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**DEPARTMENT OF MUSIC**  
**Peru State College**

The Peru State College Department of Music emphasizes the training of future music educators. However, students can obtain degrees in performance, music marketing, community music/studio teaching, as well as music education. An endorsement in elementary music is also available.

Students can participate in a variety of performance groups. Instrumentalists can participate in the Concert Band, Pep Band, and the Jazz Ensemble. Vocalists may sing in the Concert Choir, Show Choir, and Madrigal Singers. In addition to regular concerts on campus, the bands and choirs make annual tours to area high schools. Students do not have to be music majors to participate in any of the instrumental or vocal ensembles.

The Department of Music stresses individual student attention and is committed to high performance standards. Private lessons are available in voice, piano, brass, woodwind, and percussion instruments. Scholarships are available to talented vocalists, pianists, and instrumentalists.

**ENTRANCE REQUIREMENTS**

Students wishing to enter into a music degree program must fulfill the admission requirements of Peru State College and demonstrate acceptable performance ability by an audition. It is recommended that students appear in person for the audition; however, a recorded audition may be submitted. *Scholarship auditions must be performed in person.* No students will be fully accepted as music majors in any degree programs until they have successfully completed an audition with the music faculty. Auditions should be arranged as soon as possible and preferably no later than the first two weeks of the semester.

**Suggested audition materials for Music Education, Music Marketing and Community/Studio Teaching:**

**PIANO** – Perform two compositions (or movements of compositions) from contrasting style periods. Memorization is strongly suggested. Play major scales.

Piano Performance Major: Play three pieces or movements from larger compositions from three contrasting style periods. All pieces must be memorized. Play major scales.

**VOICE** – A candidate must sing from memory two songs of contrasting styles and tempos. Both songs may be sung in English.

Vocal Performance Major: Perform three songs from memory from contrasting styles and tempos. It is recommended that one song be in Italian.

**BRASS INSTRUMENTS** – The audition should consist of: (1) two selected etudes and one solo, and (2) major scales and the chromatic scale (from memory).

Brass Performance Major: Play (1) two selected etudes and two contrasting solos, and (2) major scales and minor scales and the chromatic scale (from memory).

**WOODWIND INSTRUMENTS** - The audition should consist of: (1) two selected etudes and one solo, and (2) major scales and the chromatic scale (from memory).

Woodwind Performance Major: Play (1) two selected etudes and two contrasting solos, and (2) major scales and minor scales and the chromatic scale (from memory).

**PERCUSSION INSTRUMENTS** – General requirements: (from memory snare drum rudiments, major scales (two octaves) and the chromatic scale. Percussionists are required to audition from the following categories. (Students may audition on all instruments if desired):

Snare drum: Contest solos, etudes.

Mallet instruments: Contest solos, etudes.

Timpani: Contest solos, etudes, tuning of perfect 4ths and 5ths from a given pitch.

Multiple percussion: Contest solos, etudes

Drumset: Demonstration of the following styles: various rock/funk feels (straight 8<sup>th</sup>, 16<sup>th</sup> note, shuffles, etc.); swing styles (“4” and “2” feels at various tempos, jazz waltz, brush patterns; Latin American styles (bossa nova, samba.).

Percussion Performance Major: Will be required to perform an audition on three of the areas listed above (snare drum, mallet instruments, multiple percussion, drumset).

### **MUSIC MAJOR ACCEPTANCE AND ON-GOING REVIEW**

Entering music majors will be accepted conditionally for two semesters. At the end of two semesters of applied music in the major applied area students will complete the freshman review. A faculty jury will determine the student’s full acceptance or rejection as a music major in the applied area for further study in that applied area. This review will include a jury performance exam and an interview. In all cases, the review committee will consist of three music faculty, including the applied instructor, to be appointed by the Dean of Arts and Sciences.

### **JUNIOR STANDING**

Music majors will be evaluated in their major applied performance area every semester through a performance jury exam. Students must obtain junior status at the end of the Sophomore Year in order to continue in the program.

### **ADVANCED PLACEMENT**

Any student receiving a grade of 5 or better on the Advanced Placement Test, College Entrance Board, in Music Theory will be granted 4 semester hours equivalent to MUSC 241 Music Theory I.

Any student receiving a grade of 3 or better on the Advanced Placement Test, College Entrance Board, in Music History will be granted 3 semester hours equivalent to MUSC 211 Music Appreciation.

## **ADVISING**

Each music major is assigned a faculty academic advisor in the Department of Music. Matters of scheduling, dropping and adding courses, academic problems, etc. should be discussed with the student's advisor. Finally, it is the student's responsibility to follow the course requirements and complete all courses and other requirements to graduate in a timely manner.

## **USE OF FACILITIES AND EQUIPMENT**

A priority of use policy for facilities in Jindra Fine Arts Building will be in effect when facilities become crowded. The priority is as follows:

First Priority – Music Majors

Second Priority – Music Minors

Third Priority – Students enrolled in music classes other than performance studies

Fourth Priority – All others

## **MENC – STUDENT CHAPTER No. 208**

The Music Educators National Conference Student Chapter No. 208 on the Peru State College campus concerns itself with professional matters of music education regionally, statewide, and nationally. The chapter arranges for programs and activities of interest to music students. It sponsors several events on campus in cooperation with the Department. Membership is open to all interested students, music and non-music majors.

