MICHIGAN STATE UNIVERSITY | College of Music

Undergraduate Handbook 2014-2015

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MICHIGAN STATE UNIVERSITY
COLLEGE OF MUSIC

UNDERGRADUATE HANDBOOK

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NOTES

I. 2014-15 Major Ensemble Audition Schedule

Auditions for all major ensembles (bands, orchestras, choral ensembles and jazz ensembles will take place before school starts. Check the College of Music website in July for further information.

II. Michigan State University College of Music Faculty 2014-15

Administration

James Forger, Dean and Professor of Saxophone

James Forger has served as director, now Dean, of the Michigan State University School, now College, of Music since 1990. Forger has performed throughout South America, Europe, Asia, and the former Soviet Union. He has appeared as soloist with the Pittsburgh Symphony Orchestra, the Warsaw Philharmonic, the Greater Lansing Symphony Orchestra, the Grand Rapids Symphony, and the Sinfonica de Vientos in Tunja, Colombia. During the past several seasons, Forger has participated in the Grand Teton Music Festival in Jackson Hole, Wyoming; the Da Camera Chamber Music Series in Houston, Texas; and the Fontana Chamber Music Society of Michigan.

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David Rayl, Associate Dean for Graduate Studies, Professor of Music, and Director of Choral Activities

David Rayl holds a Bachelor of Music in voice from Illinois Wesleyan University; an Master of Music from the University of Oklahoma; and a DMA in choral conducting from the University of Iowa. Rayl has appeared as guest conductor, clinician, and adjudicator throughout the United States. He is a 2009 recipient of the Withrow Excellence in Teaching Award in the MSU College of Music. In 1993, Rayl received the Provost's Outstanding Junior Faculty award, recognizing teaching excellence among young faculty members at the University of Missouri-Columbia. In April 1996, he was named one of 10 recipients of the prestigious William T. Kemper Fellowship for Teaching Excellence.

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Michael Kroth, Associate Dean for Undergraduate Studies and Operations and Professor of Bassoon

Michael Kroth earned his Bachelor of Music degree in Bassoon Performance from Ithaca College and his Master of Music degree in Bassoon Performance from Temple University. He has performed with the Cleveland Orchestra, the Philadelphia Orchestra, Detroit Symphony, Milwaukee Symphony, Colorado Springs Symphony, South Dakota Symphony, Trenton Symphony, and the Air Force Academy Band. He has presented master classes at various colleges and universities across the US, South America and Europe. He was previously on the faculties of Augustana College, University of Sioux Falls, University of South Dakota, and Colorado College.

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Benjamin Ebener, Director of Admissions and Scholarships
Benjamin Ebener is director of Admissions at the Michigan State University College of Music. He provides leadership for the recruitment and admission of prospective undergraduate and graduate students and participates as a member of the College executive leadership team. After graduating from Illinois Wesleyan with a bachelor's degree in performance, his studies took him to Florida State University for graduate work and to begin his career in music admissions. As the former principal bassoonist of the Tallahassee Winds, he has performed in a variety of regional concerts and an international tour of Australia, which culminated in a performance at the Sydney Opera House.
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Talitha L. Wimberly, Director of Undergraduate Student Affairs
Talitha Wimberly is the director of undergraduate student affairs at the Michigan State University College of Music. She provides advising to all undergraduate students, is responsible for degree certification, honors advising, planning the Academic Orientation Program for the College of Music, approval of academic forms and providing important information and updates to students. She received her Bachelor of Music in Music Business from Howard University and her Masters of Art in Art Administration with a concentration in Music from Florida State University. She previously served as the Academic Services Officer for the Dean's Office for the College of Fine Performing and Communication Arts at Wayne State University.
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Lori Garza, Director of Operations
Lori Garza is director of operations at the Michigan State University College of Music. She provides oversight for all operational and facility concerns for the Music Building, Music Practice Building, Demonstration Hall, and Fairchild Theatre. She is responsible for supervision of the front office staff and all of its functions, scheduling for student, faculty, and guest recitals, rehearsals, and studios; serves as College of Music liaison with Wharton Center. She also manages all concert – support, including hiring, training and managing the College's Event staff, advancing concerts, as well as all box office operations. A graduate from Michigan State University, with a bachelor's degree in humanities pre-law, she worked as a Program Manager for Michigan Department of Education before coming to Michigan State University as a Grant Administrator for College of Agriculture and Natural Resources, and now director of operations for the College of Music.
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Brass/Percussion

Janine Gaboury, Associate Professor of Horn
Janine Gaboury received both a Master of Music degree and a performer's certificate from the Eastman School of Music, where she studied with Verne Reynolds. She is a member of the Beaumont Brass Quintet, is principal horn of the Lansing Symphony Orchestra, and has performed with several orchestras, including the Syracuse Symphony, the Jacksonville Symphony, the Rochester Philharmonic Orchestra, the Detroit Symphony Orchestra, the Windsor Symphony (Ontario, Canada), and the Michigan Opera Theatre.
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Richard Illman, Associate Professor of Trumpet
Richard Illman is a member of the Beaumont Brass, at the Michigan State University College of Music, principal trumpet of the Lansing Symphony Orchestra, the Millenium Brass Quintet, and the Brass Band of Battle Creek. He received a Bachelor of Music and Master of Music from the University of Kentucky. Illman is former principal trumpet for the Lexington Philharmonic Orchestra, the Lexington Brass Quintet, and soloist with the Kentuckiana Brass. He has performed in the bands of Ray Charles, Doc Severinson, and Burt Bacharach. Illman is a former faculty member of Eastern Kentucky University (Richmond, KY), the University of Kentucky (Lexington, KY), Transylvania University (Lexington, KY) and Asbury College (Wilmore, KY).
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Ava Ordman, Associate Professor of Trombone
Ava Ordman has extensive orchestral, chamber music, and solo performance experience. Ordman is principal trombone of the Lansing Symphony Orchestra, has performed regularly with the Detroit Symphony Orchestra, Michigan Opera Theatre Orchestra, Cabrillo (CA) Music Festival Orchestra, Detroit Chamber Winds, Western Brass Quintet; and American Classic Trombone Quartet. Ordman was principal trombonist with the Grand Rapids Symphony for 24 years prior to moving to the Detroit area to train and work as a psychotherapist; teach low brass at Oakland University; and freelance as a trombonist. Ordman has been a featured soloist with many orchestras throughout the United States, including her solo debut at Carnegie Hall with The American Symphony Orchestra.
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Philip Sinder, Professor of Tuba and Euphonium
Philip Sinder has performed as tubist with the Detroit Symphony, the Michigan Opera Theatre, the Houston Symphony, the St. Louis Symphony, the Wichita Symphony, the Eastman Wind Ensemble, the Grand Rapids Symphony, the Colorado Music Festival, the Lansing Symphony Orchestra, and the Brass Band of Battle Creek. He has a solo tuba CD, *Aerodynamics*, on Mark Records (1995). Sinder is a former faculty member of the Shepherd School of Music and Rice University. He is currently a member of the board of trustees for the Blue Lake Fine Arts Camp and the Leonard Falcone International Euphonium and Tuba Festival. He received a Bachelor of Music Education and Performer's Certificate from the Eastman School of Music, and a Master of Music from Wichita State University. He is a recipient of the 2009 Withrow Excellence in Teaching Award in the MSU College of Music.
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Gwendolyn Burgett Thrasher, Assistant Professor of Percussion and Chair of the Brass and Percussion Area
Gwen Burgett Thrasher has performed with the Rochester Philharmonic Orchestra, the Moscow Chamber Orchestra, the Solisti New York Orchestra, the Eastman Wind Ensemble, and the Yale Percussion Group. Thrasher was winner of the Keiko Abe Prize at the second World Marimba competition in Okaya, Japan, and the top prize winner at the National Foundation for Advancement in the Arts' ARTS competition. She was awarded the performer's certificate from the Eastman School of Music and has also been the recipient of the Outstanding Young Musician award from the Peabody Conservatory and the Governor's Scholarship award from the state of Michigan. She holds degrees from the Interlochen Arts Academy, Eastman School of Music, Peabody Conservatory, and the Yale School of Music.
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Corbin Wagner Associate Professor of Horn
Kansas City-born Corbin Wagner received his bachelor's and master's degrees from the University of Michigan, where he studied with Professor Louis Stout. Prior to his appointment at MSU he served as a longtime member of the Detroit Symphony Orchestra, and as adjunct horn professor at Oakland University, the University of Michigan, and Wayne State University. Wagner has received many prestigious performing honors, including prizes at the Munich International Horn Competition, and the Heldenleben International Horn Competition. He has performed as a soloist with the Detroit Symphony Orchestra, the Farmington Philharmonic, and the Pontiac Oakland Symphony. Wagner also performs with the Detroit Chamber Winds and Strings.
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Jon Weber, Instructor of Percussion
Jon Weber received a Bachelor of Music Education from Oklahoma State University, and a Master of Music from MSU. Weber has performed with the New York Solsti Orchestra, the Lansing Symphony Orchestra, the Brass Band of Battle Creek, and the Santa Clara Vanguard. He has taught at Oklahoma State University and been involved with the award-winning Spartan Percussion Competition Line at the PAS International Convention, and the Black Gold and Northern Aurora drum and bugle corps. He is a Vic Firth Education Clinician and Yamaha Artist, and a founding member of the percussion/clarinet duo Future Imperative.
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Website: http://www.msu.edu/user/smb/drumline/

Chamber Music

I-Fu Wang, Associate Professor of Violin
see Strings

Corbin Wagner Associate Professor of Horn
see Brass/Percussion

Joseph Lulloff, Professor of Saxophone, and Chair of the Woodwinds Area
See Woodwinds

Composition

Jere Hutcheson, Professor of Composition
Jere Hutcheson received a doctor of philosophy degree from MSU. He is the recipient of numerous awards and commissions, including fellowships from the Guggenheim Foundation, the Berkshire Music Center, and the Annual Composers Conference. Hutcheson's publications include various articles, a two-volume theory text, *Musical Form and Analysis,* and more than 100 compositions. He has been cited by the National Music Teachers Association as Distinguished Composer of the Year and has received a prestigious research fellowship from the John Simon Guggenheim Memorial Foundation.
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Ricardo Lorenz, Associate Professor of Composition
Venezuelan-born Ricardo Lorenz holds a Ph.D. degree in composition from The University of Chicago and a master of music degree from Indiana University. His compositions are published by *MMB Music* and can be heard on the following record labels: Arabesque Recordings, Albany Records, Indiana University LAMC Series, Doublemoon Records (Turkey), Urtex Digital Classics (Mexico), and SOMM Recordings (UK). Between 1998 and 2003, Ricardo Lorenz served as composer-in-residence of the Armonía Musicians Residency Program of the Chicago Symphony Orchestra. In the summer of 2001, the Chicago Symphony, under the baton of William Eddins, premiered Lorenz's *En Tren Vá Changó*.
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Charles Ruggiero, Professor of Composition and Music Theory
Charles Ruggiero is the recipient of a National Endowment for the Arts Composition Commissioning Consortium Grant and numerous ASCAP awards. He is a 2011 recipient of the Withrow Excellence in Teaching Award in the MSU College of Music. His music has been performed in Asia, Europe, South America, and throughout North America. His works are recorded on the AUR, Centaur, Channel Crossings/Channel Classics (The Netherlands), Mark, CRI, Klavier, and Sunrise (Japan) labels. Ruggiero continues to be active as a composer and percussionist. He received a Ph.D. in composition from MSU.
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Mark Sullivan, Associate Professor and Chair of the Composition Area
Mark Sullivan received a doctor of musical arts from the University of Illinois at Urbana-Champaign. Sullivan composes for acoustic instruments, with and without the computer, and for both instruments and computer-generated sounds. He specializes in the analysis and performance of contemporary music and in studies that relate music to the other arts and society. Sullivan is active in the International Computer Music Association, the Society for Composers, Inc., and the Society for Electro-Acoustic Music in the United States. He is also the director of the computer music studios at the Michigan State University College of Music.
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Conducting

Cormac Cannon, Instructor and Assistant Director of Bands
Cormac Cannon is assistant director of bands and associate director of the Spartan Marching Band at the Michigan State University College of Music, where he conducts the Concert Band and Spartan Youth Wind Symphony, assists with the Spartan Marching Band and Spartan Brass athletic bands, and teaches courses in conducting and marching band methods. Cormac received the Doctor of Musical Arts from the University of Texas and Master of Music degree in wind conducting from the University of Cincinnati College-Conservatory of Music, and the Bachelor of Music degree in percussion performance and music education from the University of Iowa. From 2001-2005 Cannon served as director of bands at Williamsburg High School in Williamsburg, Iowa, and from 2006-2007 was music director and
conductor of the Cincinnati Youth Wind Ensemble.
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John Madden, Associate Professor, Associate Director of Bands, and Director of the Spartan Marching Band John Madden is active throughout the U.S. as a guest conductor of regional and all-state bands, and has conducted MSU ensembles at state, regional, and national conventions and conferences. He has presented conducting and rehearsal technique clinics at the Midwest Clinic in Chicago, Michigan Music Conference and National Athletic Band Symposium. Madden is the conductor of the Symphonic Band at the New England Music Camp. He is a graduate of the Michigan State University College of Music, where he received his bachelor of music education degree. He received his master of music education and conducting degrees from Wichita (KS) State University.
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Kevin Noe, Professor and Director of Orchestras
Kevin Noe is Director of Orchestras designate at MSU and will begin his appointment in fall 2011. He is currently the Executive Artistic Director and Conductor of the Pittsburgh New Music Ensemble and has been associated with the Indiana University Jacobs School of Music since 2005 where he regularly conducts ballet, opera, and symphony orchestra.. He previously held faculty positions at Duquesne University and the University of Texas at Austin. His professional engagements have included the Pittsburgh Opera Center and the National Repertory Orchestra. A winner of the prestigious Maurice Abravanel Fellowship at the Tanglewood Music Festival, Noe studied conducting with Larry Rachleff, Robert Spano, Gunther Schuller, and Seiji Ozawa.
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David Rayl, Professor of Music, Director of Choral Activities, and Associate Dean for Graduate Studies
see Administration

Jonathan Reed, Professor and Associate Director of Choral Activities
Jonathan Reed enjoys an active professional status as an adjudicator and clinician, conducting festivals and all-state choruses throughout the United States. Reed is recognized across America for his leadership in men's choral music. Under his direction, the MSU Men's Glee Club has completed three European tours, been invited to participate in the Midwest Music Conference in Ann Arbor, the 1998 Central Division Convention of ACDA in Detroit, and ACDA National Conventions in Chicago (1999) and San Antonio (2001). In 1999, he received the "Outstanding Faculty Award" presented by the Associated Students of Michigan State University.
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Kevin Sedatole, Professor of Music, Director of Bands, and Chair of the Conducting Area
Prior to joining MSU, Kevin Sedatole was Director of Bands and Associate Professor of Conducting at Baylor University. Previous to his appointment at Baylor he served as Associate Director of Bands at the University of Texas and Director of the Longhorn Band, and as Associate Director of Bands at the University of Michigan and Stephen F. Austin State University. Sedatole received degrees from the University of Texas at Austin and from Baylor University. His publications include: *One Hundred Years of the Michigan Marching Band, Michael*

Daugherty's Niagara Falls: A Conductor's Analysis and *Gordon Jacob's Music for a Festival: A Conductor's Analysis*.
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Sandra Snow, Professor of Music Education, and Choral Conducting
Prior to joining the MSU faculty, Sandra Snow served on the faculties of the University of Michigan and Northern Illinois University, and as music director of the Glen Ellyn Children's Chorus. Snow edits several Boosey & Hawkes choral publication series, and is frequently engaged as principal conductor and keynoter for state and national music educator association conferences and festivals, including American Choral Director Association National Conferences.
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Jazz Studies

Etienne Charles, Assistant Professor of Jazz Trumpet
Etienne Charles holds degrees from Florida State University and the Juilliard School of Music and is an alumnus of the Henry Mancini Institute. He received the William Schumann award from the Juilliard School, the Provincial Cup from Fatima College in Trinidad, and First Prize in the National Trumpet Competition. Charles comes from a rich legacy of folk musical tradition going back four generations and is versed in a multitude of styles. His debut album, *Culture Shock*, released in 2006 fuses Afro-Caribbean rhythms and straight-ahead jazz and his newest release, *Folklore*, features original compositions based on the mythical characters of Caribbean folklore tales.
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Xavier Davis Associate Professor of Jazz Piano
Xavier Davis has been appointed associate professor of jazz piano at the MSU College of Music, following six years of teaching at the Juilliard School. He has performed and recorded with many world-famous jazz artists including the legendary Freddie Hubbard, Tom Harrell, and Wynton Marsalis. Davis has worked with the Boy's Choir of Harlem as their musical director and he also played keyboard for the television series "Cosby." Davis is part of the Christian McBride Big Band and was featured on McBride's album The Good Feeling, which won a GRAMMY award in 2012. In 2005, Davis became the first person to receive the prestigious New Works Grant twice from the Doris Duke Charitable Foundation under the auspices of Chamber Music America.
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Michael Dease, Assistant Professor of Jazz Trombone
Michael Dease first played alto sax as a teenager, soon switched to tenor sax, and won all-state honors for three consecutive years on the latter instrument. Teaching himself trombone during his senior year, he repeated his all-state achievement on his new instrument. In 2002, Dease was invited to join the inaugural class of the jazz studies division of The Juilliard School, where he received the Bachelor of Music and Master of Music degrees. His teachers include Wycliffe Gordon, Steve Turre, Vincent Gardner, John Drew and Joseph Alessi. While at Juilliard, Dease won many awards, including the Frank Rosolino Award, J.J. Johnson Award, the Sammy Nestico Jazz Composers Award, ASCAP Young Jazz Composer Award, and the Fish Middleton Jazz Competition. He began his career in Illinois Jacquet's Big Band in 2002, and is currently a featured member

of the Dizzy Gillespie All-Star Big Band, Christian McBride Big Band, Roy Hargrove Big Band, Nicholas Payton Big Band, Jimmy Heath Big band and the Charles Tolliver Big Band.
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Randy Gelispie, Instructor of Jazz Drums
Gelispie has traveled on the road with Wes Montgomery, Sonny Stitt, Dinah Washington, Etta Jones, Lou Donaldson, and Gene Ammons. He has performed with Joe Williams, Nancy Wilson, Dizzy Gillespie, Tommy Flanagan, Barry Harris, Oliver Jones, O. C. Smith, Al Hibbler, and most recently with Geri Allen, Jimmy Witherspoon, John Lee Hooker, Big Maybelle, Donald Walden, Marcus Belgrave, Perry Hughes, Rodney Whitaker, Gary Schunk, Rick Roe, Marian Hayden, Bill Heid, Andrew Speight, and Wycliffe Gordon.
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Randy Napoleon, Assistant Professor of Jazz Guitar
Born in Brooklyn and raised in Ann Arbor, Michigan, Randy Napoleon began his journey in jazz immediately after finishing his studies at the University of Michigan. Napoleon's career took off, first touring with pianist Benny Green, and then full time with the Clayton-Hamilton Jazz Orchestra. Napoleon is featured on Michael Buble's Grammy-nominated CD "Caught in the Act." He is the main arranger and the guitarist on "Freddy Cole Sings Mr. B," a 2010 Grammy-nominated release from High Note that features songs from the Billy Eckstine song book, as well as on "Talk to Me," Cole's 2011 album, and Cole's most recent album "This and That." Today, Napoleon is one of the most sought-after guitarists and he is known as a forward-thinking musician with a passion for the jazz guitar tradition.

Diego Rivera, Assistant Professor of Jazz Saxophone, and Improvisation
Diego Rivera has studied under Andrew Speight, Joseph Lulloff, Ron Blake, and Branford Marsalis. Rivera has toured with the Jimmy Dorsey Orchestra and performed with Wycliffe Gordon, Rick Roe, Ron Blake, Branford Marsalis, Delfeayo Marsalis, Marcus Belgrave, Randy Gillespie, Ali Jackson, The Dirty Dozen Brass Band and The O' Jays. He has also performed at the Detroit Ford, and Lansing Jazz Festivals.
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Rodney Whitaker, Professor of Jazz Double Bass, and Director of Jazz Studies
Rodney Whitaker was a member of the Lincoln Center Jazz Orchestra, and received national recognition performing with the Terence Blanchard Quintet and the Roy Hargrove Quintet. Whitaker has presented numerous master classes across the nation at locations such as Duke University, Howard University, University of Iowa, University of Michigan, the New School (NY), Lincoln Center, and the Ford Detroit Jazz Festival. In addition, he is a consultant with the Detroit Symphony Orchestra in the development of a jazz education department, and has served on the faculties of University of Michigan and Juilliard Institute of Jazz. He received the Distinguished Faculty Award from MSU in 2009.
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Keyboard

Sangmi Lim, Assistant Professor of Piano

Sangmi Lim is a native of Republic of Korea, is an active performer, appearing frequently as a soloist, chamber musician, and collaborative pianist. She has performed regularly in Republic of Korea, Japan, Italy, Bosnia and Herzegovina, and throughout the United States. She has appeared as a soloist with the Kankakee Valley Symphony Orchestra (U.S.), the Michigan State University Symphony Orchestra (U.S.), Jackson Symphony Orchestra (U.S.), the Algeu Symphony (Germany), and the Kyounggi Philharmonic Orchestra (South Korea) in concertos ranging from Beethoven to Gershwin. Ms. Lim received BM and MM degrees in piano performance at Ewha Womans University in Korea and MM and DMA degrees at Michigan State University.

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Panayis Lyras, Professor of Piano, and Artist-in-Residence

Panayis Lyras attended the Athens Conservatory at age 6, and received his bachelor's and master's degrees from the Juilliard School. He is winner of the Silver Medal in the 1981 Van Cliburn International Piano Competition, first prize winner of the Gina Bachauer International Piano Competition, the University of Maryland International Piano Competition, the Three Rivers Piano Competition in Pittsburgh, and a silver medalist in the Arthur Rubinstein International Piano Master Competition in Israel. His orchestral engagements have included performances with the Philadelphia and Minnesota Orchestras, the Buffalo and Rochester Philharmonic Orchestras, the Boston Pops, and the
San Francisco, Dallas, Saint Louis, Pittsburgh, Indianapolis, Baltimore, Phoenix, Florida, Omaha, New Mexico, Nashville, New Jersey, Utah, North Carolina, Honolulu, and Pacific Symphony Orchestras.

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Ray McLellan, University Carillonneur

Ray McLellan received a Bachelor of Arts degree from Florida Southern College, and Master of Music and Doctor of Musical Arts degrees from the University of Michigan, and a Certificate of Study from the Netherlands Carillon School. He has been appointed to the examination committee of the Guild of Carillonneurs in North America (GCNA) to serve as an adjudicator for those who will become full carillonneurs.

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Deborah Moriarty, Professor of Piano, and Chair of the Keyboard Area

Deborah Moriarty made her debut with the Boston Symphony Orchestra at age 11. She has served on the piano faculty at the New England Conservatory of Music and the University of Lowell. Moriarty attended the Curtis Institute of Music, the Juilliard School, and the New England Conservatory of Music, where she received her Master of Music degree. Moriarty is a founding member of the Fontana Ensemble of Michigan, and as an advocate of new music, has participated in numerous premiere performances including Milton Babbitt's "Whirled Series" at Merkin Hall in New York City. She has recordings on the Crystal and CRI labels.

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Derek Polischuk, Associate Professor of Piano, and Director of Piano Pedagogy

Derek Polischuk attended the University of Southern California Thornton School of Music where he received his bachelor's, master's, and doctor of musical arts degrees. Winner of prizes in the Carmel International Piano Competition and the California International Young Artists Competition, Polischuk has performed extensively throughout California and at the Prince Albert Chamber Music Festival on the island of Kauai. Before joining the MSU faculty, Polischuk taught at the University of Southern California and at Long Beach City College.

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Minsoo Sohn, Assistant Professor of Piano

Minsoo Sohn was born in Korea and began piano studies at age three. He moved to Boston to study with Russell Sherman and Wha Kyung Byun at the New England Conservatory where his study extended from his freshman year to the Conservatory's most prestigious degree, Artist Diploma in 2004. In 2006, Minsoo Sohn became the First Laureate of the Honens International Piano Competition. Prior to that, he was top prizewinner of international competitions such as the Busoni, Cleveland, Hilton Head, Rubinstein, Santander, and Queen Elizabeth competitions. He has performed with the Boston Symphony, Boston Pops, Calgary Philharmonic, Edmonton Symphony Orchestra, Orchestre Symphonique de Québec, Israel Philharmonic, Jerusalem Camerata, Holland Symfonia, National Orchestra of Belgium, Cleveland Chamber Orchestra, New Hampshire Symphony and Tallahassee Symphony Orchestras among others.

