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ACADEMIC INFORMATION

**NASM Accreditation**

Montana State University Billings is one of three music departments in Montana accredited by the National Association of Schools of Music.

**Declaring Music as a Major**

To qualify for music scholarships, fee waivers, applied music courses and advising you must be officially declared a music major with the Office of the Registrar. Please check with the administrative associate in the music office or the Academic Advising Center (1st floor of McMullen Hall or 657-2240). They will be able to tell you what your declared major is and make changes if necessary.

**Degree Options**

**Bachelor of Arts in Music – General**

The Bachelor of Arts degree in Music is intended for students who wish to pursue a music degree with a well-rounded arts and sciences education.

**Bachelor of Arts in Music – Performance Option**

The Bachelor of Arts degree in Music – Performance Option is intended for students who desire comprehensive training in music in a liberal arts setting. This degree prepares students for graduate school, studio teaching, and a career in performance. A thirty minute qualifying jury no later than the end of the sophomore year is required.

**Bachelor of Arts in Music – Teaching Certificate Option**

The Bachelor of Arts degree in Music – Teaching Certificate Option is intended to provide prospective music teachers with knowledge and skills in both vocal and instrumental music. Through a strong emphasis on music theory, history, performance, and pedagogy students receive a background that enables them to become successful teachers in elementary and secondary schools.

**Bachelor of Arts in Music – Business Option**

The Bachelor of Arts degree in Music – Business Option is intended for students who wish to combine a strong music core with business fundamentals and apply these principles to the music industry. Through internships with symphony orchestras, opera companies, radio and television media, music merchandising, etc. students will gain practical experience working for both profit and non-profit organizations.

**Degree Requirements**

In order to find the specific requirements for your degree you must consult the MSUB General Catalog that was current when you enrolled as a student. Students have the option of changing to a more recent annual Catalog. Students who have not completed their degree within 6 years will be required to fulfill the requirements under the newest catalog, which may include additional classes.

http://www.msubillings.edu/catalogs/
Advising

Students will be assigned to their applied teacher for advising. Students taking applied lessons from a part-time instructor must come to the Music Department office to receive a full-time faculty advisor. Music Education majors should also consult an advisor in the College of Education. A file for each student will be kept in the department office and can be removed from the office for advising only. Files cannot leave the building (copies of the contents will be made for the student if necessary). Curriculum worksheets are available through Degreeworks.

Registering for Classes:

- Print your worksheet from Degreeworks.
- Make an advising appointment with your advisor, then fill out your advising worksheet in the main office before your meeting time.
- Draft a course schedule for the next semester
- Meet with your advisor for your registration pin. Advisors will not meet with students unless they have printed a Degreeworks worksheet and drafted a course schedule for the next semester.
- Students can register for classes not requiring consent of instructor or restricted entry.
- For classes requiring consent of instructor or restricted entry, students need to complete a red form (course Registration Request), available in the music office. The administrative assistant will register students for these classes.

http://www.msubillings.edu/degreeworks/video/index.htm


Transfer Students

Transfer students must have their transcripts evaluated by the Department Chairperson. If students transfer in as juniors or seniors, they are required to perform an upper divisional jury within their first year of study.

Grade Requirements

Students are required to achieve a minimum of “C” in all music classes. A grade below a “C” will not count toward graduation. A “C-” is below a “C” and does NOT count toward graduation.

Theory Sequence

Students are allowed a maximum of two attempts at the theory sequence (Theory I-IV, Aural Skills I-IV, and Keyboard Skills I-IV).

Keyboard Skills

Keyboard Skills is a four semester sequence that lays the foundation of piano repertoire and technique, sight reading, harmonization and basic accompaniment skills. A great deal of time and effort is required for success in Keyboard Skills; however, by the end of the four semester sequence students will be able to play solo pieces as well as possess the skills necessary for basic accompaniments. The keyboard instructor will assist students in preparation for the final class recital; however, it is critical students learn to prepare independently of the instructor, in preparation for their music career. Consequently students are expected to take the knowledge
gained in Keyboard Skills I-III and demonstrate the ability to transfer skills, with minimal assistance, to meet the following requirements for the Keyboard Skills IV class recital.

**Solo Repertoire**
- Select a piece from the standard classical piano repertoire that is early intermediate in difficulty. The CD sheet music series in the music library contains several appropriate pieces.
- Piece must be approximately 2 minutes long and be performed from memory. Two shorter pieces are acceptable as long as the total time is approximately 2 minutes.

**Accompanying**
- Select one vocal **AND** one instrumental piece. Pieces must be approved, in advance, by the keyboard instructor.
- The pieces chosen must provide a contrast in style, tempo, and articulation. (i.e. if one piece is largo the other should be presto)
- Each piece should be approximately 3-5 minutes in length (6-10 minutes total). No cadenzas by the vocalist or instrumentalist are allowed. The piano should be playing the entire time.
- Students are responsible for finding someone to play/sing the solo parts.
- Grading will include student’s ability to perform with the soloists. (i.e. you should be able to start together without counting out loud)
- At the discretion of the faculty, students may be asked to play the accompaniment without the soloist.
- Prepare so that you can play the accompaniment without hesitation, yet will provide the essential musical frame work. You are encouraged to simplify the texture, if necessary, so that you can play an accompaniment that you can do easily, yet will provide the essential musical frame work.

