



**Revised Fall 2008**

Phone: (216) 687-2033  
FAX: (216) 687-9279

# I. MUSIC DEGREE PROGRAMS

The Department of Music offers training and education for students in the areas of Composition, Music Education, Music Therapy and Performance. These programs have been accredited by the National Association of Schools of Music. Two degree programs are offered: the Bachelor of Music, for the student seeking a professional education and training, and the Bachelor of Arts with a major in Music, for the student seeking to study music in its wider cultural context.

## II. DEPARTMENTAL REQUIREMENTS APPLIED MUSIC (GENERAL)

### AUDITION AND ENTRANCE REQUIREMENTS

The entrance requirements and procedures for admission to the University and to the College of Liberal Arts and Social Sciences are outlined on the Admission section of the University's website ([www.csuohio.edu/admissions](http://www.csuohio.edu/admissions)) and the *Undergraduate Admission Application*. In addition, prospective music majors must pass a Department of Music entrance audition in which they display their technical and artistic proficiency on their principal instrument. Information about audition requirements and scheduling can be obtained by contacting the Student Recruiter, Ms. Rachael Scalf, at (216) 687- 5039 or by contacting the Area Coordinator for the student's primary instrument:

<u>Area</u>	<u>Coordinator</u>	<u>Phone</u>
Brass, Guitar, Percussion, Winds	Prof. Howard Meeker	(216) 687-3667
Keyboard	Dr. Angelin Chang	(216) 687-2036
Strings	Dr. Victor Liva	(216) 687-6931
Voice	Dr. Betsy Burleigh	(216) 687-3998

### DEGREE TRACK AND PERFORMANCE EXPECTATIONS

Upon auditioning successfully, a student will be admitted to one of five degree tracks:

1. Bachelor of Music - Composition
2. Bachelor of Music - Music Education
3. Bachelor of Music - Music Therapy
4. Bachelor of Music - Performance
5. Bachelor of Arts with a major in Music

A higher minimum level of technical and expressive proficiency is expected from a performance major. If, after matriculation, a student wishes to change his/her concentration to the performance track, or his/her principal instrument, he or she must audition to do so. These auditions will take place during a regularly scheduled Evaluative Jury.

Upon successful completion of the music audition, students should contact Mr. William Lovell, Administrative Assistant in the Department of Music, at (216) 687-2102 for an

initial music advising session. This should be done before a student visits the University's Advising Center or attends a New Student or Transfer Student Orientation session. Each fall, on the Friday before school begins, the Department of Music holds a day long Music Freshman and Transfer Student Orientation. Attendance by all newly accepted music majors is required.

### **MUSIC THEORY AND MUSICIANSHIP PLACEMENT**

All in-coming freshmen and transfer students who have not received college credit for music theory and musicianship courses are required to take the music theory and musicianship placement exam. Students who successfully complete the audition, but do not demonstrate a basic level of proficiency on the theory and musicianship placement exam, will be required to re-take the exam at another time or pass Materials of Music (MUS 122) with an overall grade of "C" or higher to before enrolling in the Harmony and Form and Musicianship sequences. For more information, see the Enrollment Administrator in Room MU 330.

### **PRINCIPAL INSTRUMENT AND KEYBOARD**

A music major's principal instrument is the instrument on which the student passed the entrance audition and will present his or her junior and/or senior recital.

All music majors are required to complete Keyboard Skills I and II (MUA 102 and MUA 103, respectively). Piano majors are also required to take these courses unless they can demonstrate the required skills for competency requirements. Any student excused from MUA 102 and/or MUA 103 must successfully complete an equal number of credits in applied music (MUA courses). See page 11. MUA 103 takes a pre-requisite grade of "C" or better in MUA 102.

### **PRIVATE LESSONS**

Private lessons in applied music are usually held on campus. A weekly one-half hour lesson earns one semester hour of credit; a weekly one-hour lesson earns two semester hours of credit. All freshmen, regardless of concentration, are required to take one-hour lessons.

All entering students, regardless of previous experience, are assigned to private music lessons at the 100 level. Each concentration requires its majors to take applied lessons as follows:

<u>Concentration</u>	<u>Requirement</u>
Composition	8 semesters of applied music. Progress through the Gateway Jury to the 300 level is strongly encouraged but is not required.
Music Education	7 semesters of applied music with a minimum of three semesters at the 300 level.
Music Therapy	7 credits of applied music, with a minimum of three credits at the 300 level.

Performance        8 semesters of applied music with eight credits at the 100 level and a minimum of 8 credits at the 300 level.

It is normal for students to take four semesters at the 100 level, to complete a Gateway Jury at the end of the sophomore year, and then to complete applied music study at the 300 level. All freshmen are required to register for one-hour lessons.

Performance majors are expected to register for one-hour lessons on their principal instrument until the degree requirements are fulfilled. Composition majors, Music Education majors and Music Therapy majors are required to register for one-half hour lessons after their freshman year although they are encouraged to consider one-hour lessons. Students must achieve the appropriate levels of performance proficiency as defined by the Department of Music faculty.

### **Non-Music Majors**

Non-music majors who wish to study applied music at the 300 level may make application in the following manner:

1. The student must be currently enrolled in lessons at the 100 level.
2. The student must take and successfully complete a Gateway Jury.

A decision on the level of future study will be made at that time by the jury panel.

All students – majors and non-majors – studying at the 300 level are required to take evaluative juries during the semesters in which they take lessons.

### **REGISTERING FOR APPLIED LESSONS**

To sign up for applied music courses and lesson times, students must first register for all other courses. See your advisor to obtain a signed permission slip to register for applied lessons. Take the signed form to Ms. Toni Lovejoy, Departmental Secretary, in the Department of Music Office to have the appropriate courses added to your schedule. Check with the office for the exact dates to sign-up and the deadline for registration. The Department of Music must be notified immediately when an applied music course is dropped.

### **APPLIED MUSIC FEES**

An applied music fee is charged in addition to the University's semester hour fee to any student who takes an applied lesson. Check with the Department of Music Office for current fees. There will be no refund of applied music fees after the start of the semester.

### **APPLIED LESSON MAKE-UP POLICY**

A student who is unable to appear for his or her lesson must inform the instructor by 9:00AM on the morning of the lesson. This is done by calling the Department of Music Office at (216) 687-2033. Lessons canceled by the student may be made up at the discretion of the instructor.

The student is responsible for arranging a time with the instructor for the rescheduling of a lesson. Lessons canceled by the student may negatively affect his/her lesson grade for the semester at the discretion of the instructor.

If an instructor cannot appear for a lesson, he or she must inform the Departmental Secretary by 9:00AM on the morning of the lesson. In such cases, it is the instructor's responsibility to reschedule the lesson.

Rescheduled lessons should be made up by the last day of Final Examination Week.

### **B.MUS. ENSEMBLE REQUIREMENTS**

Each Bachelor of Music degree track requires participation in a major departmental ensemble. The major ensembles include: **CSU Chorale, University Chorus, University Orchestra** or **Wind Ensemble**. Exceptions to the types of ensembles may be made by the Area Coordinator or by the Department Chairperson.

**Composition majors** must register for six semesters of ensemble participation to be selected from the major ensembles listed above or from Opera Workshop, Collegium Musicum, Jazz Ensemble or Piano Accompanying.

**Music Education majors** and **Music Therapy majors** must register in one of the following ensembles for seven semesters: CSU Chorale, University Chorus, University Orchestra, or Wind Ensemble.

**Performance majors** must complete twelve semester hours of ensemble participation on their principal instrument, 8 hours in Band, Orchestra, Chorale or University Chorus, plus 4 more hours either in the major ensembles above or in Opera Workshop, Collegium Musicum, Jazz Ensemble, or Piano Accompaniment.

Students whose major instrument is piano may earn ensemble credit through accompaniment activities by registering for Chamber Ensemble. A student wishing to do so must receive permission of his or her teacher. After being approved by one's teacher, the student must place his or her name and phone number on a list in the Department of Music Office. Accompanying duties must be approved by the studio teacher and the supervising instructor using the accompanist.

