



VITERBO
UNIVERSITY

MUSIC
HANDBOOK
2021-2022

(rev. 7/9/21)

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1. Advising; Student Concerns

Advisee Responsibilities

- Develop a personal relationship with your advisor.
- Assume responsibility in consultation with your advisor for being knowledgeable about degree requirements and your progress toward completion of a degree.
- Meet with your academic advisor during the semester and especially at registration time.
- Gather all relevant decision-making information regarding career and/or academic decisions.
- Provide your advisor with current information about your needs and interests.
- Attend classes and be actively involved in the learning process.
- Use campus resources for your intellectual, personal, and spiritual growth.

Student Concerns

Procedural Norms for Student Academic Appeals

In accordance with procedures set forth in the [*Viterbo Academic Regulations and Policies*](#), students may appeal any decision for breach of academic honesty to the University Board of Review. In any appeal case the breach of the academic policy itself takes precedence over the sanction given for the violation.

Appeals Process for the Academic Integrity Policy

When a student disputes the charge of breaching the academic honesty policy or the sanction given for the violation:

1. The student should address in writing the specific complaint to the individual faculty member and include copies of all communication used in the initial stages of the investigation.
2. If the student disagrees with the faculty member's decision, the student may continue the written complaint and include copies of all communication used in the stages of the investigation to the program director (graduate) or chairperson of the relevant department (undergraduate).
3. If the student disagrees with the program director or chairperson's decision, the student may continue the written complaint and include copies of all communication used in the stages of the investigation to the dean of the relevant college.
4. If the student disagrees with the dean's decision, the student may continue the written complaint and include copies of all communication used in the stages of the investigation to the Vice President for Academic Affairs.
5. If the informal appeals do not satisfactorily resolve the grade dispute, the student may file a formal, written appeal to the Board of Review.

When called upon, the Board of Review will meet during:

1. Fall in-service week in August (To address all spring and first seven-week summer session appeals.)
2. The last week in November (To address all summer and first eight-week fall session appeals.)

3. The second week in April (To address all fall and first eight-week spring session appeals.)
4. Any other times as necessary.

Formal grade appeals to the Board of Review must be filed within the first four weeks of the subsequent semester following the finalization of grades in the Registrar's office. This written appeal shall include:

1. A request to the chairperson of the Board of Review to meet to hear the appeal.
2. An initial statement of the problem, including both a chronology of events leading up to the informal appeal, and a description of the previous attempts to resolve the dispute with the instructor, chairperson, dean, and Vice President for Academic Affairs.
3. Submission of a name of a member of the Viterbo University faculty, administration, general staff, or student body to serve on the Board of Review on the student's behalf.

The Board of Review will acknowledge the receipt of the appeal within five working days and notify the student of the next Board of Appeals meeting date.

A copy of the written appeal shall be presented to the Vice President for Academic Affairs and the aggrieved faculty member, program and/or department by the Board of Review within five working days. The respondents shall in turn present in writing a response with any necessary documentation to the Board of Review with five working days. The vice president for academic affairs shall name a member of the Viterbo University faculty, administration, general staff, and/or student body to serve on the Board of Review on the respondent's behalf.

All parties affected by the appeal shall have a copy of the student's written grievance no later than three working days before their meeting with the Board of Review. All parties that the Board requests to participate in the hearing will be notified in writing no later than three working days before a meeting convenes.

Any additional evidence deemed necessary by the Board to consider the appeal adequately shall be solicited in writing no later than three working days before the meeting date. All written statements and documentation shall be made available to both the complainant, the respondent, the vice president for academic affairs, and to the president by the chairperson of the Board of Review no later than one working day in advance of the meeting.

The Board of Review may let stand the decision of the Vice President for Academic Affairs, reverse it, or take another course of action, including but not limited to remanding the issue to any previous party in the appeals process. If after thorough review of a grade dispute, the Board of Review finds a serious injustice in the awarding of the grade, it may recommend a grade change to the president of the university. The grade change can be affected only by the action of the President on the specific recommendation of the Board of Review.

The recommendation(s) of the Board of Review shall be submitted to the president and conveyed in writing within 24 hours of the end of the hearing to the student who filed the appeal, the

affected faculty member, the affected department's chairperson, and the Vice President for Academic Affairs.

The decision of the Board of Review may be appealed by either party to the president of the university. The appeal must be written and submitted to the president within two weeks of the recommendation by the Board of Review. After considering the appeal, the president shall render a decision, which is final. The President shall notify both parties of the decision within one week of this appeal.

Other than the deadline for initiating the appeals process, all deadlines stated in the appeals process may, given good cause, be lengthened or shortened by the reviewing entity upon the request of either party or at the reviewing entity's own discretion.

2. Applied Music Policy

Any student desiring college credit in applied music must obtain the consent of the instructor. If a student is taking one-half credit of applied lessons, he/she must fulfill a minimum of 12 half periods (25 minutes) in order to satisfy the credit requirement for the semester. If a student is taking one credit of applied lessons, he/she must fulfill a minimum of 12 full periods (50 minutes) in order to satisfy the credit requirement for the semester. Any lessons that are given over the minimum are done so at the discretion of the instructor. This policy considers vacation time, illness, and other official changes to the Viterbo calendar.

