

MONTANA STATE UNIVERSITY BILLINGS

Department of Music

HANDBOOK

2024-2025



MONTANA
STATE UNIVERSITY
BILLINGS

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Piano, Aural Perception

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Keyboard Skills, Piano Pedagogy, Piano

ACADEMIC INFORMATION

National Association of Schools of Music Accreditation (NASM)

Montana State University Billings is one of three music departments in Montana accredited by the National Association of Schools of Music. More information on NASM and related requirements can be found at: <https://nasm.arts-accredit.org/accreditation/standards-guidelines/handbook/>

Declaring Music as a Major

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

Degree Options

Bachelor of Arts in Music – Performance

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

Bachelor of Arts in Music – Teaching Licensure Option

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

Bachelor of Arts in Music – Commercial Music

The Bachelor of Arts degree in Music – Commercial Music Option is designed for interested and qualified students who desire to continue to develop to the highest degree their background and skills in the performance of studio music (recording), jazz, and contemporary pop music.

Degree Requirements

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

Advising

Students will be assigned to their applied teacher for advising. Students taking applied lessons from a part-time instructor must come to the Music Department office to receive a full-time faculty advisor. All BA-Teaching Licensure Option are required and assigned advisors in both departments: Music and Education. The students will be advised by both faculty members each semester. Information and curriculum worksheets are available through DegreeWorks, which is accessible in MyInfo for students and advisors.

Registering for Classes:

- Print your worksheet from DegreeWorks.
- Make an appointment with your advisor, then double check your plan of study to make sure you are on track for graduation.
- Come with a list of classes that you anticipate taking.
- Once you've met with your advisor you will receive your registration pin.
- Students can register for classes not requiring consent of instructor or restricted entry.
- For classes requiring consent of instructor or restricted entry, students need to contact their advisor, and then the music department Program Coordinator who will register you for classes, preferable via email. The Program Coordinator will register students for these classes.

<http://www.msubillings.edu/degreeworks/pdf/DegreeWorks%20Overview%20for%20Students.pdf>

Transfer Students

Transfer students must have their transcripts evaluated by the advising department, Betty Erickson. If a student transfers in a junior or senior, they are required to perform an upper divisional jury within their first year of study.

Grade Requirements

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

Theory Sequence

Students must complete the Theory Sequence in order. Students are allowed a maximum of two attempts at the theory sequence (Theory I-IV, Aural Perception I-IV, and Keyboard Skills I-IV). If the sequence is failed twice then the student must present their appeal to the Department Chair.

Keyboard Skills

Keyboard Skills is a four-semester sequence that lays the foundation of piano repertoire and technique, sight reading, harmonization, and basic accompaniment skills. A great deal of time and effort is required for success in Keyboard Skills; however, by the end of the four semester sequence students will be able to play solo pieces as well as possess the skills necessary for basic accompaniments. The keyboard instructor will assist students in preparation for the final class recital; however, it is critical students learn to prepare independently of the instructor, in

preparation for their music career. Consequently, students are expected to take the knowledge gained in Keyboard Skills I-III and demonstrate the ability to transfer skills, with minimal assistance, to meet the following requirements for the Keyboard Skills IV class recital.

Solo Repertoire

- Select a piece from the standard classical piano repertoire that is early intermediate in difficulty.
- Piece must be approximately two minutes long. Two shorter pieces are acceptable if the total time is approximately two minutes.

Accompanying

- Select one vocal or one instrumental piece. Pieces must be approved in advance by the keyboard instructor.
- Each piece should be approximately 3-5 minutes in length (6-10 minutes total). No cadenzas by the vocalist or instrumentalist are allowed. The piano should have no extended sections of rests.
- Students are responsible for finding someone to play/sing the solo part.
- Grading will include students' ability to perform with the soloist. (i.e. the performer should be able to start together without counting out loud)
- Students should prepare so that they can play the accompaniment without hesitation yet provide the essential musical framework. Students are encouraged to simplify the texture, if necessary, so that they can play an accompaniment that they can do easily, yet will provide the essential musical framework.

Grading

Grading in all sections will be as follows: rhythm, appropriate tempo, articulation, dynamics, expression, correct fingering, correct use of the pedals, eye contact with the soloists, body language, and stage presence. Treat this performance as you would a recital.