**Grading**
Grading in all sections will be as follows: rhythm, appropriate tempo, articulation, dynamics, expression, correct fingering, correct use of the pedals, eye contact with the soloists, body language, and stage presence. Students should also be prepared to answer questions about the composer, piece, and historical background of the time period, which will also factor into the grade.

**Music Scholarships and Fee Waivers**
A limited number of scholarships and fee waiver awards are available for music majors. In order to be eligible, you must submit a completed general scholarship application online (http://www.msubillings.edu/scholarships/apply/landing.aspx) before the February 1 deadline. Students requesting fee waivers are also required to fill out a FAFSA application (fafsa.gov). Music scholarships are only awarded to students who are registered as Music Majors. For more information, inquire at Financial Aid (http://www.msubillings.edu/finaid/) or contact the department chairperson.
**RECITALS**

**Cisel Recital Hall**

You may reserve time in Cisel Recital Hall, through the music office, to rehearse. Rehearsals are to be scheduled no more than two weeks in advance. Please do not sign up unless you intend to use the hall. If you find you cannot use your time please contact the office so your time may be used by others. You are restricted to reserving three hours at a time for practice and rehearsal; you cannot block out entire mornings / afternoons / evenings / days. If you are not in the hall within 10 minutes of your reserved time, your reservation may be taken by another department member. Out of respect for students and faculty, do not alter the recital hall schedule.

**It is imperative the hall be left in performance ready condition.** All chairs, stands, instruments and risers must be removed after a rehearsal or performance. The three grand pianos must remain on stage.

If you reserve time after hours (evenings, early mornings, holidays, or weekends), you will need to check out a key from the Administrative Assistant before 4:00 pm that day, and will need to return the key before 9:00 am the following business day.

**Rehearsal Hall**

The Rehearsal Hall may be reserved through the music office. If you reserve time after hours (evenings, early mornings, holidays, or weekends), you will need to check out a key from the Administrative Assistant before 4:00 pm that day, and will need to return the key before 9:00 am the following business day.

**Accompanists**

Contact your applied instructor for a list of student and professional accompanists. Both student and professional accompanists will charge a fee for rehearsals and performances. Accompanist fees are the responsibility of the student giving the recital. Students should approach an accompanist with their music well in advance of the performance date. Coordinate with accompanists for jury times.

**Concert and Recital Attendance**

Musicianship is developed, in part, by listening to other musicians perform. To assist students with musical development, concert attendance in which the audience focuses on listening is a requirement. Approved types of concerts include “classical” music, jazz, musicals, or opera.

At the end of each semester, the administrative assistant will total the number of recitals each student has attended. Applied instructors will calculate concert attendance into the grade.

- A minimum of 10 concerts per semester must be attended. At least five of these must be the Wednesday 3:10 p.m. student recitals.
- Students are expected to arrange their schedules to include attendance at the Wednesday recitals.
- There will be a sign-in sheet provided for performances in CRH. Students who arrive late will not be allowed to sign the concert attendance sheet. Students who leave early will have their name crossed off the concert attendance sheet.
- Programs and ticket stubs for off campus appropriate performances may be turned in to the office for credit.
• Adjustments will be made for transfer students or Education Majors teaching during their eighth semester.
• Students may receive credit for recitals in which they perform as long as they are a member of the audience during the rest (before and after) of the program.

**Stage Manager Requirements**

All students registered for applied lessons are required to participate as stage managers one or more times during the academic year. This can be at the Wednesday student recitals, junior and senior recitals, or any of the ensemble and choir concerts. Participation of stage managers will be monitored and the list will be distributed to applied instructors at the end of the semester. Participation will be a factor in determining the final applied grade.

**Wednesday Student Recitals**

**Performance Requirements**

Students are provided an opportunity to perform in recitals on Wednesdays at 3:10 p.m. A schedule of recitals will be posted at the beginning of each semester. Music Majors, registered for applied lessons, are required to perform as a soloist in at least two student recitals each semester in order to receive a passing grade.

- Original compositions can be performed on student recitals, with permission of the applied instructor.
- Ensemble pieces are not permitted.

**Sign Up**

To perform in a recital, students must complete the fillable PDF file available on the Departments website, have it signed by his/her applied instructor, and turned in to the Administrative Assistant NO LATER THAN 4:00 P.M. on the Tuesday prior to the recital.

http://www.msubillings.edu/cas/music/pdf/Wed_Recital_Form.pdf

**Solo Recitals**

**Requirements**

Recital dates must be approved by the applied instructor and the music office and may not be changed once approved and scheduled. Recitals are to be scheduled at 3:00 pm or 7:30 pm. No ensemble or student recitals will be schedule the week prior to finals. Students who cancel their recital must wait until the following semester to reschedule. Recitals must consist of standard solo classical literature. One ensemble piece is permitted, but should feature the soloist on their primary instrument. Original compositions are not appropriate for junior and senior recitals. Students are required to follow the recital check list (below) and the recital requirements specific to the degree they are pursuing.

**Solo Recital Requirements – Degree Specific**

**General Music & Teaching Option Majors**

- Successfully complete a solo senior recital (minimum of 35 minutes).

**Performance Majors**

- Successfully complete a junior and senior recital (approximately 50 minutes per recital).
**Recording**

Audio and video recording is available for solo student recitals. To reserve a recording technician, obtain a Recording Request Form and submit the form and fee to the Music Department Office. Only authorized personnel will be allowed to use the departmental recording facilities.

**Publicity**

EVERYTHING GOES THROUGH THE OFFICE.