The following policies apply to students studying applied music.

- All students taking MUVO/MUPI 171/371 and MUVO/MUPI 168/368 applied lessons are required to perform a jury at the end of the semester except the semester when they are registered for MUSC 425 and/or 429 (student teaching) or when they have presented at least a half recital during the course of the semester. Juries are held during finals week and sign-up sheets will be posted at least one week before juries.
- All applied students are required to attend a weekly studio class. See applied teacher for more information.
- To change applied teachers, students must write a letter to the Music Department chair or their advisor.
- In each applied area, students may only study with one teacher per semester.
- All music majors must register for Concert Choir during each semester of enrollment. If below 18 credit hours, register for credit; if at or above 18 credit hours, please register for 0 credits.
- All music majors are required to attend Forum on Fridays from 12:20 - 1:10 p.m. each week of the semester. Attendance is mandatory and recorded.

2.1. Applied Voice Jury Requirements

All voice jury selections should be memorized except where standard performance practice dictates otherwise.

B.M. in Performance – Voice

- Freshmen and Sophomore – 2 songs
- Performance Hearing (end of sophomore year) – 4 to 5 songs
- Junior and Senior – 3 songs (or equivalent)

B.M. in Music Education and B.A. in Music

- One-credit: 2 songs
- Half credit: 1 song

2.2. Applied Piano Jury Requirements

HALF-CREDIT STUDENTS:

Prepare one memorized repertoire piece
Scales and arpeggios as assigned by the instructor

STUDENTS:

Prepare two memorized repertoire pieces
Scales and arpeggios as assigned by the instructor

3. Formal Admission Hearing: Bachelor of Music Performance

Bachelor of Music in Music Performance

Formal admission is attained by completing a performance hearing for a faculty committee. For incoming freshmen and underclass transfer students, the hearing should take place no later than the fourth semester of full-time study as a music major. For upper-class transfer students, no later than the second semester of full-time study as a music major.

Student responsibilities for the Formal Admission Hearing:

- Prepare a 15-20 minute program of memorized music of contrasting styles and periods in at least three languages.
- The committee should consist of the faculty in the major applied area (piano or vocal).
- Hearing times are available at the end of each semester during Juries. If the student chooses to set up a hearing at another time, they should communicate both the date and time to the committee members and accompanist.
- Prepare a printed program for the committee members of repertoire to be performed for the hearing.
- Complete the Formal Admission Hearing Form and submit it to your applied teacher.
- The committee will notify the student of Full Acceptance, Acceptance with Conditions, or Non-acceptance.
- Any exceptions to this procedure must be submitted in writing to the Music Department Faculty.

4. Health, Safety, and Injury Prevention

Health, Safety, and Injury Prevention

Students enrolled in music unit programs and faculty and staff with employment status in the music unit must be provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening. For music majors and music faculty and staff, general topics include, but are not limited to, basic information regarding the maintenance of hearing, vocal, and musculoskeletal health and injury prevention. They also include instruction on the use, proper handling, and operation of potentially dangerous materials, equipment, and technology as applicable to specific program offerings or experiences. Beyond the provision of basic general information, and the identification of available resources, decisions regarding topic areas and breadth and depth are made by the institution, and normally are correlated with the nature, content, and requirements of specific areas of specialization or specific courses of study.

For non-majors enrolled in courses offered by the music unit, including performing ensembles, or other curricular offerings of the music unit, topics chosen in addition to the maintenance of hearing health are directly related to health and safety issues associated with their specific area of study or activity in music. Music program policies, protocols, and operations must reflect attention to maintenance of health and injury prevention and to the relationships among: the health and safety of musicians; suitable choices of equipment and technology for various specific purposes; appropriate and safe operation of equipment and technology; and the acoustic and other conditions associated with health and safety in practice, rehearsal, performance, and facilities.

Specific methods of providing information and addressing injury prevention, technology, and facilities are the prerogative and responsibility of the institution.

5. Learning Outcomes

The B.A. in Music, B.M. in Performance (Voice), and B.M. in Music Education programs were designed and are assessed according to the following learning outcomes:

OUTCOME: PERFORMANCE

Demonstrate performance skills requisite for artistic self-expression at least one major performance area and proficiency in keyboard, sight reading, and conducting.

1. Demonstrate skills requisite for artistic self-expression in at least one major performance area.
2. Effectively perform a cross-section of repertoire in the major performance area.
3. Read at sight with fluency.
4. Demonstrate artistic, technical, collaborative, and leadership skills in a variety of music contexts.
5. Work independently as musicians.
6. Conduct as appropriate to the degree program.
7. Demonstrate keyboard proficiency.
8. Pronounce, translate, and phonetically transcribe the Romance languages.
9. Develop heightened aesthetic sensitivity.
10. Pronounce, translate, and phonetically transcribe the Romance languages.

OUTCOME: THEORY

Understand and employ the common elements and organizational patterns of music through analysis, arrangement, composition, and improvisation.

1. Understand and employ the common elements and organizational patterns of music through aural, verbal, and visual analyses.
2. Analyze and interpret a musical score.
3. Create original music and arrangements.
4. Improvise in one or more musical languages.