### **THURSDAY SERIES**

Thursday Series is a weekly meeting of all music majors at which informational, educational, and performance activities take place. Some of these meetings are reserved for student performances, others for special presentations by faculty and guest performers

and lecturers. Music majors are not to schedule classes, lessons, or rehearsals between 11:00- 11:50 AM on Thursday during the fall and spring semesters in order to attend Thursday Series.

Every B.Mus. degree candidate will, under normal circumstances, appear as a soloist or as a member of a chamber ensemble on at least one Thursday Series student recital during each academic year.

Composition majors may substitute performances of their own compositions. Composition students may perform their own work, but such instances will NOT be counted as two performances.

Students are to complete two performances before being allowed to take a Gateway Jury to pass on to 300 level applied lessons. There will be a total of 4 performances during the undergraduate career. Exceptions may be made for transfer students by the Department Chairperson. Selection of repertoire is to be decided by the students with his/her instructor.

The following are the attendance requirements for Thursday Series:

1. All B.Mus. students must attend 80% of the Thursday Series events each semester for eight semesters (Music Education majors, for seven semesters) as a graduation requirement.
2. B.A. students must fulfill one half the requirement each semester for eight semesters.
3. Card files are maintained with one card per student recording attendance for two semesters.
4. Students pick up their cards inside the doors of the recital hall, sign in on the register and return the card to be punched after the concert.
5. Faculty members or an appointed assistant will monitor attendance.
6. Thursday Series will begin at 11:00AM and the attendance cards will be distributed beforehand. No cards will be distributed after the event begins.
7. Any exception to the attendance requirement must have prior approval of the Department Chair.

Preference for performance date is handled on a first-come, first-served basis. Students sign up through the Thursday Series Coordinator, with permission from their applied music teacher by October 1 of the fall semester and by February 15 of the spring semester. Under normal circumstances, a maximum of eight minutes will be reserved for your performance.

## **RECITALS**

### **Recital Requirements**

In order to complete the degree, each B. Mus. major must prepare and present one or more recitals on his/her principal instrument. The final or senior recital must be juried. All students must include a chamber music component in either the junior or the senior recital. Chamber music must include three or more performers and no conductor. The performer will plan all aspects of the recital: assembling a jury to grade the recital, stage reservation, programs, publicity, stage directors, ushers, etc. Text translations must accompany the program of all voice recitals. A packet of information regarding the preparation and planning of junior and senior recitals is available in the Music Office.

### **Senior Recitals**

Senior recitals require a qualifying jury (see Senior Qualifying Jury, below) unless an adjudicated junior recital was successfully completed with a grade of B or higher. The junior recital will serve as the qualifying mechanism for those on the performance degree track.

The recital requirements for each concentration are as follows.

<u>Concentration</u>	<u>Recital Type</u>	<u>Course #</u>
Composition	60-minute recital of representative works	MUS 485
Music Education	30-minute senior recital	MUS 481
Music Therapy	30-minute recital in the senior year	MUS 481
Performance	60-minute recital in the junior year; 60-minute recital in the senior year	MUS 482 MUS 482

### **Junior Recitals**

The qualifying mechanism for presenting a Junior Year Recital is the passing of the Gateway Jury. Junior year recitals are not evaluated by a panel, but will be graded by the studio teacher.

### **Accompanists**

Students are responsible for finding their own accompanists. Instrumental and vocal students who need accompanists for recitals, juries, Thursday Series performances, auditions, or studio lessons may contact students who are signed up on a list that is posted on the fourth floor near Dr. Chang's studio. Arrangements for rehearsal and performance are made by mutual agreement. If a student accompanist is used, both the piano teacher AND the solo studio teacher must give prior approval to accompanists in writing before the piano student begins the project.

Piano students who are receiving academic credit for accompanying are NOT eligible for monetary compensation.

## **JURIES**

Juries are performances before a faculty committee used to evaluate a student's technical and musical progress from semester to semester. There are three types of juries:

### **Evaluative Jury**

Evaluative Juries will be held the last week of each semester in place of the regular applied lesson. This jury will be required of all students who are pursuing the Bachelor of Music degree and who are enrolled for lessons on their major instrument or voice. This jury also is required of all students studying at the 300 level. Jury panels will usually consist of no fewer than three people, one of whom should be the studio teacher.

Missed juries will result in a grade of "F" for the semester's work unless there are extraordinary circumstances, in which case an "I" will be given and juries may be made up at the discretion of the studio teacher and/or area coordinator, within the first two weeks of the following semester. Incomplete grades convert to "Fs" if not completed.

Jury panel members will use the following scale to grade participants:

<u>Grade</u>	<u>Points</u>
A+	12
A	11
A-	10
B+	9
B	8
B-	7
C+	6
C	5
C-	4
D+	3
D	2
D-	1
F	0

An average of the panel's grade will be determined and stand as the composite jury grade. The recorded lesson grade for the semester by the studio teachers will be restricted to within three numerical points (one full letter grade) higher or lower than the jury average.

Evaluative jury forms are to be returned to the main office at the completion of the jury. Results will be recorded and jury forms will be made available to the student.

### **Gateway Jury**

Successful completion of the Gateway Jury allows a student passage from 100 level to 300 level applied lessons. The Gateway Jury may be combined with an Evaluative Jury any time during the student's academic career. It is suggested that a student consult with the studio teacher (and/or the area coordinator) before requesting a Gateway Jury. Gateway Juries normally occur at the end of the sophomore year.

The Gateway Jury panel will consist of three faculty members as described for the Evaluative Jury above.

The Gateway Jury will be decided pass/fail by a majority vote of the committee. If the Gateway Jury is combined with an Evaluative Jury, the averaged evaluative grade must be a "C" or above in order to be considered a "passing" jury. The Gateway Jury may be repeated ONCE. If not successfully completed upon conclusion of the second trial, the student will be ineligible for the music degree. Repeated Evaluative Juries may be taken between the first and second Gateway trials at the discretion of the student and the studio teacher.

The Gateway Jury must be adjudicated on a special "Gateway Jury Form." The completed Gateway Jury Form should be returned to the office. The originals will be placed in the student's file and photocopies will be made available to the student.

### **Senior Recital Qualifying Jury**

Before a student is allowed to register for Senior Recital, he/she must successfully complete a junior recital or senior recital Qualifying Jury. This jury may be taken at any time during the semester, but at least four weeks prior to recital date. It is suggested to coordinate the recital qualifying jury with the evaluative juries whenever possible.

The student is responsible for assembling the jury panel if the Senior Qualifying Jury is not taken during a scheduled evaluative jury time. The jury panel usually consists of no fewer than three one of which should be the studio teacher. It is suggested that the Jurors for the Senior Recital Qualifying Jury also serve for the Senior Recital Jury.

The Recital Qualifying Jury will be decided on a pass/fail basis by majority vote of the jury. The repertoire must be from the senior recital repertoire. The jury may be repeated.

Completed jury forms will be returned to the main office. Originals will be placed in the student's file and photocopies will be made available to the student.

### **RECITAL SUBSTITUTION FOR JURIES**

Juried recitals (Senior Recitals) may substitute for an Evaluative Jury, if performed within 2 weeks of the scheduled Evaluative Jury.

### **CHANGE OF MAJOR INSTRUMENT**

When a student wishes to change major instruments a new audition must be taken. Auditions should be scheduled during Evaluative Jury times. The audition panel will recommend placement.

### **CONCERT AND RECITAL ATTENDANCE REQUIREMENTS**

All **B.Mus. candidates** are required to attend an average of at least 10 concerts each semester on the campus of Cleveland State. Eight semesters of participation are required

of full- and part-time students with the exception of Music Education majors, of whom seven semesters are required.

A number of free tickets to various concerts in the Cleveland area are available to students. Regularly check posted events in the music office. These concerts do not fulfill the concert attendance requirement.