At least five weeks prior to presenting a solo recital, students should submit a press release and photo to the music department. Students are NOT to contact news agencies or University Relations directly. There is no guarantee press releases will be published.

All postings within the Department must be approved and stamped by the Administrative Assistant. If posters or promotional materials are found hanging in the Department that have not been stamped, they will likely be removed. Students are encouraged to hang posters around campus with approval of individual building managers.

**Recital Checklist and Timeline**

Each of the below requirements MUST be initialed by the Administrative Assistant or your advisor when complete. If this checklist and all requirements are not met in a timely fashion, your recital WILL be cancelled.

End of the second week of the semester:

____________ Schedule recital with the Music Office

At least 6 weeks prior to the Recital:

____________ Schedule Pre-recital Jury

____________ Schedule Dress Rehearsal

Five Weeks prior to your Recital:

____________ Invite faculty to Pre-recital Jury

____________ E-mail complete program to office

____________ E-mail complete press release to office

____________ E-mail photo to office

____________ If you are holding a reception afterwards, request that the lower lobby be reserved

Four Weeks prior to your Recital:

____________ Perform and pass Pre-recital Jury

____________ In consultation with your applied instructor engage a stage manager

____________ Submit recording fee to the music department office.
JURIES

End-of-Semester Jury

Students enrolled in applied music courses are required to perform a jury during finals week. At the discretion of the applied instructor, 1st semester freshmen are not required to perform a jury. Juries are 10 minutes in length and consist of at least two pieces of standard solo classical literature from contrasting style periods. A sign-up sheet is posted on the student locker room door at least one week prior to finals. Jury slips will be available outside the recital hall entrance and should be completed (one for each faculty) before you enter to perform your jury. Faculty comments may be picked up from your applied instructor during final exam week.

Pre-Solo Recital Jury

Solo student recitals require a pre-recital jury at least one month prior to the date set for the recital. Students who fail to complete their pre-recital jury one month prior to their recital date must wait until the next semester to schedule a new recital and pre-solo recital jury time. If an ensemble piece will be performed then the selection must be heard at the pre-solo recital jury. Pre-recital juries are scheduled on Wednesdays at 3:10 p.m., when a student recital is not scheduled, and will be performed for the entire faculty.

Upper-Divisional Jury

Students must pass an upper-divisional jury and the theory sequence (theory I-IV, aural skills I-IV, and keyboard I-IV) before registering for 300 Level Advanced Applied Music courses. Upper-divisional juries are scheduled during semester-end student juries.

Upper-Divisional Jury Requirements:

1. Minimum of 20 minutes in length for Education and General Music Majors and 30 minutes in length for Performance Majors.
2. At least two solo works from standard classical literature of contrasting styles that demonstrate appropriate technical and musical ability, as well as scales, and other performance requirements specified by the student’s applied teacher.
3. A working copy of the student’s transcript to verify completion of the undergraduate theory sequence or satisfactory progress in MUSI 206, MUSI 241 and MUSI 236. Transcripts are to be turned into the music office at least one week before the upper-divisional jury is scheduled. Students who do not have the required documentation turned into the office on time will be required to wait a complete semester before attempting another upper-divisional jury.
4. Students are allowed a maximum of two attempts to complete an upper-divisional jury.

Qualifying-Jury for Performance Option

Admission to the Bachelor of Arts in Music – Performance Option is by audition, through a qualifying jury for the music faculty, no later than the end of a student’s sophomore year. Students must schedule their qualifying-jury with their applied teacher, the music office, and notify the faculty at least two weeks prior to the proposed jury date. Qualifying juries are scheduled during semester-end student juries.
Qualifying-Jury Requirements:

1. Minimum of 30 minutes in length.
2. At least two solo works from standard classical literature of contrasting styles that demonstrate appropriate technical and musical ability, as well as scales, and other performance requirements specified by the student’s applied teacher.
3. Literature must be approved by the applied teacher.
4. The qualifying-jury will fulfill the requirements of the upper-divisional jury, if other upper divisional jury requirements are met.

**All Juries are closed to the public**

FACILITIES

Cisel Hall Building Hours and Security

- **Monday - Friday**: 7:00 a.m. to 9:00 p.m.
- **Weekends & Holidays**: CLOSED

Authorized students may enter the building with their student ID card.

Security cameras are installed throughout the building, and are monitored 24 hours a day. In order to avoid security and access issues, it is imperative to check with the office before moving equipment for any reason.

Building Access

Contact the office by or before the end of the mandatory music major meeting to obtain swipe card authorization, at no charge. Requests for swipe card authorization made after the mandatory music major meeting will not be processed until after the current building access fee is received.

Use of Departmental Facilities

Students may use departmental facilities (classrooms, rehearsal room, and recital hall) only for performance projects or assignments that are under the direction of a faculty member. **Lock the doors, close the windows and make sure all chairs, stands and instruments are returned to their proper place after use.**

Lockers/Student Lounge

A student lounge and lockers are available for music students in room 013. All music students are required to check out a locker through the administrative assistant in the music office. Priority will be given in the following order: applied instrument, symphonic, jazz and pep band instruments, all others. A $10 deposit per locker is charged to receive the combination.

Lockers are to be cleaned out and checked by the administrative assistant no later than the last day of finals spring semester, or immediately if a student leaves school, or a hold will be placed on their account and the deposit will be forfeited. Lockers should remain locked at all times. The Music Department and MSUB will not be responsible for stolen items.