OUTCOME: HISTORY

Distinguish the major eras, composers and genres of music history and literature within broad historical, cultural, and stylistic contexts.

1. Distinguish the major eras of music history.
2. Place music in historical, cultural, and stylistic contexts.
3. Recognize and perform music from various cultures of the world and music of today.
4. Form and defend value judgments about music.

OUTCOME: TEACHING

Apply knowledge of current teaching methods, materials, and technology to individual and group instruction in voice or piano.

Studio and Classroom* Teaching

1. *Apply knowledge of current learning theories, teaching methods, materials, and technology to K-12 music teaching, classroom management, and curriculum planning.
2. Apply technology to the field of music.
3. Conduct accurate and musically expressive performances.
4. *Re-voice and adapt music to suit the needs and ability levels in K-12 settings.
5. *Perform on classroom instruments appropriate to the student's teaching specialization.
6. *Integrate analytical skills and historical knowledge into the K-12 curriculum.
7. Explore the voice as an instrument and integrate various pedagogical approaches to performing and teaching.
8. *Effectively manage K-12 classroom settings and create a positive learning environment.
9. Understand child growth and development and apply principles of learning as they relate to music.
10. *Utilize current music education methods and materials.
11. Plan educational programs based on personal assessment of specific teaching situations.

Refer to subheadings for courses that fulfill specific student learning outcomes.

5.1. CURRICULUM MAP: B.A. MUSIC PROGRAM

CURRICULUM MAP: B.A. MUSIC PROGRAM

Revised April 2021 (Hauptert)

OUTCOME: PERFORMANCE

Demonstrate performance skills requisite for artistic self-expression in voice or piano and proficiency in keyboard, sight reading, and conducting.

1. Demonstrate skills requisite for artistic self-expression in at least one major performance area.
2. Effectively perform a cross-section of repertoire in the major performance area.
3. Read at sight with fluency.
4. Demonstrate artistic, technical, collaborative, and leadership skills in a variety of music contexts.
5. Conduct as appropriate to the degree program.
6. Demonstrate keyboard proficiency.
7. Develop heightened aesthetic sensitivity.

Introduced	Developed	Mastered	Assessment Methods	Timeline
105, 137, 151, 152, 171, 265	137/337, 171/371, 205, 251, 252, 337	337, 371, 390	171/371 Applied Jury 205 Proficiency Exam 265 Conducting Exam	Assess Spring 2021

OUTCOME: THEORY

Understand and employ the common elements and organizational patterns of music through analysis.

1. Understand and employ the common elements and organizational patterns of music through aural, verbal, and visual analysis.
2. Analyze and interpret a musical score.

Introduced	Developed	Mastered	Assessment Methods	Timeline
105, 137/337, 151, 152, 171	137/337, 205, 251, 252, 371	390	252 Final Composition Project	Assess Spring 2021

OUTCOME: HISTORY

1. Distinguish the major eras, composers and genres of music history and literature within broad historical, cultural, and stylistic contexts.
2. Distinguish the major eras of music history.
3. Place music in historical, cultural, and stylistic contexts.
4. Form and defend value judgments about music.

Introduced	Developed	Mastered	Assessment Methods	Timeline
137/337, 151, 152, 171, 327, 328, 265	251, 252, 327,328, 371	327, 328, 390	327 Oral Presentation 328 Music History Research Paper	

OUTCOME: TEACHING N/A

5.2. CURRICULUM MAP: B.M. MUSIC EDUCATION PROGRAM

CURRICULUM MAP: B.M. MUSIC EDUCATION PROGRAM Revised April 2021 (Hauptert)

OUTCOME: PERFORMANCE

Demonstrate performance skills requisite for artistic self-expression at least one major performance area and proficiency in keyboard, sight reading, and conducting.

1. Demonstrate skills requisite for artistic self-expression in at least one major performance area.
2. Effectively perform a cross-section of repertoire in the major performance area.
3. Read at sight with fluency.
4. Demonstrate artistic, technical, collaborative, and leadership skills in a variety of music contexts.
5. Work independently as musicians.
6. Conduct as appropriate to the degree program.
7. Demonstrate keyboard proficiency.
8. Develop heightened aesthetic sensitivity.
9. Pronounce, translate, and phonetically transcribe the Romance languages.

Introduced	Developed	Mastered	Assessment Methods	Timeline
105, 137, 151, 152, 171, 265	137/337, 171/371, 205, 251, 252, 337	206, 337, 371, 390, 490, 453	171/371 Applied Jury 206 Proficiency Exam 237/238 Singing Exams 265 Conducting Exam 453 Final Project	Assess Spring 2021

OUTCOME: THEORY

Understand and employ the common elements and organizational patterns of music through analysis, arrangement, composition, and improvisation.

1. Understand and employ the common elements and organizational patterns of music through aural, verbal, and visual analyses.
2. Analyze and interpret a musical score.
3. Create original music and arrangements.
4. Improvise in one or more musical languages.