Applied Lessons

Students are required to have 12 applied (private) lessons throughout a semester. These will be arranged with their applied teacher. Also required for applied students are two student recital performances, 10 concert attendances, and stage-managing every semester. Students may petition for secondary lessons after finishing their TAK sequence and successfully completing an upper divisional jury. Students must be in good standing with the music department and University. This will be dependent on faculty resources and budget.

Music Scholarships

A limited number of scholarships are available for music majors. In order to be eligible, you must submit a completed general scholarship application online (<http://www.msubillings.edu/scholarships/apply/landing.aspx>) **before the February 1 deadline**. Music scholarships are only awarded to students who are registered as Music Majors. First year and repeated scholarship applicants may be required to audition and sign a contract. For more information, inquire at Financial Aid (<http://www.msubillings.edu/finaid/>) or contact a department chairperson.

RECITALS

Cisel Recital Hall

You may reserve time in Cisel Recital Hall to rehearse, through the music office. Please do not sign up unless you intend to use the hall. If you find you cannot use your time, please contact the office so your time may be used by others. You are restricted to reserving two hours at a time for practice and rehearsal; you cannot block out entire mornings/afternoons/evenings/days. If you are not in the hall within 10 minutes of your reserved time, your reservation may be taken by another department member.

It is imperative the hall be left in performance ready condition. All chairs, stands, instruments, and risers must be removed after a rehearsal or performance. The two grand pianos must be always stored covered. The side stage doors must be left open.

Rehearsal Hall

The Rehearsal Hall may be reserved through the music office. If you reserve time after hours (evenings, early mornings, holidays, or weekends), you will need to check out a key from the Program Coordinator before 3:00 pm that day, and will need to return the key before 9:00 am the following business day.

Accompanists

Contact your applied instructor for a list of student and professional accompanists. Piano majors may be required to do a certain amount of accompanying, but this must be worked out with the applied piano teacher. Accompanist fees are the responsibility of the student giving the recital and paid directly to the accompanist from the recital. Students should coordinate with an accompanist for a jury slot.

Concert and Recital Attendance

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

At the end of each semester, the Program Coordinator will total the number of recitals each student has attended.

- Please see Forum (MUSI 190) Syllabus for concert/forum attendance requirements.
- Students are expected to arrange their schedules to include attendance at the Wednesday recitals and forums.
- There will be a sign-in sheet provided for performances in Cisel Recital Hall. Students who arrive late will not be allowed to sign the concert attendance sheet and students that leave early will not receive credit.
- Programs, concert reports, and ticket stubs for off campus appropriate performances may be turned in to the office for credit.
- Students may receive credit for recitals in which they perform as long as they are a member of the audience during the rest (before and after) of the program.

Stage Manager Requirements

- All students registered for applied lessons are required to participate as stage managers a minimum of 2 times per semester.
 - This is typically at the Wednesday student recitals, junior and senior recitals, or any of the ensemble concerts.
- Students should not sign up to stage manage on days they are performing.

Stage Manager Responsibilities

- All food and drink is prohibited in the Recital Hall by both performers and the audience. This includes backstage and on stage.
- Stage Managers represent Montana State University Billings Department of Music and should always maintain a professional appearance and demeanor.
- Remind performers that instruments are not tables (piano, marimba, etc.). Music is placed on music stands. Instruments and other items are to be held or placed on a chair.
- Stage Manager dress code is all black attire (shoes, socks, pants, shirt, etc.).

Pianos

- The two pianos in the Recital Hall are to be covered when not in use.
- The lid must be completely lowered before moving the piano. Do not move the piano with the lid open.
- When moving a piano, carefully roll it to the desired position. Be sure the piano is aligned properly before moving through small spaces such as doors and backstage. Be aware that there is no lip on the stage.
- Remove the piano cover by folding the undercoat to the inside and place it on top of another piano. Do not put covers on the floor. Do not put the lid on the piano back unless the cover has been removed because it puts stress on the hinges.
- Do not use pencils at the keyboard or erase with music on the rack. Remove music to do so.
- When you have finished, close the piano, and replace the cover.