## **ENSEMBLE POLICY**

All music majors are required to participate in a large ensemble (band or choir) each semester of full-time enrollment even though only a limited number of credits may count toward graduation requirements.

The Music Department reserves the right to assign majors to the appropriate organization(s) as the needs of the department dictate. In addition, during the spring semester of the sophomore year, voice majors must participate in the College Band and instrumental majors must participate in the College Choir.

## **BUILDING HOURS**

Once the Jindra Fine Arts Building is reopened, the building will be open from 7:00 AM – 10:30 PM daily.

## **INSTRUMENTS**

There is no rental fee for the use of Department-owned instruments; however, it must be checked out in the Dean's Office. Likewise, when the instrument is returned, it should be checked-in through the Office.

Instruments may be taken home for use during breaks or summer months, but permission must be obtained from your music professor.

## **APPLIED MUSIC**

All music major must complete some semesters of applied music. Applied music involves individual instruction with an applied teacher. It is your responsibility to prepare for these lessons, with daily practice, and to attend all of these lessons faithfully.

The successful music major must develop his/her performance skills over time. This means you must spend time every day developing your skills. There are no excuses for not practicing. It is your responsibility to plan your schedule to include daily practice for your applied lessons.

Music Performance majors during the freshman year are limited to taking only one (1) hour of applied music instruction in the major applied area. Commencing with the sophomore year, Music Performance majors will need to take two (2) hours of private instruction in the major applied area each semester in order to complete the required number of hours within the four (4) years of attendance.

It is expected that students desiring the music education (combination emphasis) major will have competency on a secondary instrument. Those not meeting this secondary competency must register in the appropriate applied music courses. In case of questions, a secondary instrument competency audition will be required as determined by the department.

## **PRACTICE REQUIREMENTS**

Suggested minimum practice time for all music majors:

3 hours of credit = 18 hours per week

2 hours of credit = 12 hours per week

1 hour of credit = 9 hours per week

## JURIES

Jury performance exams apply to **all** students studying applied music. A **major jury** is the examination for major applied study and is 15 minutes in length for performance majors and 10 minutes for all other areas of study. NOTE: All students studying for 2 hours of credit for applied music will be required to perform a 15-minute jury and be evaluated as performance majors. A **minor jury** is the examination for applied study in a secondary area and is 10 minutes in length. Juries in the secondary applied area will be given every semester except after the first semester of study. Juries in the major applied area are required every semester of study except during those semesters in which the student is presenting a junior or senior recital.

**Any music major who does not perform a jury will receive a final grade of “F” for the course.**

## RECITAL PERFORMANCE REQUIREMENTS

Freshmen Year – Are encouraged to perform on one student recital each semester.

Sophomore Year – Are required to perform on at least one student recital each semester

Junior Year - Are required to perform on at least two student recitals each semester.

Senior Year - Are required to perform on at least two student recitals each semester

## RECITAL SCHEDULING

The master calendar is posted online and is available in the Dean’s Office.

All guest recitals must be approved by the full faculty.

Forms for scheduling recital dates are available in the Dean’s Office.

Before a major student recital is entered on the calendar, it must be cleared with the instructor, accompanist and then be submitted for approval to the Dean of Arts and Sciences.

Recitals are limited to a maximum of one hour’s performance time.

General student recitals do not need to be approved by the Dean. Students who wish to perform longer than 20 minutes on a general recital may do so within the first eight weeks of any semester.

Seniors will be given the first two full weeks of the Fall Semester to schedule recital dates after which time the calendar will be open to the remainder of the music majors. Seniors may also schedule a recital date during the last two weeks of the Spring Semester for the following academic year. **Music Education** majors must present their senior recitals in the semester prior to student teaching.

No major evening recitals will be given during the last two weeks of a Semester and no general student recitals will be given the last week of classes, any semester.

Major recitals may be scheduled on Tuesday evening or Sunday afternoon/evening only. General Student Recitals are scheduled from 11:00 AM – Noon on Thursdays.

## **RECITAL PROGRAM PREPARATION**

The copy for all general student recitals must be submitted on the Friday preceding the recital date. No exceptions will be allowed.

## **JUNIOR RECITAL REQUIREMENTS**

Prerequisite: MUSC 320. This course includes selection and rehearsal of a recital of music for voice, instruments, or piano culminating in a thirty-minute performance. Students must be concurrently enrolled for applied music during the semester they are enrolled for the junior recital. Students must pass a pre-recital hearing four weeks in advance of the recital. Students must also complete program notes discussing the composers and the actual compositions performed on the program. The applied music instructor, the accompanist and the Arts and Sciences School must approve all calendar requests, including the pre-recital hearing and the actual recital. This course is required for students majoring in music performance.

## **SENIOR RECITAL REQUIREMENTS**

Prerequisite: Musc 320 or higher. This course includes selection and rehearsal of a recital of music for voice, instruments, or piano culminating in a fifty-minute performance. Students must be concurrently enrolled for applied music during the semester they are enrolled for the senior recital. Students must successfully pass a pre-recital hearing four weeks before the scheduled recital. In addition the student must prepare acceptable program notes in each work performed that includes information about the composer and his/her style and information about the music performed. The applied teacher, piano accompanist and the Arts and Science Office must approve all calendar dates including the pre-recital hearing and the actual recital. This course is the capstone course and senior competency for the Music major.