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Zhihua Tang, Assistant Professor in Collaborative Piano

A native of Shanghai, China, Tang began her piano studies at the age of five with her father. She attended the Shanghai Conservatory, where she was a recipient of the Fei Minyi Fellowship and Shen Xingong Scholarship. She received master of music degree from Indiana University as a scholarship student of Menahem Pressler. She later completed her DMA degree from Michigan State University College of Music. Tang was the top prize winner of the Beethoven Sonata Competition in Memphis, Tennessee and the Central Division of the MTNA Collegiate Artist Competition, Chopin Competition in Chicago. She has also received honorable mention at the XII International Chopin Competition in Warsaw, Poland. As a concerto soloist, she has performed with the Detroit Civic Orchestra, the Chicago Sinfonietta, and the Shanghai Ballet Orchestra. She has held teaching positions at Alma College, Central Michigan University, Eastern Michigan University, and the University of North Dakota.

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Ralph Votapek, Professor of Piano, and Artist-In-Residence Emeritus

Ralph Votapek is the Gold Medalist of the first Van Cliburn International Piano Competition and winner of the prestigious Naumburg Award. He studied at Northwestern University, the Manhattan School of Music, and the Juilliard School. Votapek has made hundreds of appearances with most of the major American orchestras, including 16 appearances with the Chicago Symphony. He has also made a special commitment to Latin America, where he has toured for four decades, performing repeatedly in Buenos Aires, Rio, Santiago, and other cities. His chamber music experience includes concerts with the Juilliard, Fine Arts, New World, and Chester String Quartets. His most recent CDs on the Ivory Classics label feature the complete Goyescas of Granados and the 24 Preludes of Debussy. He is retired from Michigan State University, where he served as artist-in-residence for 36 years.

Music Education

John Kratus, Professor of Music Education

John Kratus received Bachelor of Arts and Master of Fine Arts degrees from the State University of New York at Buffalo, and a Doctor of Philosophy from Northwestern University. He is published in the fields of creativity and curriculum development in the "Music Educators Journal," the "Bulletin of the Council for Research in Music Education," "Psychology of Music," "Canadian Music Educator," and the "Journal of Research in Music Education." Kratus was previously director of Music Education at Case Western Reserve University for 10 years, and has also taught at Bowling Green State University and Northwestern University.
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John Madden, Associate Professor of Music, Associate Director of Bands, and Director of MSU Marching Band

see Conducting

Judy Palac, Associate Professor of Music Education

Judy Palac received a Bachelor of Music and a Master of Music from the University of Michigan and a Doctor of Musical Arts from the University of Texas. Palac is a specialist in string education and performing arts medicine. She has taught at the University of Michigan, the University of Texas and the University of Wisconsin-Oshkosh. Palac is a former member of the Collegium String Quartet. She is published in the fields of performing arts medicine, string teacher education, and the Suzuki method in such journals as "American String Teacher" and "Medical Problems of Performing Artists."
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Jonathan Reed, Professor of Music, and Associate Director of Choral Activities

see Conducting

Mitchell Robinson, Associate Professor of Music Education, and Chair of the Music Education Area

Mitchell Robinson has taught at the University of Connecticut; the Eastman School of Music and the River Campus of the University of Rochester. Robinson's public school teaching experience includes 10 years as Director of Bands and Music Department Facilitator in Fulton, N.Y. He was awarded the 1997 Reston Prize from *Arts Education Policy Review*, and the 1999 research award from the International Network of Performing and Visual Arts Schools. Robinson received degrees from the State University of New York at Buffalo, Hartt School of Music, and the Eastman School of Music.
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Sandra Snow, Professor of Music Education, and Choral Conducting

see Conducting

Cynthia Taggart, Professor of the Music Education

Cynthia Taggart received a Bachelor of Music and a Master of Music from the University of Michigan and a Doctor of Philosophy from Temple University. Taggart specializes in preschool and elementary general music methods and materials, and psychology of music, research, and measurement. She has taught at Case Western Reserve University, Temple University and the University of Michigan. Taggart co-authored *Music Play, Experimental Songs and Chants, Jump Right In: The Music Curriculum* and *Best Music for Young*

Band. Taggart is the recipient of an Excellence in Teaching Citation at Case Western Reserve University and the Teacher Scholar Award at MSU.
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Music Theory

Michael Callahan, Assistant Professor of Music Theory
Michael Callahan earned his undergraduate and graduate degrees from Harvard University and the Eastman School of Music and has taught at the Hochstein School of Music, the Eastman School, Nazareth College, and the Eastman Community School. He received the Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student from the University of Rochester, the Jack L. Frank Award for Excellence in Community Teaching, and the Teaching Assistant Prize from the Eastman School. He is also active as a keyboard performer and arranger for a variety of ensembles.
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Ron Newman, Professor of Music Theory
Ron Newman received a bachelor of music degree from North Texas State University, and a Ph.D. from MSU. Newman is former director of the award-winning MSU Jazz Bands I and II, instructor of jazz improvisation, arranging, pedagogy, and history, and past president of the Michigan Chapter of the National Association of Jazz Educators. Newman is a recipient of the National Endowment for the Arts Commissioning Consortium Award.
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Charles Ruggiero, Professor of Composition and Music Theory
see Composition

Gordon Sly, Associate Professor of Music Theory
Gordon Sly received a bachelor of arts degree from Bemidji State University (Minnesota), a master of music degree from the University of Western Ontario and a Ph.D. from the Eastman School of Music. He is recipient of numerous academic awards and scholarships, including the Ontario Graduate Scholarship, the Eastman Graduate fellowship, and the Eastman Graduate Teaching Award. His published work appears in the *Journal of Music Theory, Intégral* and the *Journal of Music Theory Pedagogy*. His current research involves the pedagogy of analysis and design/structure relations in sonata form. He is currently working on an edited book on sonata form that will be published by Ashgate Press.
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Bruce Taggart, Associate Professor of Music Theory
Bruce Taggart received a Bachelor of Arts from St. Olaf College, a Master of Music from the University of Michigan and a Doctor of Philosophy from the University of Pennsylvania. He formerly taught at the Cleveland Institute of Music and Case Western Reserve University. Taggart has presented papers at regional meetings of the College Music Society and Society for Music Theory, and has publications in the *Southeastern Journal of Music Education* and *Journal of Music Theory Pedagogy*.
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Leigh VanHandel, Associate Professor of Music Theory and Chair of the Music Theory Area
Leigh VanHandel received a Bachelor of Music from The Ohio State University, a Master of Music from SUNY Stony Brook, and a Doctor of Philosophy from Stanford University. Her dissertation was titled "Setting a Menu to Music: Prosody and Melody in 19th-century Art Song," and was a quantitative study of the relationship between speech intonation and rhythm patterns in spoken German and French and the melody and rhythm of art songs written to texts in those languages. She previously taught at the University of Oregon and the University of Illinois at Urbana-Champaign.
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Musicology

Kevin Bartig, Associate Professor of Historical Musicology
Kevin Bartig holds M.A. and Ph.D. degrees in musicology from the University of North Carolina at Chapel Hill and a bachelor's degree in music and performance from the University of Wisconsin-Eau Claire. He is the recipient of the Andrew Mellon/American Council of Learned Societies Dissertation Fellowship and is a contributing author to *Prokofiev and His World*, from Princeton University Press. He is active as a collaborative pianist and teacher of piano.
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Michael Largey, Professor of Ethnomusicology
Michael Largey received a Bachelor of Arts degree in history and music at Bowdoin College, and Master of Arts and Doctor of Philosophy degrees in Folklore and Ethnomusicology from Indiana University. Largey is a specialist in Caribbean music, especially Haitian classical and religious music and is author of *Vodou Nation: Haitian Art Music and Cultural Nationalism* (University of Chicago Press, 2006) and is a co-author of the revised and expanded second edition of *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Temple University Press, second edition, 2006). He was awarded the MSU Teacher Scholar Award for outstanding research and teaching in 1998, was a Lilly Teaching Fellow in 1996-97 and was awarded the Withrow Award for Excellence in Teaching from the College of Music in 2010.
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Sarah Long, Assistant Professor of Musicology
Sarah Long received her Ph.D. in musicology from the University of Illinois, Urbana-Champaign in 2008. Most recently, she has been a Marie Curie Postdoctoral Fellow at the Katholike Universitiet of Leuven, Belgium, where she has overseen research on 13th-century music manuscripts. She will be teaching a variety of courses including History of Western Music Since 1750, research methods, seminars in early music, music in postcolonial contexts, as well as in African musics.
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Kenneth Prouty, Associate Professor of Ethnomusicology and Chair of the Musicology Area
Kenneth Prouty received his undergraduate degree in jazz performance from the University of Maine at Augusta in 1993. He later completed graduate work at the University of North Texas in jazz studies, where he was a trombonist with the program's renowned One O'Clock Lab Band. In 2002, he completed his doctoral degree in ethnomusicology (Ph.D.) at the University of Pittsburgh, where his research interests included jazz and African American music. Dr. Prouty has served as an instructor at the University of North Texas and the University of Pittsburgh, teaching courses in jazz history and world music.
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Marcie Ray, Assistant Professor of Historical Musicology
After ten years of performing as an opera-singer in the United States and Europe specializing in Mozart and Menotti coloratura soprano roles, Marcie now incorporates her training and experience as a performer in her work as a historical musicologist. She holds degrees from the University of Texas and the University of California, Los Angeles where she was a Chancellor's Fellow. Her dissertation topic is (*Aux Armes,Camarades!: The Opera-Comique Restages Power and Culture*, 1697-1745) and focuses on the musical and intellectual culture of the French Early Modern tradition and pays special attention to performance as a critical art.
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Strings

Suren Bagratuni, Professor of Cello and Co-Chair of the String Area
Suren Bagratuni won the silver medal at the 1986 Tchaikovsky Competition, and first prize in several national and international competitions including the All-USSR Cello Competition and Premio Vittorio Gui in Italy. He received a master of music and doctor of musical arts from the Tchaikovsky State Conservatory in Moscow, and an artist diploma from the New England Conservatory. Bagratuni has performed with major orchestras of the former Soviet Union, including the Moscow Philharmonic and the Armenian Philharmonic and many others. He is founder and director of MSU's annual "Cello Plus" chamber music series, a member of "Nobilis" piano trio, artistic advisor to the Niagara Falls International Music Festival (Canada), and co-founder of international master classes and series in St. Moritz, Switzerland.
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Dmitri Berlinsky, Associate Professor of Violin
Dmitri Berlinsky is the second-youngest winner of the Paganini International Violin Competition (Italy), and winner of the Montreal International Violin Competition, the Tchaikovsky Competition, and the Queen Elizabeth Competition in Brussels. Berlinsky has performed with major orchestras in Europe, Russia, Asia, and North and South America. He has presented recitals and concerts in more than 40 U.S. states, in addition to Australia, Mexico, Korea, the Czech Republic, Uruguay, Belgium, France, Russia, Canada, Japan, Taiwan, Guatemala, Peru, and Italy. Berlinsky received a bachelor of music and master of music from the Moscow Conservatory, and a performer's certificate from the Juilliard School of Music.
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Winston (Jack) Budrow, Professor of Doublebass, and Co-Chair of the String Area
Jack Budrow has been a member of the Houston Symphony, and principal bass of the North Carolina Symphony, Santa Fe Opera, and the American National Opera Orchestra. Budrow's students play in many of America's symphony orchestras, including Cincinnati, San Francisco, Atlanta, Houston, Charleston, San Antonio, the Michigan Opera, and the Army Band. Internationally, he has placed students in the Oslo Philharmonic, Israel Philharmonic, Munich Radio Orchestra, and the Caracas Symphony. Each summer, Budrow teaches at Interlochen Center for the Arts. He serves on the board of directors of the International Society of Double Bassists.
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Yuri Gandelsman, Professor of Viola
Yuri Gandelsman was born in Russia and studied in Moscow with professors Heinrich Talalyan and Valentin Berlinsky. After winning the National Viola Competition in 1980 and joining the Moscow Virtuosi Chamber Orchestra as principal violist and soloist, he became one of the USSR's most sought-after musicians. In 1990, Gandelsman became the principal violist with the Israel Philharmonic Orchestra. During the next 10 years he frequently performed as a soloist with that orchestra under Maestro Zubin Mehta in Israel, the U.S., Luxembourg, Portugal, and Spain. In 2001 Gandelsman joined the Fine Arts Quartet. With the quartet he performed more than 300 concerts worldwide and recorded numerous albums of chamber music.
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Walter Verdehr, Professor of Violin
Walter Verdehr received a Diploma from the Hochschule fur Music (Vienna), and a Doctor of Musical Arts from the Juilliard School of Music. Verdehr is recipient of a Fulbright Fellowship, the MSU Teacher-Scholar Award, the Dean's Council Apollo Award, and the MSU Distinguished Faculty Award. He has made annual tours and masterclasses in the United States and Europe with the Verdehr Trio, as well as tours in Australia, China, Russia and Turkey. He has commissioned many leading composers to write for the Verdehr Trio, including Ned Rorem, Gian Carolo Menotti, David Diamond, Gunther Schuler, William Bolcom, Joan Tower, Libby Larsen, Bright Sheng and Peter Sculthorpe.
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Website: http://www.verdehr.com

I-Fu Wang, Associate Professor of Violin
I-Fu Wang is a former member of the St. Paul Chamber Orchestra and the Detroit Symphony Orchestra. As a chamber musician, he has performed regularly with Music From Marlboro, the Kennedy Center Theater Chamber Players, the Fontana Festival of Music and Art, and as a guest artist with various chamber music series throughout the nation. For many years Wang was the music director of the Renaud Chamber Orchestra and concertmaster of the Greater Lansing Symphony Orchestra. His violin students can be found in major orchestras and/or teaching in universities here and abroad. Wang attended the Curtis Institute. His former teachers include Ivan Galamian, Paul Makanowitzky, Jaime Laredo, and Felix Galimir.
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Vocal Arts

Richard Fracker, Professor of Voice (Tenor), and Chair of the Vocal Arts Area

Prior to joining the MSU faculty in September 2003, Richard Fracker performed regularly in opera houses and concert halls throughout the world, including nine seasons at New York's Metropolitan Opera. Some of Fracker's MET performances include: appearances in Puccini's *Madama Butterfly, The Gambler, Turandot, Moses und Aron ,*and *Die Frau ohne Schatten,* and the leading tenor role in Philip Glass' *The Voyage.* He has appeared several times in Texaco's "Live from the MET" national radio broadcasts, and has worked with such conductors as James Levine, Seiji Ozawa, Carlos Kleiber, Nello Santi, Valery Gergiev, and Marco Armeliato. He is a recipient of the 2010 College of Music Withrow Award for Excellence in Teaching.

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Melanie Helton, Professor of Voice (Soprano) and Director of Opera Theater

Melanie Helton has appeared in leading roles with the San Francisco Opera, Santa Fe Opera, Houston Grand Opera, Dallas Opera, Glimmerglass Opera and Washington Opera. Other operatic roles include the title role of Lucrezia Borgia at the Caramoor International Music Festival, *Aida* with Opera Carolina, as well as Donna Anna in *Don Giovanni* with Caramoor, Opera Carolina, and Lake George Opera Festival, Alice Ford opposite the Falstaff of Sherrill Milnes at the New York City Opera, Maddalena in *Andréa Chénier*, Elsa in *Lohengrin*, Foreign Princess in *Rusalka*, and Leonora in *Il Trovatore* for Seattle Opera, Donna Elvira in *Don Giovanni* for New York City Opera, and the title role in *Norma* for Teatro de Colon, Bogotà and Mobile Opera.

Office: 208 Music Building
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Harlan Jennings, Associate Professor of Voice (Baritone)

Harlan Jennings has appeared with the Cincinnati Opera, the Michigan Opera Theatre, the St. Louis Municipal Opera, the Starlight Theatre of Kansas City, Opera Grand Rapids, the Toledo Opera, the Lyric Opera of Northern Michigan, the Opera Company of Mid-Michigan, the Northern Indiana Opera Association, and the Kalamazoo Symphony. He received a Bachelor of Music from Washburn University, a Master of Music from the University of Kansas, and a Doctor of Musical Arts from the Conservatory of Music at the University of Cincinnati.

Office: 520 Music Practice Building
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Peter Lightfoot, Associate Professor of Voice (Bass Baritone)

Peter Lightfoot holds degrees from the Juilliard School and Tufts University. Mr. Lightfoot was most recently an associate professor at the Thornton School of Music at the University of Southern California; prior to that he served on the voice faculty at West Virginia University. He has performed with some of the world's leading opera companies and symphony orchestras, including New York City Opera, Wolftrap Opera, Greater Miami Opera, Piedmont Opera Theatre, Mexico City Opera, L'Opéra de Nice, Hawaii Opera Theatre, and Houston Grand Opera. He has appeared in concert with the Colorado Symphony, Stockholm Philharmonic, the Amsterdam Radio Symphony, the San Francisco Symphony, Houston Symphony, Pittsburgh Symphony, Toronto Symphony, Dallas Symphony, Nashville Symphony, Sacramento Symphony, and Knoxville Symphony.

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Anne Nispel, Visiting Assistant Professor of Voice (Soprano)
Anne Nispel has performed with opera companies throughout the United States, including Kentucky Opera, Virginia Opera. Mississippi Opera, Michigan Opera Theatre, Portland Opera, Kansas City Lyric Opera, Cleveland Opera, Opera Company of Mid-Michigan, Chattanooga Opera, Dayton Opera, Des Moines Metro Opera, and Toledo Opera. She has appeared as guest soloist with the Detroit Symphony Orchestra, Pennsylvania Festival Orchestra, Lansing Symphony Orchestra, Virginia Symphony Orchestra, Long Beach Symphony Orchestra, and the Alabama Symphony Orchestra.
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David Rayl, Professor of Music, Director of Choral Activities, and Associate Dean for Graduate Studies
see Administration

Jonathan Reed, Associate Professor of Music, and Associate Director of Choral Activities
see Conducting

Sandra Snow, Professor of Music Education, and Choral Conducting
see Conducting

Woodwinds

Jan Eberle, Professor of Oboe
Jan Eberle received her Bachelor of Music degree in oboe performance and a Certificate of Special Study from the Curtis Institute of Music. She has been on the faculties of the University of Akron and the University of South Florida, and has performed with the Philadelphia Orchestra, Detroit Symphony, Houston Symphony, Minnesota Orchestra, Fort Worth Symphony, North Carolina Symphony, Chautauqua Symphony, L'Ensemble de Trois, Harvard Chamber Players, Atlanta Virtuosi, Dallas Fine Arts Chamber Players, Suzuki and Friends, and the Oxford String Quartet. She has been a featured recitalist and concerto soloist throughout the United States, appearing with Jean Pierre Rampal in his arrangement of the Mozart *Symphonia Concertante*.
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James Forger, Dean of the College of Music and Professor of Saxophone
see Administration

Michael Kroth, Associate Dean for Undergraduate Studies and Operations and Professor of Bassoon
See Administration

Elsa Ludewig-Verdehr, Professor of Clarinet
Elsa Ludewig-Verdehr is recipient of the MSU Distinguished Faculty Award. She has performed at numerous international clarinet congresses in the United States and abroad and has toured with the Verdehr Trio in Europe, Canada, Central and South America, India, China, Asia, Australia, Egypt, Greece, and Turkey. She has also been a recitalist and clinician throughout the United States and Canada, and soloist with orchestras, including the Houston, Lansing, and Grand Teton Symphonies, and has participated in several Marlboro music festivals and "Music from Marlboro" tours. As a member of the Richards Woodwind Quintet she has performed throughout the United States, Canada, and at the White House.
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Joseph Lulloff, Professor of Saxophone, and Chair of the Woodwinds Area
Joseph Lulloff received his Bachelor of Music and Master of Music from Michigan State University. He performs throughout the United States, Europe, South America and Japan. He also serves as principal saxophonist with the St. Louis Symphony Orchestra, Grand Rapids Symphony Orchestra and the Flint Symphony Orchestra. Lulloff is featured in numerous recordings on the Arabesque, RCA, Albany, AUR, Veriatza and Channel Classics labels. He is a recipient of numerous awards including the Concert Artists Guild Award, the Pro Musicus International Music Award, and the MSU Teacher/Scholar Award. Lulloff has been featured at World Saxophone Congresses in Tokyo, Japan; Valencia, Spain; Nuremburg, Germany; Montreal Canada and Chicago, Illinois.
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Richard Sherman, Professor of Flute
Richard Sherman received a bachelor of music degree from the Eastman School of Music, a master of music degree from Northwestern University, and studied further as a postgraduate student at the Royal College of Music in London. He is former principal flute with the Rochester Philharmonic Orchestra, and is principal flute with the Chautauqua Symphony Orchestra and the Lansing Symphony Orchestra. He has performed with the Chicago Symphony, the English Chamber Orchestra, the Detroit Symphony and the Toronto Symphony, and has performed as a soloist with the Columbus Symphony, the Rochester Philharmonic, Youngstown Symphony, Lansing Symphony, and Chautauqua Symphony.
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Guy Yehuda, Associate Professor of Clarinet
Guy Yehuda earned an artist diploma and Bachelor's degree from the Glenn Gould Professional Music School at the Royal Conservatory of Music in Toronto. He received his Doctorate and Master's Degrees from Indiana University Jacob School of Music, as well as a Performer Certificate. Dr. Yehuda was the winner the 2003 Heida Hermanns International Woodwind Competition, the 2004 Indianapolis Matinee Musicale Competition, and the 2004 Fischoff Chamber Music Competition (as member of Trio di Colore). As principal clarinetist, Dr. Yehuda has performed with a number of orchestras on tours of Europe and throughout the United States. He performed and collaborated with the composers and performers such as Pierre Boulez, Steve Reich, George Benjamin, Menahem Pressler from the Beaux-Arts Trio, and the Cypress String Quartet. Dr. Yehuda is the artistic director of the Florida Clarinet Extravaganza - an annual clarinet festival - and over the summer months he is the Artist–Teacher resident at the Orford Festival in Quebec, Canada.
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Community Music School
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III. FACILITIES AND OPERATIONS

BUILDING HOURS

The Music Building and the Music Practice Building are open:
M-F 7:00 AM-12:00AM
Sat 7:00 AM-11:00 PM
Sun 8:00 AM-11:00 PM

PUBLIC SAFETY

The music facility is provided police services by the Department of Police and Public Safety. DPPS provides for a safe, welcome, and orderly campus environment for Michigan State University students, faculty, and visitors. In addition to the emergency number (911) the DPPS can be reached via the following:
MSU Police Service Desk: 517-355-2222
MSU Police Investigations: 517-432-0842
For parking information and questions:
parkinfo@dpps.msu.edu
For general questions and information:
info@dpps.msu.edu

PRACTICE ROOMS

Practice rooms in the Music Building and the Music Practice Building are available to enrolled students during building hours (see above). Private teaching in these rooms is not allowed. There are several practice rooms reserved for piano practice by music majors whose primary instrument is piano. See the chair of the piano area to obtain access to them.

There is a 15-minute vacancy limit. If a student is absent from a practice room for more than 15 minutes—whether or not personal belongings remain in the room-that room may be taken by another student.

IMPORTANT-do not leave valuables (including instruments) unattended at any time in practice rooms or anywhere in the College of Music. Personally-owned instruments are not insured through MSU. Students may want to check with their homeowner insurance provider for information on coverage for instruments "away from premises." In some cases, it may be possible or desirable to purchase through parents' homeowner's insurance a rider that will cover an expensive musical instrument while it is away from home. If a theft occurs, contact the University Police immediately and report the incident to the Director of Operations, Lori Garza (kremsre4@msu.edu).

LOST AND FOUND

Lost and Found is located in the Main Office of the College of Music in room 102 Music Building.

LOCKERS-RULES AND FEES

Lockers are University property rented to students for $20.00 (non-refundable), while in the College of Music. These lockers are for your convenience. All lockers are issued on a first-serve basis. However, music majors get first preference over non-music majors.

A key or combination is issued with the locker. If your key or combination lock is lost or stolen, there will be a $30.00 replacement fee. Lockers are assigned based on main instrument size and availability. Lockers are located in the Music Building and Music Practice Building. Any falsified information will result in the loss of your locker.

The College of Music reserves the right to have access to all lockers and storage facilities on the premises.

All keys must be returned to the College of Music by the end of Spring Semester of each year. If you are not enrolled for the Summer Semester, you will need to obtain approval from you applied instructor. That approval must be forwarded to the Director of Operations, Lori Garza (kremsre4@msu.edu).

Failure to return locker keys will result in an enrollment hold being placed on your account. Contents left in the locker after the last day of classes will be removed and held for 30 days. There will be a $20 fee to reclaim your locker contents once they have been removed.

KEYS

The Main Office staff in Rm. 102MB is available to open any room or piano, if necessary, during regular business hours (8:00 AM to 5:00 PM).

