

**Oakland University**

**Handbook for  
Undergraduate Programs  
in**

**MUSIC**

**2016-2017**

[www.oakland.edu/mtd](http://www.oakland.edu/mtd)

## **DEPARTMENT OF MUSIC, THEATRE AND DANCE**

### **MISSION STATEMENT**

The Department of Music, Theatre and Dance is a community whose members create a dynamic environment for the arts in which students are inspired and equipped to become lifelong learners in music, theatre, and dance. Within this community, each discipline maintains its unique identity and is strengthened by opportunities for collaboration.

The department serves Oakland University by:

- (1) educating arts professionals,
- (2) providing liberal arts education for arts majors, and
- (3) providing arts education and performance opportunities for the university community at large.

The department serves the region by:

- (1) providing opportunities to experience the arts in performance,
- (2) providing support for professional artists and arts educators, and
- (3) providing leadership in the arts.

The department promotes and supports scholarship and performance of students and faculty in each of the disciplines: music, theatre, and dance.

### **ROLE OF THE MUSIC PROGRAM**

#### **WITHIN THE DEPARTMENTAL MISSION**

The role of the Music Program is to establish cultural, historical, pedagogical, and theoretical contexts in which students have opportunities to develop the highest levels of musical independence and musicianship through performing, creating, and listening. This mission is supported by the faculty's commitment to quality research, creative and artistic endeavors, and community service.

Music Program curricula are designed to foster the musical skills and understandings necessary for students pursuing:

- pre-professional and professional education as performers.
- preservice and inservice education as school music teachers and studio teachers.
- music teacher education and music education research.
- a liberal arts education with an emphasis in music.

The Music Program also provides:

- an arts component to the general education of Oakland undergraduate students.
- a comprehensive series of musical performances for the Oakland University, community and the community at large.
- performance and educational opportunities for the community at large.
- sponsorship of musical experiences for the community and region.



# TABLE OF CONTENTS

<b>Music at Oakland University</b> .....	1
Music Programs and Degrees .....	1
Undergraduate Programs .....	1
Graduate Programs .....	2
Non-Degree Programs .....	2
Performance Opportunities .....	3
Major Ensembles .....	3
Chamber Ensembles .....	4
Solo Opportunities .....	4
Accompanying .....	4
<b>Becoming a Music Major at Oakland</b> .....	5
Admission .....	5
Admission to Oakland University .....	5
Admission to a Major in Music .....	5
Minors in Music .....	5
Scholarships .....	5
Placement Tests .....	6
Theory Placement .....	6
Keyboard Placement .....	6
Advising .....	7
<b>Requirements for Undergraduate Programs</b> .....	8
Events Attendance Requirement .....	8
Ensemble Requirement .....	8
Studio and Master Classes .....	9
General Education Requirements .....	9
Minimum Grade in Major Courses .....	9
Technology Standards for Music Education Majors .....	10
Major Standing .....	11
When to Apply .....	11
How to Apply .....	11
What to Prepare .....	12
Results .....	12
<b>Applied Lessons</b> .....	13
Your Applied Teacher .....	13
Voice .....	13
Piano .....	13
Other Instruments .....	13
Private Lessons .....	13
For What Level Do I Register? .....	14
Juries .....	15
Grading Policy for Applied Lessons .....	15

<b>Departmental Policies and Procedures</b> .....	16
Department Administration .....	16
Office Staff .....	16
Practice Rooms and Lockers .....	16
Petitions of Exception .....	17
Statement of Instructional Techniques .....	17
<b>Music Health and Safety Statement</b> .....	18
<b>Suggested Schedules</b> .....	21
<b>Music Faculty</b> .....	31

# MUSIC

## DEPARTMENT OF MUSIC, THEATRE AND DANCE COLLEGE OF ARTS AND SCIENCES OAKLAND UNIVERSITY

The Department of Music, Theatre and Dance in the College of Arts and Sciences offers Bachelor's and Master's degrees in Music and a Doctoral degree music education. The department offers music students opportunities to focus on particular areas of interest in performance, education, and research. Opportunities also exist to explore music in connection with theatre and dance.

A priority of the department is to offer students personal attention and support throughout their studies. This Handbook is designed to provide information about resources available through the department, about the degree programs in music, about the ensembles and other performance opportunities, and about important procedures and policies. This Handbook should be used in tandem with the Oakland University Undergraduate Catalog.

## MUSIC PROGRAMS AND DEGREES

### UNDERGRADUATE PROGRAMS

#### **BACHELOR OF ARTS IN MUSIC (B.A.)**

This program is intended for students who seek a broad education in music. This 124-credit liberal arts degree allows maximum flexibility in the student's purpose and career intent.

#### **BACHELOR OF MUSIC (B.M.)**

This is a professional degree that combines substantial course work in music with focused study in a major area and liberal arts core. The Bachelor of Music degree is 124-160 credits depending upon major.

#### **BACHELOR OF MUSIC IN MUSIC EDUCATION**

A four-and-a-half-year program culminating in a teaching internship intended for students who wish to teach in elementary or secondary schools, and leads to initial K-12 music teaching certification by the State of Michigan. The degree is offered in two specializations: instrumental/general music education and choral/general music education.

#### **BACHELOR OF MUSIC IN PERFORMANCE**

Intended for students who wish to seek careers as professional performers or as highly-qualified studio teachers. All programs demand extensive commitment to performance and the attainment of a high level of musical achievement. A senior recital is required.

#### **BACHELOR OF MUSIC IN MUSIC EDUCATION AND PERFORMANCE**

A five-year program that enables a student to earn a degree in performance and to earn Michigan K-12 certification as a music teacher. The program has two culminating requirements: a senior recital and student teaching. For descriptions of the degree program, see the music education and performance programs described above. This program culminates in a combined degree.

**MINOR IN JAZZ** (Contact Miles Brown, brown239@oakland.edu)

**MINOR IN WORLD MUSIC** (Contact Mark Stone, stone@oakland.edu)

**MINOR IN MUSIC (AUDITIONED AND NON-AUDITIONED)** (Contact David Kidger, kidger@oakland.edu)

## GRADUATE PROGRAMS

### MASTER OF MUSIC (M.M.)

The Master of Music program is a professional degree program designed to enhance students' understanding of and proficiency in music and to provide opportunities for student growth as performers, conductors, studio instructors, and school music teachers.

The Master of Music consists of 36 credits: a core program of 12 credits, with the remaining 24 credits consisting of a concentration (16-22 credits) and electives.

A student can earn a Master of Music in any of the following concentrations:

**MASTER OF MUSIC IN CONDUCTING** (CHORAL OR INSTRUMENTAL)

**MASTER OF MUSIC IN MUSIC EDUCATION** (PRACTICUM OR THESIS)

**MASTER OF MUSIC IN PEDAGOGY** (PIANO OR VOCAL)

**MASTER OF MUSIC IN PERFORMANCE** (PIANO, INSTRUMENTAL, OR VOCAL)

### PH.D. IN MUSIC EDUCATION

The department offers an opportunity for qualified students to pursue a Doctor of Philosophy in Music Education. This program is designed to foster the development of professionals who can provide leadership for music education practice as teacher educators, school district leaders, and researchers. For information about this program, please contact the coordinator of music education doctoral program in the department.

## NON-DEGREE PROGRAMS

### MICHIGAN PROFESSIONAL TEACHING CERTIFICATION

Michigan Professional Teaching Certification requires 18 graduate credits in a planned program. Music teachers who already hold a Michigan Provisional Teaching Certificate and wish to earn Professional Teaching Certification through Oakland University should meet with the Music Education Adviser to plan an appropriate program. The program will be designed such that a student wishing to continue as a candidate for the Master of Music degree may apply professional certification courses to one of the degree programs.

### POST-BACCALAUREATE MUSIC TEACHER CERTIFICATION

Students who already hold a bachelor's degree may seek initial certification as a music teacher. Students pursuing post-baccalaureate music teacher certification participate in our undergraduate music teacher certification program, earning a second bachelor's degree or teacher certification only. Students who hold an undergraduate music degree generally achieve certification within three to three-and-a half years. Students with undergraduate degrees in other fields need to complete an undergraduate major in music in addition.

**GRADUATE AND POST-MASTER'S CERTIFICATES IN CONDUCTING, MUSIC EDUCATION, PIANO AND VOCAL PEDAGOGY, & INSTRUMENTAL, PIANO AND VOICE PERFORMANCE.** (See Graduate Catalog.)

**PERFORMER'S CERTIFICATES IN PIANO PERFORMANCE.** (See Undergraduate and Graduate Catalogs.)

**MUSIC PREPARATORY DIVISION** (Serving the Community. Contact Bibianne Yu, [byu@oakland.edu](mailto:byu@oakland.edu))

## **PERFORMANCE OPPORTUNITIES**

Performance opportunities in the department are varied. Some ensembles require an audition during the first week of the semester. For information, contact the department office at (248) 370-2030.

### **MAJOR ENSEMBLES**

Membership in one of these ensembles is required of all undergraduate music majors every semester of major.

**MUE 301/501 - University Chorus**

A non-auditioned choral ensemble open to all Oakland students that performs a wide range of large group choral repertoire.

**MUE 304/504 - Oakland Chorale**

An auditioned choral ensemble performing chamber choral repertoire from all eras. By audition only.

**MUE 319 - University Chamber Orchestra**

Performance of chamber orchestra repertoire. Membership by audition.

**MUE 320/520 - Oakland Symphony**

A semi-professional symphonic orchestra performing a full concert series of contemporary and traditional symphonic and chamber orchestra music. By audition only.

**MUE 329 - Symphonic Band**

A non-auditioned instrumental ensemble designed to offer performance opportunities for non-majors and laboratory experiences for music majors.