## **RECITAL ATTENDANCE POLICY**

### **100 Recital Attendance (0 hours)**

All music majors are required to register for this course each semester on a credit/no credit basis for the appropriate number of semesters indicated in their selected program. Attendance at a minimum of eighty percent (80%) of all recitals and music performances each semester is required. Students who do not attend a minimum of 80% of recitals will receive "No credit" for that semester. This can affect when you will graduate. Plan ahead. This means getting off from work or possibly missing part of another class to attend recitals. A list of required recitals is posted each semester.

Attendance cards are distributed by a faculty member prior to and collected at the conclusion of each music event. It is the responsibility of each student to obtain a card, sign, and return it. It is expected that music majors will arrive on time and remain throughout the entire concert or recital.

Students who are unable to attend a recital may apply to attend a make-up recital by submitting the Recital Make-up form. They will attend an approved recital or professional concert. Ticket stubs and

programs, along with the Recital Make-up Request form must be submitted to the Dean of Arts and Sciences. This should be an infrequent event.

### Grading

- Students fulfilling the Recital Attendance Policy in a given semester will be issued the grade of “CR” (Credit) in MUSC 100.
- Students failing to meet the policy in a given semester will receive an “NCR” (No Credit).
- An “NCR” may be removed by making up the number of excess misses in the successive semester. Students who receive an “NCR” may have the grade changed to “CR” the following semester by making up the missed recitals and following the policy described above for making up missed recitals.
- No music major will graduate with an “NCR” in MUSC 100 on the transcript.

### Guidelines and Procedures

- Recital Excuse Forms and Recital Make-up Forms are available in the Dean’s Office.
- Unresolved matters related to recital attendance may be submitted to the Student/Faculty Review Board.
- Students are not to enroll in other activities or courses which conflict with scheduled recitals.

Music Department concerts and recitals may be scheduled at the following times:

- Sunday, 3:00 PM; 7:30 PM
- Tuesday, 7:30 PM
- Thursday, 11:00 AM
- Saturday, 7:30 PM

## **PIANO PROFICIENCY**

Students will work on these items as part of Class Piano and Applied Piano. These skills will be demonstrated at the piano jury exams. Students will sign up for the jury exam and piano proficiency at the same time.

### **1. Scales in all major and minor keys at least one octave ascending and descending. Students should demonstrate all three forms of the minor scales.**

Meets the minimum standard: The student will generally be able to play the scales with accuracy at a steady tempo. The student may have a few slight mistakes but will generally demonstrate a strong sense of the key in both major and the three forms of the minor scales.

Does not meet the minimum standard: The student makes many mistakes on keys and tonality. The student continually confuses the different forms of the minor scales.

### **2. Play I IV6/4 I V6/5 I chord progressions in every major and minor keys (use harmonic minor.)** This may be played in keyboard harmony style with a single bass note and three notes in the right hand or with triads in both hands.

Meets the minimum standard: The student will generally be able to play the chords accurately. A few mistakes are allowed but the student should demonstrate a strong sense of key in both major and the harmonic minor keys.

Does not meet the minimum standard: The student continually makes mistakes with keys (both major and minor) and uses incorrect chords. The student fails to use the proper chords in harmonic minor.

- 3. Play two patriotic songs.** Best choices are: "America", "Star-Spangled Banner", and "America the Beautiful." The pieces must be performed without unwanted pauses, and played fluently enough so that the performance could accompany singing. Difficulty of the arrangement is left up to the student and teacher. **You must perform the "Star-Spangled Banner"**

Meets the minimum standard: The student can play both patriotic songs at a steady tempo that a group could sing along to the performance.

Does not meet the minimum standard: The student has more than two significant stumbles or wrong notes or chords. The tempo is very unsteady as to make singing along nearly impossible.

- 4. Two prepared solo pieces to be chosen from at least three pieces prepared by the student. At least one of the pieces must be memorized.**

Meets the minimum standard: The student demonstrates a steady tempo, accurate pitches, and rhythms and a rudimentary sense of phrasing, dynamics and style. A few mistakes are allowed but these mistakes should not interfere with the overall impression of a prepared performance at the student's technical level.

Does not meet the minimum standard: The student has many significant stumbles, wrong notes, wrong rhythms, unwanted changes in tempo, etc. The overall performance demonstrates a lack of preparation of the technical and musical elements of the composition.

- 5. Play and sing two vocalises in all major keys.**

Meets the minimum standard: The student can play and sing using at least one hand two basic vocal exercises that could be used with a choral group or vocal student. The exercises should flow fairly smoothly from one key to the next. A few slight mistakes are allowed but the overall effect should be of a fairly smooth exercise.

Does not meet the minimum standard: The student makes more than three significant mistakes in the changing of keys and is unable to keep the vocal exercise flowing smoothly from one key to another without many major pauses.

- 6. Sightreading at a basic/introductory level.**

Meets the minimum standard: The student completes the examples with a fairly steady tempo and accurate notes and rhythms. A few slight mistakes are allowed but the student should keep going with a minimum of stumbles.

Does not meet the standard: The student stops or stumbles many times and continually fails to recognize the proper key. This performance lacks a steady tempo.

