



UNIVERSITY OF  
SOUTH DAKOTA

# Department of Music

**Dr. David Holdhusen, Chair**

**Dr. David Moskowitz, Coordinator of Graduate Music Studies**

## 2020-2021 Graduate Handbook

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The purpose of this handbook is to serve as a resource for incoming graduate students in the Master of Music programs offered by the Department of Music. Included in this publication are the basic programs, policies, and practices for graduate study in the Department of Music at the USD. Additional information may be available on the USD Portal. The Department of Music was one of the first formal departments created by the university founders in 1887. The department has been accredited by the National Schools of Music since 1953. Our department is also accredited by the National Council for the Accreditation of Teacher Education.

## **UNIVERSITY OF SOUTH DAKOTA**

Established in Vermillion by the Dakota Territorial Legislature in 1862, the University of South Dakota began classes in 1882. The University is the principal industry in this community of approximately ten thousand people located on the bluffs of the Missouri River in southeastern South Dakota. The interstate highway system connects Vermillion with Sioux Falls, sixty miles north; Sioux City, Iowa, forty miles southeast; and Omaha, Nebraska, one hundred twenty-five miles south.

The University of South Dakota is accredited by the Higher Learning Commission. One of six universities governed by the South Dakota Regents of Education, the University of South Dakota strives to serve the state and region through quality teaching, research, and service.

## **THE GRADUATE SCHOOL MISSION**

The mission of the Graduate School is to provide high-quality graduate programs in the liberal arts and sciences, education, business, fine arts, law, and medicine; to promote excellence in teaching and learning; and to support research and creative scholarship. In partnership with individual degree programs, we accomplish this mission by providing students with excellent academic preparation and extraordinary opportunities for research, creative scholarship, clinical experiences, and internships.

### Expectations

A student admitted to The Graduate School is expected to demonstrate intellectual maturity and independence in the pursuit of advanced knowledge. Graduate students are expected to meet the exacting demands of advanced learning through the use of variety of intellectual skills. Thus, a graduate degree represents more than an accumulation of hours and credits in specific competencies in a major field. The student will be judged at all stages on the above grounds and, regardless of grades in courses, may be dropped from the graduate program if progress or behavior is found to be unsatisfactory.

The University is accredited by the Higher Learning Commission to offer masters, specialist, and doctoral degree programs.

**ALL MATERIALS FOUND IN THIS GRADUATE MUSIC STUDENT HANDBOOK  
ARE SUBJECT TO CHANGE.**

## **MUSIC FACULTY INFORMATION**

<b><u>Name</u></b>	<b><u>Studio Phone</u></b>	<b><u>Studio Number</u></b>
Laurie Brown (lgbrown@usd.edu).....	658-3466.....	114
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Dana Carlson-Kottke (Dana.Carlson@usd.edu).....	658-3474.....	126
Dr. Todd Cranson (Todd.Cranson@usd.edu).....	658-3469.....	116
Dr. Alessandra Feris (Alessandra.Feris@usd.edu).....	658-3479.....	131
Dr. Ioana Galu (Ioana.Galu@usd.edu).....	658-3482.....	148
Dr. Tracelyn Gesteland (Tracelyn.Gesteland@usd.edu).....	658-3475.....	127
Dr. Susan Keith Gray (Susan.Gray@usd.edu).....	658-3480.....	132
Mike Hilson (Mike.Hilson@usd.edu).....	658-3466.....	134
Dr. David Holdhusen (David.Holdhusen@usd.edu).....	658-3467.....	114A
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Stephanie Kocher (Stephanie.Kocher@usd.edu).....	658-3466.....	146
Dr. Sonja Kraus (Sonja.Kraus@usd.edu).....	658-3481.....	133
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Dr. Amy Laursen (Amy.Laursen@usd.edu).....	658-3471.....	121
Dr. Paul Lombardi (Paul.Lombardi@usd.edu).....	658-3473.....	125
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Dr. Luis Viquez (Luis.Viquez@usd.edu).....	658-3478.....	130
Dr. Darin Wadley (Darin.Wadley@usd.edu).....	658-3470.....	117
Deanna Wehrspann (Deanna.Wehrspann@usd.edu) .....	658-3466.....	120C

## **THE COLLEGE OF FINE ARTS**

The College of Fine Arts provides programs and activities designed to develop a professional level of artistic competency in each individual student. Programs of study include a balance of

opportunities to acquire the technical skills and theoretical information that will enable a student to find a professional position in the arts. The College seeks to promote a sense of personal integrity and social responsibility in Fine Arts students and to develop an intellectual basis for successful living. The college believes that it has an obligation to provide leadership and to participate in the cultural environment of the University, the community, and the state as a whole.

The College is administratively structured to include the Departments of Art, Music, and Theatre. The College also administers the following: Black Hills Fine Arts Center, the National Music Museum and Center for the Study of the History of Musical Instruments, the University Art Galleries.

The College of Fine Arts was established by the Regents of Education on September 25, 1930, by combining the College of Music with the Departments of Art and Dramatic Art, and it began functioning in September, 1931. The first Bachelor of Fine Arts degrees were conferred on June 4, 1932.

### **THE DEPARTMENT OF MUSIC**

University of South Dakota has historically pursued three goals—

Education, Research, and Service

The mission of the Department of Music at the University of South Dakota is to provide students with the knowledge and skills to become professional musicians - performers, educators, scholars and lifelong learners. Students are provided opportunities for musical development, leadership growth, and personal enrichment through mentored performances, classroom study, individual instruction, and guided research. The department embraces and practices Inclusive Excellence by valuing diversity and inclusiveness in all areas of study, performance, and outreach.

The Department of Music offers undergraduate and graduate degrees with emphases in Music Education, Music Performance, Music History, and the History of Musical Instruments (Currently on hiatus). These programs are realized, in part, through outstanding research opportunities using the resources of the I.D. Weeks Library and the internationally renowned National Music Museum. They are further enhanced by world class faculty members committed to excellence in teaching, research, performance, and service. Through this extraordinary combination of factors, the Department of Music maintains its role as a cultural leader in the region.