Introduced	Developed	Mastered	Assessment Methods	Timeline
105, 151, 152, 171, 265	171/371, 205, 251, 252	206, 371, 390, 490, 453	252 Composition Project 453 Arranging Final Project	Assess Spring 2021

OUTCOME: HISTORY

Distinguish the major eras, composers and genres of music history and literature within broad historical, cultural, and stylistic contexts.

1. Distinguish the major eras of music history.
2. Place music in historical, cultural, and stylistic contexts.
3. Recognize and perform music from various cultures of the world and music of today.
4. Form and defend value judgments about music.

Introduced	Developed	Mastered	Assessment Methods	Timeline
137, 151, 152, 171, 265	137/337, 171/371, 251, 252, 327, 328, 453	327, 328, 390, 490, 453	327 Music History Oral Presentation 328 Music History Research Paper	Assess Spring 2021

OUTCOME: TEACHING (Music Education)

Apply knowledge of current learning theories, teaching methods, materials, and technology to K-12 music teaching, classroom management, and curriculum planning.

1. Apply technology to the field of music.
2. Conduct accurate and musically expressive performances.
3. Re-voice and adapt music to suit the needs and ability levels in K-12 settings.
4. Perform on classroom instruments appropriate to the student's teaching specialization.
5. Integrate analytical skills and historical knowledge into the K-12 curriculum.
6. Explore the voice as an instrument and integrate various pedagogical approaches to performing and teaching.
7. Effectively manage K-12 classroom settings and create a positive learning environment.
8. Understand child growth and development and apply principles of learning as they relate to music.
9. Utilize current music education methods and materials.
10. Plan educational programs based on personal assessment of specific teaching situations.

Introduced	Developed	Mastered	Assessment Methods	Timeline
105, 137, 151, 152, 171, 265	137/337, 171/371, 205, 251, 252, 337, 340, 342	206, 337, 371, 390, 453, edTPA	171/371 Applied Jury 206 Proficiency Exam 237/238 Singing Exams 265 Conducting Exam 453 Final Project edTPA Portfolio	Assess Spring 2021

5.3. CURRICULUM MAP: B.M. MUSIC PERFORMANCE PROGRAM

CURRICULUM MAP: B.M. MUSIC PERFORMANCE PROGRAM
Revised April 2021 (Hauptert)

OUTCOME: PERFORMANCE

Demonstrate performance skills requisite for artistic self-expression in voice or piano and proficiency in keyboard, sight reading, and conducting. Demonstrate skills requisite for a high level of artistic self-expression in at least one major performance area.

1. Effectively perform a cross-section of repertoire in the major performance area.
2. Perform solo and ensemble literature in various musical settings.
3. Work independently as musicians.
4. Read at sight with fluency.
5. Demonstrate artistic, technical, collaborative, and leadership skills in a variety of music contexts.
6. Conduct as appropriate to the degree program.
7. Demonstrate keyboard proficiency.
8. Develop heightened aesthetic sensitivity.
9. Pronounce, translate, and phonetically transcribe the Romance languages.
10. Develop kinesthetic awareness and control.
11. Employ singer/actor skills to communicate the drama in performance.

Introduced	Developed	Mastered	Assessment Methods	Timeline
105, 137, 151, 152, 171	137/337, 171/371, 205, 237, 238, 284, 337	206, 337, 371, 382, 390, 453, 465, 490	171/371 Applied Jury 206 Proficiency Exam 251/252 Composition Project 237/238 Singing Exams 265 Conducting Exam 453 Final Project 465 Opera Literature Final 490 Senior Recital	Assess Spring 2021

OUTCOME: THEORY

Understand and employ the common elements and organizational patterns of music through analysis, arrangement, composition, and improvisation.

1. Understand and employ the common elements and organizational patterns of music through aural, verbal, and visual analyses.
2. Analyze and interpret a musical score.
3. Create original music and arrangements.
4. Improvise in one or more musical languages.

Introduced	Developed	Mastered	Assessment Methods	Timeline
105, 151, 152, 171, 265	171/371, 205, 251, 252	206, 371, 390, 490, 453	252 Composition Project 453 Arranging Final Project	Assess Spring 2021

OUTCOME: HISTORY

Distinguish the major eras, composers and genres of music history and literature within broad historical, cultural, and stylistic contexts.

1. Distinguish the major eras of music history.
2. Distinguish the major eras, composers, genres, and works of vocal or piano literature.
3. Place music in historical, cultural, and stylistic contexts.
4. Recognize and perform music from various cultures of the world and music of today.
5. Form and defend value judgments about music.

Introduced	Developed	Mastered	Assessment Methods	Timeline
137, 151, 152, 171, 265	137/337, 171/371, 251, 252, 327, 328, 453	327, 328, 390, 490, 453	327 Music History Oral Presentation 328 Music History Research Paper	Assess Spring 2021

OUTCOME: TEACHING

Apply knowledge of current teaching methods, materials, and technology individual and group instruction in voice or piano.

1. Define and implement pedagogical methods and materials for individual and group instruction. Explore the voice as an instrument and integrate various pedagogical approaches to performing and teaching.
2. Teach in a private music studio.
3. Apply technology to the field of music.