7. After the conclusion of the examination, the student will be brought before the faculty and informed of the results. All faculty decisions are final.
8. There are no guarantees that a student will pass this exam, but daily serious practice is the best preparation for a competent performance.
9. The School of Education will be informed of the results of the Piano Proficiency Exam.

Students who exceed the minimum standard in all areas:

will perform with very few errors, nearly flawlessly  
will perform with increased speed and agility  
will perform with very strong musicality

### **STUDENT/FACULTY BOARD**

The purpose of the S/F Board is to allow for a meaningful and responsible student-faculty relationship transcending that which exists in the classroom . . . It will serve to allow for the expression of student sentiment and to inform the student body of departmental issues . . . the S/F Board will help promote high standards of musicianship, scholarship, and morale . . .

The S/F Board shall consist of three faculty members, one student representative from each class, and two at-large representatives. The Dean of Arts and Sciences is an ex-officio member.

Sophomore, junior and senior representatives are elected during the eighth week of the Spring Semester. Freshman and at-large representatives are elected in the third week of the Fall Semester.

### **SCHOLARSHIPS**

**Tuition Waivers in Music** – There are a limited number of tuition waivers which are available by audition to outstanding musicians who participate in instrumental and /or vocal music at PSC. The amount awarded is determined by the level of performance demonstrated at the time of the audition and in which organization(s) the applicant participates, but up to full tuition may be waived. Recipients are expected to participate “above and beyond” the usual duties of members; to be among the various leaders of the organization; to demonstrate high standards of musicianship, attitude, enthusiasm and loyalty.

**Victor Jindra Memorial Scholarship**

**G. Holt “Pop” Steck Scholarship**

**Clements Band Scholarship**

**Helen Navae Douglas Scholarship**

## DEGREE PROGRAMS

Peru State College offers degrees in Music Education (K-12 or K-8 endorsements), Music Performance (nonteaching), Music Marketing (non-teaching), Community Music and Private Studio, and the Music Minor (non-teaching) options are open to all students who have the ability to read music and perform on a wind or percussion instrument, piano, or as a vocalist. In addition, those students selecting either Music Education (K-12 or 8) or Music Performance (non-teaching) will be conditionally accepted into the program and must satisfy two (2) levels of qualification (see below) before being fully accepted into their selected program.

### **Music Education (K-12 or K-8) or Music Performance Level I Qualification (after two [2] consecutive semesters)**

1. The student must have achieved at least a 2.5 overall GPA after completing two consecutive semesters.

### **Music Education (K-12 or K-8) Level II Qualification (after four [4] consecutive semesters)**

1. The student must be free from disciplinary probation.
2. The student must have achieved at least a 2.5 overall GPA.
3. The student must achieve on the Pre-Professional Skills Test (PPST) a minimum score of 170 - reading comprehension, 171 - math, and 172 - composition.
4. The student must complete an interview conducted by the music faculty to assess the student as a prospective teacher.

### **Music Performance Level II Qualification (after four (4) consecutive semesters)**

1. The student must be free from disciplinary probation.
2. The student must have achieved at least a 2.5 overall GPA.
3. The student must complete an interview conducted by the music faculty to assess the student's attitude, motivation, and enthusiasm toward music performance.
4. The student must perform a qualifying audition consisting of a prepared piece and a demonstration of fundamental music performance skills, such as sight-reading, scales, or other skills appropriate to the performance medium.

### **Special Music Major Regulations, Policies, and Information**

1. All music majors are required to participate in a large ensemble (band or choir) each semester of full-time enrollment even though only a limited number of credits may count toward meeting graduation requirements.
2. Music majors are required to take final examinations in their major applied area (private lessons) before a jury of music faculty members at the end of each semester of private study.
3. All music majors are required to register for Musc 100 (Recital Attendance) each semester until they have completed the established number of semesters of recital attendance.
4. Students pursuing either of the Music Education options (K-12 or K-8), before they will be allowed to enroll in student teaching, are required to successfully demonstrate they have achieved the functional piano skills needed for certification.
5. Music-Education (K-12) majors are required to complete Musc 440 (Senior Recital). Music Performance majors are required to complete both Musc340 (Junior Recital) and Musc 440 (Senior Recital). Students should concurrently be enrolled for applied music during the semester they are enrolled for the junior or senior recital.
6. Music Performance majors during the freshman year are limited to taking only one (1) hour of applied music instruction in the major applied area. Commencing with the sophomore year, Music Performance majors will need to take two (2) hours of private music instruction in the major applied area each semester in order to complete the required number of hours with in the four (4) years of attendance.

### Music - Marketing Option (Non-teaching)

	<b>Hours</b>
<b>Music Core Requirements:</b>	
Musc 241 Music Theory I	4
Musc 242 Music Theory II	4
Musc 310 World Musics	3
Musc 442 Music History II (1750-present)	3
	<b>14</b>
 <b>Additional Music Requirements:</b>	
Musc 363 Music Business	3
Musc 100 Recital Attendance (six [6] semesters required)	0
Large Ensemble Performance (select Musc 101 College Band or Musc 102 College Choir; six [6] semesters required)	6
Applied music in one (1) major area (voice, instrument, or piano)	6
*Applied Piano	2
	<b>17</b>
 <b>Business Requirements:</b>	
Bus 251 Legal Environment and Contract Law	3
Bus 328 Principles of Marketing	3
Bus 329 Promotion	3
Bus 350 Salesmanship	3
Bus 441 Business Administration Internship	3
	<b>15</b>
<b>Total Music - Marketing Option (Non-teaching)</b>	<b>46</b>

\* If the major applied area is piano, then two (2) hours of applied voice or applied instrument will be substituted for the two (2) hours applied piano requirement.