This task is accomplished through several professional degree programs: the Bachelor of Music in Performance, the Bachelor of Music in Music Education, and Bachelor of Musical Arts; and Master of Music Degrees in Performance, Music Education, and Music History, Collaborative Piano, and Conducting. A Master's Degree in the History of

Musical Instruments is also available and is enhanced by and in cooperation with the National Music Museum, an academic support unit of the College of Fine Arts.

The Department of Music is housed in the Warren M. Lee Center for the Fine Arts. Included in the music wing are teaching studios, practice rooms, classrooms, piano lab, electronic studio, rehearsal halls, and a recital hall. Additional research opportunities are available for music students at the National Music Museum, which is also located on the university campus.

## **STUDENT RESPONSIBILITIES**

It is the responsibility of the student to know and to adhere to the policies, procedures, and deadlines of the University, the Graduate School, and the Department of Music. The student is required to initiate all necessary and required activities, committee meetings, submission of Program of Study, Application for Graduation, etc. In addition to this document, students are advised to maintain familiarity with the Student Handbook, the Graduate Programs Catalog, and the listing of deadline dates published periodically by the Graduate School.

The Department of Music believes that success in the graduate music program requires a high level of self-discipline. It is essential for the student to recognize the necessity for commitment and responsibility toward all projects, whether in the classroom, the studio, or in ensemble rehearsal.

The expected norm of behavior in the department is one of courtesy, respect, and care for one's colleagues within a positive learning and artistic environment. Graduate students, in particular, are expected to display creative and educational leadership, professional ethics, sound judgment, and discretion in their activities within the Department of Music.



## **GENERAL INFORMATION**

### University and Department Admission Procedures and Requirements

1. All applicants must apply for admission directly to The University of South Dakota Graduate School. The application file must contain an application form, three letters of recommendation, an application fee, and one copy of the student's official transcript.
2. All prospective students must have an on-campus interview with the appropriate faculty member in the area of interest, the Coordinator of Graduate Studies in Music, and the Chair of the Department of Music prior to acceptance to the program. Students interested in the Master of Music degree with specialization in the History of Musical Instruments should contact Dr. Deborah Reeves (Coordinator of Graduate Studies in the History of Musical Instruments) to set up face-to-face meetings (or in exceptional circumstances meetings through electronic media) with her and with Dr. Moskowitz prior to acceptance to the program. Students seeking the music education degree must meet with the Music Education Professor before being accepted in to the degree program. Students interested in a Performance Degree must also complete an audition and provide a repertoire list prior to being accepted in to the program.
3. The application file and other materials will be reviewed by the Department Chair, the Coordinator of Graduate Studies in Music, and other appropriate faculty including the major applied teacher. The review committee will recommend: Full Admission, Provisional Admission, or Denied Admission. Admission will be dependent on entrance guidelines of the Graduate School as well as academic achievement, letters of recommendation, personal interview, and performance audition (performance area only). The Department Chair will submit a Letter of Acceptance to the Graduate School making recommendation as to status. If accepted by the Department of Music, the student will receive official written notice from the USD Graduate School.
4. Immunization verification: An Immunization Form must be completed for all on-campus students before the student may register for classes. This policy also applies to special admittance students. Once a student has been admitted, the University of South Dakota's Student Health Department will send the required form to the student to be completed immediately.

### Advisement

Upon admission into the Graduate School, the Chair of the Department of Music will assign the student an academic advisor. The advisor aids the student in developing a Program of Study and helps the student select a graduate music committee.

### Performance Degree Auditions

Entering graduate student performance majors must pass an audition in their major performance area prior to acceptance to the department. A completed Performance Audition Form (Appendix E) must be placed in the student's graduate file.

### Enrolling in Classes

Incoming graduate students in music should meet with the Department Chair or Coordinator of Graduate Studies prior to the start of classes during their first summer or semester of study. The Department Chair or Graduate Coordinator serves as the student's advisor until a faculty advisor is assigned. Students with a graduate assistantship must be enrolled for at least nine credit hours each semester. First time students on a graduate assistantship must be enrolled for at least nine credit hours prior to the start of the fall semester. A graduate student may take six hours in their final semester with prior approval from the Department Chair and the Dean of the Graduate School.

### Instrumental Ensemble Participation Policies

The USD Symphony Orchestra winds and percussion sections will be selected from students participating in the USD Symphonic Band. Students will be assigned to fill the chairs of the orchestra sections based

on the results of the wind/percussion auditions at the beginning of each semester. Top chair players selected to perform with the USD Symphony Orchestra are expected to participate and support both ensembles.

String music majors and minors are required to perform in both the USD Symphony and Chamber Orchestras. Admittance in the USD Chamber Orchestra is by audition only, pending chair availability determined by the string faculty. Piano/Keyboard players for the USD Symphony Orchestra will be assigned by the applied piano faculty.

#### Credit Hour Policy

The definition of a credit hour is set by the South Dakota Board of Regents and is published in the BOR Policy Manual (Number 2.3) at the following website:

<https://www.sdbor.edu/policy/documents/2-32.pdf>

#### Transfer of Credit

A maximum of twelve semester hours of graduate credit from other institutions may be transferred in to a master's degree program. These transfer credits must have been completed at a regionally accredited institution, be approved by the Department Chair, and must have been taken no more than seven years prior to conferment of the USD master's degree. Please refer to the on-line Graduate Catalog for additional information concerning transfer credits.

#### Double or Second Master's Degree

Prior to beginning a second master's degree, a student must meet with the Coordinator of Graduate Music Studies and the Department Chair. Consideration of university double credit allowance must be determined before a second master's degree is begun. Some graduate coursework may only double count if both masters' degrees are done concurrently.