Introduced	Developed	Mastered	Assessment Methods	Timeline
137, 151, 152, 171, 265	137/337, 171/371, 251, 252, 337	337, 371, 390, 420, 453	171/371 Applied Jury 237/238 Singing Exams 265 Conducting Exam 420 Final Project 453 Final Project	Assess Spring 2021

6. Music Scholarships

Viterbo University Merit Scholarships

President's, Dean's, Hallmark, Heritage, Access, or Transfer Scholarship is renewable for up to 4 years providing you meet the original terms of the award. Scholarships do not increase in value from year to year, with the possible exception of an off-campus to on-campus adjustment for a student who was not initially awarded their scholarship as on-campus.

Viterbo Department/Talent Scholarships

Scholarships are based on specific department applications, auditions, portfolios, or try-outs. If you receive a talent-based or department scholarship (e.g. Business Scholarship), it will be renewed as long as you meet renewal criteria as outlined in the award offer announcing the scholarship, up to a maximum of 4 years.

Premiere Performance Award Scholarships

The administration gives the department \$5,000 in Premiere Performance Award scholarships. These non-renewable awards were created for recruiting in academic programs identified for regional/national distinction.

Music Talent Scholarships

The department awards seven Music Talent Scholarships to incoming music majors each year. The Music Department awards the following annual and endowed music scholarships through the Office of Institutional Advancement:

- Sr. Annarose Glum Music Education Scholarship
- Sr. Antoinette DeLorbe Music Scholarship
- Sr. Arlene Laverdiere Vocal Performance Scholarship
- Sr. Lucilda Meyer Music Scholarship
- Sr. Marlene Weisenbeck Piano Performance Scholarship
- Cyrilla Barr Sacred Music Scholarship
- Dorothy E. Mundt Lewis Vocal Music Scholarship
- Margaret (Peg) Schmitz Music Education Scholarship
- Richard Record Music Scholarship
- Ruth Nixon Davy Music Scholarship
- Virginia Marcotte Larkin Sacred Music Scholarship
- Other scholarship resources: <http://www.musicscholarships.us>

7. Performance Opportunities

[Ensembles Link](#)

Music Department Forum

Music Forum meets on Fridays from 12:20-1:15 p.m. in the Recital Hall. This weekly gathering of music students and faculty was designed to foster a culture of performance. Activities and experiences include student and faculty performances, guest artist recitals and master classes, presentations, and workshops. Music majors are required to attend all Music Forums.

The schedule of Forum activities for the semester will be posted on 4th floor bulletin boards and the department Moodle page. Students who want to perform should complete an application form, get signatures, and submit it to the Administrative Assistant in FAC 440. Application forms can be found on the bulletin board by FAC 409.

Honors Recital & Awards Ceremony

The Music Department Honors Recital & Awards Ceremony takes place at the end of each academic year. Student performers are selected by the faculty on the basis of a competitive audition process. Music Department scholarships and awards will also be announced following the recital. The audition criteria are as follows:

- The auditions are open to current music majors.
- Students should prepare a maximum of 10 minutes of audition music. Students chosen to perform on the Honors Recital must perform their audition music (no changes accepted).
- Students must provide their own accompanist.
- Each audition will last approximately 5 minutes. The faculty reserves the right to hear any or all of the prepared audition music.
- Students should dress professionally for the auditions.

8. Piano Proficiency Policy

Piano Proficiency Policy

- Music majors must be enrolled in either MUSC 101, 105, 205, or 206 until they successfully complete the Piano Proficiency courses required for their degree program.
- All music majors must register for a piano class each semester until all packages are successfully completed. Each student will be limited to three attempts to register and pass each class.
- Students with a piano background are encouraged to test out of MUSC 105, 205, and 206. Contact Dr. Mary Ellen Haupert or Dr. Meredith Mihm to receive testing materials and to set up an exam time.
- MUSC 105, 205, and 206 are offered for credit/no credit only. Students must pass the proficiency exam for the course in which they are enrolled in order to obtain credit for the course. Students must retake the course if they do not pass the proficiency exam.
- Under special circumstances, students may enroll in MUPI 171/371 (Applied Piano Lessons) in lieu of MUSC 101, 105, 205, or 206. Faculty permission (piano faculty or department chair) is required for this exception.
- In the event that a student fails for the 3rd time to successfully complete the required Piano Proficiency class (including dropping the class), the student will meet with the Music Faculty to discuss the next steps.

PIANO PROFICIENCY REQUIREMENTS:

- **KEYBOARD PATTERNS:** Students develop their music theory by practicing scales in all major and minor keys at the keyboard. Knowledge of major/minor key signatures and scale systems is reinforced and developed in all three levels of piano proficiency, beginning with penta-scales and root-position chord progressions in PP1 and continuing with hands-together scales, vocalises, and more complicated chord progressions in PP3.
- **SIGHT READING:** Students will be able to sight read elementary-level piano music that increases in difficulty over the three sections of piano proficiency.
- **TRANSPOSITION:** Students will learn simple folk melodies and play them in a variety of keys, using moveable "do" as a tool for transposition.
- **ACCOMPANIMENT & REPERTOIRE:** Students will demonstrate the ability to accompany another musician, as well as musically interpret a score.
- **SCORE READING:** The ability to read an "open score" is valuable to performers singing in an ensemble, music directors, and music educators. This proficiency requirement trains students to simultaneously read multiple staff systems.