**K-8 Vocal/Elementary Music Education Option\***  
**(Subject Endorsement taken with Elementary Education)**

<b>Music Core Requirements:</b>	<b>Hours</b>
Musc 241 Music Theory I	4
Musc 242 Music Theory II	4
Musc 310 World Musics	3
Musc 442 Music History II (1750-present)	3
	<hr style="width: 100%; border: 0.5px solid black;"/>
	<b>14</b>
 <b>Music Performance Requirements:</b>	
Musc 100 Recital Attendance (four [4] semesters required)	0
Musc 102 College Choir	4
Musc 251 Elementary Music Methods	3
Musc 462 Conducting	3
Applied music in one (1) major area (voice, instrument, or piano)	4
**Applied Piano	3
	<hr style="width: 100%; border: 0.5px solid black;"/>
	<b>17</b>
 <b>Total K-8 Vocal/Elementary Music Education Option*</b>	 <hr style="width: 100%; border: 0.5px solid black;"/> <b>31</b>

\* Students preparing to teach K-8 Music only must complete the Education Core. Students preparing to teach K-8 Music and Elementary Education must complete the Education Core and the Elementary Education Option.

\*\* If the major applied area is piano, then three (3) hours of applied voice or applied instrument will be substituted for the three (3) hour applied piano requirement. Regardless of what the major instrument is, the student must have experience in voice, instrument, and piano.

**K-12 Vocal/Instrumental Music Education Option  
(Field Endorsement)**

<b>Music Core Requirements:</b>		<b>Hours</b>
Musc 241	Music Theory I	4
Musc 242	Music Theory II	4
Musc 310	World Musics	3
Musc 442	Music History II	3
		<b>14</b>
<b>Music Performance Requirements:</b>		
Musc 100	Recital Attendance (seven [7] semesters required)	0
	Large Ensemble Performance (select Musc 101 College Band or Musc 102 College Choir)	6
	Applied music in one (1) major area (voice, instrument, or piano)	6
	Applied music in one (1) secondary area (voice or instrument) **Applied Piano	3
Musc 251	Elementary Music Methods	3
Musc 321	Choral Techniques	2
Musc 322	Band Techniques	2
Musc 341	Music Theory III	3
Musc 342	Arranging	3
Musc 351	Brass Instrument Techniques	2
Musc 352	Woodwind Instrument Techniques	2
Musc 362	Percussion Instrument Techniques	2
Musc 440	Senior Recital	1
Musc 441	Music History I	3
Musc 462	Conducting	3
		<b>41</b>
<b>Total K-12 Vocal/Instrumental Music Education Option*</b>		<b>55</b>

\* Students preparing to teach K-12 Vocal/Instrumental Music must take the Education Core and the K-12 Education Option, with the exception of Educ 310. Educ 310 is waived due to completion of content methods courses above. The practicum and student teaching must include experiences with both elementary and secondary students.

\*\* If the major applied area is piano, then three (3) hours of applied voice or applied instrument will be substituted for the three (3) hour applied piano requirement. Regardless of what the major instrument is, the student must have experience in voice, instrument, and piano.



## Community Music and Private Studio Option

The Community Music and Private Studio Option is designed for students who are interested in continuing serious music study and desire to work in community music such as church music, directing community choirs and instrumental ensembles and by teaching in a private music studio.

### Music Core Requirements Hours

Musc 241	Music Theory I	4
Musc 242	Music Theory II	4
Musc 310	World Musics	3
Musc 442	Music History II	3
		<b>14</b>

### Additional Music Requirements

Musc 251	Elementary Music Methods	3
Musc 341	Music Theory III	3
Musc 342	Arranging	3
Musc 441	Music History I	3
Musc 462	Conducting	3
Musc 497	Practicum in Studio Teaching and/or Community Music (Students will actually teach private students and keep all records associated with studio music teaching, receive help from a faculty member on their private teaching and/or help with and observe a community music organization such as a church choir, barbershop chorus, community band, etc.)	2
Musc 499	Senior Project/Independent Study Independent Study - Pedagogy and Studio Management and/or Community Music (This culminating experience would be a complete survey of methods; materials and procedures involved in studio teaching and may include additional practical experience in studio teaching. It may also include detailed procedures for management of a communitybased music organization.)	2
		<b>19</b>

### Music Electives Hours

Any music methods or techniques class. 2

**Music Performance Requirements**

Musc 100	Recital Attendance (seven [7] semesters required)	0
	Large Ensemble Performance (Select Musc 101 Band, or Musc 102 Choir)	7
	Applied Music in one major area	7
	Applied Music Keyboard (four [4] semesters required)	4
	It is suggested that students who desire to pursue private instruction on organ be allowed to do so. Arrangements will have to be made to find an organ teacher and a church that will allow lessons to be given. If the major area is keyboard, then students will complete four (4) semesters of applied voice or four semesters of an applied instrument for the Applied Music.	