All **B.A. candidates** are required to attend an average of at least 5 concerts each semester. Of these at least 3 must be of a professional nature, 2 of which are sponsored by Cleveland State University. Eight semesters of participation required.

NOTE: Student concerts will not qualify if one is a participant in more than 25% of the concert.

Professional concerts sponsored by Cleveland State include the Cleveland Contemporary Players, Cleveland State faculty recitals, Sundown Jazz Series, and guest recitals sponsored by the Cleveland State Department of Music.

Non-professional concerts eligible for credit include Cleveland State student ensembles and solo recitals.

#### **Receiving Credit for Attendance at Concerts**

Have each program signed by a Department of Music faculty member who is in attendance at the particular event. At the end of each semester, turn in programs for all recitals you attend to the main music office. Legibly sign each program and place all in a single envelope. Pop or rock concerts do not fulfill the requirement.

### **III. THE BACHELOR OF MUSIC CURRICULA**

The following checklists are meant to aid all Bachelor of Music majors in planning their studies. A student is ultimately responsible for his/her own course of study, and all students should become familiar with the class schedule search tool in CampusNet and the **Department of Music Undergraduate Handbook** early in their college careers. If students expect to graduate within a reasonable time frame, regular consultation with college and departmental advisors is essential.

Things all students should be aware of when planning a course of study:

1. Students are expected to be familiar with and meet requirements for three distinct areas: General University, College of Liberal Arts and Social Sciences, and the Department of Music. University and College requirements are outlined in the Undergraduate Catalog section of the University's website. Department requirements are outlined in the **Department of Music Undergraduate**

**Handbook.** Students must read these carefully. They are your "contract" with the university to complete the degree as described.

2. Freshman English requires a placement exam prior to registration. Know the exam deadlines. Exam schedules are printed in each semester's Schedule of Courses.

NOTE: Writing About Music (MUS 113) is a substitute for ENG 102. The course must be completed with a "C" or better to meet the ENG 102 requirement.

3. Math requires placement exams. Know the deadlines. Contact the Academic Service Center at 216-687-2566 for information.
4. Foreign language deficiencies must be removed by completing the specified coursework within the first year of study.
5. At least 128 semester hours are needed for graduation for music majors.
6. A total of 42 semester hours must be earned in 300-400 level courses. Many of these require prerequisites. You must plan ahead. Read course descriptions in CampusNet to learn what the prerequisites are for any course.
7. Some University Curriculum Requirements are met in Liberal Arts and Social Sciences and Department of Music courses. Try to overlap these requirements where possible.
8. Transfer students should note the residency requirements, applied jury requirements and the requirement for 300- 400 level courses to be earned at Cleveland State.
9. Students are encouraged to participate in as many performance ensembles as may be successfully managed.
10. Plan ahead to avoid conflicts, missed deadlines, penalty fees and overload charges.
11. Consult with your Music AND College of Liberal Arts and Social Sciences Advisors at least once each semester. The CLASS Advising Center is located in the Chester Building.
12. You are expected to attend classes and to arrive for classes and rehearsals on time. Don't schedule lessons, rehearsals, doctor's appointments, etc., during scheduled class times or Thursday Series time.

## **B.MUS. ADVISORY AND COMPETENCY EXAMINATIONS**

### **Musicianship**

All in-coming freshmen and transfer students who have not received college credit for musicianship courses are required to take the musicianship placement exam, typically

administered at the audition. See the Enrollment Administrator in Room MU 330 for more information.

### **Harmony and Form**

Transfer students and those students who have had prior training in Harmony can take the Harmony Diagnostic Examination to pass out of courses that are part of the Harmony and Form sequence. The test takes about one hour and should be scheduled with the Enrollment Administrator in Room MU 330.

### **Keyboard Skills (MUA 102 and MUA 103)**

Students with previous keyboard experience who would like to waive the Keyboard Skills requirement may take an equivalency exam at the beginning and end of each semester at posted times. If the Keyboard Skills requirement is waived, the student must then take four semester hours of applied music instead.

To satisfy competencies for **Keyboard Skills I (MUA 102)**, the student must:

1. Play any major scale and arpeggio up to four sharps and four flats two octaves, hands together, followed by the corresponding chord progression:  
  
**I-vi6-IV6/4-ii-V/V-V6/5-I**
2. Sight-read and harmonize a given melody using broken chords and a two-handed accompaniment. You can expect to find all of the chords in the above progression.
3. Transpose this melody to any given key up to four sharps and four flats.
4. Lead sheets: Major, minor, augmented and diminished triads, and dominant 7<sup>th</sup> chords.

To satisfy competencies for **Keyboard Skills II (MUA 103)**, the student must:

1. Play any harmonic minor scale and arpeggio up to four sharps and four flats two octaves, hands together.
2. Play the following chord progression in any key up to four sharps and four flats:  
  
**I-vi6-V/IV-IV6/4-ii-V/V-V6/5-I**
3. Harmonize a melody using broken chords and a two-handed accompaniment.
4. Transpose this melody to any key up to four sharps and four flats.
5. Play “America.”

6. Harmonize a melody. Chord symbols will be written on top of the melody. There will be major, minor, augmented and diminished triads as well as major, minor, diminished and dominant seventh chords.
7. Prepare a jazz melody to be chosen by “lotto.”

Students are advised to consult the following, available on reserve at the Media Center Desk on the third floor in the Main Library, for examples of material to be tested:

- Kern, Alice M. Harmonization/Transposition at the Keyboard.

### **B.MUS. COMMON EXPERIENCES**

The following courses are intended to provide the necessary common ground for all educated musicians and are required of every music major:

<u>Course #</u>	<u>Course Name</u>	<u>Credit Hours</u>
MUS 112	Macro music	2
MUS 113	Writing About Music	2
MUA 102	Keyboard Skills I	2
MUA 103	Keyboard Skills II	2
MUS 231	Harmony and Form I	3
MUS 232	Harmony and Form II	3
MUS 233	Harmony and Form III	3
MUS 234	Harmony and Form IV	3
MUS 241	Musicianship I	1
MUS 242	Musicianship II	1
MUS 243	Musicianship III	1
MUS 244	Musicianship IV	1
MUS 411	Music History I	3
MUS 412	Music History II	3
MUS 414	Ethnomusicology	3

### **B.Mus. Applied Lesson Requirements**

In addition, every music major pursuing the **B.Mus. degree** must take applied lessons as follows:

<u>Concentration</u>	<u>Requirement</u>
Composition	8 semesters (9 credit hours) of half-hour lessons. Progress through the Gateway Jury is strongly recommended but not required.
Music Education	7 semesters (8 credit hours) of half-hour lessons with a minimum of three semesters at the 300 level.
Music Therapy	7 credit hours of applied music with a minimum of 3 credits at the 300 level.

Performance 8 semesters (16 credit hours) of one-hour lessons with a minimum of 4 semesters (8 credit hours) at the 300 level.

### **B.Mus. Recital Requirements**

Applied music study leads to the demonstration of competency as evidenced in recital performances. All students must include at least one work for at least three performers on one recital.

Concentration	Recital	Credit Hours
Composition	MUS 485: Composition Recital	2
Music Education	MUS 481: Half Recital	1
Music Therapy	MUS 481: Half Recital	1
Performance	MUS 482: Full recital ( <b>given twice</b> )	4

### **B.Mus. Ensemble Requirements**

All music majors must participate in ensembles as follows. See B.Mus. Ensemble Requirements.

Concentration	Semesters	Credits
Composition	6	6
Music Education	7	7
Music Therapy	7	7
Performance	8	12

### **Additional B.Mus. Requirements**

- **Thursday Series.** 4 performances in four years and attendance for 8 semesters (7 semesters for Music Education majors).
- **Concert Attendance.** 8 semesters (7 semesters for Music Education majors).
- **Gateway and Recital Qualifying Juries.**
- No student will be allowed to take upper division music courses (300 level and above) until the Harmony and Form sequence and the Musicianship sequence are successfully completed. Exceptions: Music Education methods courses, Composition Forum, and music history. PLEASE work to keep up so that you do not fall behind in the progress of your degree.