A microwave is provided for students’ use. All food and/or spills must be cleaned up immediately.
Carpets, furniture, and appliances are NOT to be removed by students. If there is a concern with any aspect of the student lounge, please bring it to the attention of the Administrative Assistant and the issue will be addressed.

**Computer Lab**

The computer lab is housed in CI 124 and is generally open from 8:00 a.m. to 5:00 p.m., Monday through Friday. Student use will sometimes be limited by scheduled classes.

**Music Department Recording Technology Lab**

The recording technology lab is located in CI 123 and generally available from 9:00 a.m. to 5:00 p.m. Its use is limited to students enrolled in orchestration and recording technology courses. Students wishing to use the facility must check in with the music office prior to use. Under no circumstances will equipment be moved from this location.

**Jeffrey M. Edgmond Resource Center**

The resource center is located in CI 118. Students are encouraged to listen to recordings, view scores and DVD’s, and use the CD sheet music files. The library is non-circulating and resources may not be removed from the library under any circumstances. Listening stations and computers are available for student use during regular office hours.

http://www.msubillings.edu/cas/music/CD.asp

**Practice Rooms**

Practice modules are located on the third floor (north wing) of Cisel Hall. Students are encouraged to use them often. Modules with Grand Pianos are reserved for piano majors. Modules with percussion equipment are reserved for percussion majors.

**USE OF UNIVERSITY PROPERTY**

**Copy Machine**

The copy machine in the Department of Music is not available for student use. Copy machines for students to copy assignments for faculty, etc. are available in the library, academic support center in the student union building, and the College of Education computer lab.

Information on copyright law: http://www.mpa.org

**Instrument Check-Out Procedure**

Instruments are available for members of performing ensembles and methods classes at no charge. Once an instructor has approved the use of an instrument, it can be checked out through the administrative assistant in the music office. When checking out an instrument you must complete and sign the Instrument Loan Contract prior to using an instrument. This contract states, in part, that students will be held responsible for any damage or loss that might occur while the instrument is in their care, so it is recommended that students verify the instrument is in proper working order prior to checking it out. All instruments must be checked in at the end of each semester. If you are using a school instrument and it is stolen or lost, you will be responsible for replacing it.
Departmental instruments that are not checked out to an individual must be checked out with the office before they leave the building.

**Instrument Care**

Instruments are NOT to be used as tables. Water, food, pencils, books, and the like are NOT to be placed on instruments, including pianos, marimbas, drums, and other large instruments. Do NOT erase on the pianos. This leaves eraser dust which is not good for the instrument.

**Keys**

Keys may be checked out from the Administrative Assistant in the Music office. A $25 deposit per key is required. When keys have been returned, the deposit will be refunded. Keys must be checked back in no later than the last day of finals, or immediately if a student leaves school or a hold will be placed on the student’s account. If a key is not returned by the deadline, the $25 deposit will NOT be returned and students are still expected to return the key. It is in student's best interest to keep the number of keys checked out to a minimum. If there is a security incident, investigators will likely request a list of who has keys to the area(s) involved.

**Music**

Please use pencil to mark in music that is owned by the department. No highlighters. The person who uses the music after you may be reading a different part or the conductor may request different interpretive markings. Pencil marks are to be erased prior to turning in the music. Do not fold or punch holes in music. It weakens the paper and will need to be replaced sooner. Department music is to be returned immediately after the concert or when the course is dropped. If music is not returned or paid for, a hold will be placed on student's account.

**Holds**

Holds are placed at the end of each semester on the day grades are submitted. Students who have lockers, music, keys, or instruments that have not been properly checked in will have a hold placed on their account.
Montana State University Billings Department of Music has an excellent reputation for musicianship and conduct. As you begin or continue your education, the reputation you have will influence your career. Below are some guidelines to assist you in becoming aware of the ethics and standards music students and faculty are expected to adhere to.

**Professional Expectations for Music Majors**

**Communication** competencies are demonstrated by behaviors such as:
1. Using appropriate grammar (syntax, inflection, and word choice) in oral communication
2. Speaking distinctly and with confidence
3. Communicating with sensitivity to the situation and circumstances of professors, students, peers, colleagues, and audiences
4. Using correct spelling, standard English language mechanics, and meaningful word choice in written expression
5. Communicating professionally through electronic means such as email

**Intellectual** competencies are demonstrated by behaviors such as:
1. Ability to comprehend, memorize, analyze, synthesize and retain material
2. Ability to develop reasoning and decision-making skills

**Musicianship** competencies are demonstrated by behaviors such as:
1. Demonstrating competency in performing (playing/singing/conducting)
2. Demonstrating adequate pitch matching skills through singing
3. Demonstrating competency in rhythmic and melodic notation
4. Demonstrating appropriate music reading skills for the level of study

**Professional, behavioral and social** competencies are demonstrated by behaviors such as:
1. Completing assignments and meeting responsibilities on time
2. Demonstrating responsibility for arriving on time to class, meetings, appointments, rehearsals, and performances
3. Participating fully in class and field settings
4. Seeking assistance from instructors and supervisors when appropriate
5. Developing positive relationships with peers and educational professionals
6. Perceiving a wide range of interpersonal cues from others and responding appropriately
7. Displaying openness to new ideas and constructive suggestions and using that input to improve performance
8. Recognizing one’s own strengths and weaknesses and taking personal responsibility to respond appropriately
9. Displaying professional appearance, poise, flexibility and a positive attitude
10. Prioritizing responsibilities
11. Taking initiative
12. Using good judgment, tact, and discretion
**Academic Integrity**

Students are expected to do their own work. Academic expectations of honesty per the MSU Billings Code of Student Conduct:

A. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing or intentional help or attempt to help, or conspiracy to help, another student commit an act of academic dishonesty. Academic dishonesty includes, but is not limited to, each of the following acts when performed in any type of academic or academically-related matter, exercise, or activity.