#### Time Limit for Completing the Master's Degree

The program must be completed within seven years from the date of acceptance into the program. By special action of the Graduate Dean the time may be extended, but the student may be required to validate all work beyond the bachelor's degree more than seven years old at time of completion.

#### Continuous Enrollment

Students should be continuously enrolled after matriculation. If circumstances do not allow a student to be continuously enrolled and they must stop out of their program, they may return within three semesters (including summer) without needing to reapply for admission. Stopping out of a degree program does not change the time frame for degree completion, therefore, students will be subject to the time limits discussed before the stop out occurred. Students returning after three consecutive semesters of stop out need to contact the Graduate School before re-enrolling. Students enrolled in programs that have been discontinued or inactivated must maintain continuous enrollment during the teach-out process.

#### Validation of Courses

Graduate credits earned more than seven years prior to the date of intended graduation must be validated. The method of validation is to be decided upon by the Department Chair, Coordinator of Graduate Studies, and student's advisory committee. After validation the material is then to be sent to the Dean of the Graduate School for final approval.

#### Incomplete

An instructor may assign a grade of incomplete when a student encounters extenuating circumstances that preclude completion of a course. An incomplete provides the student with a limited amount of time to fulfill the course requirements without having to repeat the course. The student must be earning a passing grade at the time the circumstances necessitating the incomplete occur. Anticipated course failure is not an acceptable justification for an incomplete.

The assignment of an incomplete grade is at the instructor's discretion. Once the instructor agrees to grant an incomplete grade, the instructor and student must agree on a plan to complete the coursework which does not require repeating the course. The coursework must be completed within one calendar year from

the last day of the semester in which the course was taken; extensions may be granted by the Graduate Dean upon petition. If the student completes the coursework within the specified time, grades of A, B, C, D, F, S, or U may be assigned. If the student fails to complete the coursework within the specified time, the incomplete grade will remain on the student's transcripts and the student will need to repeat the course to meet degree requirements.

#### Thesis proposal

If a student chooses to prepare a thesis in partial fulfillment of the degree requirements, the advisory committee must approve the topic for the paper. Once the topic has been agreed on by all parties, the student may not change topic without seeking further approval from the advisory committee. It is expected that the student will work through the draft stages of the thesis and seek approval from the primary advisor before sending the thesis on to the other members of the advisory committee. At least three weeks in advance of the defense date, the student will forward the completed thesis draft to all members of the committee. Students will then sit for an oral defense of their final document. Once the student passes the defense, the final edits are made and the completed and approved thesis is sent to Proquest.

#### **Thesis requirements are for students in the following programs: MM in Music History, MM in History of Musical Instruments, or MM in Music Education**

#### Style for Graduate Papers

The course instructor decides the style for graduate papers. The major teacher and the graduate advisory committee determine the form, format, and general guidelines for writing a thesis.

#### Quality of Work

All graduate students are expected to maintain a cumulative GPA of 3.0 or better to remain in the program. Beyond the specific program requirements, additional courses may be assigned to remedy deficiencies in the student's music background as recommended by the advisory committee and/or the Department Chair.

#### Graduate Hours for Certification

If you wish to take graduate level courses but do not plan to complete the Master of Music Degree, you may be granted admission as a "Special Student" regardless of your undergraduate degree if your undergraduate GPA is 2.6 or better in all music courses. Courses taken while you have "Special Student" status may or may not be accepted as part of a degree plan if you decide later to complete a degree. These courses will need to be approved by your graduate committee, the Coordinator of Graduate Studies and the Department Chair.

## **PROGRAMS OF STUDY**

### **MASTER OF MUSIC with specialization in Instrumental or Vocal Music Education**

#### **Music Education Specialization**

Students choosing to complete a Music Education Project for the degree requirements must fill out the Project Proposal form found in the Department of Music Graduate handbook. The project must be approved by the Advisory Committee and the form signed prior to beginning the work. Details of the project must be worked out with the advisory committee chair and must be outlined on the form.

#### **Master of Music, Music Education**

Music Bibliography (online)	2 credits
Music Theory	2 credits
Music History	6 credits
Music Education	9 credits
Thesis / Project	4-6 credits
Directors Institute	1 credit
Electives	4-6 credits
<b>TOTAL</b>	<b>30 credits</b>

#### **Required Master of Music, Music Education course work:**

##### **Music Bibliography**

MUS 781	Introduction to Music Bibliography (online)	2 credits
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##### **Music Education**

MUS 750	The School Music Program (online)	3 credits
MUS 780	Concepts in Music Education (online)	3 credits
MUS 765	Supervision & Administration (online)	3 credits

##### **Music Theory (2 credit hours to be chosen from):**

MUS 713	Forms and Analysis	2 credits
MUS 715	Music Theory Analysis Educator (online)	2 credits

##### **Music History (6 credit hours to be chosen from):**

MUS 730	Medieval/Renaissance Music Literature	3 credits
MUS 731	Baroque Music Literature (online)	3 credits
MUS 732	Classical and Romantic Music Literature	3 credits
MUS 550	Music Cultures of the World	3 credits
MUS 733	Twentieth Century Music Literature (online)	3 credits
MUS 738	Classical Music History Educator (online)	3 credits
MUS 739	Romantic Music History Educator (online)	3 credits

##### **Thesis/Project (2 additional hours of electives required with project)**

MUS 788	Music Education Project	4 credits
<u>Or</u> MUS 798	Music Thesis	6 credits

##### **Directors Institute:**

MUAP 790/793	Band or Choral Directors Institute	1 credit
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##### **Electives:**

Advisor approved music electives as appropriate to the student's needs and interests.	4-6 credits
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-Students must be enrolled in MUS 788 or MUS 797 the semester they graduate.