### **MUSIC EDUCATION TRACK REQUIREMENTS**

A student choosing Music Education as a specialization must complete the following courses in addition to the Common Experiences and requirements listed above:

Course #	Course Name	Credit Hours
MUS 205	Orientation to Music Education	1
MUS 351	Teaching String Instruments	2
MUS 352	Teaching Woodwind Instruments	2
MUS 353	Teaching Brass Instruments	2
MUS 354	Teaching Percussion Instruments	2

MUS 355	Teaching Vocal/Choral Methods	2
MUS 444	Elementary Music Curriculum and Methods	3
MUS 445	Secondary Music Curriculum and Methods	3
MUS 446	Instrumental Music Methods and Curriculum	3
MUS 454	Elementary Music Field Experience	1
MUS 455	Secondary Music Field Experience	1
MUS 461	Conducting School Ensembles	3
EDB 400	Communication and Collaboration	2
EDC 300	Diversity in Educational Settings	3
EDL 305	Reading in the Content Area	3
ESE 404	Teaching Students of Varying Abilities	3
EST 483	Multi-Age Student Teaching	10

Music Education majors must use the following courses to fulfill University General Education Requirements. These courses are required for students enrolled in the licensure program:

<u>Course</u>	<u>Course Name</u>	<u>Credit Hours</u>
PSY 220	Developmental Psychology	3
PSY 221	Adolescent Psychology	3
HPR 101	Wellness as a Lifestyle	1

### **ADDITIONAL MUSIC EDUCATION REQUIREMENTS**

#### **Music Education Gateway Exam**

The purpose of this exam is to assess personal musicianship skills considered essential for formal entry into the music education program. Passing this exam is a pre-requisite to application for admission to the music education licensure program in the College of Education.

All students must pass the Music Education Gateway Examination before enrolling in any of the professional courses for music education except MUS 205 (Orientation to Music Education) and instrumental techniques courses (MUS 351, 352, 353, and 354) with advisor's approval. Students who began their careers at CSU should take the exam during jury week in the fall semester of the sophomore year.

All post-graduate students and transfer students who have completed harmony & form (theory) and musicianship (ear training) requirements at another institution must take the exam during the scheduled time the week before classes start in the fall semester. Transfer students and post-baccalaureate students applying to enter the program during the spring semester must make arrangements to take the exam before classes start.

Transfer students who have completed at least one year of harmony & form and musicianship at another institution must take the Music Education Gateway during their first semester at CSU. Freshmen may choose to take the exam, but must pass the exam by the end of the first semester of the sophomore year.

The Music Education Gateway Exam is offered twice each semester and may be taken a total of three times. Please contact your advisor if you have any questions.

### **Section I: General Musicianship Skills**

#### **Oral Skills**

- The student will sing at sight a single line melody in either treble or bass clef using solfège, numbers or absolute letter names.
- The student will perform a single line of rhythm from printed notation.
- The student will prepare a familiar melody to sing with an appropriate chordal accompaniment at the keyboard or other accompanying instrument. The accompaniment should minimally use the tonic, subdominant and dominant chords. The song should be selected by the student and prepared in advance of the exam.

#### **Written Skills**

- The student will be able to aurally identify tonic, subdominant and dominant or dominant seventh chords in a given key.
- The student will be able to aurally identify scales as being major or one of three qualities of minor.
- Given printed notation, the student will detect and circle performance errors (differences between the printed page and what is performed) in pitch and rhythm.

### **Section II: Keyboard Skills**

- The student will prepare and perform the melody and accompaniment to a familiar song by memory. The melody should be selected by the student and prepared in advance of the exam. The melody may be in major or minor, but it must include the tonic, subdominant and dominant or dominant seventh chords. Only the tonic chord may be in root position. This melody must be different than the one used above.
- The student will play at sight a single line melody (treble or bass cleff).
- The student will transpose the same melody to another key (up two sharps or flats).

#### **Application to College of Education**

Students must be fully admitted to the College of Education teacher Licensure Program before taking any music education courses with the exception of MUS 205, MUS 351, 352, 353 and 354. It is recommended that students apply to the College of Education as soon as the Music Education Gateway Exam is passed.

### **Field Experience**

In addition to observation hours required for individual music education courses, MUS 454 and 455 are field-based lab courses corresponding to MUS 444 (Elementary Music Curriculum and Methods) and 445 (Secondary Music Curriculum and Methods). Each requires a minimum of one-week (35 hours) full-time placement in an elementary and secondary public school, respectively. Students register for these courses concurrently with MUS 444 and 445. Preparation for these lab courses takes place in MUS 444 and MUS 445. Full-time school placements are made in the intersession and end of the spring term immediately following. For MUS 454, students are placed in an elementary school during the intersession between fall and spring semester following MUS 444. For MUS 455, students are placed in secondary school immediately following MUS 445.

### **Pre-Professional Competency Exam**

The purpose of this exam is to assess professional readiness for the student teaching experience. Exam components include an assessment of podium skills, error detection abilities, functional piano skills, sight singing skills, score preparation and a statement of personal philosophy of music education. All undergraduate students must pass the Pre-Professional Competency Exam by the end of the semester prior to student teaching. The Pre-Professional Competency Exam is offered twice each semester and may be taken a total of three times.

### **Praxis II Exams**

One of the requirements for the K-12 multiage license in music is passage of Praxis II Exams. These are national standardized tests administered through the Educational Testing Service in Princeton, New Jersey. The College of Education requires that all education students pass the Praxis II Exams prior to student teaching. It is recommended that students take these exams two semesters prior to the semester in which they intend to student teach. Information on these exams is available through the College of Education and the Testing Center.

### **MUSIC EDUCATION GATEWAY EXAM**

The purpose of this exam is to assess personal musicianship skills considered essential for entry into professional music education courses. All undergraduate students must pass the Music Education Gateway Examination before enrolling in any of the professional courses for music education except MUS 205 (Orientation to Music Education) and instrumental methods courses. All post-graduate and transfer students must take the gateway during their first semester at Cleveland State. Freshmen may choose to take the exam, but must pass the exam by the end of the first semester of the sophomore year. The Music Education Gateway Exam is offered twice each semester and may be taken a total of three times.

The Gateway Examination is an assessment of general musicianship skills and keyboard skills listed below.

## **PRE-PROFESSIONAL COMPETENCY EXAM**

### **General Instructions**

This exam is offered twice each semester. You must pass this exam before being permitted to register for student teaching. You may take any portion of the exam a total of three times. The exam will not be offered in the summer, so plan ahead.

The components and requirements of the exam are listed below. Three days before your scheduled exam will receive a complete packet with samples from the functional piano and general musicianship questions. Additionally, you will receive choral and instrumental scores to prepare. Exam dates and sign up sheets will be posted. Packets will be available in the music office on three days prior to your scheduled exam. You must sign up for a time to receive a packet.

Please note that the functional piano exam is no longer being given as a separate exam. If you have already passed the functional piano exam, you are exempt from the pre-professional competency. If you have any questions, please see Dr. Klinger.

### **Section I: Professional Readiness/Mock Interview**

Write a two-three paragraph essay stating why you wish to teach music. Bring your essay with you to the exam and be prepared to discuss it with the faculty. You will be asked questions about your desire to teach music, your preparedness to manage a classroom, what you have to offer the profession, and what your plans are for continued professional growth.

### **Section II: Functional Piano**

You will be asked to do some or all of the following:

1. Sight-read a melody and an accompaniment with chord symbols given (for example, A, D and E7).
2. Sight-read a melody and play an appropriate accompaniment without chord symbols given. You determine which chords are appropriate and where chord changes should occur. Minimally, you should use tonic, subdominant and dominant chords.
3. Improvise an accompaniment to a familiar folk song of your choice. You should select and prepare the piece in advance. The melody should be in the top voice.
4. Transpose #2 or #3 above (up to four sharps or flats).
5. Play either America or the National Anthem (your choice) in any key up to four sharps or flats.