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**18**

**Total for Community Music and Private Studio Option**      **53**

<b>Music Minor (Non-teaching)</b>		<b>Hours</b>
<b>Music Minor Requirements:</b>		
Musc 241	Music Theory I	4
Musc 242	Music Theory II	4
		—
		8
 <b>Select nine (9) hours from the following courses:</b>		
Musc 341	Music Theory III	3
Musc 342	Arranging	3
Musc 441	Music History I	3
Musc 442	Music History II (1750-present)	3
		—
		9
 <b>Music Performance Requirements:</b>		
	Large Ensemble Performance	2
	(select Musc 101 College Band or Musc 102 College Choir; two [2] semesters required)	
		—
	<b>Total for Music Minor (Non-teaching)</b>	<b>19</b>

## MUSIC DEPARTMENT COURSE OFFERINGS

### **100 Recital Attendance** (0 hours)

All students in music are required to register for this course each semester on a credit/no credit basis for the appropriate number of semesters indicated in their selected program. Attendance at a minimum of eighty percent (80%) of all recitals each semester is required.

### **101 College Band** (1 hour)

College Band is a performance class open to all students who have prior experience playing an instrument and reading music, or with the consent of the instructor. An emphasis is placed on the study and performance of traditional and contemporary concert band literature in a variety of idioms and styles. Concerts are performed on and off campus.

### **102 College Choir** (1 hour)

Open to all students with the consent of the director. An emphasis on the study and performance of representative choral works of all periods. Three (3) days attendance weekly.

### **103 Jazz Ensemble** (1 hour)

Open to all students by audition and the consent of the instructor. An emphasis is placed on the study and performance of music in all popular idioms. Jazz ensemble performs concerts on and off campus.

### **104 Show Choir** (1 hour)

Open to all students by audition and consent of the instructor. An emphasis is placed upon the study and performance of vocal music in all popular idioms and concerts are performed on and off campus.

### **105 Brass Ensemble** (1 hour)

Open to all students with the consent of the instructor. An emphasis is placed upon the study and performance of brass literature in all the chamber music idioms and concerts are performed on and off campus.

### **106 Woodwind Ensemble** (1 hour)

Open to all students with the consent of the instructor. An emphasis is placed upon the study and performance of wood wind literature in all the chamber music idioms and concerts are performed on and off the campus.

### **107 Madrigal Singers** (1 hour)

Open to all students with the consent of the instructor. An emphasis is placed upon the study and performance of vocal literature in all chamber music idioms. Concerts are performed on and off campus.

### **108 Percussion Ensemble** (1 hour)

Open to all students with the consent of the instructor. An emphasis is placed upon the study and performance of percussion ensemble literature in a variety of chamber music idioms. Concerts are performed on and off campus.

### **112 Beginning Class Piano** (1 hour)

Beginning instruction on the piano.

**113 Beginning Class Guitar (1 hour)**

An introduction to the basic chords, melodies, note reading, tuning, and styles of performance for the beginning guitarist.

**120 Applied Music (1 hour)**

This course provides private music instruction for voice, instruments, or piano on the Freshman level. May be repeated for credit.

**211 Music Appreciation (3 hours)**

This course provides a survey of the various forms and styles of music ranging from folk songs to opera, oratorio, and symphony. Selected works are analyzed and discussed through the use of recordings.

**213 Introduction to Jazz History (3 hours)**

Introduction to Jazz History is a general education survey course that will examine the three artistic activities of music, viz., creating, performing, and listening; the course will examine the unique place jazz has in American cultural history and how its creators have been influenced by social and historical forces peculiar to America; and although concerned primarily with the music of jazz, the course will examine the lives of some of the most prominent performers from each jazz period.

**215 History of Rock (3 hours)**

A survey of the early history of rock music including its antecedents in Rhythm and Blues and Country. Particular emphasis will be on the music of the 1960's. The course will consist of two areas of study: a focus on analysis of musical characteristics and evolving styles, and a consideration of the sociopolitical impact rock music had on the second half of the 20<sup>th</sup> century with particular emphasis on the role Rock as an important voice of the counterculture. Rock's interconnection with other arts such as film and poetry will also be emphasized.

**220 Applied Music (1-2 hours)**

Prerequisite: Musc 120.

This course provides private music instruction for voice, instruments, or piano on the Sophomore level. May be repeated for credit.

**241 Music Theory I (4 hours)**

This course is an integrated study of the theoretical practices of the 18th and 19th centuries. It includes a review of clefs, scales, key signatures, intervals, triads, and basic rhythmic notation, studies in melodic, rhythmic, and harmonic dictation, and sight-singing.

**242 Music Theory II (4 hours)**

Prerequisite: Musc 241.

This course is an integrated study of the theoretical practices of the 18th and 19th centuries. It includes the study of secondary triads, six-four chords, dominant and supertonic sevenths, elementary modulation, studies in melodic, rhythmic and harmonic dictation, and sight-singing.

**251 Elementary Music Methods (3 hours)**

This course is a study of modern teaching techniques for children's music literature.

**297 Directed Study in Music (1-4 hours)**

Prerequisite: Senior standing; prior approval of Instructor and Dean of the School of Arts and Sciences.

**298 Special Topics in Music (1-4 hours)**

Prerequisite: Freshman-Sophomore standing.