1. **Cheating** - using or attempting to use unauthorized materials, information, study aids, or computer-related information.
2. **Plagiarism** - representing the words, data, works, ideas, computer program or output, or anything not generated in an authorized fashion as one’s own.
3. **Fabrication** - presenting as genuine any invented or falsified citation or material.
4. **Misrepresentation** - falsifying, altering, or misstating the contents of documents or other materials related to academic matters, including schedules, prerequisites, transcripts, and/or misrepresenting personal identification in an online course, which includes, but is not limited to, another person completing course requirements.

B. When academic dishonesty is alleged to have occurred, the instructor has the right and obligation to take appropriate action, which may include a verbal or written reprimand or warning, a grade of “F” (failure) for the assignment or test involved or a grade of “F” for the course.

**Professional Appearance**

While representing the University (student teaching, practicum, internships, performing, adjudication, competitions, etc.) students are asked to maintain a professional appearance.

**Performance Attire**

Remember that the focus of a performance should be on the music and your attire should not distract from the performance. All performers should dress in a manner that conveys respect for the music and the University. Applied instructors and ensemble conductors are able to guide you with selecting appropriate concert attire.

**Recital Etiquette**

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

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

While there are many ways to stay connected, it is important to be cautious about how social media is used. Before you post, put yourself in the other person’s shoes. Would you want someone to say or post what you are about to? How will a prospective employer perceive your comments? Do your comments build up or tear down the other person? When in doubt, don’t post. Friending or other forms of social contact have the potential to be a conflict of interest.

Student Ensembles

Chamber Singers

Chamber Singers performs two concerts per year in Cisel Recital Hall (one at the close of both fall and spring semesters). In addition, the group performs annually at Commencement, as well as additional performances at area schools and other local venues. Chamber Singers is open to all students, however, students must audition to become members of Chamber Singers.

Jazz Ensemble

The Jazz Ensemble performs two concerts per year in Cisel Recital Hall (one at the close of both fall and spring semesters). In addition, the group performs at other campus events as well as at area schools. The Jazz Ensemble is not limited to music majors; it is open to all interested students. This 1 credit course can be applied towards the General Education - Arts requirement and can be repeated for additional General Education credit.

Pep Band

Pep Band performs at all home basketball games (30 per season). The band plays the standard pep band literature but uses the opportunity to gain insights into the demanding performance practices of today’s popular music styles. Members of the Basketball Pep Band are paid for each game they play.

Symphonic Band

Symphonic Band performs two concerts each year (one at the close of both fall and spring semesters). In addition, the band performs at area schools. The Symphonic Band is not limited to music majors; it is open to all interested students. This 1 credit course can be applied towards the General Education - Arts requirement and can be repeated for additional General Education credit.

University Choir

Concert Choir performs two concerts per year in Cisel Recital Hall (one at the close of both fall and spring semesters). The group performs a wide variety of music ranging from masterworks of the choral repertoire to African-American spirituals. The Concert Choir is not limited to music majors; it is open to all interested students. This 1 credit course can be applied towards the General Education - Arts requirement and can be repeated for additional General Education credit.
**Travel**

Off campus performances must be scheduled with the music office. A travel authorization is required in order for University students and property to be insured. This includes in-town performances.

Students are required to notify all instructors in advance when they will be gone and must complete assignments and make up any missed lessons.

Off campus performances are extra-curricular activities and should enhance student’s education. At no time should ensemble performances distract from academics or practice.

**Student Organizations**

All music students are encouraged to become members of student organizations.

**Clefs**

The MSUB Community Leadership Education Fundraising & Singing student organization focuses on information and events pertaining to vocal majors.

**NAfME Collegiate**

National Association for Music Educators (NAfME) promotes dedication to excellence in music education as well as its continued inclusion as part of the core curriculum in schools across the United States.

The Collegiate National Association for Music Education is an affiliate of the National Association for Music Education, organized specifically for students pursuing music education careers. NAfME meets regularly to discuss issues current to the profession of music teaching.

**Percussion Club**

Percussion Club is a special interest organization the purpose of which is to promote percussion at MSU Billings and in the Billings community. Percussion Club is also the controlling organization for ASMSU Billings student funds used to promote percussion and supplemental educational activities that come under the category of percussion.