### **Section III: General Musicianship**

You will be asked to do some or all of the following:

1. **Error detection.** While viewing printed notation, you will listen to a series of intervals, scale passages, chords and/or rhythmic patterns to determine any differences between the printed page and what you hear.

2. **Melodic Recognition.** Aurally identify intervals, chords, scales and modes that you hear.
3. **Conducting.** Listen to a recorded example, find the beat and show an appropriate conducting pattern.
4. **Sight Singing.** Sing at sight a single line melody while hearing a second voice.

#### **Section IV: Choral or Instrumental Readiness**

**Instrumentalists** will be given several scores to learn in advance. Study the scores and be prepared to restore notation to concert pitch where applicable and answer musical questions relating to meter, tempo and level of difficulty, for example.

**Vocalists** will be given several scores to learn in advance. Study the scores and be prepared to answer musical questions relating to range, voices, meter, phrasing and age/grade appropriateness, for example.

#### **SUGGESTED FOUR-YEAR PROGRAM IN MUSIC EDUCATION**

##### **First Year**

<b>Fall Semester</b>			<b>Spring Semester</b>		
<u>Course #</u>	<u>Course Name</u>	<u>Credits</u>	<u>Course #</u>	<u>Course Name</u>	<u>Credits</u>
MUS 112	Macromusic	2	MUS 113	Writing about Music	2
MUS 205	Orientation to Music Ed	1	MUS 232	Harmony and Form II	3
MUS 231	Harmony and Form I	3	MUS 242	Musicianship II	1
MUS 241	Musicianship I	1	MUA	Applied Lesson	2
MUA	Applied Lesson	2	MUS	Ensemble	1
MUS	Ensemble	1	PSY 220	Developmental Psych.	3
HPR 101	Wellness	1			

##### **Second Year**

<b>Fall Semester</b>			<b>Spring Semester</b>		
<u>Course #</u>	<u>Course Name</u>	<u>Credits</u>	<u>Course #</u>	<u>Course Name</u>	<u>Credits</u>
MUA 102	Keyboard Skills I	2	MUA 103	Keyboard Skills II	2
MUS 233	Harmony and Form III	3	MUS 234	Harmony and Form IV	3
MUS 243	Musicianship III	1	MUS 244	Musicianship IV	1
MUA	Applied Lesson	1	MUA	Applied Lesson	1
MUS	Ensemble	1	MUS	Ensemble	1
MUS 351	Teaching Strings	2	MUS 352	Teaching Woodwinds	2
MUS 353	Teaching Brass	2	MUS 354	Teaching Percussion	2
PSY 221	Adolescent Psychology	3	MUS 414	Ethnomusicology	3

### **Third Year**

#### **Fall Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credits</u>
MUS 355	Teaching Vocal/Choral Music	2
MUS 411	Music History I	3
MUS 444	Elementary Methods	3
MUS 454	Field Experience	1
MUS 461	Conducting	3
MUA	Applied Lesson	1
MUS	Ensemble	1
EDC 300	Diversity in Ed. Settings	3

#### **Spring Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credits</u>
MUS 355	Vocal/Choral Methods	2
MUS 412	Music History II	3
MUS 445	Secondary Methods III	3
MUS 446	Instrumental Methods	3
MUS 455	Field Experience	1
MUA	Applied Lesson	1
MUS	Ensemble	1
EDL 305	Reading in Content Area	3

### **Fourth Year**

#### **Fall Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credits</u>
MUS	Ensemble	1
MUA	Applied Music	1
MUS 481	Half Recital	1
ESE 404	Varying Abilities	3

#### **Spring Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credits</u>
EDB 400	Communication/ Collaboration	2
EST 483	Student Teaching	10

- Students must pass ENG 101 before taking MUS 113, and 113 (or ENG102) before MUS 411.
- Students must pass the Music Education Gateway Exam before applying to the College of Education.
- Students must pass the Music Education Gateway Exam before doing any coursework involving field experiences.
- Students must be fully admitted to the College of Education before beginning any professional coursework involving field experiences at the 400 level. (MUS 444 are the first courses in this sequence.)

### **LICENSURE PROGRAM IN MUSIC EDUCATION: COLLEGE OF EDUCATION REQUIREMENTS CHECKLIST**

Completing the degree is the first step to becoming a music educator. You will also need to obtain licensure from the State of Ohio Department of Education. Expect to receive a more comprehensive description of all requirements at the College of Education intake interview.

- COMPASS Test (writing skills test-replaces Praxis I)
- Intake Interview (College of Education)

- ❑ Acceptance to College of Education
- ❑ TB Test/negative report
- ❑ Fingerprinting/BCI clearance
- ❑ Student Teaching Application
- ❑ Praxis II Exam (Principles of Learning AND Music Content Knowledge; must pass before applying for license)
- ❑ Ohio Teaching License Application

# BACHELOR OF MUSIC – MUSIC EDUCATION GATEWAY EXAMINATION

## Student Information

Name \_\_\_\_\_ CSU # \_\_\_\_\_ Date of Exam \_\_\_\_\_

Date of Retake 1 \_\_\_\_\_

Date of Retake 2 \_\_\_\_\_

## General Musicianship Skills

- |  | <b>Pass?</b> |         |
|--|--------------|---------|
| 1. Sing a familiar melody and accompany yourself with an appropriate chordal accompaniment (minimally using the tonic, subdominant and dominant chords). | ____ Yes     | ____ No |
| 2. Sing at sight a single line melody in your choice of bass or treble clef.   | ____ Yes     | ____ No |
| 3. Aurally identify scales as being major or one of three qualities of minor.  | ____ Yes     | ____ No |
| 4. Perform a single line of rhythm from printed notation.  | ____ Yes     | ____ No |

## Keyboard Skills

- |  | <b>Pass?</b> |         |
|--|--------------|---------|
| 1. Play the melody and accompaniment to a familiar song by memory. (Major or minor, including I, IV and V or V7chords. Only the tonic chord in root position.) | ____ Yes     | ____ No |
| 2. Play at sight a single line melody (treble or bass clef).   | ____ Yes     | ____ No |
| 2a. Transpose the melody to another key (up to 3 sharps or flats).   | ____ Yes     | ____ No |

**Comments** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_ Student has satisfactorily passed all components of the Music Education Gateway Examination.

**Signatures of  
Music Education  
Faculty**

\_\_\_\_\_

Date

\_\_\_\_\_

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# BACHELOR OF MUSIC – MUSIC EDUCATION PRE-PROFESSIONAL COMPETENCY EXAMINATION

## Student Information

Name \_\_\_\_\_ CSU # \_\_\_\_\_ Date of Exam \_\_\_\_\_

Date of Retake 1 \_\_\_\_\_ Date of Retake 2 \_\_\_\_\_

<b>I. Professional Readiness</b>	<b>Pass</b>	<b>Retake</b>
1. Teaching Statement	-	-
2. Mock Interview	-	-

### Comments

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<b>II. Functional Piano</b>	<b>Pass</b>	<b>Retake</b>
1. Accompaniment with chords	-	-
2. Accompany without chords	-	-
3. Prepared song with accompaniment	-	-
4. Transposition	-	-
5. America	-	-

### Comments

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<b>III. Musicianship</b>	<b>Pass</b>	<b>Retake</b>
1. Error Detection	-	-
a. Melodic	-	-
b. Rhythmic	-	-
2. Melodic Recognition	-	-
3. Conducting	-	-
4. Sight Singing	-	-

### Comments

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<b>IV. Podium Readiness</b>	<b>Pass</b>	<b>Retake</b>
1. Instrumental	-	-
2. Choral Readiness	-	-

### Comments

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Signature of Music \_\_\_\_\_ Date \_\_\_\_\_  
 Education Faculty \_\_\_\_\_  
 \_\_\_\_\_ Date Passed \_\_\_\_\_

**COMPOSITION TRACK REQUIREMENTS**

Students choosing to major in music composition must complete the following courses in addition to the Common Experiences listed above.