**Continue reading Stage Manager Responsibilities on the next page.*

Before Recital

- Get programs from the Program Coordinator. Set up and place on a table outside the Recital Hall door.
- Carefully position the piano and remove the piano cover. Never place the piano cover on the floor.
- Check with each performer to see how many music stands, chairs, etc. they need and what their set up will be. Ask the performer which preference they want: open lid–full or half-stick or closed.
- Make sure the needed stands, chairs, etc. are backstage.
- Set the stage for the first performer.
- Follow the lighting instructions on page 10 (steps 1-4).

Immediately before the recital starts

- Open and hold the stage door for the performers as they enter the stage. As soon as possible, quietly close the door.
- Follow the lighting instructions on page 10 (steps 5-7).

During Recital

- Keep the backstage area quiet. No electronics, talking, etc.
- Performers and accompanists are not to be backstage until one selection piece before their performance. Performers coming offstage should leave the backstage area immediately following their performance.
- For the Wednesday afternoon student recitals, open the door at the end of each piece. For solo recitals check with the performer to see at what times during the performance they will be leaving the stage.
- Once the applause has finished, walk briskly on stage and reset as quickly and efficiently as possible for the next performer.
- Follow the lighting instructions on page 10 (steps 8-11).

After Recital

- Return stands, chairs, risers, etc. to their storage location. The hall must be left in performance-ready condition.
- Follow the lighting instructions on page 10 (steps 12-14).
- Turn off stage lights.
- Turn off backstage lights and lock the door. Make sure that the door is closed all the way.
- Check the front door to make sure it's closed and locked.
- Return extra programs to the music office.
- **Leave a stage door open on each side as you lock-up.**

Cisel Recital Hall Concert Light Instructions

DO NOT PROGRAM ANY LIGHTS WITHOUT PERMISSION

Before the Concert

- 1 - Place all LED Pars are placed in their spiked locations and are switched on (both switches - battery and power)
- 2 - Double check the aim of each Par light (white tape with black line should be aligned)
- 3 - Turn on the entire system
 - **2 switches** on the light board
 - **Audience & Overhead Stage** button
- 4 - Press the **Scene 8** button to set the Pre-Concert Lighting to Dim
- 5 - When the performer(s) are ready to begin the concert, press **Overhead Stage Only**, then wait a few seconds.
- 6 - When the performer(s) are ready to go on, press both **Overhead Stage & Front Light Bar** and **Scene 1** at the same time before opening the door. *Any scene can be used.*
- 7 - (optional) If the performer(s) prefer that the lights change throughout the performance, ensure that **Chase 1** and **Auto/Del** are active in the display.
 - 5a - Set the Faders on the right of the light board to 1 second fade and 5 minute speed.

During the Concert (non-intermission)

- 8 - After the performer(s) leave the stage, press **Scene 8** and **Overhead Stage Only** at the same time to dim the lights. *(Press Auto/Del to pause the Chase if necessary).*
- 9 - When the performer(s) are ready to return, press **Overhead Stage & Front Light Bar** and **Scene 1** at the same time before opening the door. *(Press Auto/Del to reenable Chase).*

During the Concert (intermission)

- 10 - After the performer(s) leave the stage, press **Scene 8** and **Audience & Overhead Stage** at the same time to dim the lights. *(Press Auto/Del to pause the Chase if necessary).*
- 11 - When the performer(s) are ready to begin again, repeat steps 5 and 6 (and 7) above.

After the Concert

- 12 - After the performer(s) have left the stage, press **Audience & Overhead Stage** and **Blackout** to end the concert.
- 13 - When the stage crew is prepared to clear the stage, simply turn off both power switches on the light board and the overhead stage lights will turn on to their default setting.
- 14 - Ensure that all the Pars are turned off and, if necessary, put back in the case to recharge (*less than 50% battery left*). They can be left out otherwise.

Recital and Performance Requirements - Degree Specific

Performance Requirements

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

- Original compositions can be performed with permission of the applied instructor. Duos, trios, or small ensembles can be performed with permission of the applied instructor.

Students must dress appropriately and professionally for recitals and juries. “Concert black” is always acceptable attire. If there are questions about appropriate attire, consult with advisor or chair.

Recital Sign-up

To perform in a recital, students must complete the fillable PDF file available on the Departments website or handwrite a form in the Music Office. The completed form must be signed by his/her applied instructor and turned in to the Program Coordinator NO LATER THAN 4:00 P.M. on the Tuesday prior to the recital.