### **MASTER OF MUSIC with specialization in Brass, Keyboard, Percussion, Strings, Woodwind or Vocal Performance**

## Music Performance Specialization

### Programs of Study

Music Performance - Vocal

Music Performance – Instrumental: Brass, Keyboard, Woodwinds, Strings, Percussion

### Master of Music, Music Performance

Music Bibliography (online)	2 credits
Music Theory	2 credits
Music History	9 credits
Recital	2 credits
<u>Applied Lessons</u>	<u>15 credits</u>
<b>TOTAL</b>	<b>30 credits</b>

### Required Master of Music, Music Performance course work:

#### Music Bibliography

MUS 781	Introduction to Music Bibliography (online)	2 credits
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#### Music Theory

MUS 713	Forms and Analysis	2 credits
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#### Music History (9 credit hours to be chosen from):

MUS 730	Medieval/Renaissance Music Literature	3 credits
MUS 731	Baroque Music Literature (online)	3 credits
MUS 732	Classical and Romantic Music Literature	3 credits
MUS 733	Twentieth Century Music Literature (online)	3 credits
MUS 550	Music Cultures of the World	3 credits

#### Public Recital

MUS 783	Public Recital	2 credits
(in the recital semester, students enroll in 2 hours of Recital and 3 hours of applied lessons)		

#### Applied Music

<u>MUAP 700</u>	<u>Applied Lessons</u>	<u>15 credits</u>
<b>TOTAL</b>		<b>30 credits</b>

\*\* Graduate voice students must be proficient in German, French, and Italian diction. If students do not have a strong background in foreign language and diction, additional course work will be required.

\*\* During the academic year, full-time graduate students will be expected to participate in one ensemble each semester unless excused by the advisory committee.

## MASTER OF MUSIC with specialization in Collaborative Piano

### Collaborative Piano Specialization

#### Master of Music, Music Performance

Music Bibliography (online)	2 credits
Music Theory	2 credits
Music History	3 credits
Diction	4 credits
Lit and Methods	5 credits
Recital	1 credits
<u>Applied Lessons</u>	<u>13 credits</u>
<b>TOTAL</b>	<b>30 credits</b>

#### Music Bibliography

MUS 781	Introduction to Music Bibliography (online)	2 credits
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#### Music Theory

MUS 713	Forms and Analysis	2 credits
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#### Diction

MUS 501	Diction I	2 credits
MUS 502	Diction II	2 credits

#### Music History (A minimum of 1 of the following 3 credit courses):

MUS 731	Baroque Music Literature (online)	3 credits
MUS 732	Classical and Romantic Music Literature	3 credits
MUS 733	Twentieth Century Music Literature (online)	3 credits

#### Literature and Methods

MUS 552	Chamber Music Literature with Piano	2 credits
MUS 545	Song Literature	2 credits

#### Applied Lessons (14 credits from the following)

MUAP 716	Individual Instruction Collaborative Piano	1-4 credits
MUAP 717	Individual Instruction Collaborative Piano	1-4 credits

#### Recital

<u>MUS 783</u>	<u>Public Recital</u>	<u>1 to 6 credits</u>
<b>TOTAL</b>		<b>30 credits</b>

## MASTER OF MUSIC with specialization in Conducting

### Choral and Instrumental Specialization

This degree program is designed for specialization in choral conducting and instrumental conducting. Each degree candidate will create a tailor-made program of study in consultation with their Graduate Advising Committee using the below listed courses as a guide.

#### Master of Music, Conducting

Music Bibliography (online)	2 credits
Music Theory	2 credits
Music History	9 credits
Conducting Core	7 credits
Recital	2 credits
Electives	8 credits
<b>TOTAL</b>	<b>30 credits</b>

#### Music Bibliography

MUS 781	Introduction to Music Bibliography (online)	2 credits
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#### Music Theory

MUS 713	Forms and Analysis	2 credits
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#### Conducting

MUS 795	Conducting Practicum, 1-3 credits, <b>3 credits required</b> (enroll in 1 hour/semester for first 3 semesters)	3 credits
MUS 763	Advanced Instrumental Conducting	2 credits
MUS 764	Advanced Choral Conducting	2 credits
MUS 783	Public (conducting) Recital	2 credits

#### Music History (9 credit hours to be chosen from):

MUS 730	Medieval/Renaissance Music Literature	3 credits
MUS 731	Baroque Music Literature (online)	3 credits
MUS 732	Classical and Romantic Music Literature	3 credits
MUS 733	Twentieth Century Music Literature (online)	3 credits
MUS 550	Music Cultures of the World	3 credits

#### Electives

Advisor approved music electives as appropriate to the student's needs and interests.	8 credits
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#### TOTAL

**30 credit hours**

All students must be enrolled in one large ensemble each semester while on campus.

## MASTER OF MUSIC with specialization in Music History

### Master of Music, Music History

Music Bibliography (online)	2 credits
Music Theory	2 credits
Music History	15 credits
Thesis	5 credits
Supporting courses	6 credits
<b>TOTAL</b>	<b>30 credits</b>

\*\* Reading proficiency in one foreign language is required for the Music History degree. An exam is given by the Music History professor. Failure to pass the exam will require additional coursework.

### Required Master of Music, Music History Specialization course work:

#### Music Bibliography

MUS 781	Introduction to Music Bibliography (online)	2 credits
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#### Music Theory

MUS 713	Forms and Analysis	2 credits
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#### Music History (15 credit hours)

MUS 730	Medieval/Renaissance Music Literature	3 credits
MUS 731	Baroque Music Literature (online)	3 credits
MUS 732	Classical and Romantic Music Literature	3 credits
MUS 733	Twentieth Century Music Literature (online)	3 credits
MUS 550	Music Cultures of the World	3 credits

#### Thesis/Recital

MUS 798	Thesis	5 credits
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#### Electives

Advisor approved music electives outside the Music History specialization as appropriate to the student's needs and interests.	6 credits
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<b>TOTAL</b>	<b>30 credits</b>
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## MASTER OF MUSIC with specialization in History of Musical Instruments

The program of Study for this Master of Music degree is a flexible one, designed to meet the needs of students with a wide variety of backgrounds, training, and interests. Students can choose to focus on conservation, research, cataloging, and/or performance practices, among others that best suit the students' needs and interests. This will help to develop an individualized program of study in consultation with the students' advisory committee.