**Yellowjacket Jazz**

Yellowjacket Jazz promotes the performance and education in many styles of Jazz and contemporary music in the University and community.
HEALTH AND SAFETY INFORMATION AND RECOMMENDATIONS FOR STUDENT MUSICIANS

Introduction
The Department of Music, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Department of Music has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University's practice, rehearsal, and performance facilities. It is important to note that health and safety depends largely on personal decisions made by informed individuals. MSU Billings has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the university's control are involved.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the MSU Billings Department of Music. The policies, protocols, and operational procedures developed by the Department of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

Performance Injuries
Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

What Instrumentalists Should Do
The Department of Music wishes to thank the Associated Board of the Royal Schools of Music and the Canadian Network for Health in the Arts for the following information:

1. Evaluate your technique. Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
2. Always warm up. As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
3. Take breaks to stretch and relax. Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
4. Pace yourself. "No pain, no gain" is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
5. Check out your instrument. Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
6. Evaluate other activities. Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
7. Pay attention to your body. Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
8. Get medical attention. Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardy a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.
What Singers Should Do

The Department of Music wishes to thank The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center for the following information:

1. **Maintain good general health.** Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
2. **Exercise regularly.**
3. **Eat a balanced diet.** Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.
4. **Maintain body hydration:** drink two quarts of water daily.
5. **Limit the use of your voice.** High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
6. **Avoid throat clearing and voiced coughing.**
7. **Stop yelling, and avoid hard vocal attacks on initial vowel words.**
8. **Adjust the speaking pitch level of your voice.** Use the pitch level in the same range where you say, "Umm-hmm?"
9. **Speak in phrases rather than in paragraphs.** Breathe slightly before each phrase.
10. **Reduce demands on your voice** - don't do all the talking!
11. **Learn to breathe silently to activate your breath support muscles and reduce neck tension.**
12. **Take full advantage of the two free elements of vocal fold healing:** water and air.
13. **Vocal athletes must treat their musculoskeletal system as do other types of athletes:** therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

**Resources and Information on Vocal Health**


The following links may be useful:

- Associated Board of the Royal Schools of Music (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.
- Performing Arts Medicine Association (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.
- Texas Voice Center, founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.
- National Center for Voice and Speech (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech.
- Vocal Health Center, University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

**Instrument Hygiene**

Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. In our discussion with our consultants, certain basic considerations and recommendations for standard operating procedures regarding shared instruments were recommended as follows:

1. All musicians or students should have their own instrument if possible.
2. All musicians or students should have their own mouthpiece if possible.
3. All students and faculty sharing reed instruments **MUST** have their own individual reeds. Reeds should **NEVER** be shared.
4. If instruments must be shared in class, alcohol wipes or Sterisol germicide solution should be available for use between different people. When renting or using a Department-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene. Always follow the manufacturer’s instructions.
Mouthpieces

The mouthpiece (flute headjoint), English Horn and bassoon bocal, and saxophone neck crook) are essential parts of wind instruments. As the only parts of these instruments placed either in or close to the musician’s mouth, research has concluded that these parts (and reeds) harbor the greatest quantities of bacteria. Adhering to the following procedures will ensure that these instrumental parts will remain antiseptically clean for the healthy and safe use of our students and faculty.

Cleaning the Flute Head Joint
1. Using a cotton swab saturated with denatured, isopropyl alcohol, carefully clean around the embouchure hole.
2. Alcohol wipes can be used on the flute’s lip plate to kill germs if the flute is shared by several players.
3. Using a soft, lint-free silk cloth inserted into the cleaning rod, clean the inside of the headjoint.
4. Do not run the headjoint under water as it may saturate and eventually shrink the headjoint cork.

Cleaning Bocals
1. Bocals should be cleaned every month with a bocal brush, mild soap solution, and running water.
2. English Horn bocals can be cleaned with a pipe cleaner, mild soap solution, and running water. Be careful not to scratch the inside of the bocal with the exposed wire ends of the pipe cleaner.

Cleaning Hard Rubber (Ebony) Mouthpieces
1. Mouthpieces should be swabbed after each playing and cleaned weekly.
2. Select a small (to use less liquid) container that will accommodate the mouthpiece and place the mouthpiece tip down in the container.
3. Fill the container to where the ligature would begin with a solution of half water and half white vinegar (50% water and 50% hydrogen peroxide works too). Protect clarinet mouthpiece corked tenons from moisture.
4. After a short time, use an appropriately sized mouthpiece brush to remove any calcium deposits or other residue from inside and outside surfaces. This step may need to be repeated if the mouthpiece is excessively dirty.
5. Rinse the mouthpiece thoroughly and then saturate with Sterisol germicide solution. Place on paper towel and wait one minute.
7. Note: Metal saxophone mouthpieces clean up well with hot water, mild dish soap (not dishwasher detergent), and a mouthpiece brush. Sterisol germicide solution is also safe for metal mouthpieces.

Cleaning Saxophone Necks (Crooks)
1. Swabs and pad-savers are available to clean the inside of the saxophone neck. However, most saxophonists use a flexible bottlebrush and toothbrush to accomplish the same results.
2. If the instrument is played daily, the saxophone neck should be cleaned weekly (and swabbed out each day after playing).
3. Use the bottlebrush and mild, soapy water to clean the inside of the neck.
4. Rinse under running water.
5. Sterisol germicide solution may be used on the inside of the neck at this time, if desired (not necessary). Place on paper towel for one minute.
6. Rinse again under running water, dry, and place in the case.
7. If using pad-savers, do not leave the pad-saver inside the neck when packed away.

Cleaning Brass Mouthpieces
1. Mouthpieces should be cleaned monthly.
2. Using a cloth soaked in warm, soapy water, clean the outside of the mouthpiece.
3. Use a mouthpiece brush and warm, soapy water to clean the inside.
4. Rinse the mouthpiece and dry thoroughly.
5. Sterisol germicide solution may be used on the mouthpiece at this time. Place on paper towel for one minute.