**MUE 331/531 - Wind Symphony**

An auditioned symphonic wind ensemble that performs the standards of contemporary and traditional wind band literature. Ensemble has a set instrumentation and rehearses three times a week.

### **OTHER LARGE AND SMALL ENSEMBLES**

**MUE 315/515 - Oakland Jazz Singers**

Ensemble performance of complex vocal jazz works. Development of jazz style and blend, scat-singing, solo production and microphone technique.

**MUE 332 - Golden Grizzly Athletic Band**

An instrumental ensemble that performs at various Oakland University campus and athletic events

**MUE 335/535 – Brass Band**

Ensemble of brass and percussion instruments performing standard brass band literature.

**MUE 340/540 - Oakland University Jazz Band**

A fully instrumentated jazz ensemble open to all Oakland instrumentalists.

**MUE 341 - Jazz Improvisation Combos**

Opportunity to develop jazz improvisational understanding and skills, open to all Oakland instrumentalists.

**MUE 345/545 - African Ensemble**

A non-auditioned group open to all Oakland students that performs drumming and



xylophone music on instruments from Ghana and Uganda.

**MUE 346/546 - Steel Band**

A non-auditioned group open to all Oakland students that performs various Trinidadian and Caribbean styles using hand-crafted steel drums.

**MUE 348/548 – World Percussion Ensemble**

Advanced study and performance of world percussion traditions. Instructor permission required.

**MUE 350/550 - Opera Workshop**

Study and experience in various forms of operatic music theatre. Instructor permission required.

**MUE 355/555 - Opera**

Production and performance of a full-scale opera. Cast by Audition.

**MUE 365/565 - Contemporary Ensemble**

Study and performance of recent music, focusing on newly composed music, alternative repertoire, and non-jazz improvisation. Instructor permission required.

## CHAMBER ENSEMBLES

Qualified students may register for any of the following continuing ensemble classes for either 0 or 1 credit:

- MUE 370:** Guitar Ensemble
- MUE 371:** Saxophone Ensemble
- MUE 372:** Flute Ensemble
- MUE 373:** Percussion Ensemble
- MUE 374:** Brass Ensemble
- MUE 375:** Piano Ensemble
- MUE 376:** String Ensemble
- MUE 380:** Chamber Music - mixed and miscellaneous

Graduate students may register for any small ensemble by registering for **MUE 580** and contacting the ensemble coach.

## SOLO OPPORTUNITIES

Full or Half Recitals are encouraged when, in the opinion of the faculty, the student is artistically and technically prepared. Any student may produce a recital. The curricula for performance and conducting degrees require a full recital as a culminating project (Senior Recital for Bachelor of Music). The student should follow the procedures for recital preparation and approval even if the recital is not an academic requirement.

A recital should be planned well in advance-at least a full semester ahead. A student recital must occur during a semester or term, not during study days, exam weeks, or recess periods. It is highly recommended that the student choose a date during the first half of a semester. For details on how to proceed, obtain the booklet *Recitals and Performances* from the department office and discuss your options with your instructor.

## ACCOMPANYING

Qualified pianists have numerous opportunities to accompany soloists, operas, orchestra, and

ensembles.

## BECOMING A MUSIC MAJOR AT OAKLAND

The Oakland University Undergraduate Catalog outlines the process and requirements for admission to Oakland University. Please refer to the catalogs for information. Undergraduates may call the Admissions Office at (248) 370-3360 for application forms, materials, and assistance.

### ADMISSION

**Admission to Oakland University** and admission to a particular undergraduate curricular program of the department are not the same. For undergraduates, admission to Oakland University and the music entrance audition usually occur before any classes have been taken. Admission to a particular Bachelor of Music professional degree program occurs later, usually after a few semesters of study.

**Admission to a Major in Music.** All students who wish to **major in music** in a program of the Department of Music, Theatre and Dance **must perform an entrance audition** during one of the department's *Audition Days* in February and March (for students seeking Fall admission). All students who successfully pass the audition are then eligible to pursue the *B.A. in Music* or an *auditioned minor in Music*. All music majors, however, should follow the curriculum for their intended major (e.g., B.M.) and seek advising from the appropriate departmental adviser. At the end of the sophomore year, music majors may apply for Major Standing in a B.M. degree program. A successful Major Standing Application will result in admission into one of the B.M. programs. See page 10 for more information about the Major Standing process. (Students who wish to enter the program in January may audition in December. Students who miss the audition days may audition on the "make-up day" scheduled in July or August. Students auditioning in December or summer months are not eligible for departmental scholarships.) Music majors who audition and do not enroll within two semesters must re-audition and also retake the theory placement exam. Music majors who enroll and leave school for at least two semesters must re-audition and also retake the theory placement exam.

**Minors in Music.** There are two kinds of music minors plus minors in jazz and world music. Please see the Undergraduate Catalog for details about the differences. Essentially, students may earn a music minor by enrolling in courses that are open to all Oakland students. However, students who would like to enroll in courses designed for music majors as part of their minor must perform an acceptable entrance audition as described above. Students interested in pursuing the jazz minor should contact Miles Brown (brown239@oakland.edu) and students interested in pursuing the world music minor should contact Mark Stone (stone@oakland.edu). Auditioned music minors who audition and do not enroll within two semesters must re-audition and also retake the theory placement exam. Auditioned music minors who enroll and leave school for at least two semesters must re-audition and also retake the theory placement exam.

### SCHOLARSHIPS

The Department of Music, Theatre and Dance makes available to students a limited number of talent-based scholarships. Scholarships for the following academic year are announced by the beginning of April. No new talent-based scholarships are awarded after April 1.

**Audition Days held in February and March** are for incoming freshmen and transfer students who wish to apply for admission to the department and compete for talent-based scholarships. Check the department website (<http://www.oakland.edu/mtd>) or contact the department office at (248) 370-2030 for information about dates, procedures and preparation. The department will also hold a "make-up" audition

day in July or August, but this audition will only qualify a student for admission, not for a scholarship.

All departmental scholarships are for a specified period of time (such as one semester or for an academic year). Some are renewable, but no scholarships are automatically renewed from year to year.

Each year the department accepts applications from interested, current students for new or renewed talent-based scholarships. The department considers the student's talent in conjunction with other factors: availability of funds, faculty assessment of student work and progress toward degree, classwork, contributions to the strength and/or betterment of the department, service to the program, etc.

Once a scholarship is awarded, a student must enroll for at least 12 credits per semester in fall and winter semesters, make consistent academic progress, and participate in some specific aspect of the department in order to maintain the scholarship. Generally, no student may receive a talent-based scholarship for more than a total of eight semesters.

Other scholarship opportunities are administered by the Office of Admissions and Scholarships (370-3360). Financial aid, in such forms as work study and student loans, is arranged through the Office of Financial Aid (370-3370).

## PLACEMENT TESTS

All new music students (first-semester freshmen or transfer students, or current OU students switching to a music major or minor) must take certain placement tests.

**Theory Placement.** The typical freshman music major will enroll in MUT 112, Music Theory I. To succeed in that course one should have prior fluency in bass and treble clefs, and working knowledge of scales and key signatures. Students will be evaluated in these areas during the entrance audition; those not adequately prepared for MUT 112 will be advised to register in MUT 111, which will prepare them for college theory.

Students with advanced backgrounds in theory may ask to be tested for placement in higher levels than MUT 112.

**Keyboard Placement.** The Keyboard Techniques course series is a progressive sequence. Students with no previous keyboard skills should sign up for MUA 191: Keyboard Techniques I. Students who feel they have sufficient keyboard skills to take private lessons may perform a piano audition on Audition Day. All others who wish or need piano instruction should take this placement test on Audition Day to determine which level of the 4-course series should be their first enrollment. Please note the required Keyboard Techniques courses vary by degree.

## ADVISING

Two of the advisers in the College of Arts and Sciences advising office are assigned to advise majors in the Department of Music, Theatre and Dance. Currently, these advisers are Ann Selva (murphy23@oakland.edu) and Melodi Schuchmann (schuchma@oakland.edu).

Students are expected to meet with an adviser at least once during each year of attendance at Oakland University to review their goals and objectives and to adjust their programs to meet changing curricular conditions. It is the student's responsibility to meet the curricular requirements and to get the advising necessary to maintain steady progress toward a degree.

There are also faculty advisers in the department who provide academic and professional advice for students. Students are encouraged to take advantage of the assistance that these advisers offer.