Solo Recitals

Requirements

Recital dates must be approved by the applied instructor and the music office. No ensemble or student recitals will be scheduled the week prior to finals. Students who cancel their recital must wait until the following semester to reschedule. Recitals should consist of standard literature, as agreed upon with the applied instructor. Original compositions are appropriate when approved by the faculty. Students are required to follow the recital checklist (below) and the recital requirements specific to the degree they are pursuing.

Solo Recital Requirements – Degree Specific

Teaching Licensure Option Majors

- Successfully complete a solo senior recital (35 minutes of music). Students are responsible for scheduling rehearsals and recitals with their accompanist.

Performance and Commercial Majors

- Successfully complete a junior and senior recital (50 minutes of music). Commercial Music major recitals must include at least 50% original works or original arrangements. Students are responsible for scheduling rehearsals and recitals with their accompanist/collaborators. For Commercial Majors, it may be appropriate to complete a recording project in lieu of a live recital. Said recording project will be extensive and may include: organizing, recording, mixing, mastering, and publishing.

Recording

Audio and video recording is available for solo student recitals and all ensemble concerts. Recitals and Concerts will be uploaded to an online Box file. Only authorized personnel are allowed to use the departmental recording facilities.

Publicity

EVERYTHING GOES THROUGH THE OFFICE.

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

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

Recital Checklist and Timeline

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

End of the second week of the semester:

_____ Schedule recital with the Music Office

At least 6 weeks prior to the Recital:

_____ Schedule Pre-recital Jury

_____ Schedule Dress Rehearsal

Five Weeks prior to your Recital:

_____ Invite faculty to Pre-recital Jury

_____ E-mail complete program to office (template on music website)

_____ Email program notes to office

_____ E-mail complete press release to office

_____ E-mail photo to office

_____ If you are holding a reception afterwards, request that the lower lobby be reserved, including any tables

Four Weeks prior to your Recital:

_____ Perform and pass Pre-recital Jury

Immediately after passing Pre-Recital Jury:

_____ Design promotional posters and deliver at least 4 printed posters to Music Office

_____ If anything changes, communicate promptly with Program Coordinator

JURIES

End-of-Semester Jury

Students enrolled in applied music courses are required to perform a jury during finals week. Standard Juries are 10 minutes in length at which students will perform at least two pieces (contrasting styles are encouraged). A sign-up sheet is posted on the music office door at least one week prior to finals. Jury Forms will be available outside the recital hall entrance and must be completed (one for at least four faculty members) before you enter to perform your jury. Faculty comments may be picked up from your applied instructor during final exam week. Students are responsible for coordination with their accompanist.

Pre-Solo Recital Jury

Solo student recitals require a pre-recital jury at least one month prior to the date set for the recital. Students who fail to complete their pre-recital jury one month prior to their recital date must wait until the next semester to schedule a new recital and pre-solo recital jury time. If an ensemble piece will be performed, then the selection must be heard at the pre-solo recital jury. Pre-recital juries are scheduled on Wednesdays at 3:10 p.m., when a student recital is not scheduled (or immediately following the student recital at 4:20 p.m.), and will be performed for your Applied Instructor and additional Music Faculty. The student is required to provide a complete list of recital pieces to the jury panel and will be asked to perform complete and/or partial selections from the provided list. Students will perform for approximately 20-30 minutes.

Upper-Divisional Jury

Students must pass an upper-divisional jury **and** the TAK sequence (Theory I-IV, Aural Perception I-IV, and Keyboard I-IV) before registering for 300 Level Advanced Applied Music courses. Upper-divisional juries are scheduled during semester-end student juries.

Upper-Divisional Jury Requirements:

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

****All Juries are closed to the public****

FACILITIES

Cisel Hall Building Hours and Security

Monday - Friday	7:00 a.m. to 5:00 p.m.
Weekends & Holidays	CLOSED Authorized students may enter the building with their student ID card.