During non-business hours or weekends, sign out the necessary key(s), for a $20 cash security deposit by 4:45 PM. Keys will not be issued until the deposit is paid.

The Green Room key may be checked out; a reception room (classroom) may be available also. The Green Room must be cleared out at the end of recital. Furniture should never be removed from the Green Room. Failure to comply may result in your immediate loss of the use of space.

Keys are to remain with the person to whom they are assigned.

Keys must be returned by the 2nd business day after use to Room 102 Music Building. An enrollment hold will be placed on your records, if the key/keys are not returned in a timely manner. In addition, your security deposit may be claimed, if keys are not returned before the 2nd business day after the recital/rehearsal.

RECORDING SERVICES (http://recserv.music.msu.edu/)

All faculty, student and guest artist recitals are recorded by advance request only. For requests honored with less than two weeks' notice, add $40 late fee. It is recommended that you make your recital recording requests as soon as your recital date and location are confirmed. Recitals are recorded based on staff availability. It is especially important to get your requests in early for end-of-semester recitals.

Fill out an online request or go to room 226 Music Building to fill out a Recital Recording Request Form (also available in our Recital Scheduling packet).

Please inform Recording Services immediately of any change in time or location of your recital. For less than 24 hours notice, you will be charged full price.

You will be contacted by e-mail when your order is ready.

It is your responsibility to listen to your recording and notify Recording Services of any problems immediately.

Recitals in the Cook Recital Hall and Hart Recital Hall are recorded using the suspended microphone pair as standard procedure. Custom microphone setups are available upon advance request.

Keys for Cook AV rack and Hart AV cabinet can be checked out via the Main Office during regular business hours.

Recital Recording Prices
Current recital recording rates are available online or at the Recording Services office.

Office: 226 Music Building
Phone: 517-355-7674
Fax: 517-432-2880
Recording Services Mailbox: Main Office, 102 Music Building
E-mail: recserv@msu.edu

Fees are subject to change. Check with Room 226 Music Building for estimates.
Recording Services recommends that you use e-mail for correspondence.

ROOM USE FOR RECORDING

The Cook Recital Hall and Hart Recital Hall are the two principle venues for degree-required recitals, both graduate and undergraduate, and therefore must be set aside for that activity. However, there are times when a quality recording is necessary for numerous reasons. Scheduled recording sessions are therefore allowed in the two performance venues for the following purposes:

Job applications/Auditions
Graduate School applications
Competitions
Applications/Auditions for summer programs/festivals

For other purposes, such as CD projects for personal use or recording for personal improvement, classrooms are available in the College of Music, or it may be desirable to investigate the possibility of off-campus sites.

Recording sessions may be scheduled two weeks prior to recording session.

The total number of scheduled recording hours allowed each semester should not exceed 6 except in extremely unusual circumstances.

Typical recording sessions are 2 hours in duration. Additional hours may be allowed with approve from the Director of Operations.

Recording may be accomplished by College of Music Recording Services or by an outside recording agent as the performer wishes. Be sure to plan for recording setup time when scheduling times in the hall.

RECITAL /REHEARSAL SPACE IN THE COOK RECITAL HALL AND HART RECITAL HALL

Schedule your rehearsals in person in Room 102 Music Building.

The Cook Recital Hall and Hart Recital Hall are not to be used for general practice; these are for performances and dress rehearsals.

For required doctoral recitals, students may reserve the performance venue for up to five hours for rehearsals.

For required masters recitals, students may reserve the performance venue for up to three hours for rehearsals.

For required undergraduate recitals and non-required recitals, students may reserve the performance venue for up to two hours for rehearsals.

One additional hour within 24 hours of the performance date may be scheduled if space is available.
A recital involving a large or complicated set-up may be allowed extra time on the day of the performance. Contact Lori Garza (kremsre4@msu.edu) to get your set-up time added to the schedule.

PIANO USE POLICY IN THE COOK RECITAL HALL AND HART RECITAL HALL

Purpose: to provide access to a high quality concert piano for public performances to students, faculty, and guests. A high quality concert piano is expensive and relatively fragile. Limiting its availability to only public performances and equivalent use is intended to preserve the pianos' readiness for performance. This will benefit all performers and all performances.

General Rules:
Both Cook Recital Hall pianos will be locked and Cook and Hart pianos covered after each use.

Students and faculty will not give or lend keys for the performance piano to others. No food or drink is allowed in the Cook Recital Hall.

Situations not covered explicitly by these rules will be interpreted by staff based on the guidelines set forth in this policy document.

Students violating these rules will lose the privilege of using the piano. These rules are posted in large print backstage in the Cook Recital Hall and the Fairchild Theatre.

Students are asked to view the following YouTube video for proper piano handling:
Piano Handling in Cook Recital Hall: http://youtu.be/CkV54lDYwyQ

"Prepared Piano" Rules:
A prepared piano is defined as any activity involving affixing labels, marking or inserting foreign objects into the piano or manipulating the strings other than through the keyboard. Before a College of Music piano may be used for prepared piano purposes, approval and instructions must be obtained from the Piano Technology staff.

The piano may be used for rehearsal or public performances involving a prepared piano. Following the rehearsal or performance all labels, markings, and other objects (as approved by the Piano Technology staff) will be completely and promptly removed, leaving no permanent traces in the piano.

ROOM SCHEDULING PRIORITY

Fairchild/Cook/Hart (Semester/Year)

1. MUS Ensemble Performances/Jazz concerts/Opera/West Circle Series/ Cello Plus /Musique 21/Showcase/Percussion Ensemble Performances
2. Tuba-Euphonium/Trombone Ensemble Performances

Classrooms (Semester/Year)

1. Academic Classes
2. Studio classes
3. MUS/CMS collaborations
4. Performance classes' sectionals
5. MUS-approved chamber ensemble rehearsal times

3. Festivals/Multiple-Day Events/Educational Days
4. Faculty/Guest Artist Recitals
5. Required DMA/MM Recitals/Studio Recitals
6. MUS/CMS collaborations
7. Non-Required DMA/MM and Undergraduate Recitals
8. Piano Maintenance
9. Non-MUS events
6. Meeting/rehearsal times for MUS fraternities/sororities/performing groups

FAIRCHILD/COOK/HART

1. MUS Ensemble Performances-dependent upon finalization of Wharton Center schedule, but typically January. Performances are M-Th at 7:30 pm, Fri-Sat at 8:00 pm, and Sunday at 3:00 or 7:00 pm.

2. Faculty/Guest Artist-dependent upon finalization of large ensemble schedule, but typically early February.

Faculty must complete and submit Scheduling Contract, including length of performance, rehearsal time and set-up/strike time.

Performances are M-Th at 7:30 pm, Fri-Sat at 8:00 pm, and Sunday at 3:00 or 7:00 pm.

3. Required DMA/MM Recitals-dependent upon finalization of Faculty/Guest Artist schedule, typically mid-April through end of Spring semester. Graduate students anticipating fall and/or following spring recitals must check availability of Hart/Cook, complete a Recital Scheduling Contract (with appropriate faculty approval)and submit the contract to scheduler. Requests will be processed within 2 business days.

4. Non-required DMA/MM or undergraduate student (beginning Spring Semester finals week)
Students check Hart/Cook availability online and complete a Recital Scheduling Contract (with appropriate faculty approval) and submit the contract to scheduler.

When scheduling recitals/performances, do not schedule same-area performances opposite from one another: for example, do not schedule a flute recital in the Cook Recital Hall at the same time an oboe faculty recital is in Hart (same Wind area).

5. Piano Maintenance
Piano Tech Area: scheduled maintenance, except during holidays, spring break, or finals week:

- Cook: Tuesdays – 8:00am to 11:30am; Thursdays – 8:00am to 11:00am
- Hart: Thursdays – 11:30am to 1:30pm
- Fairchild: Wednesdays-8:00am to 12:00pm

6. Non-MUS Events Different Associations and individuals will request performance space in Hart or Cook (sometimes including other classrooms). Written request must be submitted and kept on file.

CLASSROOMS- Weekly use

1. Academic Classes
Submitted by Associate Dean in consultation with faculty

2. Studio classes of applied faculty
Submitted from faculty after list of academic classes has been received
Studio classes should not be scheduled in a recital performance venue (Hart/Cook) during

potential recital times. If a studio class must be scheduled in Hart/Cook during a potential recital time, it may be necessary in unusual circumstances, to cancel the studio class.

3. Ensemble sectionals
Submitted from faculty after list of academic classes has been received.

4. MUS-approved chamber ensemble rehearsal times
Authorized by appropriate faculty: for example, weekly rehearsals for ensembles that perform for MSU, or chamber-class rehearsals

5. Meeting/rehearsal times for MUS fraternities/sororities/performing groups

HART/COOK- Daily use
First come, first served, with the following guidelines: Piano Technicians have highest priority

1. Used as classroom/studio/performance/dress rehearsal use only
(no "general rehearsal")
2. Outside MUS events must be accompanied by written request
3. Committee-required DMA recitals are allowed 5 hours dress rehearsal
4. Committee-required MM recitals are allowed 3 hours dress rehearsal
5. Non-required or undergraduate recitals are allowed 2 hours dress rehearsal

CLASSROOMS- Occasional daily use during semester
First come, first served, with the following guidelines:
1. Piano Technicians have highest priority
2. If a frequent-use pattern is observed, scheduler should speak with person as to nature of rehearsals

INSTRUMENTS FOR CLASS INSTRUMENT COURSES

Instruments are available for loan to students enrolled in class instrument courses. These are consignment instruments provided by various manufacturers. Students are eligible to receive a consignment instrument loan if:

They do not own or have access to that type of instrument.
- AND -
No other holds or limitations have been placed on the student for instrument check out.

Students must check out/in consignment instruments as a class. Arrangements must be made by the professor of the class with Instrument Inventory managers. The Instrument Inventory Office is 16 Music Building. Other contact information/arrangements may be obtained from the Band Office (116 Music Building: 517-355-7564).

COLLEGE OF MUSIC-OWNED INSTRUMENT USE POLICY

All registered music students and students in official College of Music ensembles are eligible to receive a loan for instruments if:

They do not own or have access to that type of instrument and need to use one for a College of Music function.
- AND -
The Instrument Inventory Office has an appropriate instrument available at their enrollment level.

- AND -
They wish to borrow the instrument for a limited period of time (1 semester or less) or the cost of purchasing one independently is prohibitive.
- AND -
No other holds or limitations have been placed on the student for instrument check out.
Students must check out/in College of Music instruments from the Instrument Inventory Office (16 Music Building) during a scheduled appointment.

Appointments are currently scheduled by the Band Office by phone 517-355-7654 or by walk-in 116 Music Building.

MUSIC LIBRARY

The Fine Arts Music Library contains music scores, books, recordings, periodicals, and reference works. Emphasis is on classical music, with strong collections in jazz and ethnomusicology. Recordings can be used in-house or checked out for one week. Most other materials circulate for longer periods. Assigned reading/listening for music and music related classes is at the Fine Arts Reference Desk. Circulation for these course reserve items is for two hours, no overnight checkout. Request material by professor's last name. Visit the Fine Arts Library website at: http://www2.lib.msu.edu/branches/fal/

Academic Year hours:

M-Th	8am-8pm
Friday	8am-6pm
Saturday	11am-6pm
Sunday	Noon-8pm

TICKETS FOR COLLEGE OF MUSIC EVENTS

There is no charge for attending College of Music concerts (with few exceptions) to enrolled students. Admission will be granted by showing a current student ID.

FINANCIAL AID

Scholarships and grants are financial aid assistance that does not need to be repaid. They may be awarded based on need, or excellence in academics or other areas, or on a combination of both. The aid may be given by the federal or state government, by MSU, or by a private donor. For further information visit the web site of the Office of Financial Aid (http://www.finaid.msu.edu/sships.asp).

Music scholarships are based on merit and are awarded by the student's performance area. See your private teacher or the Associate Dean for Undergraduate Studies if you have any questions.

SCHEDULING RECITALS

General Policies

Recitals may be performed in the Cook Recital Hall or Hart Recital Hall (or in some instances, Room 120 Music Building and Room 103 Music Practice Building). Indicate your room preference on the STUDENT RECITAL SCHEDULING CONTRACT or FACULTY/GUEST ARTIST/ENSEMBLE RECITAL RESERVATION CONTRACT. Student recital dates must be submitted with the approval of the appropriate faculty instructor. Once scheduled, recital dates will not be changed without permission from the major professor. Due to heavy facility use, please schedule your recital as soon as possible.

Student recitals may be scheduled Monday through Friday at 6:00 p.m. and 8:00 p.m., Saturday and Sunday at noon, 2, 4, 6 and 8 p.m. NOTE: All required/graded graduate recitals must be professionally recorded. Contact Recording Services (226 MB) as soon as you have your room confirmed.

The Green Room, Room 126 Music Building, is available ½ hour before your recital for warm-up purposes. The Green Room must be cleared out at the end of recital. Furniture should never be removed from the Green Room. Failure to comply may result in your immediate loss of the use of space.

Following your recital, you must be sure

- Hall or room is cleaned and secured,
- Keyboard instruments are covered and locked (as appropriate),
- AV rack (Cook)/AV cabinet (Hart) powered down and locked,
- Tables and other equipment and supplies are returned to the correct place,
- All lights are turned off, and
- Any reception area is cleaned and trash placed in the courtyard dumpster.

Recitals for Fall and Spring Semesters: Please reserve Hart Recital Hall or the Cook Recital Hall for any recital you are planning for the Fall and Spring semesters following the scheduling timeline. Recitals may be scheduled after these dates on a space available basis. Scheduling applies to Academic Year.	
Chamber Ensembles	Starting end of January for following year
Faculty/Guest Recitals	Starting early February
DMA or MM Required	Starting mid April
Any other	Beginning Spring Semester Finals Week for following year; continuing through semesters.

Scheduling a Recital

Print and fill out the STUDENT RECITAL SCHEDULING CONTRACT or the FACULTY/GUEST ARTIST/ENSEMBLE RECITAL RESERVATION CONTRACT to reserve facilities for your recital. Review the MUS Web Scheduling site before submitting your form to determine what rooms are available. Choose a date for your recital that can be attended by all involved. Avoid scheduling your recital in conflict with MUs ensembles, faculty recitals, or other concerts.

Students submit the contract, signed by a faculty member, to Room 102 Music Building for scheduling. Keep a copy for your records.

You will receive confirmation of the date, place, and time by e-mail. Check the website to confirm that your recital appears on the updated schedule. Recitals are scheduled on priority basis: faculty, required graduate student, required undergraduate, non-required. Contact Lori Garza (kremsre4@msu.edu) if you do not receive confirmation.

Cancellations

Anyone canceling a recital may not be allowed to reschedule until the following semester.

Keys for Performance Venues
see “KEYS” on page 26.

Recital Programs
All students are required to provide a program of their recital to the College of Music per NASM (National Association of Schools of Music) guidelines.

Graduate students are required to prepare and present a program in the MUS format at his/her pre-recital hearing; undergraduate students must also have faculty approval of their program prior to submission to the front office. At the time of the pre-recital hearing, applied faculty will proof the program and suggest corrections/changes. Students have the option of submitting the corrected program by hard copy or email (as a Word attachment), to the front office at programs@music.msu.edu at least 14 days before the scheduled recital. The front office will copy recital programs submitted after the 14-day deadline only if the program is submitted as a “copy-ready” format submitted electronically.

Alternatively, students can prepare and copy their own programs and assume the associated costs.

Complete the Recital Program Form at least two weeks before your recital and email it to programs@music.msu.edu.

1) Two-three days after your Recital Program Form has been received by the Main Office, a proof of the program will be available in room 102 Music Building for you to pick up. You will need to have your program approved (signed) by your instructor for a required recital. Please return your corrected, signed program one week before your recital to the Main Office for copying. The Main Office prints recital programs at no cost to the performer; however, the College of Music is not obligated to print programs filed after the due date.
2) A copy of your program will be placed in your advising folder. (NOTE: NASM rules require that a copy of all MSU College of Music programs be kept on file. If your program was not provided by the College of Music, please submit a copy of the program to the main office.)
3) Programs may be picked up in Room 102 the day before the recital on weekdays between 8:00 am and 5:00 pm.
4) We request that no one put posters on the walls, doors, or windows. The Main Office will post your program in the display boards in the Music and Music Practice Buildings when processed. No other posters are permitted.

IV. ACADEMIC POLICIES AND PROCEDURES

Admission to the College of Music

The College of Music offers undergraduate programs leading to the degrees of Bachelor of Music and Bachelor of Arts; each of those programs have been accredited by the National Association of Schools of Music.

In addition to meeting the requirements for admission to the University, acceptance into an undergraduate program in the College of Music requires satisfactory performance on a major instrument or in voice as determined by audition.

Candidates who wish to major in composition must submit a portfolio for review and approval by the area faculty.

Transfer credit in music theory and music performance is validated by examination. Transfer credit in other music courses must have the approval of the College of Music.

Music Theory Validation Exams

A course of study in music theory is required of each student in the College of Music. Students who have previously studied music theory have the one-time opportunity to place out of the first and/or second semester of music theory and ear-training/sight-singing via a “Freshman-level theory” exam. This exam is offered by the music theory area on published audition days; it is also offered during the first two days of fall semester, but it is strongly suggested that each student take the exam at the time of audition because summer AOP (Academic Orientation Program) relies on this information to adequately place students into courses that satisfy curricular requirements.

First-Time Freshmen do not need to take the "Freshman-level Theory" exam (see below) if they wish to follow the regular course sequence from the beginning. However, students with a strong theory background may attempt to waive a portion of freshman theory by taking the appropriate validation exam or exams. Many students will have already completed this theory testing during their audition day participation. Guidelines for determining which exams must be taken:

- Only new freshmen that have not yet taken the MUS 180 and/or 182 exams *may* take these exams during the registration period.

- Any new freshman that passes the MUS 180 exam is exempt from taking MUS 180 but must take MUS 181 (student also *may* enroll in MUS 180). Similarly, any new freshman who passes the MUS 182 exam is exempt from taking MUS 182 but must take MUS 183 (student also *may* enroll in MUS 182).

- Transfer students who have already taken and passed one year of college-level theory (i.e. fundamentals, basic harmony, musicianship, etc.) must take the MUS 181 exam. Students who fail this exam are required to enroll in MUS 181 (buy they may enroll in MUS 180 prior to taking MUS 181).

- Transfer students who already have taken and passed one year of college-level aural skills (ear training, sight singing, aural harmony) must take the MUS 183 exam. Students who fail this exam are required to enroll in MUS 183 (but they may enroll in MUS 182 prior to taking MUS 183).

- Transfer students who already have taken and passed two years of college-level theory must take the MUS 280-281. Students who fail this exam will be required to enroll in MUS 280 or MUS 281.

- Transfer students who already have taken and passed two years of college-level aural skills must take the MUS 282-283 exam. Students who fail this exam will be required to enroll in MUS 282 or MUS 283.

Advanced Placement Exams for General Education

Students can receive credit through Advanced Placement (AP), International Baccalaureate (IB) Diploma Program, College-Level Examination Program (CLEP), and International A Level examinations. Strong scores may allow for a course waiver or course credit.

<u>Advanced Placement (AP) Examinations</u>

High school students can receive credit through AP examinations. Scores should be sent directly to the Office of Admissions and Scholarships from the testing agency.

International Baccalaureate (IB) Diploma Program
High school students can receive credit through IB Diploma Program. Scores should be sent directly to the Office of Admissions and Scholarships from the testing agency.

College-Level Examination Program (CLEP)
Individuals who have completed CLEP examinations must submit an official CLEP exam report for all exams taken prior to enrollment at Michigan State. Scores must be sent directly to the Office of Admissions and Scholarships from the testing agency. No credit will be awarded for CLEP examinations taken after the student's first enrollment at Michigan State University. Credit earned through CLEP will be awarded in chronological order along with other credit-granting examination programs (AP, IB, etc.) and/or course work completed at recognized postsecondary institutions. Credit awarded may not exceed 60 total semester hours.

International A Level Examinations
Students can receive credit through the International A Level examinations. Scores must be sent directly to the Office of Admissions and Scholarships from the testing agency.

Transfer Courses and Credit

Acceptance of courses and credits deemed suitable for transfer to MSU is determined by faculty in the department, school, or college responsible for instruction in the subject area. For current course equivalencies, visit: http://transfer.msu.edu. This website is also useful for students wishing to take courses at another institution. It will assist in determining whether a course at that institution will or will not transfer.

MSU students may attend other institutions as *Guest Students* or *Non–matriculated Students* for short periods, either during the regular academic year or in the summer, for the purpose of earning credit for transfer to Michigan State University.

Students planning to attend accredited Michigan institutions should use the Michigan Uniform Undergraduate Guest Application form available on the Web at *www.reg.msu.edu*. Students who wish to attend non–Michigan institutions should obtain application forms from the host institution. The completed form should be taken to the host school.

Credits for courses in which passing grades are earned of any designation less than "C" (2.0), such as C minus (less than 2.0), are *not* acceptable in transfer. Effective Fall 2006, a minimum of 2.0 must be earned in each course in order for the credit to be transferred to Michigan State University.

Michigan State University students beyond sophomore standing may not earn credit in two–year institutions for transfer to Michigan State.

Academic Advising

Each student is responsible for knowing University, college, and department or school requirements as stated in the catalog and in college and department or school printed materials. To assist the student in interpreting policies and requirements, academic advisement is provided through the colleges and the Undergraduate University Division. Students are strongly encouraged to consult regularly with an adviser. Students may also check progress to their degree by using Degree Navigator, available at http://www.degnav.msu.edu. In the College of Music, the Director of Undergraduate Student Affairs has the responsibility for advising all undergraduate students, including Honors and non-Honors College students. To make an advising appointment please go to https://www.egr.msu.edu/adcalendar/.

Students are required to fulfill only the degree requirements in effect at the time they are admitted to one of the degree granting colleges of the University (normally this will be the third year on campus). The Curriculum Committee must approve any deviation from the curriculum. Any subsequent changes in degree requirements adopted by the faculty may not be enforced on students already enrolled. All new students should obtain from the Director of Undergraduate Student Affiars of the College of Music a current copy of the curriculum in which they are enrolled.

Honors College: Students whose academic record is outstanding may be invited to become members of the Honors College. The College of Music offers many honors opportunities, primarily through honors options, in various classes. See the Director Of Undergraduate Student Affairs for more information.

Degree Coding

Each degree program in the College of Music has an assigned code number, which identifies it to the university. Check to be sure your degree coding is correct. Listed below are the codes for all undergraduate music degrees.

Degree	Primary	Add'l major	Second Degree
BM in Performance	7312	7313	7314
BM in Music Education	7309	7310	7311
BM in Composition	7303	7304	7305
BM in Jazz Studies	7319	7320	7321
BA in Music	7300	7301	7302
Piano Pedagogy specialization for piano performance majors			7340
Jazz Minor for performance or music education majors			7339
Minor in Music			7341

Credits to Degree

All undergraduate degree programs in the university require a minimum of 120 semester credits; some music degrees require more than the university minimum. Listed below are the minimum credit requirements for the various music degrees:

Bachelor of Arts in Music	120 credits
Bachelor of Music in Performance	120 credits (voice majors: 120-132 credits)
Bachelor of Music in Music Education	128-146 credits
Bachelor of Music in Jazz Studies	120 credits
Bachelor of Music in Composition	120 credits

Piano Proficiency – Requirement for Piano Minor

Students are required to complete a minimum of 2 credits of MUS 150M at one credit per semester. They will receive a 30 minute lesson once a week. Any credits over two (2) will not count towards the degree. In order to enroll in MUS 150M they must have completed, or waived through examination, the class piano proficiency at the keyboard. The curriculum consists of basic technique, repertoire, accompanying, and sight-reading.

The course grade will be based, in part, on attendance, preparation, and progress. In order to complete the piano minor requirement the student must successfully perform a piano proficiency exam. This exam will be

graded on a pass/fail basis and will not affect the student's grade in MUS 150M. Successful completion of the piano proficiency exam is a graduation requirement for piano minors.

The piano proficiency exam, in the case of students who have had considerable piano background, may be used as a waiver for all piano minor requirements if passed (student will be expected to play everything required in the piano proficiency exam). The piano proficiency as a waiver must be completed before the first semester of scheduled piano study. The waiver exam should be scheduled on an individual basis with the Keyboard Area. The waiver exam must be completed during the first week of classes, before the end of the Add period.

Students will take a placement exam before beginning any piano courses; the placement exam will determine the appropriate placement in MUS 141, 142 or 150M. If a student chooses to enroll without taking the placement exam, they may only enroll in MUS 141. The piano proficiency exam may only be taken while the student is enrolled in MUS 150M.

TECHNIQUE

All major and harmonic minor scales. Hands together, parallel motion a minimum of two octaves. Scales must be performed in rhythmic groups of two, mm.80. Major and minor triad arpeggios in all keys, root position only. Hands together, parallel motion, four octaves. Arpeggios must be performed in rhythmic groups of two, mm.60.