### Faculty advisers for *Undergraduate Music Programs*:

Bachelor of Arts in Music	Melissa Hoag Jessica Payette Mark Stone	(248) 370-4153 (248) 370-3148 (248) 370-2044	hoag@oakland.edu payette@oakland.edu stone@oakland.edu
Undecided Music Major	David Kidger	(248) 370-4308	kidger@oakland.edu
Instrumental Music Education	Joe Shively	(248) 370-2287	shively@oakland.edu
Choral Music Education	Mike Mitchell	(248) 370-2002	mmitchel@oakland.edu
General Music Education	Deborah VanderLinde	(248) 370-3022	vanderlinde@oakland.edu
Brass Performance	Ken Kroesche	(248) 370-4303	kroesche@oakland.edu
Woodwind Performance	George Stoffan	(248) 370-2038	stoffan@oakland.edu
Percussion Performance	Mark Stone	(248) 370-2044	stone@oakland.edu
String Performance	Greg Cunningham	(248) 370-3095	cunningh@oakland.edu
Piano Performance	Tian Tian	(248) 370-4152	ttian@oakland.edu
Voice Performance	John-Paul White	(248) 370-2040	jpwhite@oakland.edu
Jazz	Miles Brown	(248) 370-2805	brown239@oakland.edu

### Faculty advisers for *Graduate Music Programs*:

Music Education (PhD)	Jackie Wiggins	(248) 370-2036	jwiggins@oakland.edu
Music Education (MM)	Joe Shively or Deborah VanderLinde	(248) 370-2287 (248) 370-3022	shively@oakland.edu vanderlinde@oakland.edu
Choral Conducting	Mike Mitchell	(248) 370-2002	mmitchel@oakland.edu
Instrumental Conducting	Greg Cunningham	(248) 370-3015	cunningh@oakland.edu
Vocal Performance or Pedagogy	John-Paul White	(248) 370-2040	jpwhite@oakland.edu
Piano Performance or Pedagogy	Tian Tian	(248) 370-4152	ttian@oakland.edu
Brass Performance	Ken Kroesche	(248) 370-4303	kroesche@oakland.edu
Woodwind Performance	George Stoffan	(248) 370-2038	stoffan@oakland.edu
Percussion Performance	Mark Stone	(248) 370-2044	stone@oakland.edu

## **Requirements for Undergraduate Programs**

### **EVENTS ATTENDANCE REQUIREMENT**

It is the position of the faculty that the student of the performing arts can learn a great deal by regular attendance at performances. Therefore, students majoring in a program of the department are required to complete four Events Attendance Cards while at Oakland completing their degree (a total 40 approved and verified attendances). For transfer students who will be enrolled for fewer than four fall or winter semesters, the requirement is one Events Attendance Card for each fall or winter semester enrolled. The following regulations apply.

1. The student obtains an Events Attendance Card from the Departmental Office (Rm. 207 Varner)
2. Any event may be credited to the requirement, as long as the event is college level or above and the event is a formal presentation.
3. Students are encouraged to see departmental events, especially those at which their friends and colleagues are performing.
4. Each card has room for ten events. At least one event of the ten must be music, one must be theatre, and one must be dance. Music majors may not count Studio Classes or Noon Recitals.
5. The card is complete when ten events have been attended, noted, and approved on the card.
6. For departmental events, it is preferable to have the card initialed by a faculty member at intermission or immediately after the event. Complete the event information on the card before requesting that it be initialed.
7. If you attend an event at which a faculty member is not present or available, you may take the card, printed program, and ticket stub to either your adviser, or to the departmental office staff (Room 207 Varner) for approval and initialing of the card.
8. Events in which you are a participant do not count.
9. Turn in the completed cards to the department office, Rm 207 Varner.

### **ENSEMBLE REQUIREMENT**

All students registered and pursuing a degree of Bachelor of Music or Bachelor of Arts in Music must be enrolled and participating in at least one of the following ensembles each Fall and Winter semester: Oakland Symphony Orchestra, University Chamber Orchestra, Wind Symphony, Symphonic Band, University Chorus, or Oakland Chorale. All freshman BA and BM instrumental majors must also participate in the Golden Grizzlies Athletic Band. Students are encouraged to participate in as many additional ensembles as desired.

## **STUDIO AND MASTER CLASSES**

Every music major enrolled in applied music must attend one of the weekly Studio or Master Classes. Choose from Voice, Piano, Flute, Woodwind, Brass, String, Percussion, or Guitar. Students involved in more than one applied category may choose to alternate or otherwise divide their attendance, preferably in consultation with their applied music instructors. The Studio or Master Class, though comprised of a variety of activities, will normally be treated as a laboratory for student performances.

Every student is required to perform a minimum of one time per semester in a Studio or Master Class.

Attendance will be taken at Studio or Master Class, and will be considered as one element in determining the applied music grade for a given semester. A comprehensive attendance register will be maintained by the department office, and information about each student will be made available to the applied music instructor. Attendance at Studio or Master Class will not count toward the Events Attendance Requirement. The faculty leader will certify the attendance register when a student has performed.

## **GENERAL EDUCATION REQUIREMENTS**

Music students must meet all the university's General Education Requirements of the College of Arts and Sciences. Please consult the catalog and your advisor.

For music majors,

- MUS 131 fulfills the Arts General Education requirement
- MUS 331, MUS 332, MUS 420, MUS 423, MUS 430, and MUS 431 fulfill the requirement for an Intensive Writing Course (You need 2 courses and should consult your degree program for appropriate courses)
- Depending on your specific major, MUA 499, MUS 420, MUS 423, MUS 430, or MUS 431 fulfills the requirement for a Capstone Course.
- Bachelor of Music degree students are exempt from College Exploratory requirement. Bachelor of Arts in Music students should refer to the catalog or talk with their academic adviser about this requirement.

## **MINIMUM GRADE IN MAJOR COURSES**

Only major courses in which a grade of at least 2.0 has been earned will count toward the major. Professional courses in music education require a grade of at least 3.0.

## TECHNOLOGY STANDARDS FOR MUSIC EDUCATION MAJORS

Technology experiences that enable music education majors to meet both National Association of Schools of Music (NASM) and Michigan Department of Education (MDE) technology standards for teachers are embedded in existing music education coursework. Students will engage with the following technological tools and platforms as part of their required coursework:

- Educational Online Support Systems (e.g., Moodle): all music education courses
- Notation Software, e.g., Finale and Sibelius: MUS 140, 398, 400, 404, 405
- iPads in the Classroom: MUS 241, 432
- Music Creating Software, e.g., GarageBand  
MUS 241, 341, 398, 400
- SmartBoard: MUS 241
- Video/Audio Recording and Editing: MUS 140, 241, 404, 411; SE 401
- Website Design: MUS 405, 412
- Database Management Systems: MUS 398, 400, 404, 405
- Marching Band Drill Design: MUS 405
- Accompanying Software, e.g., Smart Music: MUS 398, 400, 404
- Presentational Software (PowerPoint, Keynote or Prezi): MUS 140, 240, 431
- Music Technology and Legal Issues: MUS 140, MUS 432

## FIELD REQUIREMENTS FOR MUSIC EDUCATION MAJORS

Music Education majors must complete a minimum of 160 hours of field experience prior to student teaching. Students must complete a field placement every semester after major standing prior to student teaching. These hours may include field experiences required in music education coursework prior to major standing in MUS140 and MUS 240 and also after Major Standing in RDG 338 and SE 401. Placements are assigned by the Coordinator of Music Education and the School of Education.

## MAJOR STANDING

All undergraduate students intending to major in a program of the department are classified under a Bachelor of Arts in Music or Pre-Music Education curriculum code until a Major Standing Jury accepts them into a specific Bachelor of Music program of their choice. *Students seeking the Bachelor of Arts in Music do not need to apply for major standing.*

Major Standing is a comprehensive assessment of a student's work as a musician and pre-professional in music performance and/or music education. This assessment will include:

- Musicianship as evidenced through performance on your primary instrument in the major standing audition
- Successful completion of all freshman and sophomore level classes
- Successful completion of music education portfolio (for that major).

## WHEN TO APPLY

Students seeking acceptance into a Bachelor of Music program may apply for Major Standing in the semester that a minimum of 30 accrued credits are expected to be completed. Students generally apply for Major Standing in their fourth semester, at the end of the sophomore year. Music education students should apply during the semester in which they are enrolled for MUS 240.

Transfer students who enter Oakland with 60 or more accepted transfer credits must apply for major standing during their first semester at OU. Approval for major standing may be granted after that first semester, or the faculty may defer final action until the end of the student's second semester of study. Transfer music education majors students should apply during the semester in which they are enrolled for MUS 240.

Except in the case of transfer students who enter Oakland with 60 credits or more, no deferrals on major standing are given after the student has completed 70 credits of study toward the intended degree.

## HOW TO APPLY

Major Standing Juries for all programs occur during exam week of Fall and Winter semesters. The student must apply for major standing no later than three semester weeks before the Major Standing Jury is to take place. To apply, the student must:

1. Discuss it with a faculty member who will lead the student's preparation.
2. Meet with the appropriate area adviser in the department who will prepare a program plan.
3. Complete an Application for Major Standing (available in the department office and online at [www.oakland.edu/mtd](http://www.oakland.edu/mtd)) and submit it with the completed program plan to the departmental office.
4. Sign up for a jury time, and perform the jury (and/or submit a portfolio, depending on program requirements).
5. Some requirements for major standing can be met at times other than finals week. Please check with your faculty adviser well in advance to be sure you understand your options.
  - **All instrumental and piano majors** (including music education majors whose major instrument is an orchestral instrument or piano) complete the performance part of their major standing audition during their sophomore recital. Students may perform these recitals at any time during their sophomore year, fall or winter.
  - **Voice majors** (including music education majors whose major instrument is voice) complete the performance part of their major standing audition in an extended jury during finals week of their 4th semester of study (end of the sophomore year).

## WHAT TO PREPARE

The major standing jury for all Bachelor of Music curricula will consist of a performance on the major performance medium. Several pieces should be fully prepared from which the jury can select the ones to hear. The applied music instructor should help select the material. The student should ask the applied



instructor to attend the jury.

**In addition to the performance audition, Music Education students must present:**

- A Music Education Portfolio (See the Music Education adviser for details.).
- A passing score on the Basic Skills portion of the Michigan Test for Teacher Certification

Successful completion of freshman and sophomore level classes (see handbook, page 19, for list of courses). This includes:

- A minimum grade of 3.0 in MUS 140 and 240.
- A minimum grade of 3.0 in RHT 160.
- A minimum GPA of 2.8 in all courses.
- A minimum GPA of 3.0 in music and education courses.