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

Building Access

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

Use of Departmental Facilities

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

Yellowjacket Recording Studio

The recording studio is available to students, alumni, and faculty. Users must be approved by the chairperson or the recording tech instructor to use the studio or Cisel Hall to record. Reserve the studio in the music office. Your sign-out times must include setup and teardown. The Studio must be cleaned up after each use. At no point is studio equipment allowed to leave the music building. Contact the chairperson for a list of people who are currently approved to engineer in the recording studio.

Music Department Recording Technology Lab

The recording technology lab is located in CI 118 and generally available from 8:00 a.m. to 5:00 p.m. Non-majors wishing to use the lab must check in with the Music Office between normal office hours. Under no circumstances will equipment be moved from this location.

Lockers/Student Lounge

Student lockers are available for music students in room 013. All music students are required to check out a locker through the Program Coordinator in the music office. Priority will be given in the following order: applied instrument, symphonic, jazz and pep band instruments, all others. If lock is lost or not returned a hold will be issued. Lockers are to be cleaned out and checked by the Program Coordinator no later than the last day of finals spring semester, or immediately if a student leaves school, or a hold will be placed on their account. Lockers should remain locked at all times. The Music Department and MSUB will not be responsible for stolen items.

Student Lounges/Computer Lab

The student lounges are housed in CI 124 and 013 and are generally open from 8:00 a.m. to 5:00 p.m., Monday through Friday. Student use will sometimes be limited by scheduled classes.

A microwave is provided for students' use. All food and/or spills must be cleaned up immediately.

Carpets, furniture, and appliances are NOT to be removed by students. If there is a concern with any aspect of the student lounge, please bring it to the attention of the Program Coordinator and the issue will be addressed.

Jeffrey M. Edgmond Resource Center

The resource center is located in CI 123. Students are encouraged to listen to recordings, view scores and DVD's, and use the CD sheet music files. Library resources may be checked out from the library for studying purposes. Listening stations and computers are available for student use during regular office hours for studying purposes.

Practice Rooms

Practice modules are located on the third floor (north wing) of Cisel Hall. Students are encouraged to use them daily and as often as possible. Practice Rooms 4 & 8 are locked and only accessible by Percussion Majors. Students are responsible for keeping the practice rooms clean and reporting issues to the Program Coordinator.

Music Protocol

Music passed out in ensembles is the responsibility of the students. If the music is lost, it is to be replaced by the student.

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

USE OF UNIVERSITY PROPERTY

Copy Machine

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

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

MSUB Printing and Copying information: [Student Printing | MSU Billings](#)

Instrument and Live Sound System Check-Out Procedure

Instruments and live sound systems (PAs) are available for members of performing ensembles, student clubs, and methods classes. Once an instructor has approved the use of an instrument, it can be checked out through the Program Coordinator in the music office. When checking out an instrument you must complete and sign the Instrument Loan Contract prior to using an instrument. This contract states, in part, that students will be held responsible for any damage or loss that might occur while the instrument is in their care, so it is recommended that students verify the instrument is in proper working order prior to checking it out. It is recommended that the student take pictures of any damage, prior to checkout, and send the pictures in an email to the Program Coordinator. All instruments must be checked in at the end of each semester. If you are using a school instrument and it is stolen or lost, you will be responsible for replacing it. Students are responsible for thoroughly cleaning the instruments before checking them in (as instructor if guidance is needed). If the school instrument is damaged while in student possession, the student will be responsible for repairs.

Equipment from the recording studio may not be checked out and may not leave the building.

Departmental instruments and equipment that are checked out by an organization must be checked out with the office before they leave the building.

When using pianos for personal reasons or for an extra-departmental service, tuning of said piano is not the responsibility of MSU Billings.

Instrument Care

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

Keys

Keys may be checked out from the Program Coordinator in the Music office. Keys must be checked back in no later than the last day of finals, or immediately if a student leaves school or a hold will be placed on the student's account. If a key is lost or not returned to the office, a hold will be issued until returned. Students are responsible for the fee to cut lost keys. It is in students' best interest to keep the number of keys checked out to a minimum. If there is a security incident, investigators will likely request a list of who has keys to the area(s) involved.

Holds

Holds are placed at the end of each semester on the day grades are submitted. Students who have lockers, music, keys, or instruments that have not been properly checked in will have a hold placed on their account.

Travel

Off campus performances must be scheduled with the music office.

A travel authorization is required 2 weeks in advance in order for university students and property to be insured. This includes in-town performances.