Master of Music, History of Musical Instruments, Plan A only (thesis): Total 30 credit hours

Core	9 credits
Music History	6 credits
Music Bibliography (online)	2 credits
Additional Courses	7-9 credits
Thesis	6 credits

Required History of Musical Instruments Specialization course work: Total 30 credit hours

### Core course work

MUS 788	Introduction to Museum Studies	3 credits
MUS 788	History of Musical Instruments: Cultural Aspects	3 credits
MUS 788	History of Musical Instruments: Technical Aspects	3 credits

### Music History (6 credit hours to be chosen from):

MUS 730	Medieval and Renaissance Music Literature	3 credits
MUS 731	Baroque Music Literature (online)	3 credits
MUS 732	Classical and Romantic Music Literature	3 credits

### Music Bibliography

MUS 781	Introduction to Music Bibliography (online)	2 credits
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### Electives

Advisor approved music electives as appropriate to the student's needs and interests.	7 credits
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### Thesis (6 credit hours required)

MUS 798	Thesis in Music	1-6 credits
<b>TOTAL</b>		<b>30 credits</b>

## Piano Pedagogy Certificate

The certificate program is an option for graduate students who seek to advance their keyboard skills without seeking an advanced two year degree in piano. This certificate is available to those piano teachers working in the field who have developed their own piano studio or who wish to start a piano studio, and desire additional training. These individuals are often working on certification for the Music Teachers National Association, a national organization that seeks to promote and uphold professional standards for music teachers.

### Certificate Requirements:

MUS 791	Independent Study ( <b>3 credits required</b> )	
	Pedagogy Project (Piano)	1 credit
	Piano Literature Project	2 credits
MUAP 710	Individual Instruction-Keyboards VII	4 credits
MUAP 711	Individual Instruction-Keyboards VII	4 credits
<hr/> <b>TOTAL</b>		<b>11 credits</b>

## ACADEMIC POLICIES, PROCEDURES, AND RESPONSIBILITIES

### Academic Standing, Probation, and Dismissal

If a student has more than one course of unsatisfactory work and/or has not maintained a 3.0 term or cumulative graduate GPA, the academic program places the student on warning or probation or dismisses him/her from the program in keeping with department and Graduate School policies. Degree programs and the Graduate School review the academic standing of all graduate students each term, and program leaders notify students directly, in writing, of academic warning, probation or dismissal. The Graduate School is copied on all student communication. A graduate student may be dismissed from the program at any time for failure to meet the academic performance standards of the degree program or Graduate School. The department is required to provide students a written notice of the issues and an opportunity to meet with the program director (face-to-face, teleconference, virtually) before dismissal action.

It is the policy of the Graduate School that any academic graduate department, through due process, may deny a graduate student continued enrollment in a program in accordance with department policies. The reasons for dismissal include: (1) academic performance that does not meet the standards of the department and the Graduate School, or (2) conduct in violation or unfavorable of the Graduate Academic Appeal Policy (BOR Policy 2:9, see below). In addition, general campus rules and policies relating to student conduct are found in the Student Handbook available in the my.Portal at:

<http://www.usd.edu/~media/files/student-life/usdstudenthandbook>.

For Further information, call the Graduate School (605) 658-6140.

### Admission To Candidacy

Admission to the Graduate School is not equivalent of acceptance as a candidate for an advanced degree in music. Approval of the Program of Study by the Graduate Dean and full admission to the degree program constitute admission to candidacy. Failure to file a Program of Study at the appropriate time will delay graduation. Submission of the Program of Study is normally done after the student has earned six graduate hours. A student must be fully admitted prior to the academic term in which the plan to graduate.

### Advisory Committee

Advisory committees consist of at least three faculty members and shall include the thesis advisor, at least one additional faculty member from within the department, and one faculty member from outside of the department. Dissertation committees consist of at least four members and shall include the dissertation advisor, at least two additional members from within the department, and one faculty member from outside of the department. Departmental exceptions to the above may be approved by the Graduate Dean. All committee members must have graduate faculty status within the department offering the student's degree program.

While students may request committee members, such choices are subject to approval by their department leader and the Graduate Dean. All committee members must be identified on the student's Program of Study form. In order for a student to be eligible for graduation, all committee members must sign the student's Approval of Degree form. See *Timelines from Admission to Graduation* for more information regarding the submission of these forms.

In unusual situations, the Graduate Dean and the Chair of the Department may concur that there is a need and adequate justification for an alternate committee. The Department Chair and the Graduate Dean will also concur on the selection of committee members. A content expert may or may not serve as a member of the committee. All degree requirements remain intact when an alternate committee is invoked.

### Residence and Credit-Hour Requirements

The University has no specific requirement concerning the number of semester hours that must be earned

in residence.

#### Application for Degree/Program of Study

Students enrolled in a degree program must submit an Application for Degree no later than the designated deadline for the semester in which the student expects to graduate. The deadlines and forms are available in the myU.Portal at link: [usd.edu/3367](http://usd.edu/3367) or in Appendix G. Failure to file an Application for Degree at the appropriate time may delay graduation. (See Appendix E for dates and deadlines)

#### Change of Admission Status

Students admitted on provisional status must be formally admitted to full candidate status prior to the academic term in which they apply for graduation (see Appendix I). Graduate students admitted on provisional status may not hold a graduate assistantship.