**NOTE: Students must pass the performance portion of major standing as a prerequisite for continuing with the 300 level music education courses.**

## RESULTS

Result of a Major Standing Jury may be (1) acceptance, (2) deferral, or (3) denial:

**Acceptance** means the student may continue pursuing the program applied for, and that if the student satisfies the various criteria, measures, and requirements of the degree through the remainder of the program, the department will agree to grant the degree. This "acceptance to major standing" is usually one of the first steps in achieving the degree of choice, and can be considered to be a vote of confidence from the faculty that the student is capable of meeting the rigors of the particular program. Though the jury is usually a performance, the judgment is often based on many factors such as artistic merit and scholarship, using such evidence as grades, juries and performance history. Other indicators may include the student's commitment to academic goals, and progress toward proficiencies and other departmental requirements.

**Deferral** means that the faculty encourages the student to continue efforts toward the degree of choice, but too many questions still remain about the student's capacity for the program. Deferral often occurs when the faculty believes that more time will answer the questions and that providing stronger direction will focus the student to meet his or her goals. When deferred, the student will be given directives regarding what issues to address or work on, and will be given a suggested date for reapplying.

**Denial** means the student is not permitted to continue pursuit of the program of choice. Often another program of study is recommended.

The result of the jury will be recorded on the Application for Major Standing, and the Music Program Director will write a letter notifying the students of the results within 72 hours. For all music majors, the results should be discussed with the student's private instructor as soon thereafter as possible.

## APPLIED LESSONS

Applied music is the study of voice, piano, or other musical instruments in either group or private lessons. All applied music courses have a course number with the rubric MUA.

Group lessons in applied music include Vocal Techniques, Keyboard Techniques, beginning instrument classes, accompanying, and a few other miscellaneous courses. Private lessons are available in voice and on a wide variety of instruments.

### YOUR APPLIED TEACHER

Students who wish to take private lessons must first:

**Voice:** take the appropriate vocal techniques class or classes. These are classes that are required no matter the level of the student's expertise. The student will be placed with a private instructor in the semester following successful completion of the course or courses.

**Piano:** audition for the piano faculty during the first week of classes.

**Other Instruments:** audition before the appropriate faculty to demonstrate a sufficient skill level to warrant private lessons. Please contact your applied teacher as soon as possible. Telephone numbers are available in the Music Office (Rm 207 Varner).

### PRIVATE LESSONS

**Proper credit enrollment.** Private lessons, in most cases, may be taken for one (1) credit for a half-hour lesson per week or for two (2) credits for an hour lesson per week. Students following the Bachelor of Music in Performance should enroll in their applied lesson for four (4) credits for an hour lesson per week in order to satisfy the curricular requirements of their major. In these cases, extensive practice, literature study, and performance activity are expected. The 4-credit enrollment is not available to students of other curricula. Students are encouraged to take hour lessons; in fact, in most curricula, selecting the 1-credit option may delay graduation because the total credit requirement may not accrue quickly enough.

**Number of lessons.** Twelve lessons occur in a semester, no matter the credit enrollment.

**Note:** No more than 2 credits per semester of private study in piano or voice can be used to satisfy the requirements of any curriculum other than the Bachelor of Music in Performance degrees. Therefore, students who incorrectly enroll for 4 credits will not be able to apply the additional credits to graduation. It is the student's responsibility to seek the assistance of an adviser to ensure proper enrollment.

Applied lessons are considered an entity unto themselves because of the one-on-one instruction. The number of hours of recommended practice time varies, depending on the nature of the medium (the various instruments and voice). The numbers below offer suggested guidelines. Your instructor will provide the best information for you, particular to your medium and situation.

- A 1-credit lesson is 30 minutes (for non-majors or secondary instruments) with 4-8 hours of outside work implied.
- A 2-credit lesson is 60 minutes per week with 7-14 hours of outside work implied.
- A 4-credit lesson (for performance majors only) is 60 minutes per week with 12-24 hours of outside work implied.

## FOR WHAT LEVEL DO I REGISTER?

**Initial course enrollment in private lessons.** The first enrollment in private lessons at Oakland University is at the 100 level no matter the year of the student or the skill level. However, transfer students whose credits on a performance medium have been accepted for transfer from other institutions will have their initial OU applied level in that medium determined by the appropriate faculty member(s) by audition.

A non-major or secondary may register only at the 100 level, regardless of accomplishment or length of study. Non-majors and secondaries who wish to progress beyond the 100 level may do so only if they are capable of fulfilling the requirements of the higher level and if the advancement is approved at the semester-end jury.

**Advancement beyond the 100 level.** Each level of applied study above the 100 level is earned through "advancement." The department has established learning expectations and minimum performance standards for each area of applied study, for each curriculum, and for each level of MUA enrollment. "Advancement" refers to advancing from one MUA level to the next (e.g., MUA 100 to MUA 200). Advancement may not skip a level, even if the student's skills seem to warrant it.

The applied instructor recommends the student for advancement to the next level, and all students so recommended must take a semester-end jury even if not otherwise required. The jury will either approve or disapprove the recommendation based on the written standards for advancement to the next level. If advancement is denied, the jury will explain to the instructor the basis for this decision.

**Expected levels of achievement.** The department has two sets of performance standards which are applied to the various programs as appropriate to the professional goals of the particular program. Copies of the Minimum Applied Music Standards are available in the Music Office and from your applied teacher. To complete program requirements and graduate:

- A student enrolled in the B.A. in Music program must complete two semesters at the 300-level of the Minimum Applied Music Standards.
- A student enrolled in the B.M. in Music Education program must complete two semesters at the 400-level of the Minimum Applied Music Standards.
- A student enrolled in the B.M. in Performance program must complete two semesters at the 400-level of the Performance Degree Applied Music Standards.

Often a student will enroll for the next semester before juries occur. In these cases, it is suggested that the student enroll at the level recommended by the instructor assuming advancement will be approved by the jury. Drop and add may be done to correct the enrollment, if necessary.

## JURIES

**Semester-end juries.** Part of taking private applied lessons is the semester-end jury. The purposes of the juries are to provide performance experience, to assess the student's progress, to give helpful feedback to the student, to provide consistency to the grading of applied lessons, and to determine whether the student is prepared to advance to the next level of study.

Semester-end juries are required for all private voice students and for private students of other performance areas when the instrument studied is the student's primary performance medium in the curriculum. A jury is required for other students only if (1) the student is ready to advance to the next level, or (2) either the student or the instructor requests that a jury be taken. Juries only occur in Summer terms if the student is planning on using the credits earned towards their degree plan. In these situations, it is the responsibility of the student to notify their summer instructor that a jury needs to be arranged at the end of the semester.

## GRADING POLICY FOR APPLIED LESSONS

The primary factor in the final grade for private applied study is called the "instructor grade" and is the result of the applied teacher's assessment of the student's effort, progress, and ability. Two other factors are usually used as well. A "studio or master class grade," also given by the instructor, is the result of attendance and participation in the weekly studio classes. A "jury grade" is given by the panel at the semester-end jury.

The final grade is calculated using these three factors: instructor grade, jury grade, and studio class or master class grade. If a jury is not required, the grade will be factored only using the instructor grade and the studio class or master class grade. It is required that the jury grade constitutes no less than 25% of the final grade.

## DEPARTMENTAL POLICIES AND PROCEDURES

### DEPARTMENT ADMINISTRATION

Chair of the Department of Music, Theatre and Dance:	Jackie Wiggins
Music Program Director:	Deborah VanderLinde
Theatre Program Director:	Kerro Knox 3
Dance Program Director:	Gregory Patterson

### OFFICE STAFF

Muriel Mader is the office secretary who will handle your concerns and questions.

Mangit Gill is the business manager who will help with any departmental financial questions.

(departmental issues, not matters related to your personal tuition and fees)

Jaime Finn oversees scheduling, scholarships, and catalog.

Deneen Stapleton is the outreach coordinator, handling auditions, workshops, and other outreach efforts.

Katherine Boersma is the production coordinator who can assist you in scheduling and unlocking rooms.

Carly Uhrig is the department's publicist. Gillian Ellis is associate publicist.

Terry Herald is the department's sound technician and technical director.

Bibianne Yu is the Director of the Music Preparatory Division. Elizabeth Medvinsky is the Prep Division Business Manager.

### PRACTICE ROOMS AND LOCKERS

**General Practice Rooms.** Music practice rooms with and without pianos are available at no charge on the third floor of Varner Hall. Practice room hours are from 7:00 am to midnight, Monday through Sunday.

Some practice rooms are locked and are designated mostly for piano majors. To obtain a key for these rooms, the student must get a Practice Room Key Request Form from the departmental office and have it approved by the student's applied music instructor. The student then takes the request to the Production Coordinator who will issue the key. The key must be renewed yearly, and relinquished when not enrolled in applied music study. The key is not transferable to others.

Twice per year, the practice rooms are inspected for their contents: pianos, music stands, chairs, benches, etc. Please do not remove these items from the rooms; others will need them. Do not smoke in the rooms or vandalize the rooms in any way. Respect your privileges.

**Organ Practice Rooms.** Practice time on the Kyes pipe organ in Varner Recital Hall is scheduled with the Facility Coordinator. Practice time is scheduled only for those students enrolled in MUA 102, 202, 302, 402, or 502. Because the Recital Hall is often in use through the day and evening, time on the Kyes organ can be extremely limited. On occasion, even a student's scheduled practice time may be preempted by the preparation of an upcoming event. There is an organ in the third floor practice area (Rm. 370) that can serve as an alternative for practice purposes.

**Other Rooms.** Other rooms can be reserved for rehearsal, practice, meetings, and the like, by contacting [mtdroom@oakland.edu](mailto:mtdroom@oakland.edu).

**Lockers.** All lockers other than those on the third floor of Varner are handled through the Center for Student Activities (49 Oakland Center, 370-2020). The lockers on the third floor—suitable for storage of musical instruments, music and books—are handled directly through the departmental office.