REPERTOIRE

I. Keyboard composers before 1770

Little preludes or two-part inventions of J. S. Bach; or similar contrapuntal works by other composers.

II. Classical Period

Sonatinas or short sonatas of Haydn, Mozart, Beethoven, Kuhlau, Clementi or other composers in this period.

III. Romantic, Impressionistic and Contemporary Periods

Bartok, Kabalevsky, or Prokofiev children's pieces; Schumann, Album for the Young; easy works of Satie, Ravel, Debussy; other works of similar difficulty.

IV. Accompaniment

The student should work on accompaniments to compositions for the student's major instrument.
The voice major must be able to sing and play his/her own accompaniment.

V. Sight-reading

Material should be chosen from school song books, hymns, easy four-hand music, and accompaniments in the student's performance field.

JURY EXAMINATION

A jury examination, including technique, repertoire (two compositions chosen from I-III on the above list), and sight-reading, will be required at the completion of each semester of study. The jury will be considered the final exam. The faculty/graduate students present will provide the student with written comments as well as a grade. The averaged jury grade will constitute 25% of the student's grade in the course. Memorization is recommended but not required. Students playing from music must use original copies. Students must be prepared to perform complete movements.

THE PIANO PROFICIENCY EXAM

This exam will be administered on a pass/fail basis during the second semester of MUS 150M. The student must prepare all techniques listed above as well as one piece from each group I-IV. The accompaniment (a composition for the student's major instrument) must be performed as an ensemble except in the case of voice. The voice major must play/sing his/her own accompaniment. Sight-reading will be an integral part of the exam and will be at a level consistent with the student's abilities. Memorization is recommended but not required. Student's playing from music must use original copies. Students must be prepared to perform complete movements.

In the event that the student does not pass this exam they may retake it but must play different repertoire. The piano proficiency exam will be offered only during exam week in fall and spring semesters. In order to be certified for graduation the student must successfully complete the piano proficiency exam in the semester prior to that in which they expect to graduate. It is recommended that the piano proficiency exam be completed by the end of the junior year.

Senior Recital/Capstone Experience

A senior recital comprises the capstone experience for students in the BM in Music Performance, BM in Composition, BM in Jazz Studies, and the BA in Music (also has the option of a writing a research paper). ***Students with the requirement of a senior recital as part of their degree program must submit to the Director of Undergraduate Student Affairs a program of their recital signed by their teacher.*** Certification cannot be granted until completion of this requirement is verified. The capstone experience for Music Education students is satisfied by MUS 495, Student Teaching in Music.

General Education

General Education, or learning in breadth, is achieved through completion of MSU's Integrative Studies Program. It also includes Writing, Math, and in some cases, Language. The writing requirement is met by the completion of one four-credit Tier I writing course during the first year. Select from Writing, Rhetoric and American Cultures: 110, 115, 120, 125, 130, 135, 140, 145, 150, 195H; and Arts and Letters 192 or 192H.

Each student must complete the University mathematics requirement by fulfilling one of the two options below:

1. Waiver through a *proctored* placement examination yielding a score which would result in placement in Mathematics 132 (calculus).
   For additional information, refer to the statement on the Mathematics placement test.

2. Completion at MSU or transfer equivalent of *either*:
   a. *One* of the following courses: Mathematics 110, 112, 116, 124, 132, 152H, 201; or Statistics and Probability 200, 201.
   b. Mathematics 103 and 114.

Mathematics 103 and 114 combined are equivalent to Mathematics 116. The completion of Mathematics 103 and one of the courses referenced in item 2a may satisfy the University mathematics requirements.

Integrative Studies is MSU's unique approach to general education, offering courses that integrate multiple ways of knowing into an enhanced appreciation of our humanity, creativity, knowledge, and responsibilities for ourselves and our world. Integrative Studies courses introduce students to college level work and important new ways of thinking.

The Integrative Studies Curriculum
Student must complete at least eight (8) credits in each of the three broad knowledge areas.

Many of the courses in the Arts and Humanities area and in the Social, Behavioral, and Economic Sciences area, emphasize national diversity (designated "N" at the end of the course title), or international and multicultural diversity (designated "I" at the end of the course title). Some courses emphasize both national diversity, and international and multicultural diversity (designated "D" at the end of the course title). Students must include at least one "N" course and one "I" course in their Integrative Studies programs. A "D" course may meet either an "N" or an "I" requirement, but
not both.

Arts and Humanities (IAH)
Biological and Physical Sciences (ISB/ISP)
Social and Behavioral Sciences (ISS)

IAH Requirement	8 credits
IAH “A” course	4 credits
IAH “B” course	4 credits
ISB/ISP Requirement	8 credits
One ISB course	3 credits
One ISP course	3 credits
One ISB or ISP lab	2 credits
ISS Requirement	8 credits
One 200 level ISS course	4 credits
One 300 level ISS course	4 credits

SCHOLARSHIPS IN THE COLLEGE OF MUSIC

Scholarships are awarded upon recommendation of the faculty in recognition of musical ability and merit. These awards are made by the College of Music and are separate from other awards made by the University based on financial need. Students receiving music scholarships are expected to carry a full academic course load and perform in a major ensemble each term, make normal progress toward their degrees, and fulfill other requirements as listed on the scholarship contract. Scholarships may be renewed.

Your scholarship will be listed and deducted from your fee card at the time of billing. If your scholarship award is not listed on your bill, you should check with the undergraduate office in Room 153 Music Building.

CONFIDENTIALITY OF STUDENT RECORDS

The College of Music makes every effort to maintain student file confidentiality. The primary responsibility for this activity in the College of Music rests with the Director of Admissions, the Associate Dean for Graduate Studies, and the Associate Dean for Undergraduate Studies.

Confidential records-those dealing with medical and legal issues, complaints against faculty and/or other students, disciplinary actions such as allegations of cheating and plagiarism, financial records of students or parents, documentation naming other students-are kept within the confines of the respective Associate Dean’s office in a locked file cabinet. Access to these files is strictly limited to College of Music Administration. Pursuant to the Federal Family Educational Rights and Privacy Act, the University has established the policy of releasing only directory information to anyone who makes a request. Directory information is defined by MSU as:

*Name
*Local address
*Telephone number
*MSU Net ID
*Permanent address
*Permanent telephone number
*Current enrollment status
*Dates of information pertaining to awards and honors achievements
*MSU degrees earned and dates
*Recommendation to the State of Michigan for teaching certificate and effective dates
*Participation in officially recognized MSU activities and sports-including weight and height of athletic team members
*Recognition documents of student organizations
*Employment status as a graduate teaching assistant, office address, and office phone number

Retroactive Changes to Academic Record

Retroactive changes to a student's academic record are not allowed except in the case of university error. An exception to this is enrollment after the end of the term of instruction. If, in contravention of the attendance policy, a student takes part and earns final grades in courses without being formally enrolled on the last class day of the term of instruction, these courses may be added to the student's academic record if the appropriate Associate Deans and the Office of the Registrar determine that an exception to the attendance policy is warranted. A Course Add Fee of $200, in addition to the normal tuition, will be charged for each course so added. If a student adding such a course was not formally enrolled on the last class day of the term of instruction in at least one other course, a late initial enrollment fee of $300 will also be charged.

The responsibility of maintaining and verifying accurate enrollment rests solely with the student. It is important to seek the advice of the undergraduate adviser, as he/she will help you to ascertain what courses you need to satisfy specific requirements of all College of Music degrees. You should be in regular contact with that person, at least yearly.

University Attendance Policy

No person is allowed to attend a class unless officially enrolled on a credit or non-credit basis with the appropriate fees paid. Students, who attend, participate and strive to complete course requirements without formal enrollment will not receive credit for their work.

There is no all-University regulation requiring class attendance of enrolled students. However, attendance is an essential and intrinsic element of the educational process. In any course in which attendance is necessary to the achievement of a clearly defined set of course objectives, it may be a valid consideration in determining the student's grade. It is the responsibility of the instructor to define the policy for attendance at the beginning of the course.

Final Exam Policy

During the final week of each academic semester all courses shall meet for one 2-hour period at the date and time listed in the Final Examination Policy and Schedule on the Web at www.reg.msu.edu. During summer sessions, final examinations are scheduled in the last class sessions. This period should be used for examination, discussion, summarizing the course, obtaining student evaluation of the course instruction, or any other appropriate activity designed to advance the student's education.

If an instructor requires a written report or take-home examination in place of a final examination, it shall

not be due before the final examination period scheduled for that course.
Exceptions to this paragraph may be approved by the department or school chairperson, or in a college without departments, by the dean.

In the event that a final examination is deemed appropriate by the instructor, it may not be scheduled at any time other than the date and hour listed in the Final Examination Policy and Schedule.

Any deviations from the final examination schedule must be approved by the Office of the Registrar based on the recommendation of the assistant/associate dean of the college responsible for the course offering.

No student should be required to take more than two examinations during any one day of the final examination period. Students who have more than two examinations scheduled during one calendar day during the final examination period may take their class schedules to the Academic Student Affairs Office in their colleges for assistance in arranging for an alternate time for one of the three examinations.

The final examination schedule shall be systematically rotated so that the 2-hour period for each course will be scheduled at a different time each semester. This will also apply to common final examinations.

Faculty members shall schedule office hours during the final examination period (or in some other way attempt to make themselves accessible to their students) as they do in the other weeks of the semester.

Common final examinations are scheduled in certain courses with several class sections. In case of a conflict in time between such an examination and a regularly scheduled course examination, the latter has priority. The department or school giving the common examination must arrange for a make-up examination.

A student absent from a final examination without a satisfactory explanation will receive a grade of 0.0 on the numerical system; NC on the CR-NC system, or N in the case of a course authorized for grading on the P-N system.

Students unable to take a final examination because of illness or other reason over which they have no control should notify the associate deans of their colleges immediately.

EVALUATION OF FACULTY

Student Instructional Rating System (SIRS)

The principal objective of the student instructional rating policy is to secure information which is indispensable to implementation of the University's policy of providing its students with instruction of the highest quality. This information is put to two principal uses: (1) providing instructors and teaching units with an accurate account of student response to their instructional practices, to the end that classroom effectiveness be maintained at the highest level of excellence; and (2) providing teaching units with one kind of information to be considered in deciding on retention, promotion, salary, and tenure, to the end that effectiveness in instruction constitutes an important criterion in evaluating the service to the University of members of the teaching faculty.

Student Opinion of Courses and Teaching (SOCT)

The following policy operates as a complement to the Student Instructional Rating System (SIRS) policy to provide selected public information for students as an aid to choosing courses.

To this end, the University Committee on Academic Policy (UCAP) has framed a set of questions that should provide the type of information that students seek. In order to facilitate the transmission of this information to the students, the following procedures are established:

1. In addition to using standard university or unit-based SIRS forms in every class each semester in compliance with the Student Instructional Rating System policy, faculty members at the rank of instructor or above are rated by Student Opinion of Courses and Teaching in all of their regular undergraduate classes.

2. The SOCT forms are online and can be completed within the last two weeks of classes.

3. Results will be disseminated in summary form, displayed by instructor and department, once per year through a Web site accessible to students and other members of the University community with the appropriate identification.

ENSEMBLE PARTICIPATION

All undergraduate students in the College of Music are required to audition for and participate in a major ensemble as designated by the College of Music. Each degree program carries specific major ensemble requirements. Be sure to follow requirements for your degree program. See your adviser if you have any questions. Do not make the mistake of seeking advice from other students or friends. Many have received incorrect information from the "grapevine."

All undergraduate students are required to meet ensemble credit requirements as set forth in their curricula. Students must participate in a major ensemble each fall and spring semester of their enrollment.

ENSEMBLES THAT SATISFY THE ENSEMBLE REQUIREMENT

Groups that satisfy the ensemble requirement, by area:

Classical Wind/Percussion
Symphony Orchestra
Wind Symphony
Symphony Band
Concert Band
Campus Band (if placed by audition)
Marching Band (maximum of 1 credit)

Voice
University Chorale
State Singers
Men's Glee Club (music majors must audition)
Women's Glee Club (music majors must audition)

Strings
Symphony Orchestra
Concert Orchestra(If placed by audition)

Jazz Majors
Jazz Band

Piano majors
Accompanying (Applied Piano Majors)
Any of the above recognized ensembles

Ensemble Requirement by Degree Program

All students enrolled in the Bachelor of Music degree program in **Music Education** are required to participate in a major ensemble as designated by the College of Music during each Fall and Spring semester of enrollment in the program. Music Education majors are required to audition for and be placed into an ensemble within their specific area of expertise for 7 semesters, i.e. instrumentalists must audition for instrumental ensembles and voice majors must audition for choral ensembles. The remaining ensemble credit can be fulfilled by performing in any major ensemble listed above. Piano majors are allowed to choose from any major ensemble in the College of Music. A minimum of 8 credits in courses approved by the College of Music is required. Students may not perform in a College of Music ensemble during their student teaching semester.

All students enrolled in the Bachelor of Music degree program in **Composition** are required to participate in a major ensemble as designated by the College of Music during each Fall and Spring semester of enrollment in the program. Music majors must perform an audition for placement into an ensemble in order to receive ensemble credit toward their degree. A minimum of 8 credits in courses approved by the College of Music is required. However, no more than 8 credits that are related to the major ensemble requirement may be counted toward the requirements for the degree.

All students enrolled in the Bachelor of Music degree program in **Music Performance** whose performance area is not piano are required to participate in a major ensemble as designated by the College of Music during each Fall and Spring semester of enrollment in the program. A minimum of 8 credits in courses approved by the College of Music is required. Performance majors are required to audition for and be placed into an ensemble within their specific area of expertise, i.e. instrumentalists must audition for instrumental ensembles and voice majors must audition for choral ensembles. Piano majors, for their two semesters of ensemble participation, are allowed to choose from any major ensemble in the College of Music. However, no more than 8 credits that are related to the major ensemble requirement may be counted toward the requirements for the degree.

All students enrolled in the **Bachelor of Arts** degree program in music are required to participate in a major ensemble as designated by the College of Music during four semesters of their enrollment in the program. Music majors must perform an audition for placement into an ensemble in order to receive ensemble credit toward their degree.
All students enrolled in the Bachelor of Music degree program in **Jazz Studies** are required to participate in a major jazz ensemble as designated by the College of Music during each Fall and Spring semester of enrollment in the program. Jazz majors must perform an audition for placement into an ensemble in order to receive ensemble credit toward their degree. A minimum of 8 credits in courses approved by the College of Music is required. Jazz majors are encouraged to participate in classical major ensembles as part of elective requirements for the jazz degree.

Majoring in more than one Degree Program

Michigan State University offers two options for students wishing to major in more than one major; they are a second degree and an additional major.

<u>Second Degree</u>
To pursue a second bachelor's degree, a student must be admitted to the second bachelor's degree program. To be granted a second bachelor's degree, a student must earn at least 30 credits in residence in addition to the credits required for the first degree and meet the specified requirements of the second college and major. A student who completes the requirements for a second bachelor's degree will receive two diplomas, one for each major.

Additional Major

With the permission of the relevant department and college, a student who is enrolled in or has completed a Michigan State University bachelor's degree program may elect to complete the requirements for an additional major. An additional major may be completed within the number of credits required for the student's bachelor's degree program or with only such additional credits necessary to satisfy the requirements for the additional major.

The additional major consists of the specified requirements of the major and, where required, of the college. A student who is interested in completing an additional major should contact the department that administers the intended additional major. The department completes a REQUEST FOR PERMISSION TO COMPLETE AN ADDITIONAL MAJOR form.

The completion of the additional major will be noted on the student's final transcript. Only the primary major of the student's bachelor's degree program will be designated on the student's diploma.

Majoring in 2 degrees within the College of Music

Obtaining a second degree or an additional major within the College of Music, i.e. primary major in performance and second degree in music education (or any similar combination) can be accomplished fairly easily, depending on the degrees sought.

Each music degree requires completion of the same core music curriculum (26 credits) and the same general education and integrative studies component. Additionally, all music degrees require completion of a performance curriculum of private lessons and major ensemble participation. The only remaining requirements are those for the specific degree programs. See an adviser in the College of Music if you might be interested in such a program.

Majoring in 2 degrees, one of which is outside the College of Music

Obtaining a second degree or an additional major outside the College of Music is also a possibility, although the courses in common with both degrees are significantly fewer, mostly occurring in the general education area.

ENROLLMENT

Enrollment in the University Undergraduate Division

All undergraduate students who have been admitted to Michigan State University with fewer than 56 credits are enrolled in the Undergraduate University Division (UUD), with the exception of lower division students who are enrolled in James Madison College, the College of Nursing, and Lyman Briggs College. The academic responsibility for all students who are enrolled in the UUD rests solely with the UUD. Academic responsibility includes such functions as monitoring students' academic progress and making decisions concerning retention and recess or dismissal. All students who are enrolled in the UUD must select and be accepted for admission to a degree granting college by the time they reach junior standing (56 credits).

Classification of Students

For purposes of enrollment and determining eligibility for certain student activities, a division of students by class is made by the Office of the Registrar at the end of each semester on the basis of the number of credits earned and according to the following schedule:

Credits Earned	Class
less than 28	Freshman
28 to 55	Sophomore

56 to 87	Junior
88 and above	Senior

Students who have matriculated at Michigan State University and have achieved junior standing (56 semester credits) may not earn credits from two-year institutions.

Students who have matriculated at Michigan State University and have not yet achieved junior standing (56 semester credits) may earn credits from two-year institutions, up to the 56-semester credit limit.

Time Limit for Completing a Bachelor's Degree

There is no time limit for the completion of the bachelor's degree. For students who have been admitted to a major, progress toward the degree shall be evaluated on an individual basis after an assessment of the student's academic record and degree requirements.

Upper/Lower Division Courses

100-299 Undergraduate Courses

Courses with these numbers are for undergraduate students. They carry no graduate credit, although graduate students may be admitted to such courses in order to make up prerequisites or to gain a foundation for advanced courses.

For information about remedial-developmental-preparatory courses, consult the *Undergraduate Education* section of Academic Programs.

300-499 Advanced Undergraduate Courses

Courses with these numbers are for advanced undergraduate students. They constitute the advanced portion of an undergraduate program leading to the bachelor's degree. A graduate student may carry 400-level courses for credit upon approval of the student's major department or school. In exceptional cases, a graduate student may petition the dean of his or her college, in writing, for approval of a 300-level course for graduate credit.

Semester Credit Load

All undergraduate programs of study require a minimum of 120 credits. Most programs are designed so that a student starting a program as a freshman may finish it in 8 semesters by satisfactorily completing an average of 15 credits a semester. In practice, students usually carry from 12 to 18 credits a semester depending on personal circumstances and the chosen program of study. Students with less than a 2.50 grade–point average (GPA) the preceding semester should not enroll for more than 15 or 16 credits except when required by the specific program. Only under unusual circumstances will a student be permitted to carry more than 20 credits.

A student with less than satisfactory academic performance may be required to take a reduced credit load as a condition of continued registration in the University.

Full Time Students

Students must carry at least 12 credits a semester in order to:

1. Participate in intercollegiate athletics.
2. Qualify for the Dean's List for the semester.
3. Qualify for most scholarships, awards, and financial aids.

Most of these are limited to undergraduate students carrying at least 12 credits a semester excluding credits for any course carried as a visitor. Students should determine the specific requirements from the appropriate agency or contact the Office of Financial Aid.

4. Be certified in full-time status to loan agencies and other external entities.

Students participating in authorized forty hour/week internships or cooperative work programs are considered full time for all the purposes listed above.

Independent Study

Each student who wishes to enroll in an independent study course (MUS 290 or 490) must complete an "Application for Independent Study," available from Bonnie Stewart in 153 MB. The form must be signed by the instructor of the course and returned to the undergraduate office before the override will be entered. After the override is complete you must enroll online for the course.

Change of Enrollment

Students are expected to complete the courses in which they register. If a change is necessary, it may be made only with the appropriate approvals as explained below.

Add and Drop Period

Students may add courses using the enrollment system through the first 1/14th of the term of instruction (the 5th day of classes in the Fall and Spring semesters). Students may drop courses using the enrollment system through the middle of the semester.

Repeating a Course

An undergraduate student who received a grade of 2.0 or above, CR, or P in a course may not repeat the course on a credit basis. An undergraduate student may repeat no more than 20 credits in courses in which grades below 2.0 were received.

Whenever a course is repeated on a credit basis, the last grade and credits earned completely replace the previous grade in the satisfaction of requirements and computation of grade-point averages. All entries remain a part of the student's permanent academic record.

Any course repeated for credit must be taken on the same grading system under which the course was taken the first time, except where standard requirements to the contrary must be satisfied in order to meet graduation requirements.

Credit by Examination may not be used to repeat a course in which a grade below 2.0 was received.

Change of Option For CR-NC (Credit-No-Credit) Grading

Choice of the CR-NC grading system must be communicated by the student to the Office of the Registrar within the first 1/14th of the term of instruction (the 5th day of classes in the Fall and Spring semesters) and may not be changed after that date.

To Add a Course After The Add and Drop Period

Normally, no course may be added after the designated period for adding courses. Any add after this period must be processed beginning with the department offering the course. Final approval rests with the associate dean of the student's college.

To Drop a Course After the Middle of the Semester

A student may drop (withdraw from) a course during this period only to correct errors in enrollment or because of events of catastrophic impact, such as serious personal illness. To initiate a late drop, the student must obtain approval from the office of the associate dean of his or her college or the Undergraduate University Division.

If the student is passing the course, or there is no basis for assignment of a grade, at the time of the drop, a **W** grade will be assigned. If failing, a 0.0 (or N in a P-N graded course) will be assigned. The course will remain on the student's academic record.

Adjustment of Fees

If the adding or dropping of courses changes the total number of credits in which the student is enrolled, an adjustment of fees is made according to the policies for assessment of fees and refund of fees shown in the section on Refund Policies.

Changing Majors

Freshmen and Sophomores: Students with 55 or fewer credits initiate changes of major preference either in the office of the associate dean of the college major or in the appropriate Undergraduate University Division Student Affairs Office noted above.

Juniors and Seniors: A student wishing to change a major in one degree college to a major in another degree college (or within the same college) must initiate the change in the office of the associate dean of the college to which the student wishes to transfer.

The student must meet the requirements for graduation given in the catalog current at the time the change is effective. Twenty credits must be completed while enrolled in the major in the college in which the degree is to be earned.

To change to any music-related degree program, an audition must be successfully performed and, in some cases, other criteria must also be met (see Academic Programs and your academic adviser). Depending on the degree sought, when changing from one major to another or adding another major within the College of Music, an audition for acceptance and/or an interview/aural exam must be completed.

Verify Enrollment

Students must check their enrollment often to be sure they are enrolled in the courses they think they are enrolled in. Each semester, after classes have ended, a number of students request that a course be added to their transcript because they were not enrolled in it, but thought they were. They attended all sessions of the course, completed all assignments, and took all exams and quizzes. They are very surprised to find out they were never enrolled in that particular course.

Degree Navigator (*http://www.degnav.msu.edu)*

Degree Navigator is a flexible degree-audit and academic advising system for undergraduate degrees. It is web-based, secure and accessible around the clock—all you need is a web browser and an internet connection.

With Degree Navigator, you can:

1. View your academic profile
    a. Program and degree(s) requirements
    b. Course list

2. Generate real-time degree and program audits
    a. Explore What if…? Scenarios:
        - What if I take this course? Select courses and see their effect on your degree audit.
        - What if I change degrees? Browse the database and run an audit on any undergraduate degree.

3. Search courses, departments and degrees by keyword
    a. Find courses and degrees
    b. View course descriptions and their prerequisites, co-requisites and equivalencies
    c. View all degree programs and requirements

PRIVATE LESSONS

Enrolling in Lessons

Private lessons on a specific instrument or voice are required of all students seeking a degree in music. Each degree program requires a set number of credits in each level of private study. There are two levels, lower division (100 level) and upper division (300 level). Be sure you monitor the number of credits at each level.

Number of Credits

Each applied faculty member arranges their lesson schedule individually. Contact your applied instructor for information to arrange for a regular lesson time. Each student receives 15 lessons (or time equivalent) per semester. The number of enrolled credits determines the amount of time per lesson:

1 credit	30 minutes
2 credits	40 minutes
3 credits	60 minutes

Lesson Attendance

Students are expected to attend lessons as scheduled. Unexcused absences other than those caused by illness will be rescheduled only at the discretion of the applied teacher.

Studio Assignment of New Students

All new students will have an opportunity to list their teacher preference(s) at the time of the audition or subsequently prior to enrollment.

At the end of the academic year area chairs will ask the applied teachers in their areas for a list of their students who are returning in the subsequent year.

Area chairs will communicate to applied teachers in their areas the incoming students who have requested them as teachers for their comment.