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

Students that are not passing classes with a grade of “C” or better will not be able to engage in school sponsored travel (i.e., MMEA, Jazz Club trips, etc.).

Off campus performances are extracurricular activities and should enhance students’ education. At no time should ensemble performances distract from academics or practice.

Students: Professional Conduct & Ethics

*“The greatest measure of our success is how we treat others...
day by day, hour by hour, minute by minute.” (James Neilson)*

Montana State University Billings Department of Music has an excellent reputation for musicianship and conduct. As you begin or continue your education, the reputation you have will influence your career. Below are some guidelines to assist you in becoming aware of the ethics and standards music students and faculty are expected to adhere to.

Professional Expectations for Music Students

Communication competencies are demonstrated by behaviors such as:

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

Intellectual competencies are demonstrated by behaviors such as:

1. Ability to comprehend, memorize, analyze, synthesize and retain material
2. Ability to develop reasoning and decision-making skills

Musicianship competencies are demonstrated by behaviors such as:

1. Demonstrating competency in performing (playing/singing/conducting)
2. Demonstrating adequate pitch matching skills through singing
3. Demonstrating competency in rhythmic and melodic notation
4. Demonstrating appropriate music reading skills for the level of study

Professional, behavioral and social competencies are demonstrated by behaviors such as:

1. Completing assignments and meeting responsibilities on time

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

Academic Integrity

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

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

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

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

Professional Appearance

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

Performance Attire

Remember that the focus of a performance should be on the music and your attire should not distract from the performance. All performers should dress in a modest manner that conveys

respect for the music and the university. Applied instructors and ensemble conductors are able to guide you with selecting appropriate concert attire.

Recital Etiquette

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

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

Social Media

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

Student Organizations

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

Jackets Only

The MSUB vocal student lead organization presents events and fundraising to promote singing. The club is by audition only and available to any student attending MSU Billings.

NAfME Collegiate

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

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

Percussion Club

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

Yellowjacket Jazz

Yellowjacket Jazz promotes and engages in the performance and education in many styles of Jazz and contemporary music in the university and community. This club embarks on trips every other year. All members must participate in fundraising raffles and the jazz festival.

HEALTH AND SAFETY INFORMATION AND RECOMMENDATIONS FOR STUDENT MUSICIANS

Introduction

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

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

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

Performance Injuries

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

What Instrumentalists Should Do

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

1. **Evaluate your technique.** Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
2. **Always warm up.** As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
3. **Take breaks to stretch and relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
4. **Pace yourself.** "No pain, no gain" is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
5. **Check out your instrument.** Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
6. **Evaluate other activities.** Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
7. **Pay attention to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.

8. **Get medical attention.** Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

What Singers Should Do

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

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

Resources and Information on Vocal Health

Conable, Barbara. *What Every Musicians Needs to Know About the Body* (GIA Publications, 2000)
Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009)
Norris, Richard N. *The Musician's Survival Manual* (International Conference of Symphony and Opera Musicians, 1993) The following links may be useful:

Associated Board of the Royal Schools of Music (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.

Performing Arts Medicine Association (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.

Texas Voice Center, founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.

National Center for Voice and Speech (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech.

Vocal Health Center, University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

Instrument Hygiene

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

1. All musicians or students should have their own instrument if possible.
2. All musicians or students should have their own mouthpiece if possible.

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

Mouthpieces

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

Cleaning the Flute Head Joint

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

Cleaning Bocals

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

Cleaning Hard Rubber (Ebony) Mouthpieces

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

Cleaning Saxophone Necks (Crooks)

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

Cleaning Brass Mouthpieces

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

Other Instruments

1. String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musician washing their hands before and after use.

Noise-Induced Hearing Loss

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

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

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

Noise-Induced Hearing Loss (NIHL)

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

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

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

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

10. If you are concerned about your personal hearing health, talk with a medical professional.
11. If you are concerned about your hearing health in relation to your study of music at MSUB, consult with your applied instructor, ensemble conductor, advisor, or Department Chair.