Rental for the third floor lockers is \$5.00 for the academic year (Fall and Winter), or \$2.50 per semester (Fall, Winter, or Summer). In addition, a \$5.00 deposit is required which is fully refundable when the locker is relinquished. Students provide their own locks.

## **PETITIONS OF EXCEPTION**

Occasionally there is good reason to request an exception from one or another requirement. Some requirements are under the jurisdiction of the department, while others are controlled by the College of Arts and Sciences. Consult the department adviser in preparing a petition; some petitions call for comments from the adviser. The adviser will forward the completed petition to the appropriate governing body. The student will be informed of the decision by email.

## **STATEMENT OF INSTRUCTIONAL TECHNIQUES**

Instruction in the performing arts—music, theatre, and dance—utilizes many techniques unique to these disciplines. Professionals in these fields are often called upon to express themselves through physical, verbal, and emotional techniques.

Certain teaching strategies unique to the performing arts are frequently used to develop the professional skills of students. For example: a dance instructor may touch a student's body to mold it into the correct shape; a voice teacher may press on a student's abdomen to demonstrate proper breathing; an acting student may have to work with lines expressing intimate emotions, sexual feelings, or offensive language or ideas.

These techniques are appropriate and consistent with professional standards of instruction in the performing arts. The department encourages students who feel uncomfortable with any instructional procedure to discuss their concern with the instructor. Other avenues include the Music Program Director, the Department Chair, the Dean of the College of Arts and Sciences, or the Dean of Students.

## Music Health and Safety Statement

The Department of Music, Theatre and Dance at Oakland University, as required by the National Association of Schools of Music, is obligated to inform students, faculty, and staff 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, Theatre and Dance continues to develop 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 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. Each student is personally responsible for avoiding risk and preventing injuries to themselves.

**Noise-Related Hearing Loss.** Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms. Sounds over 85 dB in intensity (a typical vacuum cleaner) pose great risk to your hearing. Risk of hearing loss is based upon a combination of loudness intensity and duration.

Recommended maximum daily exposure times to sounds over 85 dB are as follows:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (hair dryer) – 2 hours
- 94 dB (MP3 player at ½ volume) – 1 hour
- 100 dB (lawnmower, MP3 player at full volume) – 15 minutes
- 110 dB (power tools, rock concert) – 2 minutes
- 120 dB (jet engine at takeoff) without ear protection, damage is immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume, and wearing ear protection) reduce your risk of hearing loss. Be mindful of those MP3 ear buds as these pose a significant danger to hearing health (see chart above).

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs both in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis. The routine use of ear protection is paramount to protecting your hearing health.

**Instrumentalists.** There are many potential injuries that are related to playing an instrument, most of which are caused by overuse, repetitive strain, poor posture and improper positioning of the body, arms, legs, hands, fingers, etc. It is very important to consult a doctor if you are experiencing aches and pains or if you feel you're in danger of serious injury. Listed below are some of the most common injuries experienced by instrumentalists:

- Carpal Tunnel Syndrome: characterized by a tingling sensation or numbness of the thumb, index and middle finger.
- Tendinitis: inflammation or irritation of the tendons due to overuse or wrong posture/position.
- Bursitis: inflammation or irritation of tendons, muscles or skin.
- Quervain's Tenosynovitis: characterized by pain on the inside of the wrist and forearm.
- Thoracic Outlet Syndrome: may be either neurological or vascular; characterized by pain, swelling or puffiness in the arms and hands, neck and shoulder pains, muscle weakness, difficulty gripping objects, muscle cramps and tingling or numbness in the neck and shoulders.
- Cubital Tunnel Syndrome: pain in the upper extremity such as the arm and elbow.

Observe the following

- Always warm up carefully and with patience.
- Take short breaks throughout your practice and rehearsal sessions to relax and stretch.
- Routinely evaluate your technique and pay attention to your body.
- Routinely evaluate your other activities (such as computer usage, etc.).

**Instrument Hygiene.** Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. Certain basic considerations and recommendations for standard operating procedures regarding shared instruments are as follows:

- All students should have their own instrument if possible.
- All students should have their own mouthpiece if possible.
- All students and faculty sharing reed instruments **MUST** have their own individual reeds. Reeds should **NEVER** be shared.
- If instruments must be shared in class, alcohol wipes or Sterisol germicide solution should be available for use between different people. Each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene.



**Singers.** In order to maintain a healthy voice, you must maintain a healthy body. Get regular exercise. Yoga, swimming, walking, and biking are excellent activities for vocalists. Hydration is very important: it is recommended that singers consume 100 ounces of water daily, and avoid alcohol, caffeine, and soft drinks.

Avoid illness. Wash your hands regularly, limit contact with surfaces in public whenever possible, disinfect your hands after sneezing, coughing, or touching surfaces that might collect germs.

Warm up the body prior to singing with special attention to release for head and neck, jaw, tongue and face muscles. Train your voice to meet the workload your singing demands. Develop stamina through regular vocal strength and endurance training guide by your instructor.

Prevent vocal abuse:

- Avoid smoking of any kind. Super heated chemically charged smoke passes directly over the vocal folds.
- Avoid excessive loud talking, harsh laughter, yelling, and noisy environments.
- Avoid cold medications containing pseudoephedrine as it can contribute to dehydration. NSAID pain relievers pose potential problems for singers, as does alcohol consumption, especially red wine.
- Avoid overuse: practice in short, efficient sessions. If you feel your voice is tired, STOP SINGING and rest for today. If you “mark” your rehearsals when ill, you can be more certain you will be able to sing well for the performance.
- Stop singing before you tire. Good, efficient habits are reinforced in this way.

For excellent information on voice disorder prevention, visit the following link:

[http://www.voicefoundation.org/index.php?option=com\\_content&view=article&id=106%3Avoice-disorder-prevention&catid=47%3Avoice-problems&Itemid=49](http://www.voicefoundation.org/index.php?option=com_content&view=article&id=106%3Avoice-disorder-prevention&catid=47%3Avoice-problems&Itemid=49)

Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.

Resources. Students will find the following books helpful:

- Conable, Barbara. What Every Musicians Needs to Know About the Body (GIA Publications, 2000)
- Klickstein, Gerald. The Musician’s Way: A Guide to Practice, Performance, and Wellness (Oxford, 2009)
- Norris, Richard N. The Musician’s Survival Manual

## SUGGESTED SCHEDULES

v. 8.1.2015

Students should meet regularly with their advisers and consult the undergraduate catalog.

### Bachelor of Arts In Music

	Fall	Winter	Summer
Freshman	2 - Applied Lesson (MUA 100-Level) 1 – Major Ensemble #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 112: Theory I 1 - MUT 113: Aural Skills I *2 - MUA 191: Keyboard Technique I (suggested for MUA elective) *4 - WRT 150: Writing I <b>16</b>	2 - Applied Lesson (MUA 100-Level) 1 – Major Ensemble #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II *2 - MUA 192: Keyboard Technique II (suggested for MUA elective) *4 - WRT 160: Writing II <b>16</b>	
Sophomore	2 - Applied Lesson (200-Level) 1 – Major Ensemble 3 - MUT 212: Theory III 1 - MUT 213: Aural Skills III 3 - MUS 331: History III 2 – MUA 291: Keyboard Techniques III (suggested elective) <b>12</b>	2 - Applied Lesson (200-Level) 1 – Major Ensemble 3 - MUT 214: Theory IV 1 - MUT 215: Aural Skills IV 3 - MUS 332: History IV 2 – MUA 292: Keyboard Techniques IV (suggested elective) <b>12</b>	
Junior	2 - Applied Lesson (300-Level) 1 – Major Ensemble 4 - Gen Ed. 4 - Music Elective – MUT 311, 312 or 410 4 - Language 114 <b>15</b>	2 - Applied Lesson (300-Level) 1 – Major Ensemble 4 - Language 115 8- Gen Ed <b>15</b>	4-Music Elective MUT 311, 312, 410, MUS 420, 423 or 430 <b>4</b>
Senior	2 - Applied Lesson (or MUA elective) 1 – Major Ensemble 12 - Gen Ed <b>15</b>	2 - Applied Lesson (or MUA elective) 1 – Major Ensemble 4 - Gen Ed 4 - Gen Ed <b>11</b>	4-Music Elective MUS 420, 423 or 430 <b>4</b>