Area chairs will make a good faith effort to assign new students taking into consideration the following factors:

- student requests
- faculty load availability (if a faculty member with a full load desires to take on additional students, this is possible if that individual is willing to accept an overload); it is understood that students assigned to an individual's studio can expect a commitment from that faculty member for instruction for the duration of their degree work.
- faculty input at time of audition (area chairs will try to avoid assigning any new student to a teacher

who vote to not accept that student as a music major)
- equalizing as much as possible, student ratio with regard to applied and non-applied, graduate and undergraduate After all issues have been considered, the student must accept the faculty member assigned to them and faculty member must accept the student assigned to them.

College of Music Policy on Studio Teaching Assignments

All teaching assignments within the College of Music are ultimately the responsibility of the Dean of the College of Music.

The specific assignment of applied students to particular teachers is delegated to the respective applied area chairs.

No guarantee can be made of a specific teacher to a specific student.

In instances when problems arise, the Dean or his or her designate, will make the final decision.

In areas where there is more than one instructor per instrument or voice, each student is invited to express a choice of teachers including alternates.

The College of Music recognizes that on occasion, significant conflicts can arise between teachers and students. When such cases arise, the College will endeavor to make more compatible assignments.

When a current student desires to change a studio

- The student should speak directly with the instructor. If this is not possible the student should speak with the area chair or the appropriate Associate Dean of the College of Music.
- The area chair (or appropriate associate dean if the transfer is requested from the studio of the area chair) must be consulted. Approval must be granted for a change in studio assignment to take place. Any decision may be appealed to the appropriate associate dean or the dean of the College of Music.
- The student must speak with a prospective teacher to see if there is room available in that studio.
- The student should speak with and inform the current teacher about the reassignment.
- Reassignment takes place

When a faculty member believes there may be a need to change a teacher-student assignment, the following procedure is suggested: (There is an expectation that once assigned to a given studio, all effort will be expended to ensure that there is a positive learning experience for the student and that the student will remain in that studio for the duration of their degree work. Reassignments will take place only in the case of irreconcilable differences).

If a teacher believes that a problem is developing, it is the responsibility of the teacher to communicate this to the student outlining measures to improve the situation. At the time a decision may be made to reassign a student, it should never be a surprise to the student that the teacher perceived there was a problem.

- If a problem is irreconcilable and the current teacher desires a given student be reassigned, that teacher must consult with and gain the approval of the area chair. If the teacher in question is an area chair, he/she must consult with the appropriate associate dean of the College of Music.

- Any decision may be appealed to the appropriate associate dean/dean of the College of Music.

- Once approval is given for a change in teacher assignment, the teacher/area chair/associate dean must speak with prospective teacher to see if there is room available in that studio.

- The teacher should speak with and inform the student about this situation.

- If there are problems at this level, any party should consult the appropriate associate dean. Ultimately, teaching assignments are the responsibility of the Dean of the College of Music.

Performance Juries
Performance juries are required of each student in the College of Music. Performance areas determine the frequency of juries.

All students in the College of Music must successfully perform a barrier jury in order to advance from 100-level to 300-level lessons, and an exit jury to complete applied music requirements.

Probation in Applied Music
If, in the judgment of the student's primary applied faculty, in consultation with the student's performance area, adequate progress is not being made in applied lessons, a student can be put on probation. The student then must successfully perform a jury in the following semester to determine whether he/she will be allowed to continue applied lessons. If this probationary jury is not successfully completed, the student will not be allowed to continue in applied lessons. In order to be re-admitted to applied study, that student must successfully complete an admission audition for the appropriate faculty.

Policy on Combining Jazz and Classical Applied Studies
Any combining of jazz and classical private lessons will be determined on an individual basis by the respective applied areas. This policy will serve to assure that sufficient attention is given to the acquisition of the necessary repertoire and skills, especially in the primary area. If a student wishes to change from classical to jazz or vice versa, an audition will be required prior to the final decision.

HONORS COLLEGE

The Honors College embodies Michigan State University's long-standing commitment to provide programs of study that attract and challenge unusually talented undergraduates. Its underlying philosophy is that carefully planned, highly individualized programs of study will meet the needs of a greater variety of academically talented students than is possible through a core curriculum of required Honors classes.

Benefits of the Honors College
Flexibility in Satisfying Requirements
Honors College members are not bound by the standard list of degree requirements to which other students are held. With the approval of their Departmental Honors Advisers, they may substitute nonstandard courses to fulfill college and major requirements, and, with the approval of an Honors College staff adviser, they may choose from literally hundreds of course offerings to fulfill their general education requirements. Furthermore, Honors College members who are suitably prepared may bypass course prerequisites and other course restrictions.

Honors Course Offerings
Honors courses and sections are offered especially for Honors College members. Usually, these classes are much smaller than their non-Honors counterparts. Material is usually covered in greater depth, and there is more classroom interaction in general. The pace is faster and more challenging, since students are surrounded by other students of the same caliber and, often, the same interests.

Descriptions of the Honors courses and sections offered each year, as well as descriptions of some of the

Honors Option projects available, are printed in the *Bulletin of Course Descriptions* (http://www.msu.edu/unit/honcoll/Bulletin.html).

Graduate Course Enrollment
Honors students may enroll in graduate courses, which count as Honors components of the undergraduate degree program.

Enrollment Priority
Honors College members are allowed to enroll for classes on the first day of each enrollment period, before most other students. This privilege allows Honors students easy access to all courses, even those which are in high demand and normally fill up quickly.

Admission to the Honors College
Incoming Freshmen
High school students who apply to and are accepted at Michigan State are invited to join the Honors College if they meet the following criteria:

- They are in the top 5% of their high school graduating class AND
- They have either an ACT composite score of at least 30 or an SAT total score of at least 1360 (Critical Reading and Math sections only).

Those who do not meet, but come close to, these standards are screened by the Honors College admissions committee and may be asked to submit additional information before being considered for Honors College membership.

Current Students
Students who do not enter Michigan State as Honors College members may apply for membership if they achieve a grade point average of at least 3.50 at MSU. Freshmen may apply during the second semester of their first year to be accepted as sophomores. Students may apply later, but those with fewer than four semesters remaining at MSU are normally not considered for membership. Meetings for prospective HC applicants are held every year at the end of January.

Transfer Students
Transfer students who have earned a grade point average of at least 3.50 at MSU may apply for Honors College membership after one semester in attendance at Michigan State.

Advising in the Honors College
Advising is an important aspect of the Honors College. Developing individualized programs of study requires that Honors College members keep in close touch with advisers both on the Honors College staff and in their major departments. With the help and approval of these advisers, Honors students can take maximum advantage of the flexibility they are allowed in filling degree requirements.

Departmental Honors Advisers
Honors College members who have chosen a major preference are assigned to specially designated Honors advisers in their major departments. Over 200 faculty members serve as Departmental Honors Advisers, who are responsible for approving any nonstandard courses that Honors College members take to fill college and major requirements.

Honors College students in the College of Music are advised by the Director of Undergraduate Student Affairs. Honors College students are required to complete Academic Progress Plans as part of their contract

with the university and are notified by the Honors College when APPs are due. At that time students are requested to see their academic adviser and plan courses for the next semester/year.

To graduate as a member of the Honors College, a student must complete at least eight Honors-caliber experiences and be a member in good standing at the time of graduation. For students completing a second degree, which includes completing an additional 30 credits beyond those required for the first degree, two additional Honors-caliber courses are required for the second Honors degree. Honors experiences can be Honors Courses, Honors Sections, or Honors Options.

Honors Experiences

Honors Courses

Many departments offer Honors courses especially for Honors College members. Often these classes are much smaller than their non-Honors counterparts; some are designed specifically for Honors students and have no non-Honors counterpart. Material is usually covered in greater depth than in non-Honors courses, and there is more classroom interaction in general. The pace is faster and more challenging, since students are surrounded by other students of the same caliber and, often, the same interests.

See the *Bulletin of Course Descriptions* (http://www.msu.edu/unit/honcoll/Bulletin.html) for details on offerings of Honors courses. (Honors courses are designated by an "H" after the course number.)

Honors Sections

In some multi-section courses, one (or more) section may be designated an Honors section. Like Honors courses, these classes are usually smaller than their non-Honors counterparts, move more briskly, and involve more classroom interaction.

See the *Bulletin of Course Descriptions* (http://www.msu.edu/unit/honcoll/Bulletin.html) for details on offerings of Honors sections.

Honors Options

A student may wish to complete an Honors Option in a class that is not already designated as Honors. An H-Option entails working with the professor to develop a project of interest to the student. Some common H-Options have included writing research papers, performing computer simulations, and teaching a class for one lecture period. In the College of Music, all courses are available as honors options. Students should consult the instructor of the course to obtain permission to complete an honors option for that course.

MUSIC EDUCATION INFORMATION

Admission to the College of Education

TEACHER CERTIFICATION ADMISSION TO THE TEACHER CERTIFICATION PROGRAM

The number of students admitted to the Teacher Certification Program at the junior level or above is established by the University. Enrollment in the program is limited. The criteria and procedures for the selection of students for admission to the Teacher Certification Program are established by the College of Education. The form for applying for admission to the Teacher Certification Program and information about the admission process are available in the Office of Student Affairs, College of Education. Students who are enrolled in undergraduate degree programs at Michigan State University generally apply for entry into the program during the first semester of their sophomore year.

To be eligible for consideration for admission to the Teacher Certification Program, the student must have:

- enrolled in, or have applied for admission to, a disciplinary major that is available for teacher certification.
- completed at least 28 credits with a cumulative grade–point average of 2.75 or higher.

- completed any required remedial–developmental–preparatory courses.
- passed all portions of the Michigan Test for Teacher Certification (MTTC) Basic Skills Test.
- submitted a completed application form to the Office of Student Affairs, College of Education.

Applications are accepted once each year during the fall semester. Students who will have completed 56 or more credits by the end of the following summer session may apply for admission to the Teacher Certification Program.

Enrolled MSU undergraduates who have reached sophomore status (28 credits) by Fall Semester and wish to be considered for admission to the Teacher Education the following year must complete the electronic application by early October for admission to the program in the subsequent Fall semester.
See the College of Education website (http://ed-web3.educ.msu.edu/infostu/) or the chair of the Music Education area for further information.

Advanced Standing in Music Education
To be eligible for consideration for admission as a junior to the teacher certification program with a disciplinary major in music education, each student must:
1. Have submitted a completed application for admission to advanced standing in music education to the College of Music, available from the Music Education Office in the Music Practice Building.
2. Have submitted a completed application for admission to the teacher certification program to the Office of Student Affairs, College of Education, normally during the fall semester of the sophomore year.

Students who apply to advanced standing in Music Education in the College of Music are evaluated on the following criteria:

1. Interview with music education faculty
    a. personal philosophy of music education
    b. career goals
    c. previous experiences with children
    d. strengths and weaknesses in background
    e. background - educational and personal activities
    f. background - musical experiences

2. Verbal communication
    a. from interview
    b. from 277 class

3. Written communication
    a. 277 course projects

4. Personal responsibility
    a. attendance for classes, applied lessons, ensembles
    b. attendance for 277 field experience
    c. promptness to class
    d. ability to meet deadlines

5. Academic standards
    a. 2.75 cumulative GPA, with no single grade below 2.0, for all of the following is mandatory for acceptance into the upper level music education courses:
        Class piano, MUS 141 and MUS 142

MUS 177 and 277
Music theory, MUS 180, MUS 181, and MUS 280
Aural harmony, MUS 182, 183, and MUS 282
Music history, MUS 211

b. 2.75 all-university GPA
c. Passage of the MTTC Basic Skills test

6. Personal recommendations
   a. applied teacher
   b. Major ensemble director
   c. MUS 277 instructor

Student Teaching

The MSU Music Student Teaching program is a one-semester program, designed to give students the opportunity to teach in a classroom setting while still in school. It will help students to bridge the gap between their years of formal university training and the "real world" of schools. This is an opportunity for students to take the skills that they have learned in the college classroom and to apply them in a school setting, helping them to develop their own personal "style" of teaching.

Acceptance into the MSU Student Teaching Program

Students must be accepted to the College of Education, have Advanced Standing in music education, and be a music education major in good standing to be permitted to student teach. Student teaching placements are made in consultation with the Student Teaching Coordinator, and every attempt will be made to place each student teacher in the best possible setting.

Students must have successfully completed the appropriate methods course for the intended placement. For example, to student teach in instrumental (band) music, MUS455: Teaching Instrumental Music, must be taken and passed.

MUS495: Student Teaching Seminar, is required of all student teachers. The seminar meets every Wednesday from 4:00-5:30pm during the student teaching semester. Students are also required to enroll in TE496 during your student teaching semester. Student teachers may not take any other courses during the student teaching semester. An override is required for MUS495, all courses must be complete and graded prior to receiving an override.

MSU student teaching placements will not be made in schools more than 50 miles away from campus. The only exceptions to this policy are cases of extreme financial or family hardship, and will be handled on a case-by-case basis.

Contact the Coordinator of Student Teaching with any questions regarding this policy.
To apply, please fill out the student teaching application form, attach a resume, and a current MSU transcript and return all the required items to Dr. Robinson in room 208 MPB.

ACADEMIC DISHONESTY

The following statement of University policy was approved by the Academic Council and the Academic Senate, and serves as the definitive statement of principle and procedure to be used in instances of academic dishonesty:

> *The principles of truth and honesty are recognized as fundamental to a community of teachers and scholars. The University expects that both faculty and students will honor these principles and in so*

doing protect the validity of University grades. This means that all academic work will be done by the student to whom it is assigned, without unauthorized aid of any kind (see General Student Regulation 1.00, Scholarship and Grades, for specific regulations).

Instructors, for their part, will exercise care in the planning and supervision of academic work, so that honest effort will be positively encouraged.

If any instance of academic dishonesty is discovered by an instructor, it is his or her responsibility to take appropriate action. Depending on his or her judgment of the particular case, he or she may give a failing grade to the student on the assignment or for the course.

In instances where a failing grade in a course is given only for academic dishonesty, the instructor will notify the student's academic dean in writing of the circumstances. The student who receives a failing grade based on a charge of academic dishonesty may appeal a judgment made by a department, school, or a college. Refer to Academic Freedom for Students at Michigan State University.

When in the judgment of the academic dean, action other than, or in addition to, a failing grade is warranted, the dean will refer the case to the college-level hearing board, which shall have original jurisdiction. In cases of ambiguous jurisdiction, the appropriate judiciary will be randomly selected by the Assistant Provost from one of the three core colleges. Appeals from the judgment may be made to the All-University Academic Integrity Review Board. Refer to Academic Freedom for Students at Michigan State University.

In instances of academic dishonesty where the instructor feels that action other than, or in addition to, a failing grade in the course is warranted, the instructor will report the case to his or her departmental or school chairperson and to the student's academic dean. The dean will then refer the case to the college-level hearing board, which shall have original jurisdiction. Refer to Academic Freedom for Students at Michigan State University.

GRIEVANCE IN THE COLLEGE OF MUSIC

The "Academic Freedom for Students at Michigan State University" (AFR) and the "Graduate Student Rights and Responsibilities at Michigan State University"

(GSRR) documents establish the rights and responsibilities of MSU students and prescribe procedures for resolving allegations of violations of those rights through formal grievances. In accordance with the AFR and the GSRR, the College of Music has established the following procedures for adjudicating student academic grievances. These grievance procedures also can be used to resolve disputes regarding allegations of academic dishonesty and violations of professional standards. (See AFR 2.4.2, 2.4.4.1, 2.4.4.2, 2.4.6, 2.4.6.2, 2.4.8 and 2.4.9;GSRR 5.1.1, 5.1.2 5.1.3 5.3.2. 5.3.5, 5.4.1, and 5.5.2.)

Students may not request a grievance hearing to grieve dissatisfaction with the competence of instruction. (See AFR and GSRR 2.2.1 and 2.2.2.)

A student who believes an instructor, including a graduate teaching assistant, has violated her or his academic rights should first attempt to resolve the dispute in an informal discussion with the instructor. (See AFR 2.4.2; GSRR 5.3.1 and 5.3.2.)

Students may not seek redress through a grievance hearing regarding alleged incompetence of instruction. (See AFR 2.2.1 and 2.2.2; GSRR 2.2.1 and 2.2.2.)

If the dispute remains unresolved after discussion with the instructor, the student should consult the Chair of his/her respective applied or academic area in which the dispute occurred, the appropriate Associate Dean of the College of Music (graduate or undergraduate), and/or the University Ombudsman for assistance. (See AFR 2.4.2; GSRR 5.3.2.)

College of Music Studio Protocol regarding Physical Contact

The College of Music faculty and administration are committed to providing the best possible educational experience for every student enrolled in a music course. Music learning takes place in a variety of ways, but all students in each music degree program have the curricular requirement to enroll in private music lessons. Private lessons constitute an integral part of the college music major experience. The nature of private lessons is unique in that it establishes a regular one-to-one teaching model. It is very much a "power" relationship.

At times, presentation of pedagogical concepts may require a certain amount of physical contact between faculty and student, including issues of breathing, posture, positioning of an instrument, sound projection, stage presence, etc. Demonstrations of this kind can be very illuminating and edifying.

Each student responds to physical touching in a different manner; some are very comfortable with it, while others may feel very ill at ease with physical contact of any sort. Additionally, the teaching style of applied faculty members can vary dramatically concerning physical contact, from no contact whatsoever to frequent touching in an effort to demonstrate specific pedagogical concepts.

If a student has a concern or question about any physical contact between him/her and the teacher, that student should voice the concern to the teacher or ask if there might be another method of demonstrating the pedagogical concept.

This may take the form of a direct response informing the instructor that the student is uncomfortable with the physical contact and that the contact be curtailed. If the student is uncomfortable speaking with the instructor, the concern could be put in writing via a note or email to that instructor. Another suggestion might be to have a third party (accompanist or other student) present during lessons. At no time should a student feel threatened or uncomfortable in an applied lesson regarding the issue of physical contact. Asking questions or voicing any concern of this manner cannot affect a student's grade.

If the student is apprehensive about approaching the instructor regarding any uncomfortable physical contact in an applied lesson, that student should speak with the Associate Dean for Undergraduate Studies, the Associate Dean for Graduate Studies, or the Dean of the College of Music. It is important that private lessons maintain an educational atmosphere that is instructive, supportive, and professional.

MICHIGAN STATE UNIVERSITY SEXUAL HARASSMENT POLICY

Michigan State University is committed to maintaining a learning and working environment for all students, faculty, and staff that is fair, humane, and responsible — an environment that supports career and educational advancement on the basis of job and academic performance. Sexual harassment subverts the mission of the University and offends the integrity of the University community. It is reprehensible and is not tolerated at Michigan State University.

Sexual harassment is a form of unlawful gender (sex) discrimination. It may involve harassment of women by men, harassment of men by women, and harassment between persons of the same sex. Sexual harassment is made unlawful by Title VII of the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972, and Michigan's Elliott- Larsen Civil Rights Act. The University and the law also prohibit retaliation against

persons who complain about alleged sexual harassment or who cooperate in an investigation of reported sexual harassment.

This Policy applies to all members of the University community — faculty, staff, and students.

PROHIBITION
Members of the University community shall not engage in sexual harassment. Persons who do so are subject to disciplinary action, up to and including discharge for employees and suspension for students.

DEFINITION
What is Sexual Harassment?
"Sexual harassment" means unwelcome sexual advances, unwelcome requests for sexual favors, or other unwelcome behavior of a sexual nature when:

submission to such behavior is made, explicitly or implicitly, a term or condition of an individual's employment or status in a course, program, or activity; or

submission to or rejection of such behavior is used as a basis for a decision affecting an individual's employment or participation in a course, program, or activity; or

such behavior is so severe, persistent, or pervasive that a reasonable person would find that it alters the terms or conditions of a person's employment or educational experience, or unreasonably interferes with an individual's work or performance in a course, program, or activity, thus creating a hostile or abusive working or educational environment. Sexual harassment involves unwanted sexual attention. However, a person's subjective belief that behavior is offensive does not make that behavior sexual harassment. The behavior must also be objectively unreasonable.

The determination as to whether behavior is sexual harassment must take account of the totality of the circumstances, including the nature of the behavior and the context in which it occurred. Sexually harassing conduct often involves a pattern of offensive behavior. However, a single instance of assaultive, physically threatening, or other especially abusive behavior may constitute sexual harassment.

Examples of Sexual Harassment
Many kinds of behavior may fit within the preceding definition of sexual harassment. The following list is not exhaustive.

- sexual assault
- threats or insinuations which lead the victim reasonably to believe that granting or denying sexual favors will affect her or his reputation, education, employment, advancement, or standing within the University
- sexual advances, sexual propositions, or sexual demands which are not agreeable to both parties
- unwelcome and persistent sexually explicit statements or stories which are not legitimately related to employment duties, course content, research, or other University programs or activities
- repeatedly using sexually degrading words or sounds to describe a person
- unwanted and unnecessary touching, patting, hugging, or other physical contact
- recurring comments or questions about an individual's sexual prowess, sexual deficiencies, or sexual behavior

Speech and expressive conduct can be sexual harassment. However, this Policy shall not be interpreted to abridge First Amendment rights or to infringe academic freedom, as defined in the Faculty Handbook, the

Faculty Rights and Responsibilities policy, and the document entitled Academic Freedom for Students at Michigan State University.

Behavior of a sexual nature that is not sexual harassment may nonetheless be unprofessional in the workplace or disruptive in the classroom and, like other unprofessional or disruptive behavior, could warrant discipline.

VIOLATIONS

Seeking Information on Sexual Harassment

A member of the University community who seeks information regarding sexual harassment and this Policy may contact:

- Women's Resource Center staff
- the Anti-Discrimination Judicial Board Coordinator
- the Director of the Office for Inclusion and Intercultural Initiatives
- the administrator in charge (e.g., chairperson, director, dean, vice president) of the relevant academic or support unit
- the Faculty Grievance Official
- the Coordinator of the Employee Assistance Program
- the Associate Dean for Graduate Student Welfare
- the Director of Human Resources
- the Director or the Coordinator of Sexual Assault Safety Education of the MSU Counseling Center
- University Undergraduate Division staff
- the Ombudsman
- Residence Hall Directors
- the Director of Student Life
- the Director of the Student Employment Office

Complaining about Sexual Harassment

A member of the University community who wishes to complain about sexual harassment by an employee or student of the University should take the following action:

If the alleged harasser is a faculty or staff member, the complaint should be made, orally or in writing, to the alleged harasser's unit administrator or to the Director for the Office for Inclusion and Intercultural Initiatives.

If the alleged harasser is the unit administrator, the complaint should be made, orally or in writing, to the unit administrator’s superior or to the Director for the Office for Inclusion and Intercultural Initiatives.

If the alleged harasser is a student, the complaint should be made to the Office of Judicial Affairs, Division of Student Affairs and Services

For the University most effectively to investigate and respond to alleged sexual harassment, the complaint should be made as promptly as possible after the alleged sexual harassment occurs.

A member of the University community who believes that she or he has been sexually harassed may also elect to file a complaint with the Anti-Discrimination Judicial Board for violation of the University’s Anti-Discrimination Policy or to file a grievance against the alleged harasser under applicable University procedures. The submission of such a complaint or grievance does not affect the University’s ability to take disciplinary or other administrative action even though the complaint or grievance is still pending.

Reports of sexual assault and other crimes should be directed to the University's Department of Police and Public Safety, regardless of whether the matter is also reported as sexual harassment.

Processing Complaints

Complaints of alleged sexual harassment made to the Office of Judicial Affairs, Division of Student Affairs and Services, will be processed under the applicable student disciplinary code.

Complaints of alleged sexual harassment made to the Director of the Office for Inclusion and Intercultural Activities will be referred to the unit administrator of the alleged harasser or, if the alleged harasser is the unit administrator, to the unit administrator's superior.

Complaints made or referred to the unit administrator of the alleged harasser or the unit administrator's superior will be processed by those individuals.

Each complaint of sexual harassment must be evaluated with reference to the pertinent circumstances. On occasion, a complaint will be resolved informally. Other complaints will result in investigations, including interviews and the review of documentary material. Both the complainant and the alleged harasser will be notified of the outcome of an investigation. If an investigation results in a determination that sexual harassment has occurred, the University will take remedial, including, where appropriate, disciplinary, action.

In processing sexual harassment complaints, the responsible administrator will normally confer with the Office of the General Counsel and academic or human resources administrators. Guidelines for investigating allegations of sexual harassment are available to administrators.

Members of the University community are expected to cooperate in investigations of alleged sexual harassment by University officials.

Sexual Harassment by Third Parties

If a University student believes that she or he has been sexually harassed in a University academic program by an individual who is not a University employee or student, the student should report the alleged sexual harassment to the unit administrator (department chair or dean) responsible for that academic program or to the Director of the Office for Inclusion and Intercultural Activities.