Resources - Information and Research Hearing Health Project Partners

National Association of School of Music (NASM)

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

Performing Arts Medicine Association (PAMA)

<https://artsmed.org/resources/>

General Information on Acoustics

Acoustical Society of America (<http://acousticalsociety.org/>)

Acoustics.com (<http://www.acoustics.com>)

Acoustics for Performance, Rehearsal, and Practice Facilities Available through the NASM Web site

Health and Safety Standards Organizations American National Standards Institute (ANSI) (<http://www.ansi.org/>)

The National Institute for Occupational Safety and Health (NIOSH) (<http://www.cdc.gov/niosh/>)

Occupational Safety and Health Administration (OSHA) (<http://www.osha.gov/>)

Medical Organizations Focused on Hearing Health American Academy of Audiology

(<http://www.audiology.org/Pages/default.aspx>)

American Academy of Otolaryngology "Head and Neck Surgery" (<http://www.entnet.org/index.cfm>)

American Speech-Language-Hearing Association (ASHA) (<http://www.asha.org/>)

Athletes and the Arts (<http://athletesandthearts.com/>)

House Research Institute "Hearing Health" (<http://www.hei.org/education/health/health.htm>)

National Institute on Deafness and Other Communication Disorders "Noise-Induced Hearing Loss

(<http://www.nidcd.nih.gov/health/hearing/noise.html>)

Other Organizations Focused on Hearing Health Dangerous Decibels (<http://www.dangerousdecibels.org>)

National Hearing Conservation Association (<http://www.hearingconservation.org/>)

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-Admin_and_Faculty_2011Nov.pdf)

[Admin_and_Faculty_2011Nov.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-Admin_and_Faculty_2011Nov.pdf)

Information on Montana State University Billings Health Services

The following is a link to information regarding health services at MSUB:

<http://www.msubillings.edu/studenthealth/>; Office – 2nd Floor Petro Hall, 657-2153

Information regarding Safety on the Montana State University Campus

The follow link to information regarding safety on the MSUB campus <http://www.msubillings.edu/police/> Phone:

657-2147; On Campus Emergency: 657-2222; Medical Emergency: 911

Health and Safety Information used by the Department of Music was developed by Butler University School of Music.

Music Teaching Option

Checklist for Students in the Teaching Licensure Option

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

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

□ Advisor

You will be assigned an advisor who is a faculty member in the College of Education. Contact the College of Education Program Coordinator for this information. You should arrange to see your education advisor at least once a semester; Kari will review your Plan of Study (POS) and guide you in registering for the appropriate courses and applying for admission to the Educator Preparation Program

□ Background Check

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

□ **Sophomore Practicum**

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

□ **Applying to Teacher Ed.**

You will apply for admission to the Educator Preparation Program (EPP) when you have completed approximately four semesters or a minimum of 45 credits. Admission to the EPP is required prior to registration for education courses at the 300 and 400 level. See *Application for the EPP* or required courses for admittance: <http://www.msubillings.edu/coe/admission.htm>. You will also need the following:

- Cumulative GPA of 2.65 (beginning for freshmen starting fall, 2015—current students will be grandfathered in) and no grades lower than a C
- Professional Core (on Plan of Study) - Cumulative GPA of 2.65 (beginning for freshmen starting fall, 2015—current students will be grandfathered in) and no grades lower than a C
- General Education Core Requirements - Cumulative GPA of – 2.65 (beginning for freshmen starting fall, 2015—current students will be grandfathered in) and no grades lower than a C
- **C- grades are not acceptable**

□ **Secondary and K-12 Junior Field Experience**

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

□ **Praxis Subject Assessment**

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

□ **Student Teaching**

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

In order to be eligible to student teach, you must have the following:

- All courses finished (except EDU 406) with no incomplete (I) grades
- Overall GPA of 2.65 or above
- GPA of 2.65 or above in **each** of the following areas: major(s), minor (if applicable), academic foundations, professional core
- No grades below C (C- grades are not acceptable)
- Must be admitted to the Educator Preparation Program
- Acceptable criminal background check on file (not older than two years)

- Professional resume
- Music Education majors must take the PRAXIS II Music Content exam with minimum scores (yet to be determined) prior to student teaching.

□ **Graduation**

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

□ **Licensure**

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

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

Important General information:

□ **Incomplete Grades**

Incomplete grades are not acceptable when applying for admission to EPP, Junior Field or Student Teaching.

□ **Dispositions**

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

□ **Grade Point Average**

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