**310 World Musics (3 hours)**

World Musics is an introduction to ethnomusicology in which the student will learn to experience and understand music in the context of human life. Students will experience and analyze the musics of Africa, Native America, Black America, Asia, the Near East, the Pacific, and Eastern Europe. This course will also provide the student the tools with which to discover the meanings of music in the life of any society.

**320 Applied Music (1-2 hours)**

Prerequisite: Musc 220.

This course provides private music instruction for voice, instruments, or piano on the Junior level. May be repeated for credit.

**321 Choral Techniques (2 hours)**

This course provides a study of vocal materials and vocal conducting as presented in secondary schools.

**322 Band Techniques (2 hours)**

Prerequisite: Sophomore standing.

This course is an introductory study of organizational skills and pedagogical techniques for the concert band, jazz band, elementary band, middle school band, and marching band.

**340 Junior Recital (1 hour)**

Prerequisite: Musc 320.

This course includes selection, preparation, direction and rehearsal of a recital of music for voice, instruments, or piano culminating in a thirty minute performance. Students must be concurrently enrolled for applied music during the semester they are enrolled for the junior recital.

**341 Music Theory III (3 hours)**

Prerequisite: Musc 242.

This course is an integrated study of the theoretical practices of the 18<sup>th</sup> and 19<sup>th</sup> centuries. It includes a detailed study of the chromatic harmonic practices of the 19th century, a survey of the 20th century theoretical practices, studies in melodic, rhythmic, and harmonic dictation, and sight singing.

**342 Arranging (3 hours)**

Prerequisite: Musc 242.

This is a course in practical scoring and arranging for band and orchestra and voices.

**351 Brass Methods (2 hours)**

This course is a study of brass instruments and brass pedagogical techniques with actual playing experience.

**352 Woodwind Methods (2 hours)**

This course is a study of woodwind instruments and woodwind pedagogical techniques with actual playing experience.

**361 String Methods (2 hours)**

This course is a study of stringed instruments, including the guitar, and stringed pedagogical techniques with actual playing experience.

**362 Percussion Methods (2 hours)**

This course is a study of percussion instruments and percussion pedagogical techniques with actual playing experience.

**363 Music Business (3 hours)**

Music Business is an introduction to music as it functions in the business world in the United States, focusing on the music industry and related fields. Basic theories and processes will be stressed, histories and musical trends of particular fields will be explored, various contracts and contract law and the role of the music industry attorney, and an examination of the ways in which music is encountered in our daily lives will be taken into account.

**420 Applied Music (1-2 hours)**

Prerequisite: Musc 320.

This course provides private music instruction for voice, instruments, or piano on the Senior level. May be repeated for credit.

**440 Senior Recital (1 hour)**

Prerequisite: Musc 320 or higher.

This course includes selection, preparation, direction, and rehearsal of a recital of music for voice, instruments, or piano culminating in a sixty minute performance. Students must be concurrently enrolled for applied music during the semester they are enrolled for the senior recital. This course is the capstone course and senior competency for the Music major.

**441 Music History I (Antiquity to 1750) (3 hours)**

This course is a study of the development of music from antiquity through the end of the Baroque period with stylistic analysis of musical examples.

**442 Music History II (1750 - present) (3 hours)**

This course is a study of the development of music from the beginning of the Classical period to the present with stylistic analysis of musical examples.

**462 Conducting (3 hours)**

Prerequisite: Musc 242

The knowledge of baton techniques, reading and interpreting a musical score, and the presentation of techniques of rehearsing instrumental organizations are stressed in this course.

**497 Directed Study in Music (1-4 hours)**

Prerequisite: Senior standing; prior approval of Instructor and Dean of the School of Arts and Sciences.

**498 Special Topics in Music (1-4 hours)**

Prerequisite: Junior-Senior standing.

**499 Independent Study in Music (1-3 hours)**

Prerequisite: Junior standing; prior approval of Instructor and Dean of the School of Arts and Sciences.

## MUSIC FACULTY

**Thomas Ediger** (1979) *Professor of Music*

B.M.E., University of Nebraska-Lincoln; M.A., D.A., University of Northern Colorado

Dr. Thomas Ediger joined the Peru State College faculty in 1979. He is Director of Choral Activities and Professor of Music. Dr. Ediger directs three choirs and teaches courses in music theory/composition, music history, and music education. He maintains a small private piano and composition studio in Peru and Nebraska City, Nebraska. His students have been winners of the MTNA Composition Contest at the state, divisional and national level. Dr. Ediger holds a doctorate in music theory and composition and a master's degree in piano performance from the University of Northern Colorado. He has twice been a Teaching Excellence Award Winner for Peru State College. Currently, he serves as Director of the West Central Division of Music Teachers National Association and member of the Music Teachers National Association Board of Directors and member of the Finance Committee. In 2008 Ediger received the MTNA Fellow Award given for service to music by peers making contributions to the MTNA Foundation. He recently was the Nebraska Music Teachers Association Teacher of the year. Dr Ediger is an active composer and performer. Among his recent compositions are "A Fairy Tale Fiasco", "As the Worms Turns", "The Royal Conundrum" and "NERDWELL: From Clod to King", all chamber operas, and "Psalm 121", for choir and published by Concordia Press. He is the founder and director of the Peru State College Piano Extravaganza, a keyboard ensemble experience held on the Peru State College campus every year since 1990.