#### Credit Hour Policy

The definition and assignment of credit hours is governed by the South Dakota Board of Regents. This is Board Policy 2:32. This policy can be found at: <https://www.sdbor.edu/policy/documents/2-32.pdf>

#### Program of Study

A Program of Study must be filed with the Graduate School as soon as is feasible. The Program of Study is determined after a student has consulted with his/her advisor. **The Program of Study presented for fulfillment of degree requirements must be comprised of all graduate work and at least 50 percent of the coursework at the 700-course level or above, unless the coursework leading to the degree has been otherwise approved by the South Dakota Board of Regents.** Any substitutions or exceptions to the catalog requirements must be noted on the program of study and require pre-approval of the program head. Substitutions should not be taken lightly as degree program has been approved by the Board of Regents, and a substitution is essentially a change to the program. If more than one substitution is proposed, Graduate Dean approval is required. No more than two workshop courses may be included on a Program of Study without permission of the Graduate Dean. Approved transfer credits should be indicated on the Program of Study. The transfer approval and official transcript must accompany the Program of Study, if not already on file in the Graduate School. Only 12 credit hours may be transferred from other institutions as part of a Program of Study. Forms are available electronically in the myU.Portal at [link.usd.edu/3367](http://link.usd.edu/3367). The Graduate School cannot accept the Program of Study until the student's advisor has approved the plan.

#### Change of Degree Program

Students wishing to change their degree programs must apply for the new degree and meet the admission criteria for the new degree program. An application fee may be required again dependent upon the program to which the candidate is applying.

#### Graduate Student Evaluation

The student's advisory committee and Coordinator of Graduate Music Studies conduct an evaluation of the graduate student's academic and artistic development and degree progress at the end of each semester of study. Inadequate academic progress, insufficient professional development, or unprofessional attitude or ethics may result in probation or termination from the music program. The Department Chair will notify the student of any concerns that arise.

#### Comprehensive Written Exams

The graduate student has the option to take the final written exam either during the term in which all required coursework in the specific exam area is completed, or during the term in which the student plans to graduate. The Coordinator of Graduate Music Studies will publicize the comprehensive examination date at the beginning of each semester. Students are required to contact their advisory committee members well in advance of the exams to request that the committee members submit exam questions to the Coordinator of Graduate Music Studies one week before the scheduled exam date. Students should also request to receive recommended study materials and exam preparation guidelines from members of their advisory committee. Final written exam guidelines are as follows:

- 1) Each student is expected to spend an appropriate amount of time in preparation for the final exam.
- 2) Exam questions will cover the student's major area, music theory, and music history. As the History of Musical Instruments program has no theory requirement, these students will take two discipline specific exams.
- 3) Exam questions will be graded on the quality and quantity of the student's response.
- 4) Exams will be graded as: pass, conditional pass, or fail. Students receiving a conditional pass will be required, at the discretion of the instructor, to do supplementary work (eg: write a paper or retake individual sections of the exam) to achieve a passing grade. After a student has received a conditional pass, but failed to resolve the conditions of a complete pass through two attempts, the student will be required to retake the original course. On the first attempt, students who fail the comprehensive exam will be required to enroll for further course work or complete additional research.

### Graduate Recitals

Guidelines for the final recital are set by the major teacher and/or the members of the student's graduate advisory committee. The student and major studio teacher must make arrangements with the Department Chair to schedule a recital date and time of performance for his/her Graduate Recital. During the academic year on-campus graduate recitals in Colton Recital Hall will be recorded by a scheduled student technician. It is the responsibility of the graduate student to see that their recital is professionally recorded if the concert takes place elsewhere or takes place during the summer in Colton Recital Hall. A copy of this recording must be submitted to the Department Chair. Additionally, seven copies of the recital program must be submitted to the Music Office. The program must be approved by the Department Chair and the studio teacher at the time of the recital hearing.

For recitals taking place in Colton Recital Hall, a Performance Reservation Form (See Appendix B) must be completed and submitted to the Music Office by the third week of the fall semester. For recitals taking place in Farber Hall, please check with the department secretary regarding appropriate paperwork to be submitted. A Recital Hearing is required three weeks prior to the recital date. The Recital Hearing Form (Appendix C) must be signed and returned to the Music Office one week before the recital.

### Normal Course Load

A full-time graduate-student course load is 9-12 credit hours. During the regular academic year, the normal maximum registration for a graduate student is 12 credit hours per semester. The Graduate Dean may certify that a student enrolled for less than 9 credit hours is to be considered full time for purposes of awarding assistantships and tuition reduction.

To be considered a full-time student, a student must be enrolled in a minimum of 9 credit hours of graduate course work during each academic term. At least five credit hours of graduate course work will qualify the student for Financial Aid. Again, students receiving compensation from graduate assistantships during the summer must register for at least one credit hour.

To be eligible for overload status (i.e. more than 12 credits), a student must have approval by the Graduate Dean. Additionally, any deviations to the normal 9 credit hours taken by a graduate student must be approved by the Department Chair in advance.

### University of South Dakota Policy on Academic Misconduct and Plagiarism

(Per SDBOR Policy 2:33) <https://www.sdbor.edu/policy/Documents/2-33.pdf>

### **Definitions**

- A. The phrase "Academic Misconduct" means Cheating or Plagiarism

- B. The term “Cheating” includes, but is not limited to, the following:
1. Using any unauthorized assistance in, or having unauthorized materials while, taking quizzes, tests, examinations or other assignments, including copying from another’s quiz, test, examination, or other assignment or allowing another to copy from one’s own quiz, test, examination, or other assignment;
  2. Using sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments;
  3. Acquiring, without permission, tests or other academic material belonging to the instructor or another member of the Institutional faculty or staff;
  4. Engaging in any behavior prohibited by the instructor in the course syllabus or in class discussion;
  5. Falsifying or misrepresenting data or results from a laboratory or experiment; or
  6. Engaging in other behavior that a reasonable person would consider to be cheating.
- C. The term “Plagiarism” includes, but is not limited to, the following:
1. Using, by paraphrase or direct quotation, the published or unpublished work of another person without full and clear acknowledgment;
  2. Using materials prepared by another person or agency engaged in the selling of term papers or other academic materials without prior authorization by the instructor; or
  3. Engaging in other behavior that a reasonable person would consider plagiarism.

