Evenness of Scale, Ensemble (if appropriate).

Technique:                                    1        2        3        4        5  
Flexibility, Articulation (diction-if appropriate), Accuracy of Pitch, Intonation.

Memorization:                                1        2        3        4        5

Interpretation:                                1        2        3        4        5  
Rhythm, Tempo, Phrasing, Projection of Mood, Appropriateness to stylistic period.

Stage presence:                                1        2        3        4        5  
Performing with confidence, Communication with audience.

---

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

**Satisfactory:**

**Unsatisfactory:**

**Provisional:**

Signed: \_\_\_\_\_