If a University employee (including a student employee) believes that he or she has been sexually harassed within the scope of his or her employment activities by an individual who is not a University employee or student, the University employee should report the alleged sexual harassment to his or her supervisor or to the Director of the Office for Inclusion and Intercultural Activities.

If the University determines that a third party has sexually harassed a University student in a University academic program or a University employee within the scope of her or his employment, the University will take corrective action. Individuals who are not students or employees of the University are not subject to discipline under the University's internal processes, however.

A member of the University community who believes that he or she has been sexually harassed by a University contractor in the execution of a University contract or engagement may also elect to file a written complaint with the Anti-Discrimination Judicial Board for violation of the University's Anti-Discrimination Policy.

Confidentiality
To the extent permitted by law, the confidentiality of all persons involved in a sexual harassment investigation or complaint will be observed, except insofar as information needs to be disclosed so that the University may effectively investigate the matter or take corrective measures.

Retaliation
Persons who complain about sexual harassment, or who cooperate in the University's investigation and handling of sexual harassment reports or complaints, shall not be subject to retaliation for complaining or cooperating, whether or not the University finds that there was sexual harassment. If a complainant or witness believes that she or he is being subjected to retaliation, she or he should promptly contact the Director of Human Resources (staff), the Assistant Provost/Assistant Vice President for Academic Human Resources (faculty and academic staff), the Assistant Vice President for Student Affairs (students), or the Director of the Office for Inclusion and Intercultural Activities (faculty, staff, or students).

False Complaints
Any member of the University community who knowingly files a false complaint of sexual harassment, or who knowingly provides false information to or intentionally misleads University officials who are investigating a complaint of alleged sexual harassment, is subject to disciplinary action, up to and including discharge for employees and suspension for students.

OTHER RELEVANT UNIVERSITY POLICIES
Since sexual harassment is a form of unlawful gender discrimination, a member of the University community who violates this Policy also violates the University's Anti-Discrimination Policy.

Other University policies relevant to behavior of a sexual nature by members of the University community include Conflict of Interest in Educational Responsibilities Resulting from Consensual Amorous or Sexual Relationships, Conflict of Interest in Employment, Article 2.00 of the General Student Regulations, Article 3.00 of the Graduate and Undergraduate Residence Hall Regulations, and Ordinance 22.00.

V. Curricular Checklists and Year-By-Year Guides

UNDERGRADUATE DEGREE PROGRAMS

Minor in Music

Minor Code: 7341

21 Credits, are required

The Minor in Music, which is administered by the College of Music, will provide students with an understanding of the fundamental concepts of music.

This minor is available as an elective to students who are enrolled in bachelors degree programs at Michigan State University other than the Bachelor of Arts Degree in Music and the Bachelor of Music Degree in Composition, the Bachelor of Music Degree in Jazz Studies, the Bachelor of Music Degree in Music Education, the Bachelor of Music Degree in Music Performance, and the Bachelor of Music Degree in Music Therapy. With the approval of the department and college that administer the students degree program, the courses that are used to satisfy the minor may also be used to satisfy the requirements for the bachelors degree. At least 12 unique credits counted towards the requirements for a students minor must not be used to fulfill the requirements for that students major.

Admission

The minor in music requires an audition. Admission is competitive. Students who plan to complete the requirements of the minor should consult the undergraduate advisor in the College of Music.

REQUIREMENTS FOR THE MINOR IN MUSIC

Complete all of the following courses (21 credits):

1. All of the following courses (13 credits):

MUS 180	Fundamentals of Music	2 cr.
MUS 181	Musicianship I	3 cr.
MUS 182	Ear Training and Sight Singing I	1 cr.
MUS 183	Ear Training and Sight Singing II	1 cr.
MUS 211	History of Western Music to 1750	3 cr.
MUS 212	History of Western Music Since 1750	3 cr.

2. Two credits selected from the following private lesson courses (2 credits):

MUS 150J	Piano: Jazz	1 cr.
MUS 150M	Piano for Piano Minors	1 cr.
MUS 151J	Voice: Jazz	1 cr.
MUS 151N	Voice for Non-Music Majors	1 cr.
MUS 152J	Stringed Instruments: Jazz	1 cr.
MUS 152N	Strings for Non-Music Majors	1 cr.
MUS 153J	Woodwind Instruments: Jazz	1 cr.
MUS 153N	Woodwinds for Non-Music Majors	1 cr.
MUS 154J	Brass Instruments: Jazz	1 cr.
MUS 154N	Brass for Non-Music Majors	1 cr.
MUS 155J	Percussion Instruments: Jazz	1 cr.
MUS 155N	Percussion for Non-Music Majors	1 cr.

3. Music activity requirement (2 semesters- 1 cr. each) 2 cr.

   All students enrolled in the Music Minor degree program are required to participate in a major ensemble as designated by the College of Music. Music minors must perform an audition for placement into an ensemble in order to receive ensemble credit toward their degree.

4. Complete an additional 4 credits from a combination of private lessons, major ensemble courses, or electives chosen from any undergraduate music major course in the College of Music, subject to prerequisites. 4 cr.

Minor in Jazz Studies

Minor Code: 7339

15 Credits, are required

This minor is designed to prepare students for challenges encountered in the processes of teaching jazz musicianship. Through analysis of their own learning and study of several role models and mentors students employ techniques that impart and sustain basic principles that are necessary for the development of jazz study. This minor will concentrate on the refinement of skills used in private instruction, rehearsal techniques for small jazz ensembles, and the development of structured techniques for use in classroom instruction. Students will apply their skills using colleagues and combos from the Michigan State University jazz program as subjects.

A jazz studies minor is available as an elective to students who are enrolled in the Bachelor of Music degree program in Music Education and the Bachelor of Music degree program in Music Performance. With the approval of the department and college that administers the student's degree program, the courses that are used to satisfy the minor may also be used to satisfy the requirements for the bachelors degree. At least 12 unique credits counted towards the requirements for a student's minor must not be used to fulfill the requirements for that student's major.

REQUIREMENTS FOR THE JAZZ STUDIES MINOR

Complete all of the following courses (13 credits):

1. All of the following courses (13 credits):

MUS 130	Jazz Band	1 cr.
MUS 131	Jazz Combo	2 cr.
MUS 185	Jazz Styles and Analysis I	2 cr.
MUS 230	Beginning Jazz Improvisation I	2 cr.
MUS 410	Jazz History	2 cr.
MUS 438	Jazz Pedagogy I	2 cr.
MUS 439	Jazz Pedagogy II	2 cr.

2. Complete two credits from the following courses (2 credits):

MUS 150J	Piano: Jazz	1 cr.
MUS 151J	Voice: Jazz	1 cr.
MUS 152J	Stringed Instruments: Jazz	1 cr.
MUS 153J	Woodwind Instruments: Jazz	1 cr.
MUS 154J	Brass Instruments: Jazz	1 cr.
MUS 155J	Percussion Instruments: Jazz	1 cr.

Bachelor of Arts in Music

Primary Major Code: 7300
Additional Major Code: 7301
2nd Degree Code: 7302

120 Credits, are required, including general electives

GRADUATION REQUIREMENTS OF THE UNIVERSITY

24 credits in Integrative Studies

8 credits in Integrative Studies in Arts and Humanities

a. one IAH course numbered below 211 (4 credits)
b. one IAH course numbered 211 or higher (4 credits)

8 credits in Integrative Studies in Social, Behavioral and Economic Sciences

a. one 200-level ISS course (4 credits)
b. one 300-level ISS course (4 credits)

8 credits in Integrative Studies in Natural Science

a. one ISB course (3 credits)
b. one ISP course (3 credits)
c. one lab course taken concurrently with the ISB or ISP course (2 credits)

University Diversity Requirement

A total 2 courses from the following categories:

a. At least 1 course from National IAH or ISS courses emphasizing national diversity indicated by an "N" after the course name
b. At least 1 course from International IAH or ISS courses emphasizing international and multicultural diversity indicated by an "I" after the course name
c. At least 1 course from both national diversity and international and multicultural diversity (indicated by a "D" after the course name)

University Math Requirement

Fulfilled by the MSU *proctored* placement test indicating eligibility for MTH 132

Or

Fulfilled by completion of MTH 110 or 116

Or

Fulfilled by completion of the following 2 courses:

a. at least one course from MTH 103
b. at least one course from MTH 112, 114,124,132,152H,201;STT200 or 201 or appropriate LBS course

University Writing Requirement

a. 4-credit Tier I writing course from the Department of Writing, Rhetoric, and American Cultures
b. The Tier II writing requirement must be satisfied by completing MUS 381

COLLEGE OF MUSIC REQUIREMENTS

a. At least 30 credits in courses at the 300 level and above.
b. Students must complete two cognates of 12 credits each. Both the cognates and the related courses must be approved by the College of Music. At least one of the cognates must be in a field outside the College of Music. One 300- or 400 level course of at least 3 credits
must be included in one of the cognates.
c. Second-year competency in a foreign language. This requirement may be satisfied by placing into a 300-level foreign language course based on a MSU placement test.
d. Capstone Experience. One of the following two options:

i. Perform a senior recital that is satisfactory to the appropriate faculty.
ii. Submit a paper that is satisfactory to the appropriate faculty. The topic of the paper must be approved by the College of Music Curriculum Committee.

e. All of the following core courses (22 credits):

MUS 180	Fundamentals of Music	2 cr.
MUS 181	Musicianship I	3 cr.
MUS 182	Ear Training and Sight Singing I	1 cr.
MUS 183	Ear Training and Sight Singing II	1 cr.
MUS 211	History of Western Music to 1750	3 cr.
MUS 212	History of Western Music Since 1750	3 cr.
MUS 280	Musicianship II	3 cr.
MUS 281	Musicianship III	3 cr.
MUS 381	20th Century Music Theory (W)*	3 cr.

f. One of the following ethnomusicology courses (2 credits):

MUS 409	American Music	2 cr.
MUS 425	Music of South Asia and its Diaspora	2 cr.
MUS 426	Music of West Africa	2 cr.
MUS 429	Music of East and Southeast Asia	2 cr.
MUS 430	Music of the Caribbean	2 cr.
MUS 436	Popular Music of Black America	2 cr.
MUS 443	Anthropology of Music	2 cr.

g. Music activity requirement (four semesters- 1 cr. each) 4 cr.

h. Music proficiency requirement (8-10 credits):

MUS 1xx	Instrumental Applied Music Proficiency	4 cr.
MUS 3xx	Instrumental Applied Music Proficiency	4 cr.

Additional for Voice Applied only (2 credits)

MUS 143	English Diction	1 cr.
MUS 144	Italian Diction	1 cr.

No more than 4 credits in the 100-level private instruction course may be counted toward the requirements for the degree.

i. One of the following courses (2 credits):

MUS 410	Jazz History	2 cr.
MUS 413	Keyboard Literature to Mid-19th Century (piano as major instrument only)	2 cr.
MUS 414	Keyboard Literature since the Mid-19th Century (piano as major instrument only)	2 cr.
MUS 415	Art Song Literature: German (voice and piano as major instrument only)	2 cr.

MUS 416	Art Song Literature: French, Spanish, and Italian (voice and piano as major instrument only)	2 cr.
MUS 417	Art Song Literature: British and American (voice and piano as major instrument only)	2 cr.
MUS 419	Baroque Music	2 cr.
MUS 420	Music of the 18th Century	2 cr.
MUS 421	19th Century European-American Music Literature	2 cr.
MUS 422	20th Century European and American Music Literature	2 cr.
MUS 423	History of Opera	2 cr.
MUS 424	Women in Music	2 cr.

j. No more than 54 credits in music

*Satisfies two requirements- Tier 2 Writing requirement and Core Music curriculum requirement
Updated 6/1/10

BACHELOR OF ARTS
Sample 4-year plan (120 credits needed to graduate)

YEAR 1

Fall semester (14 credits)

Course No.	Course Name	Cr.
MTH 103		3
WRAC 1xx	writing	4
MUS 180	theory	2
MUS 182	ear-training	1
ensemble		1
lessons		1-2
MUS 143 (voice maj only)	ENG dict	1
MUS 291	music technology	1

Spring semester (13 credits)

Course No.	Course Name	Cr.
STT 200 (or equivalent)		3
MUS 181	theory	3
MUS 183	ear-training	1
ensemble		1
lessons		1-2
MUS 144 (voice maj only)	ITL dict	1
cognate 1 course		3

YEAR 2

Fall semester (16 credits)

Course No.	Course Name	Cr.
ISS 2xx	integ soc science	4
MUS 211	history	3
MUS 280	theory	3
ensemble		1
lessons		2
cognate 1 course		3

Spring semester (17 credits)

Course No.	Course Name	Cr.
ISB 2xx	integ bio science	3
ISB lab	integ bio science lab	2
MUS 212	history	3
MUS 281	theory	3
ensemble		1
lessons		2
cognate 1 course		3

YEAR 3

Fall semester (15 credits)

Course No.	Course Name	Cr.
IAH 20x	integ arts & hum	4
MUS 381	20th century	3
ethnomusicology or music lit		2
lessons		2
language 101		4

Spring semester (16 credits)

Course No.	Course Name	Cr.
IAH 21x	integ arts & hum	4
ISP 2xx	integ physical sci	3
lessons		2
language 102		4
cognate 1 course		3

YEAR 4

Fall semester (14 credits)

Course No.	Course Name	Cr.
ISS 3xx	integ soc science	4
language 201		4
cognate 2 courses		6

Spring semester (15 credits)

Course No.	Course Name	Cr.
music lit		2
language 202		4
cognate 2 courses		6
elective		3
capstone experience		

Bachelor of Music in Composition

Primary Major Code: 7303
Additional Major Code: 7304
2nd Degree Code: 7305

120 Credits are required, including general electives

GRADUATION REQUIREMENTS OF THE UNIVERSITY

24 credits in Integrative Studies

8 credits in Integrative Studies in Arts and Humanities

a. one IAH course numbered below 211 (4 credits)
b. one IAH course numbered 211 or higher (4 credits)

8 credits in Integrative Studies in Social, Behavioral and Economic Sciences

a. one 200-level ISS course (4 credits)
b. one 300-level ISS course (4 credits)

8 credits in Integrative Studies in Natural Science

a. one ISB course (3 credits)
b. one ISP course (3 credits)
c. one lab course taken concurrently with the ISB or ISP course (2 credits)

University Diversity Requirement

A total 2 courses from the following categories:

a. At least 1 course from National IAH or ISS courses emphasizing national diversity indicated by an "N" after the course name
b. At least 1 course from International IAH or ISS courses emphasizing international and multicultural diversity indicated by an "I" after the course name
c. At least 1 course from both national diversity and international and multicultural diversity (indicated by a "D" after the course name)

University Math Requirement

Fulfilled by the MSU *proctored* placement test indicating eligibility for MTH 132

Or

Fulfilled by completion of MTH 110 or 116

Or

Fulfilled by completion of the following 2 courses:

a. at least one course from MTH 103
b. at least one course from MTH 112, 114,124,132,152H,201;STT200 or 201 or appropriate LBS course

University Writing Requirement

a. 4-credit Tier I writing course from the Department of Writing, Rhetoric, and American Cultures
b. The Tier II writing requirement must be satisfied by completing MUS 381

COLLEGE OF MUSIC REQUIREMENTS

a. 30 credits at the 300-400 level

b. Capstone Experience

Preparation and direction of a half-hour recital of original compositions during the senior year. Compositions for several performing media should be included in the recital. The student must demonstrate a command of compositional technique to the satisfaction of the appropriate faculty.

c. All of the following core courses (24 credits):

MUS 180	Fundamentals of Music	2 cr.
MUS 181	Musicianship I	3 cr.
MUS 182	Ear Training and Sight Singing I	1 cr.
MUS 183	Ear Training and Sight Singing II	1 cr.
MUS 211	History of Western Music to 1750	3 cr.
MUS 212	History of Western Music Since 1750	3 cr.
MUS 280	Musicianship II	3 cr.
MUS 281	Musicianship III	3 cr.
MUS 282	Advanced Ear Training and Sight Singing I	1 cr.
MUS 283	Advanced Ear Training and Sight Singing II	1 cr.
MUS 381	20th Century Music Theory (W)*	3 cr.

d. One of the following ethnomusicology courses (2 credits):

MUS 409	American Music	2 cr.
MUS 425	Music of South Asia and its Diaspora	2 cr.
MUS 426	Music of West Africa	2 cr.
MUS 429	Music of East and Southeast Asia	2 cr.
MUS 430	Music of the Caribbean	2 cr.
MUS 436	Popular Music of Black America	2 cr.
MUS 443	Anthropology of Music	2 cr.

e. Music activity requirement (each semester in attendance- 1 cr. each) 8 cr.

No more than 8 credits that are related to the major ensemble requirement may be counted toward the requirements for the degree.

f. Piano Proficiency:

MUS 150M (may be waived by examination) 2 cr.

Students must pass a piano proficiency exam given by the appropriate faculty. Any credits of MUS 150M over 2 will not count towards the degree.

g. Private Lessons (12 credits):

Piano, Strings, Winds, Percussion

MUS 1xx	Lessons (four semesters- 2 cr. each)	8 cr.
MUS 3xx	Lessons (two semesters- 2 cr. each)	4 cr.

Voice

MUS 151	Voice Lessons (two semesters- 1 cr. each and two semesters- 2 cr. each)	6 cr.
MUS 351	Voice Lessons (two semesters- 2 cr. each)	4 cr.
MUS 143	English Diction for Singers	1 cr
MUS 144	Italian Diction for Singers	1 cr.

h. All of the following courses (20 credits):

MUS 335	Ensemble Conducting I	2 cr.
MUS 380	Musical Styles and Forms	3 cr.
MUS 441	Introduction to Computer Music	3 cr.
MUS 480	Counterpoint	2 cr.
MUS 483	Composition (four semesters- 2 cr. each)	8 cr.
MUS 484	Instrumentation and Basic Orchestra	2 cr.

i. One of the following courses (2 credits):

MUS 336A	Ensemble Conducting II: Instrumental	2 cr.
MUS 336B	Ensemble Conducting II: Choral	2 cr.

j. One of the following courses (2 credits):

MUS 410	Jazz History	2 cr.

MUS 413	Keyboard Literature to Mid-19th Century (piano as major instrument only)	2 cr.
MUS 414	Keyboard Literature since the Mid-19th Century (piano as major instrument only)	2 cr.
MUS 415	Art Song Literature: German (voice and piano as major instrument only)	2 cr.
MUS 416	Art Song Literature: French, Spanish, and Italian (voice and piano as major instrument only)	2 cr.
MUS 417	Art Song Literature: British and American (voice and piano as major instrument only)	2 cr.
MUS 419	Baroque Music	2 cr.
MUS 420	Music of the 18th Century	2 cr.
MUS 421	19th Century European-American Music Literature	2 cr.
MUS 422	20th Century European and American Music Literature	2 cr.
MUS 423	History of Opera	2 cr.
MUS 424	Women in Music	2 cr.

*Satisfies two requirements- Tier 2 Writing requirement and Core Music curriculum requirement

BACHELOR OF MUSIC-COMPOSITION
Sample 4-year plan (120 credits needed to graduate)

YEAR 1

Fall semester (16 credits)

Course No.	Course Name	Cr.
MTH 103		3
WRAC 1xx	writing	4
MUS 180	theory	2
MUS 182	ear-training	1
ensemble		1
MUS 141	piano	1
MUS 1xx	lessons	1-2
MUS 143 (voice maj only)	ENG dict	1
MUS 483	comp lessons	2

Spring semester (14 credits)

Course No.	Course Name	Cr.
MTH 112 (or equivalent)		3
MUS 181	theory	3
MUS 183	ear-training	1
ensemble		1
MUS 142	piano	1
MUS 1xx	lessons	1-2
MUS 144 (voice maj only)	ITL dict	1
MUS 483	comp lessons	2
MUS 291	music technology	1

YEAR 2

Fall semester (16 credits)

Course No.	Course Name	Cr.
ISP 2xx	integ physical sci	3
MUS 211	history	3
MUS 280	theory	3
MUS 282	ear-training	1
ensemble		1
MUS 1xx	lessons	2
MUS 483	comp lessons	2
MUS 150M	piano	1

Spring semester (15 credits)

Course No.	Course Name	Cr.
MUS 212	history	3
MUS 281	theory	3
MUS 283	ear-training	1
ensemble		1
MUS 1xx	lessons	2
MUS 483	comp lessons	2
elective		2
MUS 150M	piano	1

PIANO PROFICIENCY!!

YEAR 3

Fall semester (15 credits)

Course No.	Course Name	Cr.
IAH 20x	integ arts & hum	4
MUS 381	20th century	3
ensemble		1
MUS 3xx	lessons	2
MUS 335	conducting	2
MUS 483	comp lessons	2
elective		1

Spring semester (15 credits)

Course No.	Course Name	Cr.
ISB 2xx	integ bio science	3
ISB lab	integ bio science lab	2
ensemble		1
MUS 3xx	lessons	2
MUS 380	styles and forms	3
MUS 483	comp lessons	2
MUS 336A or B	conducting	2

YEAR 4

Fall semester (14 credits)

Course No.	Course Name	Cr.
ISS 2xx	integ soc science	4
Ethnomusicology	or music lit	2
ensemble		1
MUS 441	comp music	3
MUS 483	comp lessons	2
MUS 484	orchestration	2

Spring semester (15 credits)

Course No.	Course Name	Cr.
IAH 21x	integ arts & hum	4
ISS 3xx	integ soc science	4
ensemble		1
MUS 480	counterpoint	2
MUS 483	comp lessons	2
music lit		2

Senior Recital

Bachelor of Music in Jazz Studies

Primary Major Code: 7319
Additional Major Code:7320
2nd Degree Code: 7321
120 Credits are required, including general electives

GRADUATION REQUIREMENTS OF THE UNIVERSITY

24 credits in Integrative Studies

8 credits in Integrative Studies in Arts and Humanities

a. one IAH course numbered below 211 (4 credits)
b. one IAH course numbered 211 or higher (4 credits)

8 credits in Integrative Studies in Social, Behavioral and Economic Sciences

a. one 200-level ISS course (4 credits)
b. one 300-level ISS course (4 credits)

8 credits in Integrative Studies in Natural Science

a. one ISB course (3 credits)
b. one ISP course (3 credits)
c. one lab course taken concurrently with the ISB or ISP course (2 credits)

University Diversity Requirement
A total 2 courses from the following categories:

a. At least 1 course from National IAH or ISS courses emphasizing national diversity indicated by an "N" after the course name
b. At least 1 course from International IAH or ISS courses emphasizing international and multicultural diversity indicated by an "I" after the course name
c. At least 1 course from both national diversity and international and multicultural diversity (indicated by a "D" after the course name)

University Math Requirement

Fulfilled by the MSU *proctored* placement test indicating eligibility for MTH 132

Or

Fulfilled by completion of MTH 110 or 116

Or

Fulfilled by completion of the following 2 courses:

a. at least one course from MTH 103
b. at least one course from MTH 112, 114,124,132,152H,201;STT200 or 201 or appropriate LBS course

University Writing Requirement

a. 4-credit Tier I writing course from the Department of Writing, Rhetoric, and American Cultures
b. The Tier II writing requirement must be satisfied by completing MUS 381

COLLEGE OF MUSIC REQUIREMENTS

a. 30 credits at the 300-400 level

b. Capstone Experience - Senior Recital that satisfies the appropriate faculty

c. All of the following core courses (24 credits):

MUS 180	Fundamentals of Music	2 cr.
MUS 181	Musicianship I	3 cr.
MUS 182	Ear Training and Sight Singing I	1 cr.
MUS 183	Ear Training and Sight Singing II	1 cr.
MUS 211	History of Western Music to 1750	3 cr.
MUS 212	History of Western Music Since 1750	3 cr.
MUS 280	Musicianship II	3 cr.
MUS 281	Musicianship III	3 cr.
MUS 282	Advanced Ear Training and Sight Singing I	1 cr.
MUS 283	Advanced Ear Training and Sight Singing II	1 cr.
MUS 381	20th Century Music Theory (W)*	3 cr.