#### **Academic Misconduct Process (Per SDBOR Policy 2:33)**

A. Allegations

Allegations of Academic Misconduct must be reported by the Faculty Member to the Student Conduct Officer. At the Faculty Member’s request, the Student Conduct Officer will inform the Faculty Member whether the Student has ever engaged in Academic Misconduct, which information may be used in determining any academic consequences should it be determined that the Student engaged in Academic Misconduct. The Faculty Member may request this information at any point throughout the informal resolution process.

B. Informal Resolution

1. The Faculty Member will meet with the Student to discuss the allegations and attempt informal resolution. The Faculty Member may request the assistance or presence of the Student Conduct Officer for this meeting.
2. Informal resolution is reached where: a. The Student and the Faculty Member agree that there was no Academic Misconduct; or b. The Student admits to the Academic Misconduct, agrees to the academic consequence, and signs a form documenting the Student’s agreement. By signing the form, the Student waives the right to appeal both the fact that the Student engaged in the Academic Misconduct and the academic consequence.
3. If informal resolution is reached, the Faculty Member must inform the Student Conduct Officer. If the informal resolution included the Student admitting to the Academic Misconduct, the Faculty Member must provide the signed form used to document the Student’s agreement to the Student Conduct Officer.
4. If informal resolution is not reached, the Faculty Member must inform the Student Conduct Officer that the alleged Academic Misconduct was not informally resolved

through this policy and will need to be addressed through Board Policy 3:4.

### C. Formal Resolution

1. Once the Student conduct process through Board Policy 3:4 is concluded, the Faculty Member will receive a copy of the informal resolution documentation or the written findings that include the facts found to have occurred.
2. If the informal resolution documentation or the written findings include a determination that a violation of the Student Code for Academic Misconduct occurred, the Faculty Member may impose academic consequences for the Academic Misconduct.

### D. Appeals

1. Informal Resolution Reached Through Board Policy 2:33  
A Student may not appeal either the fact that the student engaged in the Academic Misconduct or the academic consequence imposed by the Faculty Member because the Student waives such appeal rights in agreeing to the informal resolution under this policy.
2. Informal Resolution Not Reached Through Board Policy 2:33  
A Student may appeal the academic consequence imposed by the Faculty Member pursuant to Board Policy 2:9.

### Graduate Student Grievance Procedure

A copy of the Graduate Student Grievance Procedure may be found on the Graduate School website.

<http://www.usd.edu/graduate-school/student-resources>

Academic Appeals information is contained within the Student Handbook and the Catalog. The policy is South Dakota Board of Regent Policy 2:9 and can be found at:

<https://www.sdbor.edu/policy/documents/2-9.pdf>.

Direct Access to the Appeal Form can be found in the Portal at:

<https://portal.usd.edu/academics/registrar/loader.cfm?csModule=security/getfile&PageID=2388&casLogin=1>

Additional information on these policies can be found at the following websites:

Student Handbook, p. 43 (<http://www.usd.edu/-/media/files/student-life/usdstudenthandbook.ashx>)

Student Complaints (<http://www.usd.edu/about-usd/contact-us/concerns-and-complaints>)

Students are also encouraged to report concerns to the Department of Music Chair.

Additional information can be found at:

<https://portal.usd.edu/academics/registrar/academic-forms.cfm>

### Programs Catalog

The Graduate catalog is available through the Graduate School website.

<http://catalog.usd.edu/index.php>

### Disability Services Policy on Accommodation

A copy of the full statement of the University's Disability Services Policy on accommodation may be found on-line in the Graduate Programs Catalog or may be obtained from the Director of Disability Services in the Service Center North Room 119B.

### Sexual Harassment Policy

A copy of the full statement of the University's Sexual Harassment Policy may be found on-line in the

Graduate Programs Catalog or may be obtained from the Director of Equal Opportunity & Title IX Coordinator in Slagle Hall 205.

### Privacy Rights

The University will observe the federal regulations as specified in the Family Education Rights and Privacy Act, as amended, with an effective date of June 19, 1976.

### Notice of Nondiscriminatory Policy

In accordance with the South Dakota Board of Regents Policy 1:19, the institutions under the jurisdiction of the Board of Regents shall offer equal opportunities in employment and for access to and participation in educational, extension and other institutional services to all persons qualified by academic preparation, experience, and ability for the various levels of employment or academic program or other institutional service, without discrimination based on sex, race, color, creed, national origin, ancestry, citizenship, gender, gender identification, transgender, sexual orientation, religion, age, disability, genetic information or veteran status or any other status that may become protected under law against discrimination. The Board reaffirms its commitment to the objectives of affirmative action, equal opportunity and non-discrimination in accordance with state and federal law. Redress for alleged violations of those laws may be pursued at law or through the procedures established by the provisions of 1:18 of this policy. For additional information, please contact the Director, Equal Opportunity and Chief Title IX Coordinator, Room 205 - Slagle, Vermillion, SD 57069. Phone: 605-677-5651 E-Mail: equalopp@usd.edu.

Admission decisions are made without regard to disabilities. All prospective students are expected to present academic credentials at or above the minimum standards for admission and meet any technical standards that may be required for admission to a specific program. If you are a prospective student with a disability and need assistance or accommodations during the admission/application process, please contact the Director of Disability Services, 119B Service Center North, USD, Vermillion, SD 57069. Phone: 605-677-6389 Fax: 605-677-3172 E-Mail: dservice@usd.edu

Federal Law prohibits discrimination on the basis of disability (Section 504 of the Rehabilitation Act of 1973, The Americans with Disabilities Act of 1990, and the Americans with Disabilities Act Amendment Act of 2009). The University has designated Ms. Roberta Ambur, Vice President of Administration & ITS, as the Coordinator to monitor compliance with these statutes. This obligates USD and Ms. Ambur to provide equal access for all persons with disabilities.