Piano Proficiency 1, 2, & 3 Requirements

Piano Proficiency 1	Piano Proficiency 2	Piano Proficiency 3
Keyboard patterns: Pentas—HT, up chromatically Arpeggios—HT, 1 8ve Scales—HS, 2 8ves (ALL) Chord progressions—Roots in bass, root positions chords	Keyboard patterns: 3 vocalises White key major and minor scales, 2 8ves Chord progressions—white key major and minor	Keyboard patterns: 3 vocalises Black-key major and minor scales, 2 8ves Chord progressions—black key major and minor
Accompaniment: Play the melody from one of your vocal repertoire pieces.	Accompaniment: 1 accompaniment	Accompaniment: 1 accompaniment
Score reading: 2 parts	Score reading: 3 parts	Score reading: 4 parts
Sight reading:	Sight reading:	Sight reading:
Play-by-ear melodies: Happy Birthday, tune only + 3 melodies (transposed)	Play-by-ear melodies: Happy Birthday, tune only + 3 melodies with basic accompaniment (transposed)	Play-by-ear melodies: 3 melodies (transposed) and with improvised accompaniment
Repertoire: Perform 1 piece by memory.	Repertoire: Perform 1 piece by memory.	Repertoire: Perform 1 piece by memory.

9. Publishers of Printed Music; “Get Jobs” Links

Leithold Music
116 S. 4th Street
La Crosse, WI 54601
(608) 784-7555
www.leitholdmusic.com

Eble Music Company
P.O. Box 2570
Iowa City, IA 52244-2570
(319) 338-0313
www.eble.com

SSE Music, Inc.
2609 N. George
La Crosse, WI 54601
(608) 781-2850
www.ssemusic.com

Ward-Brodt
2200 W. Beltline Hwy.
Madison, WI 53713
(608) 271-1460
www.wardbrodt.com

Dave's Guitar Shop
1227 S. 3rd
La Crosse, WI 54601
(608) 785-7704
www.davesguitar.com

Chester Groth Music
8056 Nicollet Ave. S.
Bloomington, MN 55420
800-969-4772
www.grothmusic.com

Schmitt Music Co.
88 South Tenth St.
Minneapolis, MN 55403
1-800-767-3434
www.schmittmusic.com

Rhythm Band Instruments, Inc.
P.O. Box 126
Fort Worth, TX 76101
800-424-4726 fax 800-784-9401
www.rhythmband.com

Elderly Instruments
1100 N Washington
Lansing, MI 48906
showroom (517) 372- 7880 mail-order (517) 372- 7890 fax (517)-372-5155
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10. Recital Hearing and Requirements

Half Recital (MUPI 390, MUVO 390)

The Half Recital consists of 30 minutes of memorized music from representative styles and periods; for singers, in at least three languages. Required of students earning the degrees:

- . Bachelor of Music in Music Education
- . Bachelor of Music in Performance
- . Bachelor of Arts in Music

Full Recital (MUPI 490, MUVO 490)

The Full Recital consists of 40-45 minutes of memorized music from representative styles and periods; for singers, in at least four languages. Required of students earning the degrees:

- . Bachelor of Music degree in Performance - Voice

Full Recital Permission Hearing

All students giving a Full Recital (MUPI 490 or MUVO 490) are required to complete a Full Recital Permission Hearing for faculty in their major area (piano or voice) no less than thirty days before the recital. Students should consult with faculty members prior to setting of the hearing date and time. The date and time of the audition should be signed out in FAC 440.

Student responsibilities for the Full Recital Permission Hearing:

- . Prepare the entire Full Recital program of music from memory. The music should be of contrasting styles and periods; for singers, in at least four languages.
- . Set up a hearing date and time and communicate it in writing to the committee members and accompanist.
- . The committee should consist of the faculty in the major applied area (piano or voice).
- . Prepare a printed program for the committee members.
- . Complete the "Full Recital Permission Hearing Form" and submit it to your applied teacher.
- . The committee will notify the student of Full Permission, Permission with Conditions, or Denial.

Checklist for Preparing a Recital

Scheduling a Recital Date & Reserving Facilities

Student recital dates are assigned based on available dates. At the end of spring semester music faculty members receive dates from the Fine Arts Center Office and assign half and full recital dates and times for the following year. Use of kitchenette and Hospitality Suite are included for receptions.

Publicity

* Newspaper & "Connections" - Contact Anthony Slaby in the Communications/Marketing Office (796-3042). He handles campus publicity ('Connections' and 'VU Today') and sends information to the La Crosse Tribune.

* Posters: Students prepare and pay for their own recital posters, which should be proofread by their applied teacher before copying and posting. Wording should include "Sponsored by the Viterbo University Music Department."

* Website calendars and Facebook events: Please check the Music Department calendar/Facebook events to make sure your recital information is posted and accurate.

Programs

* Music Department programs have a standardized format and color (ivory). Each student receives 75 copies of their program. More copies may be obtained at a nominal charge.

* Submit information for your program to the Administrative Assistant in FAC 440 no later than two weeks before your recital.