One of the following ethnomusicology courses (2 credits):

MUS 409	American Music	2 cr.
MUS 425	Music of South Asia and its Diaspora	2 cr.
MUS 426	Music of West Africa	2 cr.
MUS 429	Music of East and Southeast Asia	2 cr.
MUS 430	Music of the Caribbean	2 cr.
MUS 436	Popular Music of Black America	2 cr.
MUS 443	Anthropology of Music	2 cr.

d. Music activity requirement (*each semester in attendance*- 1 cr. each)*:* 8 cr.

e. Private Lessons (16 credits):

MUS 1xxJ	Lessons (four semesters- 2 cr. each)	8 cr.
MUS 3xxJ	Lessons (four semesters- 2 cr. each)	8 cr.

f. All of the following courses (28 credits):

MUS 131	Jazz Combo (two- 1 cr. each)	2 cr.
MUS 185	Freshman Jazz Studies: Listening and Assimilation I	2 cr.
MUS 186	Freshman Jazz Studies: Listening and Assimilation II	2 cr.
MUS 301	Advanced Jazz Musicianship I	3 cr.
MUS 302	Advanced Jazz Musicianship II	3 cr.
MUS 303	Advanced Jazz Musicianship III	3 cr.
MUS 304	Advanced Jazz Musicianship IV	3 cr.
MUS 400	Jazz Arranging and Composition I	2 cr.
MUS 401	Jazz Arranging and Composition II	2 cr.
MUS 410	Jazz History	2 cr.
MUS 438	Jazz Pedagogy I	2 cr.
MUS 439	Jazz Pedagogy II	2 cr.

g. Jazz Electives (6 credits from the following courses):

MUS xxx	2nd Instrument (max. of 2 cr. can be applied to degree)	1 cr.
MUS 131	Jazz Combo (max. of 4 cr. can be applied to degree)	1 cr.
MUS 230	Beginning Jazz Improvisation I	2 cr.
MUS 231	Beginning Jazz Improvisation II	2 cr.
MUS 431	Business of Music	2 cr.
MUS 491	Special Topics in Music (ethnomusicology topic)	2 cr.

*Satisfies two requirements- Tier 2 Writing requirement and Core Music curriculum requirement

POLICY OF COMBINING JAZZ AND CLASSICAL APPLIED STUDIO

The policy regarding any combining of jazz and classical applied lessons is that this matter should be handled individually by the principal teachers involved e.g. the jazz bass professor and the classical bass professor in the case of a bass player. This policy will serve to assure that sufficient attention is given to the acquisition of the necessary repertoire and skills, especially in the primary area. If a student wishes to cross over from classical to jazz, or vice versa, it will be done through audition prior to the final decision.

BACHELOR OF MUSIC-JAZZ STUDIES
Sample 4-year plan (120 credits needed to graduate)

YEAR 1

Fall semester (14 credits)

Course No.	Course Name	Cr.
MTH 103		3
MUS 180	theory	2
MUS 182	ear-training	1
MUS 130	jazz band	1
MUS 1xxJ	lessons	2
MUS 185	jazz listening	2
MUS 230	jazz improv I	2
MUS 291*	technology	1

Spring semester (14 credits)

Course No.	Course Name	Cr.
MTH 112 (or equivalent)		3
MUS 181	theory	3
MUS 183	ear-training	1
MUS 130	jazz band	1
MUS 1xxJ	lessons	2
MUS 186	jazz listening	2
MUS 231	jazz improv II	2

YEAR 2

Fall semester (17 credits)

Course No.	Course Name	Cr.
WRAC 1xx	writing	4
MUS 211	history	3
MUS 280	theory	3
MUS 282	ear-training	1
MUS 130	jazz band	1
MUS 1xxJ	lessons	2
MUS 301	adv jazz mus I	3

Spring semester (16 credits)

Course No.	Course Name	Cr.
ISP 2xx	integ physical sci	3
MUS 212	history	3
MUS 281	theory	3
MUS 283	ear-training	1
MUS 130	jazz band	1
MUS 1xxJ	lessons	2
MUS 302	adv jazz mus II	3

YEAR 3

Fall semester (16 credits)

Course No.	Course Name	Cr.
IAH 20x	integ arts & hum	4
MUS 381	20th century	3
MUS 130	jazz band	1
MUS 3xxJ	lessons	2
MUS 131	jazz combo	1
MUS 303	adv jazz mus III	3
MUS 410	jazz history	2

Spring semester (15 credits)

Course No.	Course Name	Cr.
IAH 21x	integ arts & hum	4
ISS 2xx	integ soc science	4
MUS 130	jazz band	1
MUS 3xxJ	lessons	2
MUS 131	jazz combo	1
MUS 304	adv jazz mus IV	3

YEAR 4

Fall semester (14 credits)

Course No.	Course Name	Cr.
ISS 3xx	integ soc science	4
ethnomusicology		2
MUS 130	jazz band	1
MUS 3xxJ	lessons	2
MUS 400	jazz arr and comp I	2
MUS 438	jazz ped I	2
MUS 131 (or jazz elective)		1

Spring semester (13 credits)

Course No.	Course Name	Cr.
ISB 2xx	integ bio science	3
ISB lab	integ bio science lab	2
MUS 130	jazz band	1
MUS 3xxJ	lessons	2
MUS 401	jazz arr and comp II	2
MUS 439	jazz ped II	2
MUS 131 (or jazz elective)		1
senior recital		

*MUS291 not required for degree

Bachelor of Music in Music Education

Primary Major Code: 7309
Additional Major Code: 7310
2nd Degree Code: 7311
128-140 Credits, including general electives are required for piano as the performance area
130-142 Credits, including general electives are required for string instruments, wind instruments, percussion, or voice as the performance area
136-146 Credits, including general electives are required for jazz as the performance area

GRADUATION REQUIREMENTS OF THE UNIVERSITY

24 credits in Integrative Studies

8 credits in Integrative Studies in Arts and Humanities

a. one IAH course numbered below 211 (4 credits)
b. one IAH course numbered 211 or higher (4 credits)

8 credits in Integrative Studies in Social, Behavioral and Economic Sciences

a. one 200-level ISS course (4 credits)
b. one 300-level ISS course (4 credits)

8 credits in Integrative Studies in Natural Science

a. one ISB course (3 credits)
b. one ISP course (3 credits)
c. one lab course taken concurrently with the ISB or ISP course (2 credits)

University Diversity Requirement

A total 2 courses from the following categories:

a. At least 1 course from National IAH or ISS courses emphasizing national diversity indicated by an "N" after the course name
b. At least 1 course from International IAH or ISS courses emphasizing international and multicultural diversity indicated by an "I" after the course name
c. At least 1 course from both national diversity and international and multicultural diversity (indicated by a "D" after the course name)

University Math Requirement

Fulfilled by the MSU *proctored* placement test indicating eligibility for MTH 132

Or

Fulfilled by completion of MTH 110 or 116

Or

Fulfilled by completion of the following 2 courses:

a. at least one course from MTH 103
b. at least one course from MTH 112, 114,124,132,152H,201;STT200 or 201 or appropriate LBS course

University Writing Requirement

a. 4-credit Tier I writing course from the Department of Writing, Rhetoric, and American Cultures
b. The Tier II writing requirement must be satisfied by completing MUS 381

COLLEGE OF MUSIC REQUIREMENTS (114 to 118 credits)

a. 30 credits at the 300-400 level

b. Capstone Experience (MUS 495)

c. All of the following core courses (24 credits):

MUS 180	Fundamentals of Music	2 cr.
MUS 181	Musicianship I	3 cr.
MUS 182	Ear Training and Sight Singing I	1 cr.
MUS 183	Ear Training and Sight Singing II	1 cr.
MUS 211	History of Western Music to 1750	3 cr.
MUS 212	History of Western Music Since 1750	3 cr.
MUS 280	Musicianship II	3 cr.
MUS 281	Musicianship III	3 cr.
MUS 282	Advanced Ear Training and Sight Singing I	1 cr.
MUS 283	Advanced Ear Training and Sight Singing II	1 cr.
MUS 381	20th Century Music Theory (W)*	3 cr.

One of the following ethnomusicology courses (2 credits):

MUS 409	American Music	2 cr.
MUS 425	Music of South Asia and its Diaspora	2 cr.
MUS 426	Music of West Africa	2 cr.
MUS 429	Music of East and Southeast Asia	2 cr.
MUS 430	Music of the Caribbean	2 cr.
MUS 436	Popular Music of Black America	2 cr.
MUS 443	Anthropology of Music	2 cr.

d. Music activity requirement (each semester in attendance- 1 cr. each) 8 cr.

e. Complete the requirements for one of the following three performance areas (16-18 credits):

(1) Piano (16 credits)

MUS 150A	Piano (four semesters- 2 cr. each)	8 cr.
MUS 350A	Piano (four semesters- 2 cr. each)	8 cr.

(2) Strings, Winds and Percussion (18 credits)

MUS 1xx	Strings, Winds and Percussion (four semesters- 2 cr. each)	8 cr.
MUS 3xx	Strings, Winds and Percussion (four semesters- 2 cr. each)	8 cr.
MUS 141	Class Instruction in Piano I	1 cr.
MUS 142	Class Instruction in Piano II	1 cr.

(MUS 141 and 142 may be waived by examination)

(3) Voice* (*18 credits)

MUS 151	Voice (four semesters- 2 cr. each)	8 cr.
MUS 351	Voice (two semesters- 1 cr. each and two semesters- 2 cr. each)	6 cr.
MUS 141	Class Instruction in Piano I	1 cr.
MUS 142	Class Instruction in Piano II	1 cr.
	(MUS 141 and 142 may be waived by examination)	
MUS 248	German Diction for Singers	1 cr.
MUS 249	French Diction Singers	1 cr.

(4)Jazz* (20-22 *credits)

MUS 1xxJ	Lessons (four semesters- 2 cr. each)	8 cr.
MUS 3xxJ	Lessons (four semesters- 2 cr. each)	8 cr.

One of the following two semester sequences (4 or 6 credits)

MUS 230	Beginning Jazz Improvisation I	2 cr.
MUS 231	Beginning Jazz Improvisation II	2 cr.
	Or	
MUS 301	Advanced Jazz Musicianship I	3 cr.
MUS 302	Advanced Jazz Musicianship II	3 cr.

f. Two of the following creative musicianship courses (4 or 5 credits):

MUS 112	Chamber Music (two- 1 cr. each)	2 cr.
MUS 131	Jazz Combo (two- 1 cr. each)	2 cr.
MUS 150J	Piano: Jazz (two- 1 cr. each)	2 cr.
MUS 152J	Stringed Instruments: Jazz (two- 1 cr. each)	2 cr.
MUS 153J	Woodwind Instruments: Jazz (two- 1 cr. each)	2 cr.
MUS 154J	Brass Instruments: Jazz (two- 1 cr. each)	2 cr.
MUS 155J	Percussion Instruments: Jazz (two- 1 cr. each)	2 cr.
MUS 210	Song Writing	2 cr.
MUS 230	Beginning Jazz Improvisation I	2 cr.
MUS 231	Beginning Jazz Improvisation II	2 cr.
MUS 441	Introduction to Computer Music	3 cr.
MUS 483	Composition	2 cr.
MUS 484	Instrumentation and Basic Orchestration	2 cr.

g. One of the following music literature courses (2 credits):

MUS 410	Jazz History	2 cr.
MUS 413	Keyboard Literature to Mid-19th Century (piano as major instrument only)	2 cr.
MUS 414	Keyboard Literature since the Mid-19th Century (piano as major instrument only)	2 cr.
MUS 415	Art Song Literature: German (voice and piano as major instrument only)	2 cr.
MUS 416	Art Song Literature: French, Spanish and Italian (voice and piano as major instrument only)	2 cr.
MUS 417	Art Song Literature: British and American (voice and piano as major instrument only)	2 cr.
MUS 419	Baroque Music	2 cr.
MUS 420	Music of the 18th Century	2 cr.
MUS 421	19th Century European-American Music Literature	2 cr.
MUS 422	20th Century European and American Music Literature	2 cr.
MUS 423	History of Opera	2 cr.
MUS 424	Women in Music	2 cr.

h. All of the following courses (35 credits):

MUS 163	Class Instruction in Clarinet	1 cr.
MUS 171	Class Instruction in Stringed Instruments I	1 cr.
MUS 173	Class Instruction in Percussion Instruments I	1 cr.
MUS 177	Introduction to Music Education	2 cr.
MUS 277	Principles of Music Education	3 cr.
MUS 335	Ensemble Conducting I	2 cr.

MUS 495	Student Teaching in Music	9 cr.
TE 150	Reflections on Learning	3 cr.
TE 250	Human Diversity, Power, and Opportunity in Social Institutions	3 cr.
TE 302	Learners and Learning in Context - Secondary (W)	4 cr.
TE 496	Becoming a School Music Teacher	3 cr.

j. One of the following courses (1 credit):

MUS 143	English Diction for Singers *(for voice majors)*	1 cr.
MUS 145	Class Instruction in Voice I *(for non-voice majors)*	1 cr.

k. One of the following courses (1 credit):

MUS 165	Class Instruction in High Brass Instruments	1 cr.
MUS 166	Class Instruction in Low Brass Instruments	1 cr.

l. Three of the following courses (3 credits- *The electives selected cannot include the course used to satisfy section k above)*:

MUS 144	Italian Diction for Singers *(voice majors must enroll)*	1 cr.
MUS 160	Class Instruction in Guitar	1 cr.
MUS 162	Class Instruction in Flute and Saxophone	1 cr.
MUS 164	Class Instruction in Double Reed Instruments	1 cr.
MUS 165	Class Instruction in High Brass Instruments	1 cr.
MUS 166	Class Instruction in Low Brass Instruments	1 cr.
MUS 172	Class Instruction in Stringed Instruments II	1 cr.
MUS 174	Class Instruction in Percussion Instruments II	1 cr.
MUS 241	Advanced Class Instruction in Piano I	1 cr.
MUS 242	Advanced Class Instruction in Piano II	1 cr.

m. One of the following courses (2 credits):

MUS 336A	Ensemble Conducting II: Instrumental	2 cr.
MUS 336B	Ensemble Conducting II: Choral	2 cr.

n. One of the following courses (3 credits):

MUS 455	Teaching Instrumental Music	3 cr.
MUS 456	Teaching Stringed Instruments	3 cr.
MUS 468	Teaching Choral Music	3 cr.

o. One of the following courses (3 credits):

MUS 467	Teaching General Music in the Elementary School	3 cr.
MUS 469	Teaching Secondary Classroom Music	3 cr.

p. Four to six credit hours from the following Music Education electives (*must be different from courses satisfying other requirements)*

MUS 336A	Ensemble Conducting II: Instrumental	2 cr.
MUS 336B	Ensemble Conducting II: Choral	2 cr.
MUS 340	Methods and Literature for Voice	3 cr.
MUS 341	String Pedagogy	2 cr.
MUS 455	Teaching Instrumental Music	3 cr.
MUS 456	Teaching Stringed Instruments	3 cr.
MUS 461	Marching Band Methods	2 cr.
MUS 462	Suzuki Methods and Materials	2 cr.

MUS 465	Music in Early Childhood	2 cr.
MUS 467	Teaching General Music in the Elementary School	3 cr.
MUS 468	Teaching Choral Music	3 cr.
MUS 469	Teaching Secondary Classroom Music	3 cr.

*Satisfies two requirements- Tier 2 Writing requirement and Core Music curriculum requirement

BACHELOR OF MUSIC-MUSIC EDUCATION

Sample 4.5-year plan (128-146 credits needed to graduate)

YEAR 1

Fall semester (13-16 credits)

Course No.	Course Name	Cr.
WRA 1xx	writing	4
MUS 180	theory	2
MUS 182	ear-training	1
ensemble		1
MUS 1xx	lessons	2
MUS 141	piano	1
MUS 177 or TE 150		2-3
MUS 143 (voice majors only) Eng dict		1
MUS 230 (Jazz majors only) Jazz improve I		2

Spring semester (14-16 credits)

Course No.	Course Name	Cr.
MTH 103		3
MUS 181	theory	3
MUS 183	ear-training	1
ensemble		1
MUS 1xx	lessons	2
MUS 142	Piano	1
MUS 177 or TE 150		2-3
MUS 144 (voice majors only) ITL dict		0-1
MUS 231 (Jazz majors only) Jazz improve II		2

TAKE THE BASIC SKILLS TEST (THIS MUST BE PASSED BEFORE BEING ADMITTED TO ADVANCED STANDING).

YEAR 2

Fall semester (17 credits)

Course No.	Course Name	Cr.
MTH 112 (or equivalent)		3
MUS 211	history	3
MUS 280	theory	3
MUS 282	ear-training	1
ensemble		1
MUS 1xx	lessons	2
MUS 277 or TE 250		3
MUS 248 (voice majors only) GRM dict		1

Spring semester (17 credits)

Course No.	Course Name	Cr.
MUS 212	history	3
MUS 281	theory	3
MUS 283	ear-training	1
ensemble		1
MUS 1xx	lessons	2
MUS 277 or TE 250		3
ISP 2xx	integ physical sci	3
MUS 249 (voice majors only) FRN dict		1

APPLY TO ADVANCED STANDING FALL OR SPRING SEMESTER (THE SEMESTER YOU TAKE MUS 277).
APPLY TO THE COLLEGE OF EDUCATION FS IF YOU ARE APPLYING TO ADVANCED STANDING FS.

YEAR 3

Fall semester (17 credits)

Course No.	Course Name	Cr.
ISB 2xx	integ bio science	3
ISB lab	integ bio science lab	2
MUS 381	20th century	3
ensemble		1
MUS 3xx	lessons	2
class instrument		2
Creative Musician		2
MUS 335	conducting	2

Spring semester (17 credits)

Course No.	Course Name	Cr.
IAH 20x	integ arts & hum	4
ISS 2xx	integ soc science	4
ensemble		1
MUS 3xx	lessons	2
MUS 467 (469 in FS) or ME elective		3
class instrument		1
MUS 336A or 336B	conducting	2

APPLY TO ADVANCED STANDING IF YOU DIDN'T IN YEAR 2.
APPLY TO THE COLLEGE OF EDUCATION IF YOU DIDN'T IN YEAR 2.

YEAR 4

Fall semester (17-19 credits)

Course No.	Course Name	Cr.
ISS 3xx	Integ soc science	4
ensemble		1
MUS 3xx	lessons	1-2
TE 302		4
MUS 469 (467 in SS) or ME elective		2-3
class instrument		2
MUS 456 (455, 486in SS) or ME		2-3

Spring semester (17-18 credits)

Course No.	Course Name	Cr.
IAH 21x	Integ arts & hum	4
ethnomusicology		2
ensemble		1
MUS 3xx	lessons	1-2
MUS 455, 468 (456 in FS) or ME elect		2-3
creative musicianship		2
Music Literature		2
class instrument		2

YEAR 5

Fall semester (12 credits)

Course No.	Course Name	Cr.
MUS 495	Student Teaching	9
TE 496	TE Seminar	3

Bachelor of Music in Performance

Percussion Instruments
Primary Major Code: 7312
Additional Major Code: 7313
2nd Degree Code:7314
120 Credits are required, including general electives

GRADUATION REQUIREMENTS OF THE UNIVERSITY

24 credits in Integrative Studies

8 credits in Integrative Studies in Arts and Humanities

a. one IAH course numbered below 211 (4 credits)
b. one IAH course numbered 211 or higher (4 credits)

8 credits in Integrative Studies in Social, Behavioral and Economic Sciences

a. one 200-level ISS course (4 credits)
b. one 300-level ISS course (4 credits)

8 credits in Integrative Studies in Natural Science

a. one ISB course (3 credits)
b. one ISP course (3 credits)
c. one lab course taken concurrently with the ISB or ISP course (2 credits)

University Diversity Requirement
A total 2 courses from the following categories:

a. At least 1 course from National IAH or ISS courses emphasizing national diversity indicated by an "N" after the course name
b. At least 1 course from International IAH or ISS courses emphasizing international and multicultural diversity indicated by an "I" after the course name
c. At least 1 course from both national diversity and international and multicultural diversity (indicated by a "D" after the course name)

University Math Requirement

Fulfilled by the MSU *proctored* placement test indicating eligibility for MTH 132

Or

Fulfilled by completion of MTH 110 or 116

Or

Fulfilled by completion of the following 2 courses:

a. at least one course from MTH 103
b. at least one course from MTH 112, 114,124,132,152H,201;STT200 or 201 or appropriate LBS course

University Writing Requirement

a. 4-credit Tier I writing course from the Department of Writing, Rhetoric, and American Cultures
b. The Tier II writing requirement must be satisfied by completing MUS 381

COLLEGE OF MUSIC REQUIREMENTS

a. 30 credits at the 300-400 level.

b. Capstone Experience - Senior Recital that satisfies the appropriate faculty.

c. All of the following core courses (24 credits):

MUS 180	Fundamentals of Music	2 cr.
MUS 181	Musicianship I	3 cr.
MUS 182	Ear Training and Sight Singing I	1 cr.
MUS 183	Ear Training and Sight Singing II	1 cr.
MUS 211	History of Western Music to 1750	3 cr.
MUS 212	History of Western Music Since 1750	3 cr.
MUS 280	Musicianship II	3 cr.
MUS 281	Musicianship III	3 cr.
MUS 282	Advanced Ear Training and Sight Singing I	1 cr.
MUS 283	Advanced Ear Training and Sight Singing II	1 cr.
MUS 381	20th Century Music Theory (W)*	3 cr.

d. One of the following ethnomusicology courses (2 credits):

MUS 409	American Music	2 cr.
MUS 425	Music of South Asia and its Diaspora	2 cr.
MUS 426	Music of West Africa	2 cr.
MUS 429	Music of East and Southeast Asia	2 cr.
MUS 430	Music of the Caribbean	2 cr.
MUS 436	Popular Music of Black America	2 cr.
MUS 443	Anthropology of Music	2 cr.

e. Private Lessons (24 credits): *minimum of 2.0 G.P.A.*

MUS 155	Lessons (four semesters- 3 cr. each)	12 cr.
MUS 355	Lessons (four semesters- 3 cr. each)	12 cr.

f. Music activity requirement (*each semester in attendance*- 1 cr. each): 8 cr.

No more than 8 credits that are related to the major ensemble requirement may be counted toward the requirements for the degree.

g. Piano Proficiency:

MUS 150M (may be waived by examination) 2 cr.

Students must pass a piano proficiency exam given by the appropriate faculty. Any credits of MUS 150M over 2 will not count towards the degree.

h. All of the following courses (12 credits):

MUS 129	Percussion Ensemble (four- 1 cr. each)	4 cr.
MUS 337	Conducting for Music Performance Majors	1 cr.
MUS 380	Musical Styles and Forms	3 cr.
MUS 491	Special Topics in Music (must focus on studio teaching of percussion Instruments or on percussion literature)	4 cr.

i. One of the following courses (2 credits):

MUS 410	Jazz History	2 cr.
MUS 419	Baroque Music	2 cr.
MUS 420	Music of the 18th Century	2 cr.
MUS 421	19th Century European-American Music Literature	2 cr.
MUS 422	20th Century European and American Music Literature	2 cr.
MUS 423	History of Opera	2 cr.

MUS 424	Women in Music	2 cr.

j. One of the following courses (2 credits):

MUS 480	Counterpoint	2 cr.
MUS 484	Instrumentation and Basic Orchestration	2 cr.

*Satisfies two requirements- Tier 2 Writing requirement and Core Music curriculum requirement
Updated 6/1/10

BACHELOR OF MUSIC-PERCUSSION PERFORMANCE
Sample 4-year plan (120 credits needed to graduate)

YEAR 1

Fall semester (15 credits)

Course No.	Course Name	Cr.
MTH 103		3
WRAC 1xx	writing	4
MUS 180	theory	2
MUS 182	ear-training	1
MUS 155	lessons	3
ensemble		1
MUS 141	piano	1

Spring semester (14 credits)

Course No.	Course Name	Cr.
MTH 112 (or equivalent)		3
MUS 181	Theory	3
MUS 183	ear-training	1
MUS 155	Lessons	3
ensemble		1
MUS 142	Piano	1
MUS 129	percussion ensemble	1
MUS 291	technology	1

YEAR 2

Fall semester (16 credits)

Course No.	Course Name	Cr.
ISS 2xx	integ soc science	4
MUS 211	history	3
MUS 280	theory	3
MUS 282	ear-training	1
MUS 155	lessons	3
ensemble		1
MUS 150M	piano lessons	1

Spring semester (16 credits)

Course No.	Course Name	Cr.
ISP 2xx	integ physical sci	3
MUS 212	History	3
MUS 281	Theory	3
MUS 283	ear-training	1
MUS 155	Lessons	3
ensemble		1
MUS 129	percussion ensemble	1
MUS 150M	piano lessons	1
PIANO PROFICIENCY!!!		