Course #	Course Name	Credit Hours
MUS 218	Composition (four semesters)	12
MUS 418	Composition (four semesters)	12
MUS 341	Counterpoint	3
MUS 427	Computer Music and MIDI I	3
MUS 428	Computer Music and MIDI II	3
MUS 451	Orchestration	3
MUS 452	Career in Composition	3

Electives (MUS 461 Conducting School Ensembles recommended) 6

**Composition Candidate Portfolio**

Note the Recital requirements listed in Section II above. It is expected that the candidate will compose a portfolio of works demonstrating his/her proficiency in writing music for a variety of musical media. The candidate must also compose at least one larger work scored for a vocal or instrumental ensemble prior to graduation. This larger work may or may not appear on the Composition Recital, along with other pieces from the portfolio.

**PERFORMANCE TRACK REQUIREMENTS**

Performance majors are required to take more applied lesson credits and ensemble credits than other degree tracks. See above, under Common Experiences.

Course #	Course Name	Credit Hours
MUS 310	The Business of Music	3

Electives; 6 semester hours chosen from:

MUS 108	Opera Theater Workshop	1
MUS 341	Counterpoint I	3
MUS 356	Diction	3
MUS 427	Computer Music and MIDI I	3
MUS 428	Computer Music and MIDI II	3
MUS 451	Orchestration	3
MUS 461	Conducting School Ensembles	3

\* Voice majors must take two semesters of German and two semesters of either French or Italian.

### **MUSIC THERAPY TRACK REQUIREMENTS**

Completion of the program of study in music therapy leads to certification as Board Certified with the American Music Therapy Association (AMTA). The mandatory internship must be completed at an AMTA approved facility. The following courses are taught through the Cleveland Music Therapy Consortium, which meets on the campus of Baldwin-Wallace College. There is a tuition surcharge for music therapy courses.

<u>Course #</u>	<u>Course Name</u>
MUS 390	Introduction to Music Therapy
MUS 391	Recreational Music: Programming and Leadership
MUS 392	Music Therapy Practicum (taken three times)
MUS 420	Music Therapy in Psychiatry and Rehabilitation
MUS 421	Music Therapy with the Developmentally Disabled
MUS 422	Psychology of Music I
MUS 423	Research Methods in Music Therapy
MUS 425	Internship in Music Therapy

The following music courses must be completed:

<u>Course #</u>	<u>Course/Requirement</u>
MUS 231-MUS 243	Harmony and Form I, II, III, IV
MUS 241-MUS 244	Musicianship I, II, III, IV
MUS 411 and 412	Music History I, II
MUS 112	Macromusic
MUS 113	Writing about Music
MUS 414	Ethnomusicology
MUS 361	Voice Class (if an instrumentalist)
MUS 357	Guitar Class

Two additional instrumental methods classes:

<u>Course</u>	<u>Course Name/Requirement</u>
MUS 301	Classroom Music Methods
MUS 461	Conducting School Ensembles
MUA 102, 103	Keyboard Skills I, II
Applied Music	Seven semesters
Major Ensemble	Seven semesters
Recital	Half-hour recital

General Studies courses needed to fulfill AMTA requirements:

<u>Course</u>	<u>Course Name/Requirement</u>
PSY 101	Introduction to Psychology
PSY 345	Abnormal Psychology
PSY 311	Behavioral Statistics (or another statistics course)
SOC 101	Introduction to Sociology
Sociology Elective	
BIO 266	Human Anatomy and Physiology I
BIO 267	Human Anatomy and Physiology Lab
COM 211	Communicating in Interpersonal Relationships
ESE 404	Teaching Students of Varying Abilities

Other General Education Requirements not fulfilled with courses listed above:

<u>Course</u>	<u>Requirement</u>
English 101	4 credits
Math	6 credits
Natural Science	3-4 credits
African American Experience	3 credits
Human Diversity	3 credits
Foreign Language or Culture	Two courses unless fulfilled by 3 years of high school foreign language.

The total degree encompasses a minimum of 134 semester hours, which includes the internship.

### **SUGGESTED FOUR-YEAR PROGRAM IN MUSIC THERAPY**

#### **First Year**

##### **Fall Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credit</u>
MUS 231	Harmony and Form I	3
MUS 241	Musicianship I	1
ENG 101	English I	4
MUA	Applied Lesson	2
MUS	Ensemble	1
PSY 101	Introduction to Psych.	4

##### **Spring Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credit</u>
MUS 232	Harmony and Form II	3
MUS 242	Musicianship II	1
MUS 113	Writing about Music	2
MUS 357	Guitar Class	2
MUA	Applied Lesson	2
MUS	Ensemble	1
MUS 390	Intro to Mus. Therapy	2

#### **Second Year**

##### **Fall Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credit</u>
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##### **Spring Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credit</u>
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MUS 233	Harmony and Form III	3	MUS 234	Harmony and Form IV	3
MUS 243	Musicianship III	1	MUS 244	Musicianship IV	1
MUA 102	Keyboard Skills I	2	MUA	Keyboard Skills II	2
COM 211	Comm.in Interpersonal Rel.	3	103		
MUA	Applied Lesson	1	MUA	Applied Lesson	1
MUS	Ensemble	1	MUS	Ensemble	1
MUS 391	Recreational Music	2	MUS 392	Practicum (I)	3
			SOC 101	Intro. to Sociology	3

### **Third Year**

#### **Fall Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credit</u>
MUS 411	Music History I	3
MUA	Applied Lesson	1
MUS	Ensemble	1
MUS 461	Conducting Sch. Ens.	3
MUS 392	Practicum (II)	3
Math Course		

#### **Spring Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credit</u>
MUS 412	Music History II	3
MUA	Applied Lesson	1
MUS	Ensemble	1
MUS 446	Inst. Methods & Curric.	2
MUS 420	Music Therapy in	3
MUS 392	Psych. Practicum (II)	2

Human Diversity  
Course  
Math Course

PSY 345	Abnormal Psychology	3
	African American Experience Course	3

Elective

### **Fourth Year**

#### **Fall Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credit</u>
MUS 422	Psychology of Music I Teach. Stu. W.	2
ESE 404	Disabilities Prog. Development	3
MUS 424		3
MUA	Applied Lesson	1
MUS	Ensemble	1
MUS 414	Ethnomusicology	3

#### **Spring Semester**

<u>Course #</u>	<u>Course Name</u>	<u>Credit</u>
MUS 423	Research Methods	2
MUS 421		
PSY 311	Mus. Therapy w. Develop. Disabled	3
BIO 266, 267	Behav. Statistics Human Anat. and Lab	3
		4
MUS 481	Half Recital	1
MUS 35X	Inst. Methods	2

## **IV. THE BACHELOR OF ARTS PROGRAM IN MUSIC**

The Bachelor of Arts degree with a major in music is designed to provide a liberal arts approach to the study of music, intending a broad coverage of the field rather than heavy concentration on one segment of the field, as the Bachelor of Music requires. The B.A. is founded on the assumption that the student's participation in other disciplines aligns with his/her interests in music. The program requires the candidate to develop not only theoretical and historical knowledge but practical skills as well in both basic musicianship and performance of a variety of literature. Traditionally, the B.A. degree is not appropriate to preparing a student for a career in music performance; rather, in such a case, the B. Mus. track in the appropriate applied study is the preferred undergraduate program.

Acceptance into the B.A. Program in Music requires an interview with the Program Advisor, Dr. Angelin Chang, and written confirmation from the Program Advisor of the student's acceptance as a candidate for the B.A. in Music. A successful entrance audition before a faculty committee is required of students whose focus in the B.A. Program is to be performance. An entrance audition will also be required of applicants who have less than one year of private applied lessons at a recognized institution of higher education. Basic features of the program are:

1. The 33 semester hours listed under Common Experiences (see under Bachelor of Music Degree) are required of B.A. candidates. In addition, 8 semester hours in applied music or ensemble, 11 semester hours of music electives and a 3-semester hour senior project are required.
2. The music major provides for numerous electives (26 semester hours) outside of music and in addition to the general course requirements of the university and the College of Arts and Sciences.