* Your applied teacher and coach-accompanist should proofread all program materials before they are copied.

Recording

Recital recording should be arranged through the Fine Arts Center Office.

Clean-up

Following your reception, it is your responsibility to see that the reception area and the kitchenette are cleaned thoroughly.

Cancellation

If your recital has to be cancelled, please let the Fine Arts Center Office know ASAP so they can cancel workers and piano tuning. Let the department chair know so it can be removed from online calendars.

10.1. Non-Degree-Required Recitals

The Music Department allows music majors the opportunity to present non-degree-required recitals if they are junior standing or higher and if they have already performed on an Honors Recital. The length of these recitals is no more than thirty minutes of music per person and no more than sixty minutes in total length. Students are eligible to apply for the recital if they meet the following criteria:

- The student has a 3.00 GPA in major courses & a cumulative GPA of 2.25 the semester preceding the recital.
- The student retains full-time status at Viterbo University.
- The student attends all Department Forums and performs in their applied Studio Class and Forum.
- The student performed a successful applied jury in the fall semester.
- The student demonstrates leadership and service in department activities: productions, ensembles, meetings and/or department organizations.
- The student demonstrates a positive attitude toward their peers, faculty/staff and the study of music.

Eligible students should submit a letter of application to the Music Faculty that addresses the following:

- Describe your recital project in detail.
- How will this recital enhance your degree program?
- Does this recital compensate for a weakness in your program?
- Explain why the Honors Recital opportunity will not satisfy your performance needs.
- GPA in music courses the fall semester: _____ Cumulative GPA: _____
- Are you a full-time student at Viterbo University?
- List the department forums you attended.
- List your performances in studio classes and department forums from the fall semester.
- How do you demonstrate leadership and service in department activities: productions, ensembles, meetings and/or department organizations?
- How do you demonstrate a positive attitude toward your peers, faculty/staff and the study of music?

11. Student Review Process

The Music Department uses a review process for the evaluation of student progress at the end of the first and second years. Self-evaluation forms will be completed by students and submitted to the Music Department Chair; students meet individually with the Music Faculty to discuss strengths and weaknesses, assess progress in degree programs, and make recommendations for improvement.

NOTE: The Music Faculty reserves the right to meet with or review any music major at any time during their enrollment at Viterbo University.

12. Student Music Organizations

SNATS (Student National Association of Teachers of Singing)

The Music Department currently has a student NATS chapter (SNATS). Please see the department chair or Toni Groshek for more information.

New student organizations in Music Education are being developed. Please email Nancy Allen for more information (email: nlallen@viterbo.edu).

PAST STUDENT ORGANIZATIONS in MUSIC:

- MENC Student Chapter
- ACDA Student Chapter

13. Travel Policy and Resources

Viterbo employees who are traveling on university-related business and persons coordinating student travel are expected to read the [Viterbo University Travel Policy](#) in full and adhere to the stipulations outlined in it.

General guidelines of the travel policy include:

- Viterbo employees must inform the immediate supervisor of travel for university business or university-related travel no less than 24 hours prior to departure.
- All international travel must be pre-approved in writing by the supervising dean and/or vice president.
- All student travel must be pre-approved in writing by the supervising dean and/or vice president in advance of travel for classes, conferences, athletic competitions, student organization activities. (These directors also pre-approve travel for specific student groups: Director of Athletics for student athlete travel, Director of Campus Activities and Orientation for student organization travel, and Director of Recreational Sports for intramural and sports club travel.)
- An employee or student is in university travel status when traveling on university-related business whether or not expenses will be reimbursed by the university.
- Supervising deans, vice presidents, and/or the president reserve the right to cancel, modify, or substitute any student or employee travel.
- Any exception(s) to this policy must be approved in writing by the supervising dean, vice president, and/or president.
- Please complete the Emergency Contact and Medical Information form (located in Vit Net under Academic Profile) and the [Student Participant Assumption of Risk and Release of Liability Form](#).

14. Viterbo Fine Arts Facilities

All practice, studio, rehearsal, performance, and other spaces within the Fine Arts Center are for educational university purposes and may not be used by students engaging in personal, profit-seeking ventures.

Facilities

The Music Department has full access to performance and teaching spaces in the Fine Arts Center and the Weber Center for the Performing Arts, which is located downtown in a beautiful location on the Mississippi River. The department's primary teaching, rehearsing, and performing spaces are located on the first, second, and fourth floors of the Fine Arts Center.