YEAR 3

Fall semester (15 credits)

Course No.	Course Name	Cr.
IAH 20x	integ arts & hum	4
MUS 381	20th century	3
MUS 355	lessons	3
ensemble		1
MUS 129	percussion ensemble	1
MUS 491	special topics	2
elective		1

Spring semester (15 credits)

Course No.	Course Name	Cr.
ISS 3xx	integ soc science	4
MUS 355	Lessons	3
ensemble		1
MUS 129	percussion ensemble	1
MUS 337	conducting	1
MUS 380	styles and forms	3
MUS 491	special topics	2

YEAR 4

Fall semester (15 credits)

Course No.	Course Name	Cr.
ISB 2xx	integ bio science	3
ISB lab	integ bio science lab	2
ethnomusicology		2
MUS 355	lessons	3
ensemble		1
MUS 484 or 480	orch or counterpoint	2
MUS 129	perc ens or elective	1
elective		1

Spring semester (14 credits)

Course No.	Course Name	Cr.
IAH 21x	integ arts & hum	4
MUS 355	Lessons	3
ensemble		1
music lit		2
MUS 129	perc ens or elective	1
elective		3
senior recital		

Bachelor of Music in Performance

Piano
Primary Major Code: 7312
Additional Major Code: 7313
2nd Degree Code: 7314
120 Credits are required, including general electives

GRADUATION REQUIREMENTS OF THE UNIVERSITY

24 credits in Integrative Studies

8 credits in Integrative Studies in Arts and Humanities

a. one IAH course numbered below 211 (4 credits)
b. one IAH course numbered 211 or higher (4 credits)

8 credits in Integrative Studies in Social, Behavioral and Economic Sciences

a. one 200-level ISS course (4 credits)
b. one 300-level ISS course (4 credits)

8 credits in Integrative Studies in Natural Science

a. one ISB course (3 credits)
b. one ISP course (3 credits)
c. one lab course taken concurrently with the ISB or ISP course (2 credits)

University Diversity Requirement
A total 2 courses from the following categories:

a. At least 1 course from National IAH or ISS courses emphasizing national diversity indicated by an "N" after the course name
b. At least 1 course from International IAH or ISS courses emphasizing international and multicultural diversity indicated by an "I" after the course name
c. At least 1 course from both national diversity and international and multicultural diversity (indicated by a "D" after the course name)

University Math Requirement

Fulfilled by the MSU *proctored* placement test indicating eligibility for MTH 132

Or

Fulfilled by completion of MTH 110 or 116

Or

Fulfilled by completion of the following 2 courses:

a. at least one course from MTH 103
b. at least one course from MTH 112, 114,124,132,152H,201;STT200 or 201 or appropriate LBS course

University Writing Requirement

a. 4-credit Tier I writing course from the Department of Writing, Rhetoric, and American Cultures
b. The Tier II writing requirement must be satisfied by completing MUS 381

COLLEGE OF MUSIC REQUIREMENTS

a. 30 credits at the 300-400 level

b. Capstone Experience - Senior Recital that satisfies the appropriate faculty

c. All of the following core courses (24 credits):

MUS 180	Fundamentals of Music	2 cr.
MUS 181	Musicianship I	3 cr.

MUS 182	Ear Training and Sight Singing I	1 cr.
MUS 183	Ear Training and Sight Singing II	1 cr.
MUS 211	History of Western Music to 1750	3 cr.
MUS 212	History of Western Music Since 1750	3 cr.
MUS 280	Musicianship II	3 cr.
MUS 281	Musicianship III	3 cr.
MUS 282	Advanced Ear Training and Sight Singing I	1 cr.
MUS 283	Advanced Ear Training and Sight Singing II	1 cr.
MUS 381	20th Century Music Theory (W)*	3 cr.

d. One of the following ethnomusicology courses (2 credits):

MUS 409	American Music	2 cr.
MUS 425	Music of South Asia and its Diaspora	2 cr.
MUS 426	Music of West Africa	2 cr.
MUS 429	Music of East and Southeast Asia	2 cr.
MUS 430	Music of the Caribbean	2 cr.
MUS 436	Popular Music of Black America	2 cr.
MUS 443	Anthropology of Music	2 cr.

e. Private Lessons (24 credits): *minimum of 2.0 G.P.A.*

MUS 150A	Lessons (four semesters- 3 cr. each)	12 cr.
MUS 350A	Lessons (four semesters- 3 cr. each)	12 cr.

f. All of the following courses (24 credits):

MUS 112	Chamber Music (two- 1 cr. each)	2 cr.
MUS 149	Keyboard Skills	1 cr.
MUS 337	Conducting for Music Performance Majors	1 cr.
MUS 346	Keyboard Methods and Literature I	2 cr.
MUS 347	Keyboard Methods and Literature II	2 cr.
MUS 348	Piano Accompanying (1 cr. each semester)	6 cr.
MUS 349	Piano Performance (1 cr. each semester)	6 cr.
MUS 413	Keyboard Literature to Mid-19th Century	2 cr.
MUS 414	Keyboard Literature since the Mid-19th Century	2 cr.

g. One of the following courses (2 credits):

MUS 410	Jazz History	2 cr.
MUS 415	Art Song Literature: German	2 cr.
MUS 416	Art Song Literature: French, Spanish, and Italian	2 cr.
MUS 417	Art Song Literature: British and American	2 cr.
MUS 418	Opera and Oratorio Aria Repertoire	2 cr.
MUS 419	Baroque Music	2 cr.
MUS 420	Music of the 18th Century	2 cr.
MUS 421	19th Century European-American Music Literature	2 cr.
MUS 422	20th Century European and American Music Literature	2 cr.
MUS 423	History of Opera	2 cr.
MUS 424	Women in Music	2 cr.

h. Music activity requirement (two- 1 credit each): 2 cr.

Piano Pedagogy Specialization - 7340

A Specialization in Piano Pedagogy is available as an elective to students who are enrolled in the bachelor's degree program in music performance with piano as the performance area. This is designed to prepare students for careers as independent studio teachers.

All of the following courses (11 credits):

MUS 448	Advanced Keyboard Methods and Literature I	2 cr.
MUS 449	Advanced Keyboard Methods and Literature II	2 cr.
PSY 101	Introductory Psychology	4 cr.
PSY 244	Developmental Psychology: Infancy Through Childhood	3 cr.

*Satisfies two requirements- Tier 2 Writing requirement and Core Music curriculum requirement.

BACHELOR OF MUSIC-PIANO PERFORMANCE
Sample 4-year plan (120 credits needed to graduate)

YEAR 1

Fall semester (15 credits)

Course No.	Course Name	Cr.
MTH 103		3
WRAC 1xx	writing	4
MUS 180	theory	2
MUS 182	ear-training	1
MUS 150A	lessons	3
MUS 149	keyboard skills	1
ensemble		1

Spring semester (14 credits)

Course No.	Course Name	Cr.
MTH 112 (or equivalent)		3
MUS 181	Theory	3
MUS 183	ear-training	1
MUS 150A	Lessons	3
ensemble		1
MUS 291	music technology	1
elective		2

YEAR 2

Fall semester (16 credits)

Course No.	Course Name	Cr.
ISS 2xx	integ soc science	4
MUS 211	history	3
MUS 280	theory	3
MUS 282	ear-training	1
MUS 150A	lessons	3
MUS 348	accompanying	1
MUS 349	performance class	1

Spring semester (15 credits)

Course No.	Course Name	Cr.
ISP 2xx	integ physical sci	3
MUS 212	History	3
MUS 281	Theory	3
MUS 283	ear-training	1
MUS 150A	Lessons	3
MUS 348	Accompanying	1
MUS 349	performance class	1

YEAR 3

Fall semester (15 credits)

Course No.	Course Name	Cr.
IAH 20x	integ arts & hum	4
MUS 381	20th century	3
MUS 350A	lessons	3
MUS 112	chamber music	1
MUS 346 or 413	keyboard mthds/lit	2
MUS 348	accompanying	1
MUS 349	performance class	1

Spring semester (15 credits)

Course No.	Course Name	Cr.
ISB 2xx	integ bio science	3
ISB lab	integ bio science lab	2
MUS 350A	Lessons	3
MUS 337	Conducting	1
MUS 347 or 414	keyboard mthds/lit	2
MUS 348	Accompanying	1
MUS 349	performance class	1
music lit		2

YEAR 4

Fall semester (15 credits)

Course No.	Course Name	Cr.
ISS 3xx	integ soc science	4
ethnomusicology		2
MUS 350A	lessons	3
MUS 348	accompanying	1
MUS 349	performance class	1
MUS 346 or 413	keyboard mthds/lit	2
elective		2

Spring semester (15 credits)

Course No.	Course Name	Cr.
IAH 21x	integ arts & hum	4
MUS 350A	Lessons	3
MUS 112	chamber music	1
MUS 348	Accompanying	1
MUS 349	performance class	1
MUS 347 or 414	keyboard mthds/lit	2
elective		3
senior recital		

Bachelor of Music in Performance

Voice
Primary Major Code: 7312
Additional Major Code: 7313
2nd Degree Code: 7314
120-132 Credits are required, including general electives

GRADUATION REQUIREMENTS OF THE UNIVERSITY

24 credits in Integrative Studies

8 credits in Integrative Studies in Arts and Humanities

a. one IAH course numbered below 211 (4 credits)
b. one IAH course numbered 211 or higher (4 credits)

8 credits in Integrative Studies in Social, Behavioral and Economic Sciences

a. one 200-level ISS course (4 credits)
b. one 300-level ISS course (4 credits)

8 credits in Integrative Studies in Natural Science

a. one ISB course (3 credits)
b. one ISP course (3 credits)
c. one lab course taken concurrently with the ISB or ISP course (2 credits)

University Diversity Requirement
A total 2 courses from the following categories:

a. At least 1 course from National IAH or ISS courses emphasizing national diversity indicated by an "N" after the course name
b. At least 1 course from International IAH or ISS courses emphasizing international and multicultural diversity indicated by an "I" after the course name
c. At least 1 course from both national diversity and international and multicultural diversity (indicated by a "D" after the course name)

University Math Requirement

Fulfilled by the MSU *proctored* placement test indicating eligibility for MTH 132

Or

Fulfilled by completion of MTH 110 or 116

Or

Fulfilled by completion of the following 2 courses:

a. at least one course from MTH 103
b. at least one course from MTH 112, 114,124,132,152H,201;STT200 or 201 or appropriate LBS course

University Writing Requirement

a. 4-credit Tier I writing course from the Department of Writing, Rhetoric, and American Cultures
b. The Tier II writing requirement must be satisfied by completing MUS 381

COLLEGE OF MUSIC REQUIREMENTS

a. 30 credits at the 300-400 level

b. Capstone Experience - Senior Recital that satisfies the appropriate faculty

c. All of the following core courses (24 credits):

MUS 180	Fundamentals of Music	2 cr.
MUS 181	Musicianship I	3 cr.
MUS 182	Ear Training and Sight Singing I	1 cr.
MUS 183	Ear Training and Sight Singing II	1 cr.
MUS 211	History of Western Music to 1750	3 cr.
MUS 212	History of Western Music Since 1750	3 cr.
MUS 280	Musicianship II	3 cr.
MUS 281	Musicianship III	3 cr.
MUS 282	Advanced Ear Training and Sight Singing I	1 cr.
MUS 283	Advanced Ear Training and Sight Singing II	1 cr.
MUS 381	20th Century Music Theory (W)*	3 cr.

d. One of the following ethnomusicology courses (2 credits):

MUS 409	American Music	2 cr.
MUS 425	Music of South Asia and its Diaspora	2 cr.
MUS 426	Music of West Africa	2 cr.
MUS 429	Music of East and Southeast Asia	2 cr.
MUS 430	Music of the Caribbean	2 cr.
MUS 436	Popular Music of Black America	2 cr.
MUS 443	Anthropology of Music	2 cr.

e. Private Lessons (24 credits): *minimum of 2.0 G.P.A.*

MUS 151	Lessons (four semesters- 3 cr. each)	12 cr.
MUS 351	Lessons (four semesters- 3 cr. each)	12 cr.

f. Music activity requirement (*each semester in attendance*- 1 cr. each): 8 cr.

No more than 8 credits that are related to the major ensemble requirement may be counted toward the requirements for the degree.

g. Piano Proficiency:

MUS 150M (may be waived by examination) 2 cr.

Students must pass a piano proficiency exam given by the appropriate faculty. Any credits of MUS 150M over 2 will not count towards the degree.

h. Foreign Language Requirement. All of the following courses (12 credits):

FRN 101	Elementary French I	4 cr.
GRM 101	Elementary German I	4 cr.
ITL 101	Elementary Italian I	4 cr.

i. All of the following courses (13 credits):

MUS 143	English Diction for Singers	1 cr.
MUS 144	Italian Diction for Singers	1 cr.
MUS 248	German Diction for Singers	1 cr.
MUS 249	French Diction for Singers	1 cr.
MUS 337	Conducting for Music Performance Majors	1 cr.
MUS 340	Methods and Literature for Voice	3 cr.
MUS 415	Art Song Literature: German	2 cr.
MUS 416	Art Song Literature: French, Spanish, and Italian	2 cr.
MUS 435	Opera Theatre	1 cr.

j. One of the following courses (2 credits):

MUS 481	Acting for Singers	1 cr.
MUS 482	Opera Scene Study	1 cr.

k. One of the following courses (2 credits):

MUS 417	Art Song Literature: British and American	2 cr.
MUS 418	Opera and Oratorio Aria Repertoire	2 cr.

l. One of the following courses (2 credits):

MUS 410	Jazz History	2 cr.
MUS 419	Baroque Music	2 cr.
MUS 420	Music of the 18th Century	2 cr.
MUS 421	19th Century European-American Music Literature	2 cr.
MUS 422	20th Century European and American Music Literature	2 cr.
MUS 423	History of Opera	2 cr.
MUS 424	Women in Music	2 cr.

*Satisfies two requirements- Tier 2 Writing requirement and Core Music curriculum requirement

BACHELOR OF MUSIC-VOICE PERFORMANCE
Sample 4-year plan (120-132 credits needed to graduate)

YEAR 1

Fall semester (16 credits)

Course No.	Course Name	Cr.
MTH 103		3
WRAC 1xx	writing	4
MUS 180	theory	2
MUS 182	ear-training	1
MUS 151	lessons	3
ensemble		1
MUS 141	piano	1
MUS 143	English diction	1

Spring semester (14 credits)

Course No.	Course Name	Cr.
MTH 112 (or equivalent)		3
MUS 181	theory	3
MUS 183	ear-training	1
MUS 151	lessons	3
ensemble		1
MUS 142	piano	1
MUS 144	Italian diction	1
MUS 291	music technology	1

YEAR 2

Fall semester (17 credits)

Course No.	Course Name	Cr.
ISS 2xx	integ soc science	4
MUS 211	history	3
MUS 280	theory	3
MUS 282	ear-training	1
MUS 151	lessons	3
ensemble		1
MUS 248	German diction	1
MUS 150M		1

Spring semester (16 credits)

Course No.	Course Name	Cr.
ISP 2xx	integ physical sci	3
MUS 212	history	3
MUS 281	theory	3
MUS 283	ear-training	1
MUS 151	lessons	3
ensemble		1
MUS 249	French diction	1
MUS 150M		1

PIANO PROFICIENCY!!

YEAR 3

Fall semester (17 credits)

Course No.	Course Name	Cr.
IAH 20x	integ arts & hum	4
MUS 381	20th century	3
MUS 351	lessons	3
ensemble		1
language	FRN/GRM/ITL 101	4
415 (FS E); 417 (FS O); 423 (FS O)		2
MUS 481 or MUS 435		1

Spring semester (17 credits)

Course No.	Course Name	Cr.
IAH 21x	integ arts & hum	4
MUS 351	lessons	3
ensemble		1
language	FRN/GRM/ITL 101	4
MUS 337	conducting	1
416 (SS O); 418 (SS E); 422 (SSO)		2
MUS 482 or MUS 435		1

YEAR 4

Fall semester (15 credits)

Course No.	Course Name	Cr.
ISS 3xx	integ soc science	4
ethnomusicology		2
MUS 351	lessons	3
ensemble		1
MUS 340	mthd & lit voice	3
415 (FS E); 417 (FS O); 423 (FS O)		2

NEED MUS 415 AND MUS 416

Spring semester (15 credits)

Course No.	Course Name	Cr.
ISB 2xx	integ bio science	3
ISB lab	integ bio science lab	2
MUS 351	lessons	3
ensemble		1
language	FRN/GRM/ITL 101	4
416 (SS O); 418 (SS E); 422 (SSO)		2

senior recital

NEED MUS 417 OR 418
NEED ONE OF THESE -- 419, 420, 421, 422, 423, 424
NEED MUS 481 OR 482

Bachelor of Music in Performance

Wind or Stringed Instruments
Primary Major Code: 7312
Additional Major Code: 7313
2nd Degree Code: 7314
120 Credits are required, including general electives

GRADUATION REQUIREMENTS OF THE UNIVERSITY

24 credits in Integrative Studies

8 credits in Integrative Studies in Arts and Humanities

a. one IAH course numbered below 211 (4 credits)
b. one IAH course numbered 211 or higher (4 credits)

8 credits in Integrative Studies in Social, Behavioral and Economic Sciences

a. one 200-level ISS course (4 credits)
b. one 300-level ISS course (4 credits)

8 credits in Integrative Studies in Natural Science

a. one ISB course (3 credits)
b. one ISP course (3 credits)
c. one lab course taken concurrently with the ISB or ISP course (2 credits)

University Diversity Requirement
A total 2 courses from the following categories:

a. At least 1 course from National IAH or ISS courses emphasizing national diversity indicated by an "N" after the course name
b. At least 1 course from International IAH or ISS courses emphasizing international and multicultural diversity indicated by an "I" after the course name
c. At least 1 course from both national diversity and international and multicultural diversity (indicated by a "D" after the course name)

University Math Requirement

Fulfilled by the MSU *proctored* placement test indicating eligibility for MTH 132

Or

Fulfilled by completion of MTH 110 or 116

Or

Fulfilled by completion of the following 2 courses:

a. at least one course from MTH 103
b. at least one course from MTH 112, 114,124,132,152H,201;STT200 or 201 or appropriate LBS course

University Writing Requirement

a. 4-credit Tier I writing course from the Department of Writing, Rhetoric, and American Cultures
b. The Tier II writing requirement must be satisfied by completing MUS 381

COLLEGE OF MUSIC REQUIREMENTS

a. 30 credits at the 300-400 level

b. Capstone Experience - Senior Recital that satisfies the appropriate faculty

c. All of the following core courses (24 credits):

MUS 180	Fundamentals of Music	2 cr.
MUS 181	Musicianship I	3 cr.
MUS 182	Ear Training and Sight Singing I	1 cr.
MUS 183	Ear Training and Sight Singing II	1 cr.
MUS 211	History of Western Music to 1750	3 cr.
MUS 212	History of Western Music Since 1750	3 cr.
MUS 280	Musicianship II	3 cr.
MUS 281	Musicianship III	3 cr.
MUS 282	Advanced Ear Training and Sight Singing I	1 cr.
MUS 283	Advanced Ear Training and Sight Singing II	1 cr.
MUS 381	20th Century Music Theory (W)*	3 cr.

d. One of the following ethnomusicology courses (2 credits):

MUS 409	American Music	2 cr.
MUS 425	Music of South Asia and its Diaspora	2 cr.
MUS 426	Music of West Africa	2 cr.
MUS 429	Music of East and Southeast Asia	2 cr.
MUS 430	Music of the Caribbean	2 cr.
MUS 436	Popular Music of Black America	2 cr.
MUS 443	Anthropology of Music	2 cr.

e. Private Lessons (24 credits): *minimum of 2.0 G.P.A.*

MUS 1xx	Lessons (four semesters- 3 cr. each)	12 cr.
MUS 3xx	Lessons (four semesters- 3 cr. each)	12 cr.

f. Music activity requirement (*each semester in attendance*- 1 cr. each): 8 cr.

No more than 8 credits that are related to the major ensemble requirement may be counted toward the requirements for the degree.

g. Piano Proficiency:

MUS 150M (may be waived by examination) 2 cr.

Students must pass a piano proficiency exam given by the appropriate faculty. Any credits of MUS 150M over 2 will not count towards the degree.

h. All of the following courses (8 credits for Wind and 12 credits for Stringed):

MUS 112	Chamber Music (four semesters- 1 cr. each)	4 cr.
MUS 337	Conducting for Music Performance Majors	1 cr.
MUS 341	String Pedagogy (String students only)	2 cr.
MUS 380	Musical Styles and Forms	3 cr.
MUS 434	Orchestral Musicianship (String students only)	2 cr.

i. One of the following courses (2 credits):

MUS 410	Jazz History	2 cr.
MUS 419	Baroque Music	2 cr.
MUS 420	Music of the 18th Century	2 cr.
MUS 421	19th Century European-American Music Literature	2 cr.
MUS 422	20th Century European and American Music Literature	2 cr.
MUS 423	History of Opera	2 cr.
MUS 424	Women in Music	2 cr.

j. One of the following courses (2 credits):

MUS 480	Counterpoint	2 cr.
MUS 484	Instrumentation and Basic Orchestration	2 cr.

*Satisfies two requirements- Tier 2 Writing requirement and Core Music curriculum requirement

BACHELOR OF MUSIC-WIND OR STRINGED PERFORMANCE
Sample 4-year plan (120 credits needed to graduate)

YEAR 1

Fall semester (15 credits)

Course No.	Course Name	Cr.
MTH 103		3
WRAC 1xx	writing	4
MUS 180	theory	2
MUS 182	ear-training	1
MUS 1xx	lessons	3
ensemble		1
MUS 141	piano	1

Spring semester (14 credits)

Course No.	Course Name	Cr.
MTH 112 (or equivalent)		3
MUS 181	Theory	3
MUS 183	ear-training	1
MUS 1xx	Lessons	3
ensemble		1
MUS 142	Piano	1
MUS 291	music technology	1
elective		1

YEAR 2

Fall semester (16 credits)

Course No.	Course Name	Cr.
ISS 2xx	integ soc science	4
MUS 211	history	3
MUS 280	theory	3
MUS 282	ear-training	1
MUS 1xx	lessons	3
ensemble		1
MUS 150M		1

Spring semester (16 credits)

Course No.	Course Name	Cr.
ISP 2xx	integ physical sci	3
MUS 212	History	3
MUS 281	Theory	3
MUS 283	ear-training	1
MUS 1xx	Lessons	3
ensemble		1
MUS 112	chamber music	1
MUS 150M		1
PIANO PROFICIENCY!!!		

YEAR 3

Fall semester (14 credits)

Course No.	Course Name	Cr.
IAH 20x	integ arts & hum	4
MUS 381	20th century	3
MUS 3xx	lessons	3
ensemble		1
MUS 112	chamber music	1
music lit		2

Spring semester (15 credits)

Course No.	Course Name	Cr.
ISB 2xx	integ bio science	3
ISB lab	integ bio science lab	2
MUS 3xx	Lessons	3
ensemble		1
MUS 112	chamber music	1
MUS 337	Conducting	1
MUS 380	styles and forms	3
elective		1

YEAR 4

Fall semester (15 credits)

Course No.	Course Name	Cr.
ISS 3xx	integ soc science	4
ethnomusicology		2
MUS 3xx	lessons	3
ensemble		1
MUS 112	chamber music	1
MUS 434 or elective		1
MUS 484 or 480 (orch or counterpoint)		2
elective		1

Spring semester (15 credits)

Course No.	Course Name	Cr.
IAH 21x	integ arts & hum	4
MUS 3xx	Lessons	3
ensemble		1
MUS 341 or elective		2
MUS 434 or elective		1
elective		4
senior recital		

Only 2 credits of MUS 150M can count towards your degree. Any credits over 2 will add to total number of credits needed for degree.

Make sure you have 30 credits at the 3xx/4xx level (29 credits are built into your program, 33 for strings)

VI. 2014-2015 Academic Calendar

	Fall 2014	Spring 2015	Summer 2015		
			Full Session	Session One	Session Two
Classes Begin	Wednesday, 8/27	Monday, 1/12	Monday, 5/18	Monday, 5/18	Monday, 7/6
Martin Luther King Day **University open, classes cancelled**		Monday, 1/19			
Holiday-University Closed	Monday, 9/1		Monday, 5/25	Monday,5/25	Friday, 7/3
End of Tuition Refund	Refund dates can be found by clicking on the section number in the Schedule of Courses.				
Holiday-University Closed					
Middle of Semester	Wednesday, 10/15	Wednesday, 3/4	Friday, 7/6	Wednesday, 6/10	Tuesday, 7/28
Spring Break		Monday, 3/9-Friday, 3/13			
Holiday-University Closed	Thursday, 11/27 Friday, 11/28		Friday, 7/3		
Classes End	Friday, 12/5	Friday, 5/1	Thursday, 8/20	Thursday, 7/2	Thursday, 8/20
Final Exams	Monday, 12/8-Friday, 12/12	Monday, 5/4-Friday, 5/8	Last Class Day	Last Class Day	Last Class Day
Commencements	Friday, 12/12 Saturday, 12/13	Friday, 5/8-Sunday, 5/10			
Holiday-University Closed	Thursday, 12/25 Friday, 12/26				
Holiday-University Closed	Thursday, 1/1 Friday, 1/2				

Please Visit http://www.reg.msu.edu/ROInfo/Calendar/academic.asp for other important dates.

MICHIGAN STATE
UNIVERSITY

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