\*according to placement

# MUS 131 and MUS 132 are not sequential and the two courses may be taken in either order.

**Bachelor of Music in Music Education: Choral/General for Voice Major**

	Fall	Winter	Summer
Freshman	1 - MUA 100: Applied Voice 2 - MUA 160: Vocal Techniques 1 – Major Ensemble 3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 112: Theory I 1 - MUT 113: Aural Skills I *2 - MUA 191: Keyboard Technique I *4 - WRT 150: Writing I <b>17</b>	2 - MUA 100: Applied Voice 1 – Major Ensemble 3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II *2 - MUA 192: Keyboard Technique II *4 - WRT 160: Writing II <b>16</b>	4- Gen Ed <b>4</b>
Sophomore	2 - MUA 200: Applied Voice 1 – Major Ensemble 3 - MUT 212: Theory III 1 - MUT 213: Aural Skills III 3 - MUS 331: History III 2 - MUA 291: Keyboard Technique III 2 - MUS 211: Diction for Singers I 1 - MUS 140: Teaching & Learning Music <b>15</b>	2 - MUA 200: Applied Voice 1 – Major Ensemble 3 - MUT 214: Theory IV 1 - MUT 215: Aural Skills IV 3 - MUS 332: History IV 2 - MUA 292: Keyboard Technique IV 3 - MUS 240: Ed Psych & Music Learning 2 - MUS 212: Diction for Singers II <b>17</b>	4- Gen Ed <b>4</b>
Junior	2 - MUA 300: Applied Voice 1 – Major Ensemble 2 - MUA 391: Accompanying for Non-pianists I 2 - MUS 395: Conducting I 4 - Language 114 3 - MUS 241: Elem General Music Methods 4 - Theory or History Elective [MUS 420, 423, 430, MUT 311, 312, or 410] <b>18</b>	2 - MUA 300: Applied Voice 1 – Major Ensemble 2 - MUA 392: Accompanying for Non-pianists II 1 - Composing or Improvising Class 2 - MUS 396: Conducting II 3 - MUS 412: Choral Methods* 4 – Gen Ed <b>15</b>	2 - MUA 250: Instrumental Techniques 4-MUS434: Music Ed for Children with Exceptionalities (this summer or next) <b>6</b>
Senior	2 - MUA 400: Applied Voice 1 – Major Ensemble 1 - MUS 398: Elem Instrumental Methods 4 - RDG 338: Teaching Reading 4 - Gen Ed 4 - Gen Ed <b>16</b>	2 - MUA 400: Applied Voice 1 – Major Ensemble 1 - Composing or Improvising Class 3 - MUS 431: Teaching Music in the 21 <sup>st</sup> Century I 4 - Gen Ed 4 - Gen Ed <b>15</b>	3 - MUS 432: Teaching Music in the 21 <sup>st</sup> Century II <b>3</b>

Internship	SED 455: Student Teaching (12)		
------------	--------------------------------	--	--

\*according to placement

# MUS 131 and MUS 132 are not sequential and the two courses may be taken in either order.

Bachelor of Music in Music Education: Choral/General for Piano Major

	Fall	Winter	Summer
Freshman	2 - MUA 101: Applied Piano 1 – Major Ensemble #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 112: Theory I 1 - MUT 113: Aural Skills I 2 - MUA 443: Keyboard Skills I *4 - WRT 150: Writing I <b>16</b>	2 - MUA 101: Applied Piano 1 – Major Ensemble #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II 2 - MUA 444: Keyboard Skills II *4 - WRT 160: Writing II <b>16</b>	4 – Gen Ed <b>4</b>
Sophomore	2 - MUA 201: Applied Piano 1 – Major Ensemble 3 - MUT 212: Theory III 1 - MUT 213: Aural Skills III 1 - MUS 140: Teaching & Learning Music 3 - MUS 331: History III 2 - MUA 161: Vocal Techniques (or 162) 2 - MUS 211: Diction for Singers I <b>18</b>	2 - MUA 201: Applied Piano 1 – Major Ensemble 3 - MUT 214: Theory IV 1 - MUT 215: Aural Skills IV 3 - MUS 332: History IV 2 - MUA 162: Vocal Techniques (or MUA 100) 2 - MUS 212: Diction for Singers II 3 - MUS 240: Ed Psych & Music Learning <b>17</b>	4 – Gen Ed 4 – Gen Ed <b>8</b>
Junior	2 - MUA 301: Applied Piano 2 - MUA 100 or 200: Applied Voice 1 - MUA 375: Accompanying for Pianists† 1 – Major Ensemble 2 - MUS 395: Conducting I 3 - MUS 241: Elem General Music Methods 4 - Language 114 <b>15</b>	2 - MUA 301: Applied Piano 2 - MUA 100 or 200: Applied Voice 1 – Major Ensemble 1 - Composing or Improvising Class 2 - MUS 396: Conducting II 3 - MUS 412: Choral Methods* 4 – Gen Ed <b>15</b>	2 - MUA 250: Instrumental Techniques 4 – MUS434 Music Education for Children with Exceptionalities (this summer or next) <b>6</b>
Senior	2 - MUA 401: Applied Piano 1 – Major Ensemble 1 - MUS 398: Elem Instrumental Methods 4 - Theory or History Elective	2 - MUA 401: Applied Piano 1 – Major Ensemble 1 - Composing or Improvising Class 3 - MUS 431: Teaching Music in	3 - MUS 432: Teaching Music in the 21 <sup>st</sup> Century II <b>3</b>

	[MUS 420, 423, 430, or MUT 311, 312, 410] 4 - RDG 338: Teaching Reading 4 - Gen Ed <b>16</b>	the 21 <sup>st</sup> Century I 4 - Gen Ed 4 - Gen Ed <b>15</b>	
Intern	SED 455: Student Teaching ( <b>12</b> )		

\*according to placement

†Please consult the schedule of courses and your advisor for course rotation (MUA 375).

# MUS 131 and MUS 132 are not sequential and the two courses may be taken in either order.

**Bachelor of Music in Music Education: Instrumental**

	Fall	Winter	Summer
Freshman	2 - Applied Lesson (MUA 100-level) 1 – Major Ensemble (0 – MUE 332 Grizzly band) #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 112: Theory I 1 - MUT 113: Aural Skills I *2 - MUA 191: Keyboard Technique I 1 - MUA 161: Vocal Techniques *4 - WRT 150: Writing I <b>17</b>	2 - Applied Lesson (MUA 100-level) 1 – Major Ensemble (0 – MUE 332 Grizzly band) #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II *2 - MUA 192: Keyboard Technique II 1 – MUA 270: Percussion Techniques *4 - WRT 160: Writing II <b>17</b>	
Sophomore	2 - Applied Lesson (200-level) 1 – Major Ensemble 3 - MUT 212: Theory III 1 - MUT 213: Aural Skills III 3 - MUS 331: History III *2 - MUA 291: Keyboard Technique III 1 - MUA 272: Brass Techniques 1 - MUS 140: Teaching & Learning Music 4 - Gen Ed <b>18</b>	2 - Applied Lesson (200-level) 1 – Major Ensemble 3 - MUT 214: Theory IV 1 - MUT 215: Aural Skills IV 3 - MUS 332: History IV 1 - MUA 273: Woodwind Techniques 3 - MUS 240: Ed Psych & Music Learning 4 - Gen Ed <b>18</b>	
Junior	2 - Applied Lesson (300-level) 1 – Major Ensemble 2 - MUS 395: Conducting I 1 - MUA 274: String Techniques 2 - MUS 400: Elem Instrumental Methods 1 - MUS 405: Marching Band Methods 4 - Theory or History Elective [MUS 420, 423, 430, MUT 311, 312, or 410] 4 - Language 114 <b>18</b>	2 - Applied Lesson (300-level) 1 – Major Ensemble 2 - MUS 396: Conducting II 2 - MUS 404: Sec Instrumental Methods 1 - MUS 406: Jazz Pedagogy 4 - Gen Ed 4 - Gen Ed <b>17</b>	4 – MUS 434: Music Education for Children with Exceptionalities (this summer or next) <b>4</b>
Senior	2 - Applied Lesson (400-level) 1 – Major Ensemble 1 - Composing or Improvising Class 3 - MUS 241: Elem General Music Methods 4 - Gen Ed 4 - Gen Ed <b>15</b>	2 - Applied Lesson (400-level) 1 – Major Ensemble 1 - Composing or Improvising Class 3 - MUS 431: Teaching Music in the 21 <sup>st</sup> Century I 1 - MUS 409: Choral Methods 4 - RDG 338: Teaching Reading 4 - Gen Ed <b>16</b>	3 - MUS 432: Teaching Music in the 21 <sup>st</sup> Century II <b>3</b>
Intern	12 - SED 455: Student Teaching <b>12</b>		

\*according to placement

# MUS 131 and MUS 132 are not sequential and the two courses may be taken in either order.

**Bachelor of Music in Performance: Voice**

	Fall	Winter
Freshman	1 - MUA 100: Applied Voice 2 - MUA 160: Vocal Techniques 1 – Major Ensemble #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 112: Theory I 1 - MUT 113: Aural Skills I *2 - MUA 191: Keyboard Technique I *4 - WRT 150: Writing I <b>17</b>	2 - MUA 100: Applied Voice 1 – Major Ensemble #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II *2 - MUA 192: Keyboard Technique II *4 - WRT 160: Writing II <b>16</b>
Sophomore	2 - MUA 200: Applied Voice 2 - MUS 211: Diction for Singers I 1 – Major Ensemble 3 - MUT 212: Theory III 1 - MUT 213: Aural Skills III 3 - MUS 331: History III *2 - MUA 291: Keyboard Technique III 4 - Gen Ed <b>18</b>	2 - MUA 200: Applied Voice 2 - MUS 212: Diction for Singers II 1 – Major Ensemble 3 - MUT 214: Theory IV 1 - MUT 215: Aural Skills IV 3 - MUS 332: History IV *2 - MUA 292: Keyboard Technique IV 4 - Gen Ed <b>18</b>
Junior	4 - MUA 300: Applied Voice 1 – Major Ensemble 1- MUE 350: Opera Workshop 2 - MUA 391: Accompanying for Non-pianists I 2 - MUS 461: Vocal Repertoire I† 2 - MUS 395: Conducting I 4 - Language 114 <b>16</b>	4 - MUA 300: Applied Voice 1 – Major Ensemble 1- Opera Workshop 2 - MUA 392: Accompanying for Non-pianists II 2 - MUS 462: Vocal Repertoire II† 4 - Gen Ed 4 - Language 115 <b>18</b>
Senior	4 - MUA 400: Applied Voice 1 – Major Ensemble 4 - Theory or History Elective [MUS 420, 423, 430, MUT 311, 312, or 410] 4 - Gen Ed 4 - Gen Ed <b>17</b>	6 – MUA 499: Senior Recital (includes 400-level voice lesson) 1 – Major Ensemble 4 - Gen Ed 4 - Gen Ed <b>15</b>

\*according to placement

# MUS 131 and MUS 132 are not sequential and the two courses may be taken in either order.

†MUS 461 is offered during odd Fall semesters (e.g., F13) and MUS 462, during even Winter semesters (W14).