Other Instruments
1. String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musician washing their hands before and after use.
Noise-Induced Hearing Loss

**Note -** The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

Part of the role of any professional is to remain in the best condition to practice the profession. As an aspiring musician, this involves safeguarding your hearing health. Whatever your plans after graduation - whether they involve playing, teaching, engineering, or simply enjoying music - you owe it to yourself and your fellow musicians to do all you can to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing.

**Music & Noise** In the scientific world, all types of sound, including music, are regularly categorized as noise. A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

**Noise-Induced Hearing Loss (NIHL)**

We experience sound in our environment, such as the sounds from television and radio, household appliances, and traffic. Normally, we hear these sounds at safe levels that do not affect our hearing. However, when we are exposed to harmful noise-sounds that are too loud or loud sounds that last a long time-sensitive structures in our inner ear can be damaged, causing noise-induced hearing loss (NIHL). These sensitive structures, called hair cells, are small sensory cells that convert sound energy into electrical signals that travel to the brain. Once damaged, our hair cells cannot grow back. NIHL can be caused by a one-time exposure to an intense "impulse" sound, such as an explosion, or by continuous exposure to loud sounds over an extended period of time. The humming of a refrigerator is 45 decibels, normal conversation is approximately 60 decibels, and the noise from heavy city traffic can reach 85 decibels. Sources of noise that can cause NIHL include motorcycles, firecrackers, and small firearms, all emitting sounds from 120 to 150 decibels. Long or repeated exposure to sounds at or above 85 decibels can cause hearing loss. The louder the sound, the shorter the time period before NIHL can occur. Sounds of less than 75 decibels, even after long exposure, are unlikely to cause hearing loss. Although being aware of decibel levels is an important factor in protecting one's hearing, distance from the source of the sound and duration of exposure to the sound are equally important. A good rule of thumb is to avoid noises that are "too loud" and "too close" or that last "too long."

It is very important to understand that the hair cells in your inner ear cannot regenerate. Damage done to them is permanent. There is no way to repair or undo this damage.

According to the American Academy of Audiology, approximately 26 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise. As you pursue your day-to-day activities, both in the Department of Music and in other educational, vocational, and recreational environments, remember:

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). This danger is constant.
3. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
4. The closer you are to the source of a loud sound, the greater the risk of damage.
5. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
6. Recommended maximum daily exposure times to sounds at or above 85 dB are as follows: 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours 90 dB (blender, hair dryer) - 2 hours 94 dB (MP3 player at 1/2 volume) - 1 hour 100 dB (MP3 player at full volume, lawnmower) - 15 minutes 110 dB (rock concert, power tools) - 2 minutes 120 dB (jet planes at take-off) - without ear protection, sound damage is almost immediate
7. Certain behaviors (controlling volume levels in practice and rehearsal, planning rehearsal order to provide relief from high volume works, avoiding noisy environments) reduce your risk of hearing loss.
8. The use of earplugs (Sensaphonics, ProGuard, Sensorcom) helps to protect your hearing health.
9. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of the Department of Music, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
10. If you are concerned about your personal hearing health, talk with a medical professional.
11. If you are concerned about your hearing health in relationship to your study of music at MSUB, consult with your applied instructor, ensemble conductor, advisor, or Department Chair.

**Resources - Information and Research Hearing Health Project Partners**
General Information on Acoustics
Acoustical Society of America (http://acousticalsociety.org/)
Acoustics.com (http://www.acoustics.com)
Acoustics for Performance, Rehearsal, and Practice Facilities Available through the NASM Web site
Health and Safety Standards Organizations American National Standards Institute (ANSI) (http://www.ansi.org/)
The National Institute for Occupational Safety and Health (NIOSH) (http://www.cdc.gov/niosh/)
Occupational Safety and Health Administration (OSHA) (http://www.osha.gov/)
Medical Organizations Focused on Hearing Health American Academy of Audiology
(http://www.audiology.org/Pages/default.aspx)
American Academy of Otolaryngology â€“ Head and Neck Surgery (http://www.entnet.org/index.cfm)
American Speech-Language-Hearing Association (ASHA) (http://www.asha.org/)
Athletes and the Arts (http://athletesandthearts.com/)
House Research Institute â€“ Hearing Health (http://www.hei.org/education/health/health.htm)
National Institute on Deafness and Other Communication Disorders â€“ Noise-Induced Hearing Loss
Other Organizations Focused on Hearing Health Dangerous Decibels (http://www.dangerousdecibels.org)
National Hearing Conservation Association (http://www.hearingconservation.org/)
http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-
Admin_and_Faculty_2011Nov.pdf

Information on Montana State University Billings Health Services
The following is a link to information regarding health services at MSUB:
http://www.msubillings.edu/studenthealth/; Office – 2nd Floor Petro Hall, 657-2153

Information regarding Safety on the Montana State University Campus
The follow link to information regarding safety on the MSUB campus http://www.msubillings.edu/police/ Phone:
657-2147; On Campus Emergency: 657-2222; Medical Emergency: 911

Health and Safety Information used by the Department of Music was developed by Butler University School of Music.
Checklist
Undergraduate Students in Music Education

While this education major checklist will help you keep “on track” for graduating, **YOU** are ultimately responsible for completing your degree or certification, including deadlines and paperwork.

Following is a checklist for you to use to meet each of the requirements (transition points, milestones) from this point until you graduate. We have provided links for you to find appropriate documents, applications, and guidelines for various steps along the way.