Performance Spaces:

- **Fine Arts Center Recital Hall** seats 170 people and is the department's primary performance space and is used for student and faculty recitals, chamber operas, studio classes, master classes, rehearsals, clinics and workshops. The newly renovated Hospitality Suite is used for receptions, meetings, and other department functions. A schedule book for students and faculty to reserve the Recital Hall has been available during the M-F 8:00 AM – 5:00 PM Fine Arts Center Office hours (FAC 102), but there have been modifications of late. Since the COVID-19 pandemic, all scheduling is handled by FAC administrative assistant. The tuning/maintenance of the Recital Hall pianos (Steinway D and Steinway B, which are store off-stage) is managed by Doug Wilken, Director of Event Operations.
- **Fine Arts Center Main Theatre** seats over 1000 and is used for the department's full-scale opera productions, Christmas concerts, and Platinum Edition productions. The space can convert from a proscenium theatre into a concert hall with acoustical shell and is adaptable to accommodate theatre, music theatre, opera, and dance. Access to the space is extremely limited because it is shared with the Theatre & Music Theatre Department, the Bright Star season, numerous campus-wide events and meetings, and community rentals (La Crosse Symphony Orchestra and UW-L Music Department, to name a few). Main Theatre Groundplan and Main Theatre Sectional in Vectorworks 2012 and AutoCAD 2013 are available upon request. For more information, please contact Jack Hamilton, Facility Technical Director, at 608-796-3745 or jdhamilton@viterbo.edu. (See Main Theater [Technical Specifications](#).)
- **Fine Arts Center LaCroix Black Box Theatre** seats up to 144 people. It is used for dramatic presentations with variable placement of the audience, such as arena staging, audience on four sides, or thrust staging with the audience on three sides. It has a sound system, lighting system, and Yamaha U1 piano.
- **The 450-seat Weber Center for the Performing Arts** is a result of collaboration between Viterbo University and La Crosse Community Theatre (LCT). Built in 2013, Weber Center is a venue for both organizations which works to further the area's arts community. The Music Department produces its chamber operas in the fall and spring semesters at the Weber Center.

- **WCPA Veterans Studio Theatre:** Seating up to 100. Flexible audience seating. It has a sound system, lighting system, and Yamaha U1 piano.

Rehearsal Spaces:

- FAC 435 Choir Room
- FACDS129 Dance Studio
- FACB13 Dance Studio II
- FACB22 Rehearsal Space
- Weber Center Performing Arts Classroom Spaces

Equipment: Pianos

All practice, studio, and classroom pianos are tuned at the beginning of each fall and spring semester. The performance instruments in the Recital Hall and Main Theatre are tuned regularly according to the schedule of recitals, rehearsals, and concerts in those venues. A single-manual Martin harpsichord, stored in FAC 224, is used for Christmas concerts, recitals and productions, and is tuned when used for performances.

Technology & Acoustical Treatments

(Viterbo University is Wi-Fi accessible throughout the campus.)

Space Type:	Room Number/Name	Equipment/Technology
Teaching Classrooms	FAC 221 <i>(Use: Music Appreciation, Music Education Courses)</i>	<ul style="list-style-type: none"> ● Computer podium with internet ● Elmo® Document Camera ● DVD/VHS player ● Projector and large screen ● Portable sound cart
	FAC 223 <i>(Use: Theory, History, Diction Courses)</i>	<ul style="list-style-type: none"> ● Computer podium with internet ● Elmo® Document Camera ● DVD/VHS player ● Projector and large screen ● Sound system, speakers, Blue-tooth speaker
Labs	FAC 224 <i>(Use: Group Piano Courses)</i>	<ul style="list-style-type: none"> ● Computer podium with internet ● Elmo® Document Camera ● 15 electronic keyboards ● Instructor station ● Key/Note Visualizer®
	FAC 425 <i>(Use: Pedagogy Courses)</i>	<ul style="list-style-type: none"> ● Computer with internet ● Voce Vista software ● Digital video recorder ● Wenger acoustical sound environment system

	FAC 439 <i>(Use: Computer Lab)</i>	<ul style="list-style-type: none"> • Computer podium with internet • Elmo® Document Camera • 20 PC stations with midi keyboards • Projector and Large Screen • Music notation (Finale 2014) • Key/Note Visualizer®
Faculty Studios/ Offices	FAC 404-408, FAC 420-423 <i>(Use: Applied Music Lessons & Vocal Coaching)</i>	<ul style="list-style-type: none"> • Computer with internet • CD recorder and microphone (in 7 of the 9 studios) • Vocal Faculty have Yeti microphones and CAT6 ethernet cables for use with SoundJack® software.
Practice Rooms	FAC 424A-D, FAC 425, FAC 426A-D, FAC 428A-D, FAC 429A-D <i>(Use: Practicing, Vocal Coaching)</i>	<ul style="list-style-type: none"> • 4 Practice Rooms (FAC 426A-D) have • Yeti microphones and CAT6 ethernet cables for use with SoundJack® software <i>(which were designated for vocal coaching during the pandemic).</i>
Rehearsal Rooms	FAC 435 <i>(Use: Concert Choir, 9th Street Singers, Platinum Edition)</i>	<ul style="list-style-type: none"> • Sound system and speakers • DVD/VHS player
	FAC 122 <i>(Use: Platinum Edition)</i>	<ul style="list-style-type: none"> • Sound system and speakers
Concert Hall	Recital Hall <i>(Use: Student/Faculty Recitals, Chamber Operas, Studio Classes, Master Classes, Rehearsals, Clinics, Workshops)</i>	<ul style="list-style-type: none"> • Audio/video playback unit (stage right) • Computer interface, projector & retractable screen mounted in ceiling. Digital recording studio (accessed on 2nd floor).

[Microsoft Word - Technical Specifications Package \(viterbo.edu\)](http://viterbo.edu)