Remaining course work is necessary to complete Arts and Sciences and University General Education requirements.

Total semester hours for graduation: 128.

B.A. candidates are also required to participate in the extended musical activities of the department such as concert attendance and Thursday Series attendance as described elsewhere in this handbook.

### **Senior Project (MUS 498)**

The Senior Project in the B.A. Program (MUS 498) is a culminating experience for all B.A. degree candidates. This project, for which 3 semester hours is assigned, is designed

for each student individually, in co-operation with a three-member faculty committee, in order to bring together the various strands of the undergraduate's career as a music major in a meaningful way.

There is wide latitude in the possibilities for the format of the Senior Project. Most often it will be an extended research paper of approximately 60 pages in length; it may otherwise consist of a public presentation, usually a lecture/demonstration or lecture/recital. Interdisciplinary topics, creative work, field research, and extended academic research have all been utilized in senior projects. In each student's case, the B.A. Project Committee Chair will assist the student in formulating an initial idea of the project and its scope and format; the Committee members will assist in the organization, development of content, and preparation of the final presentation of the project.

Each student registering for the Senior Project is responsible for the following:

1. The student will work with a full-time music faculty member who will serve as Project Committee Chair to develop a preliminary proposal for the senior project.
2. The student, with the guidance of the Project Committee Chair, will secure two other music faculty members (full-time or part-time) to serve on the Project Committee.
3. If the final project includes a public performance aspect, the student's instructor in the relevant specialty is expected to serve as one of the Committee members.
4. The student will convene the Project Committee and will submit to the B.A. Program Advisor a completed B.A. Project Approval Form that includes topic, scope, format, outline and bibliography. The completed form must be signed by all Project Committee members.
5. A student will not be allowed to register for the Senior Project (MUS 498) until the completed and signed B.A. Project Approval Form has been received by the B.A. Program Advisor. The B.A. student is expected to register (one time only) for the Senior Project (MUS 498) for 3 credits.
6. The student will do his/her own research and preparation, and bringing the project to completion on an independent basis.
7. The student will arrange for and will carry through any matter relating to the presentation of the project. (For example, securing a proper location at an appropriate date and time for a public presentation; or preparing an appropriate number of copies of a research paper, and completing any revisions of the paper deemed necessary by the committee prior to approval of the project.)

In addition to the above stated duties, the members of the faculty Project Committee are responsible for:

1. Screening the project proposal for feasibility, appropriateness, format, non-duplication among other music majors, etc., and meeting as a committee together with the student to confirm the proposal as planned or recommend to the student any modifications that would strengthen the project in a perspective of a culminating undergraduate experience;
2. Being available as resources, individually or as a committee, as needed in the course of the student's preparation of the project;
3. Acting as "jury" to read/listen to the final presentation and come to consensus on a grade for the project. The Committee will report the grade to the B.A. Program Advisor, who will record the grade with the Registrar.

**The B.A. Program Advisor is Dr. Angelin Chang.**

Students wishing to earn the B.A. degree with the purpose of preparing for performing career goals will need first to provide compelling reasons to the B.A. Program Advisor for not selecting the B.Mus. degree program; second, be accepted for such study in the entrance audition; and, third, conform to all semester jury and 300 level Gateway and applied study requirements as do B.Mus. candidates. These requirements are in addition to the usual B.A. program requirements. Thus, electives for a B.A. candidate focusing in performance will be absorbed in applied lesson credits and will have a special configuration atypical of most students' elective options for the B.A. degree. Because the culminating experience for the degree is a Senior Project rather than a formal recital, the Qualifying Jury for Recital is not required in this degree. However, if a student chooses to present a recital as a Senior Project, the successful completion of a Recital Qualifying Jury will be required before the student may register for the Senior Project.

## **V. THE MINOR IN MUSIC**

A minor in music is possible for those who do not wish to pursue a full degree program in the field. A minor in music consists of 24 semester hours as follows:

- 8 semester hours from the Materials of Music, Harmony and Form sequence and the Musicianship sequence

- MUS 412 Music History II (3 credits)
- 5 semester hours in applied music and/or ensembles are required
- A minimum of 8 semester hours of the total 24 music credits must be generated at the 300-400 level

Acceptance as a minor in music requires an interview with the minor advisor and written confirmation from the advisor of the student's acceptance as a minor in music. The advisor will assist the student in choosing appropriate courses.

**The Advisor for the Music Minor is Dr. Eric Ziolek.**

## **VI. THE ELECTRIC GUITAR PROGRAM**

The curriculum using the electric guitar as the principal instrument in any of the tracks has as its goal the preparation for a well-rounded and complete professional career as a guitarist (i.e., studio playing; theater; orchestras of all types; solo playing, including jazz, rock, pop, and concert playing plus teaching techniques).

In preparation for this goal, the student will develop the ability to do single line, polyphonic, and chord symbol reading, transposition, fingerboard harmony, principles of improvisation, group and ensemble playing, techniques used in jazz, rock, pop, classical music, as well as techniques involved in basic mandolin, banjo, finger picking folk and classical guitar.

Instruction is by private lessons and is designed to take advantage of the past experience of each student.

Admission to the classes for music majors will be by audition with the instructor.

Students other than music majors may take these applied music courses without audition.

## **VII. THE PERCUSSION PROGRAM**

Students who choose percussion as their principal instrumental emphasis please note:

1. While lessons on drum set are encouraged, only lesson hours on concert percussion (timpani, mallets, snare, and accessories) will count toward the common experience performance hours required for the various degrees.
2. All Evaluative, Gateway and Recital Qualifying Juries must be performed on "concert percussion" instruments.

3. The senior recital may include drum set in an ensemble or "combo" setting. The drum set portion of the recital should not exceed 25% of total recital time.
4. Drum set lessons are NOT available at the 300 level.

## VIII. THE VOCAL PROGRAM

### PRIVATE VOICE LESSONS

#### **100 Level Repertoire**

**Year 1.** Fundamentals of vocal production: physiology, breathing, diction, intonation, phrasing concepts. Elementary songs/arias in English & Italian from the 17th and 18th centuries. Introduction of representative music of the 20th century in English.

**Year 2.** Continuation of Year I with adequate grasp of mechanics of vocal production, more demanding exercises and repertoire. Continued emphasis on Renaissance, Baroque and Classic song literature in English and Italian. Introduction to German Lieder (elementary Schubert, Schumann, Brahms, etc.). Addition of songs in French and/or other languages, as determined by the studio teacher. Performance Majors: introduction to oratorio/opera arias in accordance with the student's capabilities.

**Years 3 & up.** Continuation of Year II, with additional emphasis on interpretation and stage deportment. Moderately difficult German Lieder (Wolf, Mahler, etc.). Addition of songs in French and/or other languages, as determined by the studio teacher.

#### **300 Level Repertoire**

**Year 3.** Continuation of Year II, with additional emphasis on interpretation and stage deportment. Moderately difficult German Lieder (adding Lieder of Wolf, Mahler, etc.) Addition of songs in French and/or other languages, as determined by studio teacher. Addition of contemporary songs, chamber ensembles with various instruments. Introduction to oratorio/opera arias in accordance with student's capabilities.

**Year 4.** Continuation of Year III. Considerable sophistication in interpretation, presentation, and the mechanics of vocal production. Additional music from Nationalistic schools and of oratorio/opera arias in accordance with student's capabilities.

NOTE: The repertoire suggestions above are guidelines. Assignments may be varied at the discretion of the studio teacher.

### VOICE JURIES: INFORMATION AND REQUIREMENTS

Students will be evaluated in five areas: Tone (beauty, freedom, resonance, consistency); Diction (clarity, accuracy, language awareness & understanding); Technique (control, breathing, evenness of line, intonation, flexibility); Musicianship (accuracy, tempo, and phrasing); Interpretation (convincing text awareness & communication, stage presence).