**Patrick Fortney** (2006) *Dean of the School of Arts and Sciences*

B.M.E., M.Ed., University of Nebraska-Lincoln; Ph.D., University of Miami

Dr. Patrick Fortney is the Dean of the School of Arts & Sciences and also serves as the Director of Bands, conducting College, Jazz, Marching, and Pep Bands. Other teaching responsibilities include conducting, applied lessons, and instrumental music methods. He is an active adjudicator of wind bands and orchestras, and has served as a clinician in wind band performance and literature and conducted performances throughout the United States and Australia. An avid supporter of new music, his ensembles have premiered commissioned works by eminent American composers Alfred Reed, Loris Chobanian, and Randall Snyder. Further, Fortney is also an active researcher, having presented at both national and regional meetings and published in the major music education journals.

**Ken Meints** (2008) *Assistant Professor of Music*

B.M.E., University of Nebraska-Lincoln, MM San Francisco Conservatory of Music

Prior to his appointment as Assistant Professor at PSC, Mr. Kenneth Meints taught in the public schools in California and Nebraska as well as on the faculties of Biola University, Cerritos Community College and Hope International University. His recent work in area schools has included clinics with the OPS middle school bands and orchestras, directing the Millard All-District High School Orchestra concert and presentations at the Fall Conference of the American String Teachers Association, Nebraska Chapter. Ken has been involved with the Mark Wood 'Bach to Rock' project that featured 300 plus string students from area middle and high schools at the Orpheum Theatre in Omaha, as well as the Great Plains Orchestral Institute held at UNO this past July. As a performer, Mr. Meints has performed with the San

Francisco Symphony, the Pacific Symphony and the San Jose/Cleveland Ballet. Mr. Meints is nearing completion of a Doctor of Musical Arts degree program in Orchestral Conducting at the University of Nebraska-Lincoln, and received a Master of Music in Trombone Performance from the San Francisco Conservatory of Music. Mr. Meints also serves as Music Director of Orchestra Omaha and Director of Orchestras at the Omaha Conservatory of Music.

**Charlotte Shields** has taught voice for more than fifteen years in various settings and institutions including the University of Nebraska at Omaha and Lincoln, College of Saint Mary in Omaha and Peru State College. At the College of Saint Mary she was Director of Music and also team taught courses in combined liberal art disciplines including World Music and Finding Your Voice with anthropologist John Whitehouse. Other experiences include teaching elementary and junior high school music as well as a 10 year stint as family counselor and public school teacher consultant. She has directed several choirs in the area. She has sung with the Soli Deo Gloria Cantorum, a professional choir from the Omaha area.

Ms. Shields is nearing completion of a Doctorate of Musical Arts in vocal performance from the University of Nebraska at Lincoln. She also holds a Masters Degree in vocal performance from UNL and a Masters Degree in Guidance and Counseling from the University of Nebraska in Omaha. Her bachelors degree is from Tarkio College. Ms. Shield is an active performer with a special interest in French Melodie.

**Randall Snyder** is retired from the Composition Department at the University of Nebraska-Lincoln. He was appointed that school's first Composer-in-Residence in 1996. He was born in Chicago in 1944 and studied saxophone with his father, a professional jazz musician. During high school he received a scholarship to the Stan Kenton Band Camp, and in 1962, was honored with a Downbeat Magazine Student Hall of Fame Award. He attended Quincy College and the University of Wisconsin earning a DMA degree in 1973. He has also received fellowships to study Korean music at the Traditional Performing Arts Institute in Seoul. In addition to composition, Snyder teaches courses in Jazz, Ethnomusicology and Rock & Roll. Many of his pieces are published online by Miltmore Press, and several compositions have been recorded on the CRS, VMM, North/South, Coronet, Opus One and Elan labels. His orchestral and chamber music have won numerous composition contest prizes and in 1992 Snyder was the recipient of an NEA grant as Composer-in-Residence with the Nebraska Chamber Orchestra. In recent years his music has been played by various chamber ensembles. His contributions to music in his adopted state have been recognized by the NEA through the Nebraska Arts Council with five Individual Artist Fellowships. In addition to his compositional activity, Snyder has been active as a jazz performer, appearing as bassist in two documentary films with the legendary Kansas City pianist, Jay McShann.

**Debra Wehrmann-DeFrain** has been a music teacher since the 1970s, working with pre-K through retirement age musicians in her private studio and in volunteer church work, and pre-K–college graduate students in the public and private schools. Debbie has taught all levels of keyboard, instrumental, orchestral and vocal music, and is a judge and clinician for those same genres on the district and state levels for Nebraska Music Teachers Association, Nebraska School Activity Association,

and various Nebraska music contests. Debbie teaches Piano, Music Appreciation, World Music, Arranging, Jazz History and Class Piano. She enjoys her work as guest conductor for community orchestras and bands, and is a performing member of Lincoln Community Concert Band, Great Plains Music Society, Lancaster Brass, and formerly with Lincoln Civic Orchestra and Nebraska Wind Symphony. Debbie earned her Bachelor of Music Education and Master of Education from the University of Nebraska, with majors in piano and low brass and a minor in vocal music. She studied with Tom Fritz, Larry Lusk, Harvey Hinshaw, Vernon Forbes and Judy Cole, and counts Jack Snider, Professor, *Emeritus*, as her mentor