**Bachelor of Music in Performance: Piano**

	Fall	Winter
Freshman	2 - MUA 101: Applied Piano 1 – Ensemble (MUE 301) #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 112: Theory I 1 - MUT 113: Aural Skills I *4 - WRT 150: Writing <b>14</b>	2 - MUA 101: Applied Piano 1 – Ensemble (MUE 301) #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II *4 - WRT 160: Writing 4 - Gen Ed <b>18</b>
Sophomore	2 - MUA 201: Applied Piano 2 - MUA 443: Keyboard Skills I 1 - Ensemble 3 - MUT 212: Theory III 1 - MUT 213: Aural Skills III 3 - MUS 331: History III 4 - Language 114 <b>16</b>	2 - MUA 201: Applied Piano 2 - MUA 444: Keyboard Skills II 1 - Ensemble 3 - MUT 214: Theory IV 1 - MUT 215: Aural Skills IV 3 - MUS 332: History IV 4 - Language 115 <b>16</b>
Junior	4 - MUA 301: Applied Piano 1 - Ensemble 2 - MUS 455: Piano Repertoire I† 2 - MUA 375: Accompanying for Pianists† 2 - MUS 395: Conducting I 4 - Gen Ed <b>15</b>	4 – MUA 301: Applied Piano 1 - Ensemble 2 - MUS 457: Piano Repertoire II† 2 - MUS 396: Conducting II 4 - Gen Ed 4 - Gen Ed <b>17</b>
Senior	4 - Applied Lesson (400-Level) 1 - Ensemble 2 - MUS 441: Piano Pedagogy I† 4 - Theory or History Elective [MUS 420, 423, 430, MUT 311, 312, or 410] 4 - Gen Ed <b>15</b>	6 – MUA 499: Senior Recital (includes 400-level piano lesson) 1 - Ensemble 2 - MUS 442: Piano Pedagogy II† 4 - Gen Ed 4 - Gen Ed <b>17</b>

\*according to placement

# MUS 131 and MUS 132 are not sequential and the two courses may be taken in either order.

†Please consult the schedule of courses and your advisor for course rotation (MUA 375, MUS 441, MUS 442, MUS 455, and MUS 457).



**Bachelor of Music in Performance: Instrumental**

	Fall	Winter
Freshman	2 - Applied Lesson (MUA 100-level) 1 – Major Ensemble (0 – MUE 332 – Grizzly Band) #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 112: Theory I 1 - MUT 113: Aural Skills I *2 - MUA 191: Keyboard Technique I *4 - WRT 150: Writing I <b>16</b>	2 - Applied Lesson (MUA 100-level) 1 – Major Ensemble (0 – MUE 332 – Grizzly Band) #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II *2 - MUA 192: Keyboard Technique II *4 - WRT 160: Writing II <b>16</b>
Sophomore	2 - Applied Lesson (200-level) 1 – Major Ensemble 3 - MUT 212: Theory III 1 - MUT 213: Aural Skills III 3 - MUS 331: History III *2 - MUA 291: Keyboard Technique III 4 - Language 114 <b>16</b>	2 - Applied Lesson (MUA 200-level) 1 – Major Ensemble (0 – MUE 332 – Grizzly Band) 3 - MUS 132: History II 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II *2 - MUA 192: Keyboard Technique II *4 - WRT 160: Writing II <b>16</b>
Junior	4 - Applied Lesson (300-level) 1 - Major Ensemble 1 - Small Ensemble †1 - MUS 463: Instrumental Repertoire I 2 - MUS 395: Conducting I 4 - Gen Ed 4 - Gen Ed <b>17</b>	4 - Applied Lesson (300-level) 1 - Major Ensemble 1 - Small Ensemble †1 - MUS 464: Instrumental Repertoire II 2 - <i>MUS 396: Conducting II</i> <i>(suggested)</i> 4- Gen Ed <b>13</b>
Senior	4 - Applied Lesson (400-Level) 1 - Major Ensemble 1 - Small Ensemble 4 - Theory or History Elective [MUS 420, 423, 430, MUT 311, 312, or 410] 2 - MUS 447: The Instrumental Studio 4 - Gen Ed <b>16</b>	6 – MUA 499: Senior Recital (includes 400-level lesson) 1 - Major Ensemble 1 - Small Ensemble 4 - Gen Ed 4 - Gen Ed <b>16</b>

\*according to placement

# MUS 131 and MUS 132 are not sequential and the two courses may be taken in either order.

†**MUS 463, 464, 447** will be offered on a rotating schedule. Students may end up taking these courses during either their junior or senior years depending on when they are offered

### Bachelor of Music in Music Education and Vocal Performance

	Fall	Winter	Summer
Freshman	1 - MUA 100: Applied Voice 2 - MUA 160: Vocal Techniques 1 – Ensemble (MUE 301) #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 112: Theory I 1 - MUT 113: Aural Skills I *2 - MUA 191: Keyboard Technique I *4 - WRT 150: Writing I <b>17</b>	2 - MUA 100: Applied Voice 1 – Ensemble (MUE 301) #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II *2 - MUA 192: Keyboard Technique II *4 - WRT 160: Writing II <b>16</b>	4 - Gen Ed <b>4</b>
Sophomore	2 - MUA 200: Applied Voice 1 - Ensemble 3 - MUT 212: Theory III 1 - MUT 213: Aural Skills III 3 - MUS 331: History III 2 - MUA 291: Keyboard Technique III 2 - MUS 211: Diction for Singers I 1 - MUS 140: Learning & Teaching Music <b>15</b>	2 - MUA 200: Applied Voice 1 - Ensemble 3 - MUT 214: Theory IV 1 - MUT 215: Aural Skills IV 3 - MUS 332: History IV 2 - MUA 292: Keyboard Technique IV 2 - MUS 212: Diction for Singers II 3 - MUS 240: Ed Psych & Music Learning <b>17</b>	4 - Gen Ed 4 - Gen Ed <b>8</b>
Junior	4 - MUA 300: Applied Voice 0 - Voice Master Class 1 - Ensemble 2 - MUA 391: Accompanying for Non-pianists I 2 - MUS 395: Conducting I 3 - MUS 241: Elem General Music Methods 4 - Language 114 . <b>17</b>	4 - MUA 300: Applied Voice 0 - Voice Master Class 1 - Ensemble 2 - MUA 391: Accompanying for Non-pianists II 1 - Composing or Improvising Class 2 - MUS 396: Conducting II 3 - MUS 412: Choral Methods* 4 - Language 115 <b>17</b>	2 - MUA 250: Instrumental Techniques 4 - MUS434: Music Ed for Children with Exceptionalities (this summer or next) <b>6</b>
Senior	0 - Voice Master Class 1 - Ensemble 2 - MUS 461: Vocal Repertoire I† 1 - MUS 398: Elem Instrumental Methods 4 - Theory or History Elective [MUS 420, 423, 430, MUT 311, 312, or 410] 4 - RDG 338: Teaching Reading <b>17</b>	[4 - MUA 400: Applied Voice] or (can do recital here if ready) 0 - Voice Master Class 1 - Ensemble 2 - MUS 462: Vocal Repertoire II† 1 - Composing or Improvising Class 3 - MUS 431: Teaching Music in the 21 <sup>st</sup> Century I 4 - Gen Ed [4 - Gen Ed, if no recital here] <b>15</b>	3 - MUS 432: Teaching Music in the 21 <sup>st</sup> Century II [4 - Gen Ed if not taken in winter] <b>7</b>
Recital/ Intern	6 – MUA 499: Senior Recital (includes 400-level voice lesson) 4 - Gen Ed 4 - Gen Ed <b>14</b>	12 - SED 455: Student Teaching <b>12</b>	

\*according to placement

# MUS 131 and MUS 132 are not sequential and the two courses may be taken in either order.

†MUS 461 is offered during odd Fall semesters (e.g., F13) and MUS 462, during even Winter semesters (W14).