□ **Advisor**
You will be assigned an advisor who is a faculty member in the College of Education (currently Dr. Cindy Dell, cdell@msubillings.edu ). You should arrange to see your education advisor at least once a semester; Dr. Dell will review your Plan of Study (POS) and guide you in registering for the appropriate courses and applying for admission to the Educator Preparation Program.

□ **Background Check**
The College of Education requires that a federal criminal history background check, including fingerprinting and self-disclosure of crimes, be completed for all candidates enrolled in a teacher education or school counseling program. You will need valid and cleared background check before you enroll in practicums (field experience within the schools) and admission to the Educator Preparation Program (EPP). From the time that you submit your fingerprints to the College of Education (COE) Educational Theory and Practice (ETP) office, it can take 4-6 weeks for your background check to be completed. Submit your application at least 2 months before you enroll in your first field experience course. Criminal background reports are valid for only 24 months. Information can be found under Fingerprint Information at: http://www.msubillings.edu/coe/FingerprintInfo.htm.

□ **Sophomore Practicum**
Each student will take two sophomore practicums during their first two years (EDU 220 and EDSP 204) and includes hours in schools and agencies, working with children. You must have a current background check on file to start your practicum.

□ **Applying to Teacher Ed.**
You will apply for admission to the Educator Preparation Program (EPP) when you have completed approximately four semesters or a minimum of 45 credits. Admission to the EPP is required prior to registration for education courses at the 300 and 400 level. See Application for the EPP or required courses for admittance: http://www.msubillings.edu/coe/admission.htm. You will also need the following:
- Cumulative GPA of – 2.65 (beginning for freshmen starting fall, 2015—current students will be grandfathered in) and no grades lower than a C
- Professional Core (on Plan of Study) - Cumulative GPA of 2.65 (beginning for freshmen starting fall, 2015—current students will be grandfathered in) and no grades lower than a C
- General Education Core Requirements - Cumulative GPA of – 2.65 (beginning for freshmen starting fall, 2015—current students will be grandfathered in) and no grades lower than a C
- **C- grades are not acceptable**

□ **Secondary and K-12 Junior Field Experience**
All students in K-12 education complete a junior field experience after being admitted to the EPP. It includes approximately 3-4 hrs. per week in the field. The secondary K-12 field experience is embedded in the EDCI 397I methods course.

□ **Praxis Subject Assessment**
These tests are being considered as a requirement by the Office of Public Instruction. As most states require this music content exam, music education candidates are strongly recommended to take the Praxis Subject Assessment exam, Music: Content Knowledge Exam #5113 (the most widely used Praxis exam for music content required by other states) during student teaching. All music education students need to take a practice pre-PRAXIS II music content exam when they enter the program to allow students to become familiar with the test format; they will take the
practice post-PRAXIS II music content exam the semester before their student teaching to prepare them for this national exam.

□ Student Teaching
- Applications for Student Teaching are due the semester before you student teach. If you are student teaching in the spring, applications are due on Oct. 15 and if you are student teaching in the fall, applications are due on March 15. Attendance at one student teaching advising workshop is required prior to submitting an application. These workshops will be “advertised”. Information can be found at http://www.msubillings.edu/coe/FieldExper/StudentTeaching.htm.

In order to be eligible to student teach, you must have the following:
  o All courses finished (except EDU 406) with no incomplete (I) grades
  o Overall GPA of 2.65 or above
  o GPA of 2.65 or above in each of the following areas: major(s), minor (if applicable), academic foundations, professional core
  o No grades below C (C- grades are not acceptable)
  o Must be admitted to the Educator Preparation Program
  o Acceptable criminal background check on file (not older than two years)
  o Professional resume
  o Music Education majors must take the PRAXIS II Music Content exam with minimum scores (yet to be determined) prior to student teaching.

□ Graduation
- You should apply for graduation one semester before you student teach. The application form is online http://www.msubillings.edu/reg/graduation.htm and you must fill it out with your advisor.
- You will need to have a Cumulative GPA of 2.65
- You will need a GPA of 2.65 in each of the following areas: major(s), minor, academic foundations, professional core and total institution (MSUB).
- You must have no grades lower than C in your major, minor, academic foundations and professional core courses – C- grades are not acceptable

Licensure
- Once you have finished your teaching degree, you may apply for licensure. In most states, including Montana, licensure applications include a University Recommendation or Program Completion Verification form that must be completed by the Licensure Officer in the College of Education. A licensure recommendation can be made to other states by the COE Licensure Officer providing that you have met the Montana Licensure Content Assessment Score.

Information can be found online at: http://www.msubillings.edu/coe/FieldExper/Licensure.htm.

Important General Information
□ Incomplete Grades
- Incomplete grades are not acceptable when applying for admission to EPP, Junior Field or Student Teaching.

□ Dispositions
- Professional teachers have to have personal qualities above and beyond their academic credentials. In the College of Education these qualities are called professional dispositions. In classes and in field experiences, you will be evaluated on how you demonstrate these dispositions. Your advisor can share with you the disposition form that faculty and supervisors use.

□ Grade Point Average
- You will need to be aware of your GPA at all times. You cannot be admitted to the EPP and Student Teaching or graduate with a GPA below 2.65 in each of the following areas: major(s), minor if applicable), general professional core classes, and total institution GPA (only for graduation). You also cannot receive anything lower than a C in your teaching major(s), minors (if applicable), general education or professional core courses. C- grades are not acceptable. If, at any time, you are having trouble with your GPA in any of these areas, talk with your advisor; there are some specific measures you can take that will help raise your GPA.