### **Memorization**

All jury repertoire is to be memorized, with the exception of oratorio excerpts and chamber music. Failure to perform by memory will result in the jury grade being lowered one full letter grade from the jury average (e.g., an A- becomes a B-, etc.).

### **Evaluative Juries**

<u>Concentration</u>	<u>Requirements</u>
Performance majors only);	4 songs per semester (exceptions made by studio teacher only); Sight singing; Only 3 songs will be sung at the jury; the student will pick the first selection and the jury will pick the other two selections.
All other tracks	3 songs per semester; Sight singing.
All Voice Students	Students will be asked to sight read a simple song or melody, chosen by the jury based on the student's level in the Musicianship course sequence.

### **Gateway Juries**

Four songs will be sung for the Gateway Jury by students in all degree tracks. Repertoire for the Gateway Jury must include:

<u>Concentration</u>	<u>Requirements</u>
Performance majors	All songs must be sung in the original language; An opera aria/excerpt from oratorio; A Baroque or Classical song in its original language; A German Lied or French chanson; 20th century song; Repertoire must include English, German and Italian.
All other tracks	A song in English; A song in Italian; A song from the 19th century; At least three historical style periods must be represented.

### **Advisory Juries**

Non-majors may choose to take a jury for comments but no grade.

### **Recital Qualifying Juries (see p. 6)**

Music Education majors (or anyone else who wishes to sing a voice recital who has not performed a junior recital) must take a Recital Qualifying Jury. The jury is to take place

four weeks prior to the recital date. The student will provide the jury with typed recital programs, including title, composer, and length (in minutes) of each selection. The student and applied teacher will choose three memorized songs from the program to be sung for the jury. Other jury members will then request the student to sing additional selections from the recital, which need not be memorized at the time of the jury.

**VOCAL RECITALS**

Please see p. 5 for general recital requirements. B.A. Lecture Recital, see p. 26.

**Repertoire & Language Requirements**

<u>Type</u>	<u>Requirements</u>
Half Recital	Must include a total of 2 languages to be chosen from: Italian, English, German or French; Must include music from each of 4 periods: early/Baroque; Classic; Romantic; 20th century.
Junior Recital	Must include a total of 3 languages to be chosen from: Italian, English, German or French; Must include music from 4 periods: early/Baroque; Classic; Romantic; 20th century.
Senior Recital	Must include a total of 4 languages: Italian, English, German and French. One substitute language will be accepted at the discretion of the studio instructor (e.g., Latin/Spanish may substitute for Italian/French. Czech or Russian may substitute for German or English).

**IX. MUSIC ORGANIZATIONS**

**MUSIC EDUCATION CLUB (OHIO COLLEGIATE MUSIC EDUCATORS ASSOCIATION)**

The Music Education Club is a recognized student organization established at Cleveland State in 1972. It is Music Education Chapter #429 of the Ohio Music Educators Association and the Music Educators National Conference.

The club is open to all students interested in music education. Students paying OCMEA membership dues are eligible to receive the "Music Educators Journal" and "Triad," the publication of OMEA, and to attend OMEA/OCMEA and national conventions.

**MU PHI EPSILON**

A chapter of Mu Phi Epsilon, an international music fraternity, was established in 1977 at Cleveland State. Interested students should contact Dr. Eckelmeyer, the faculty advisor, for further information.

#### **AMERICAN CHORAL DIRECTORS ASSOCIATION**

Cleveland State's student chapter of the American Choral Director's Association is open to all students interested in conducting singing groups of any type: children's choirs, middle and high school choirs, church and synagogue choirs, community choruses, etc. Dues paying students will receive "The Choral Journal," a national publication, plus "The ACDA Student Times" and the bulletin of the Ohio Choral Director's Association, of which they are automatically members. Members of the ACDA are eligible to attend state, regional, and national conventions. Campus activities include sponsoring conducting workshops and a scholarship.

#### **PI KAPPA LAMBDA**

National honorary society for highly qualified music students. Students are nominated by faculty members on the basis of grade point average, music accomplishment and contributions to the department. Faculty president: Prof. Ziolek

## DEPARTMENT OF MUSIC FACULTY AND STAFF ERIC ZIOLEK, CHAIR

### Composition

Gregory D'Alessio  
Andrew Rindfleisch, Coordinator  
Howie Smith  
Eric Ziolek

### Music Education

Birch Browning  
Rita Klinger, Coordinator  
Albert Blaser \*\*

### Music History

Lily Hirsch, Visiting  
Coordinator  
J. Heywood Alexander \*\*  
Judith Eckelmeyer \*\*  
John A. Flower \*\*  
William Martin \*\*

### Graduate Studies

Birch Browning, Coordinator

### Classroom Instructors

Melanie Blaser, Education  
Leo Coach, Ethnomusicology  
Paul Ferguson, Jazz Studies  
Alvin Fulton, Jazz Studies  
Linda Hill, Music Education  
Lalene Kay, Music Therapy  
Dean Theodosian, Roots of  
Rock and Soul  
Stephen Stanziano, Harmony &  
Form  
Frank Vazzano, Roots of Rock  
& Soul

### Ensemble Directors

Chamber Orchestra - Victor Liva  
Chamber Winds - Birch  
Browning  
Chorale - Betsy Burleigh  
Clarinet Choir - Ted Johnson  
Classical Guitar Ensemble -  
George Bachmann  
Cleveland Contemporary Players  
- Andrew Rindfleisch  
Graduate String Quartet – Victor  
Liva  
Jazz Ensemble - John Perrine  
Jazz Guitar Ensemble - Robert  
Fraser

Opera Workshop - Elizabeth  
Unis Chesko  
Orchestra - Victor Liva  
Percussion Ensemble - Matt  
Bassett  
University Chorus - Betsy  
Burleigh  
Wind Ensemble - Howard  
Meeker

### Performance Coordinators

Betsy Burleigh, Choral and  
Vocal Studies  
Angelin Chang, Keyboard  
Studies  
Victor Liva, String Studies  
Howard Meeker, Director of  
Instrumental Music

### Instrumental Instructors

Gary Adams, tuba  
George Bachmann, classical  
guitar  
Matt Bassett, percussion  
David Brockett, french horn  
Charles Carleton, string bass \*  
Jocelyn Chang, harp  
Tren Cheshier, french horn  
Charles Couch, trumpet \*  
Mark DeMio, bassoon  
Bryan Dumm, cello \*  
Erich Eichhorn, violin \*  
Robert Fraser, electric guitar  
Tom Freer, percussion \*  
Molly Fung-Dumm, violin  
Sean Gabriel, flute  
Hanna-Berit Hahnemann, violin  
Geoffrey Hardcastle, trumpet  
David Alan Harrell, cello \*  
Theodore Johnson, clarinet #  
Arthur Klima, viola \*  
Victor Liva, violin  
Jesse McCormick, French horn  
David McGuire, oboe  
John Perrine, saxophone  
George Shernit, saxophone  
Jonathan Sherwin, bassoon \*  
Howie Smith, saxophone  
Jason Smith, trombone

### Keyboard Instructors

Daniel Barber, piano

Robert Cassidy, piano  
Angelin Chang, piano  
Christine Hill, piano  
Nicole Keller, organ/harpsichord  
Maria Pla, piano  
Margaret Scharf, organ  
Rock Wehrmann, jazz piano

### Vocal Instructors

Elizabeth Unis Chesko  
Ray Liddle  
Eileen Moore  
Noriko Fujii Paukert

### Staff

Gayle Kish, CAI  
Steve Kabat, Instrument  
Technician  
Toni Lovejoy, Dept. Secretary  
William Lovell, Administrative  
Assistant/Office Coordinator  
Vickie Peters, Administrative  
Assistant, CCP  
Kay W. Shames, Director,  
Center for Arts and Innovation  
Joyce Toerek, Administrative  
Secretary  
David Yost, Audio Engineer  
Vacant, Enrollment  
Administrator/ Student Recruiter

\* Member of The Cleveland Orchestra  
# Cleveland Orchestra Member, Retired  
\*\* Emeritus/Emerita