**Bachelor of Music in Music Education and Piano Performance**

	Fall	Winter	Summer
Freshman	2 - MUA 101: Applied Piano 2 - MUA 161: Vocal Techniques (or 162) 1 – Major Ensemble #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 112: Theory I 1 - MUT 113: Aural Skills I 2 - MUA 443: Keyboard Skills I *4 - WRT 150: Writing <b>18</b>	2 - MUA 101: Applied Piano 2 - MUA 162: Vocal Techniques (or MUA 100) 1 – Major Ensemble #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II 2 - MUA 444: Keyboard Skills II *4 - WRT 160: Writing II <b>18</b>	4- Gen Ed <b>4</b>
Sophomore	2 - MUA 201: Applied Piano 2 - MUA 100 or 200: Applied Voice 1 – Major Ensemble 3 - MUT 212: Theory III 1 - MUT 213: Aural Skills III 3 - MUS 331: History III 1 - MUS 140: Learning & Teaching Music 2 - MUS 211: Diction for Singers I <b>17</b>	2 - MUA 201: Applied Piano 2 - MUA 100 or 200: Applied Voice 1 – Major Ensemble 3 - MUT 214: Theory IV 1 - MUT 215: Aural Skills IV 3 - MUS 332: History IV 2 - MUS 212: Diction for Singers II 3 - MUS 240: Ed Psych & Music Learning <b>15</b>	4 – Gen Ed <b>4</b>
Junior	4 - MUA 301: Applied Piano 1 - MUA 375: Accompanying for Pianists† 1 – Major Ensemble 2 - MUS 395: Conducting I 2 - MUS 455: Piano Repertoire I† 3 - MUS 241: Elem General Music Methods 4 - Language 114 <b>18</b>	4 - MUA 301: Applied Piano 1 – Major Ensemble 1 - Composing or Improvising Class 2 - MUS 396: Conducting II 2 - MUS 412: Choral Methods 2 - MUS 457: Piano Repertoire II† 4 - Language 115 <b>18</b>	2 - MUA 250: Instrumental Techniques 4 – MUS 434 Music Education for Children with Exceptionalities (this summer or next) <b>6</b>
Senior	4 - MUA 401: Applied Piano 1 – Major Ensemble 2 - MUS 441: Piano Pedagogy I† 1 - MUS 398: Elem Instrumental Methods 4 - Theory or History Elective [MUS 420, 423, 430, MUT 311, 312, or 410] 4 - RDG 338: Teaching Reading <b>17</b>	[4 - MUA 401: Applied Piano] 1 – Major Ensemble 2 - MUS 442: Piano Pedagogy II† 1 - Composing or Improvising Class 3 - MUS 431: Teaching Music in the 21 <sup>st</sup> Century I 4- Gen Ed [4 – Gen Ed] <b>15</b>	3 - MUS 432: Teaching Music in the 21 <sup>st</sup> Century II [4 – Gen Ed, if not taken in winter] <b>7</b>
Recital/ Intern	6 - MUA 699: Senior Recital (includes 400-level piano lesson) 4 – Gen Ed 4 – Gen Ed <b>14</b>	12 - SED 455: Student Teaching <b>12</b>	

\*according to placement

# MUS 131 and MUS 132 are not sequential and the two courses may be taken in either order.

†Please consult the schedule of courses and your advisor for course rotation (MUA 375, MUS 441, MUS 442, MUS 455, and MUS 457).

**Bachelor of Music in Music Education and Performance: Instrumental**

	Fall	Winter	Summer
Freshman	2 - Applied Lesson (MUA 100-level) 1 – Major Ensemble (0 – MUE 332 – Grizzly Band) #3 - MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 112: Theory I 1 - MUT 113: Aural Skills I *2 - MUA 191: Keyboard Technique I *4 - WRT 150: Writing I 2 - MUA 161: Vocal Techniques <b>17</b>	2 - Applied Lesson (MUA 100-level) 1 – Major Ensemble (0 – MUE 332 – Grizzly Band) #3 MUS 131: Western Tonal Music or MUS 132: Music of World Cultures 3 - MUT 114: Theory II 1 - MUT 115: Aural Skills II *2 - MUA 192: Keyboard Technique II 1 - MUA 270: Percussion Techniques *4 - WRT 160: Writing II <b>16</b>	4 - Gen Ed <b>4</b>
Sophomore	2 - Applied Lesson (200-level) 1 – Major Ensemble 3 - MUT 212: Theory III 1 - MUT 213: Aural Skills III 3 - MUS 331: History III *2 - MUA 291: Keyboard Technique III 1 - MUA 272: Brass Techniques 1 - MUS 140: Teaching & Learning Music 4- Gen Ed <b>18</b>	2 - Applied Lesson (200-level) 1 – Major Ensemble 3 - MUT 214: Theory IV 1 - MUT 215: Aural Skills IV 3 - MUS 332: History IV *2 - MUA 292: Keyboard Technique IV 1 - MUA 273: Woodwind Techniques 3 - MUS 240: Ed Psych & Music Learning <b>16</b>	4 - Gen Ed <b>4</b>
Junior	4 - Applied Lesson (300-level) 1 - Major Ensemble 1 - Small Ensemble 2 - MUS 395: Conducting I 1 - MUA 274: String Techniques †1 – MUS 463: Instrumental Repertoire I 2 - MUS 400: Elem Instrumental Methods 1 - MUS 405: Marching Band Methods 4 - Language 114 <b>17</b>	4 - Applied Lesson (300-level) 1 - Major Ensemble 2 - MUS 396: Conducting II †1 - MUS 464: Instrumental Repertoire II 2 - MUS 404: Sec Instrumental Methods 1- MUS 406: Jazz Pedagogy 4 – Gen Ed <b>15</b>	4 – MUS 434 Music Education for Children with Exceptionalities (this summer or next) <b>4</b>
Senior	4 - Applied Lesson (400-level) 1 - Major Ensemble 1 - Small Ensemble 2 - MUS 447: The Instrumental Studio 4 - RDG 338: Teaching Reading 3 - MUS 241: Elem General Music Methods <b>15</b>	[4 - Applied Lesson (400-level)] 1 - Major Ensemble 1 - Small Ensemble 1 - Composing or Improvising Class 1 - MUS 409: Choral Methods 3 - MUS 431: Teaching Music in the 21 <sup>st</sup> Century I 4 - Gen Ed [4-Gen Ed ] <b>15</b>	3 - MUS 432: Teaching Music in the 21 <sup>st</sup> Century II [4-Gen Ed, if not taken in winter] <b>3</b>
Recital/ Intern	6 – MUA 499: Senior Recital (includes 400-level lesson) 1 - Small Ensemble 1 - Composing or Improvising Class 4 - Theory or History Elective [MUS 420, 423, 430, MUT 311, 312, or 410] 4- Gen Ed <b>16</b>	12 - SED 455: Student Teaching <b>12</b>	

\*according to placement

# MUS 131 and MUS 132 are not sequential and the two courses may be taken in either order.

†MUS 463, 464, 447 will be offered on a rotating schedule. Students may end up taking these courses during either their junior or senior years depending on when they are offered.

## MUSIC FACULTY

### Professors:

**Michael Mitchell, D.M.A.**, Choral Music, University of Missouri-Kansas City  
**John-Paul White, Certificate in Opera Performance**, Voice Performance, Curtis Institute of Music  
**Jackie Wiggins, Ed.D.**, Music Education, University of Illinois, *Oakland University Distinguished Professor*

### Associate Professors:

**Gregory Cunningham, Ed.D.**, Instrumental Music, University of Illinois  
**Drake Dantzler, D.M.A.**, Voice Performance, University of Texas  
**Melissa Hoag, Ph.D.**, Music Theory, Indiana University  
**David Kidger, Ph.D.**, Musicology, Harvard University  
**Kenneth Kroesche, D.M.A.**, Low Brass Performance, University of Michigan  
**Jessica Payette, Ph.D.**, Musicology, Stanford University  
**Joseph Shively, Ed.D.**, Music Education, University of Illinois  
**George Stoffan, D.M.A.**, Clarinet Performance, University of Wisconsin-Madison  
**Mark Stone, M.M.**, World Music, West Virginia University  
**Deborah VanderLinde, Ph.D.**, Music Education, Oakland University

### Assistant Professors:

**Miles Brown, D.M.A.**, Jazz Studies and Contemporary Media, Eastman School of Music  
**Jeffrey Heisler, D.M.A.**, Saxophone Performance, Bowling Green State University  
**Tian Tian, D.M.A.**, Piano Performance, Eastman School of Music

### Adjunct Assistant Professor:

**Edie Diggory, D.M.A.**, voice, vocal literature, diction

### Artist-in-Residence:

**Regina Carter**, jazz violin

### Special Lecturers:

**Alta Dantzler, D.M.A.**, musical theatre, diction  
**Bret Hoag, M.M.**, guitar, rock music  
**Lois Kaarre, M.M.**, keyboard, accompanying  
**Jennifer Kincer Catallo, M.M.**, ed majors

**Victoria Shively, M.M.**, theory, music history  
**Michele Soroka, M.M.**, theory, aural skills  
**Kristen Tait, D.M.A.**, non-majors, music business  
**Phyllis White, Ph.D.**, music for non-majors

### Detroit Symphony Affiliate Applied Faculty:

**Shanda Lowery-Sachs, M.M.**, viola  
**Marcus Schoon, M.M.**, bassoon

**Sharon Sparrow, M.M.**, flute  
**Jeffrey Zook, M.M.**, flute, piccolo

### Applied Faculty

**Kerstin Allvin, M.M.**, harp  
**Barbara Bland, M.M.**, voice  
**Dennis Curry**, carillon  
**Alta Dantzler, D.M.A.**, voice  
**Nadine DeLeury, M.M.**, cello  
**David Denniston, D.M.A.**, horn  
**Rebecca Happel, D.M.A.**, piano, accompanying  
**John Hall**, guitar  
**Bret Hoag, M.M.**, guitar, guitar ensemble  
**Scott Gwinnell, M.M.**, jazz piano  
**Sam Jeyasigam**, Indian Percussion

**Mark Kieme**, jazz saxophone  
**Melissa Maloney, M.M.**, voice  
**Daniel Maslanka**, percussion, perc. ensemble  
**Stephanie Michaels, M.M.**, voice

**Timothy Michling, M.M.**, oboe  
**Elizabeth Rowin, M.M.**, violin, chamber music  
**Gordon Simmons**, trumpet  
**Jeremy Tarrant, MM**, organ  
**Nadine Washington, M.M.**, voice  
**I-Chen Yeh, D.M.A.**, piano

**Classroom Instructors**

**Patrick Fitzgibbon, M.M.**, world music

**Nina Flanigan, M.A.**, student teaching supervisor

**Terry Herald, M.M.**, audio technology, film music

**Alan MacNair, M.M.**, chamber orchestra

**Zeljko Milecevic, M.M.**, string methods

**Diane Raymond, M.M.**, student teaching supervisor

**Carly Uhrig, M.A.**, music for non-majors

**Ben Furhman, D.M.A.**, lecturer in Music Technology & applied Composition Instructor.