### Recital Programs and Posters

- Recital Programs **must** follow the approved format. Sample Programs are located on the Portal.
- A recital program and poster **must** accompany the Recital Hearing Form so that it may be edited and approved at the Hearing. Do not make large quantities of program copies prior to the Recital Hearing.
- **Any notes, acknowledgments or testimonials must be included on an insert page or be presented verbally at the recital. Do not include them on the original program.**
- The student is responsible for obtaining multiple copies of the recital program, seven (7) of which must go to the Music Office for the department's program books and the student's file. Suggestions for places to get programs printed are: USD Copy Center, Printsource, or Pressing Matters.
- Recital programs and Recital Hearing Form **must** be turned in at the Music Office and signed by Department Chair **no later than three weeks** before the recital date. The Recital Hearing Form can be found in the back of this handbook (Appendix C).
- **If a recital is canceled or postponed for any reason, it is the responsibility of the student to:**
  - A. Immediately notify the Music Office of the change.
  - B. Post recital cancellation signs at the recital location on the day the recital is to take place.



- C. Notify anyone who has advertised for or is participating in the recital.
- D. Notify your studio teacher, accompanist, person scheduled to handout programs, the person scheduled to be stage manager, the house manager, Graduate Assistant in charge of house scheduling, and the recording technician.



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**Program Templates can be found on the USD Music Portal Page.**  
<https://portal.usd.edu/academics/fine-arts/music.cfm>

**The following acknowledgement MUST be placed on the backside of your program:**

(Performer's Name) is a student of (Professor's Name). This recital is presented in partial fulfillment of the requirements for the Master of Music degree with a specialization in (Music Education, Performance, Music History or the History of Musical Instruments.)

## **ASSISTANTSHIP POLICIES/GUIDELINES**

The Department of Music awards a number of graduate teaching and research assistantships annually. The number of awards and the assignment of these assistantships are determined by the needs of the department, available funding, and the pool of candidates. Application for assistantships should be made on the appropriate Graduate School form that is available from the Graduate Office. The Department Chair or Coordinator of Graduate Studies should receive application requests for new and returning graduate assistantships in music by January 31st.

### **Stipends and Tuition Reduction**

The Chair of the Department of Music will inform each student as to their assistantship stipend. A student who is fully admitted into a graduate degree program and who has a graduate assistant appointment at the minimum stipend level as established by the Board of Regents qualifies for reduced tuition benefits (this reduction does not include fees). Per SDBOR [Policy 5:22](#), resident graduate assistants and resident graduate student fellows shall be assessed fifty-three percent (53%) of the resident graduate tuition rate for all on-campus courses, in addition to 100% of the general activity fee and discipline fees. Nonresident graduate assistants and nonresident graduate student fellows shall be assessed sixty-three percent (63%) of the resident graduate tuition rate for all on-campus courses, in addition to 100% of the general activity fee and discipline fees. Any graduate assistants taking distance, off-campus, or Center courses will receive a tuition reduction equal to the reduction applied to the resident graduate assistant on-campus tuition rate. The waived tuition is part of the compensation for the graduate work. An appointment during the full academic year qualifies the student for reduced tuition during the following summer. Assistantships may be renewed for a maximum of four semesters, not including summer sessions, pending the completion of the student's degree program.

### **Work Loads**

The Department Chair, in consultation with appropriate music faculty, assigns workloads for graduate students with assistantships. Students teaching in the areas of class piano and studio voice are normally assigned ten to twelve hours teaching load. Students working in the band, orchestra, and choral areas as rehearsal assistants may be assigned twelve to fifteen hours a week. Students working in both studio and rehearsal situations will generally work ten to twelve hours per week. The Department Chair and/or an assigned music faculty member will serve as the supervisor for each graduate assistant. Students with assistantships in the History of Musical Instruments specialization will normally work twenty hours per week at the National Music Museum, with scheduling and assignments to be arranged with the Senior Curator in consultation with appropriate NMM staff and faculty. All students are expected to work approximately 19 hours per week.

### **Orientation**

During the week prior to the beginning of the academic year all graduate assistants will meet with the Department Chair, Coordinator of Graduate Studies, and the Department Secretary for an orientation meeting. Graduate assistants will also meet with their assigned supervisors before the first day of classes to discuss their responsibilities and assignments for the academic year.

### **Performance Evaluations**

All graduate assistants who serve as instructor of record may be evaluated each semester during the faculty evaluation period. The results of these evaluations, along with the recommendation of the graduate student's supervisor, may be used to evaluate and counsel the graduate assistant on a semester by semester basis. Inadequate work performance by a graduate assistant, unprofessional attitudes or ethics, and/or insufficient academic progress may result in the termination of an assistantship at the end of any semester. Reassignment of duties may be necessary due to the needs of the department and/or the graduate student.

## **FACILITIES USAGE POLICIES**

#### Department of Music Office/Department Chair, CFA 114

All requests for the scheduling of music department events, concerts, classes, festivals, tours, etc., are done through the Music Office. Students with questions concerning courses, programs of study, music ensembles, and fine arts credits for the general university student should check with the Department Chair, Graduate Coordinator or phone (605) 677-5274. The office is open from 8 am to 12 pm and 1 pm to 5 pm daily, Monday through Friday.

#### Faculty/TA Workroom, CFA 120A

The workroom houses a typewriter, paper cutter, and the department photocopy machine. If approved by the Department Chair, the Department Secretary will issue graduate teaching or research students a key for this room. Not all graduate students will be assigned an office. This space is usually reserved for teaching assistants. Printing more than ten copies of a page should be taken to the USD Copy Center.

**The copying of published music and books is illegal and will not be tolerated.** Photocopying done by Graduate Assistants must be for teaching purposes only. Other copying is considered personal and must be done outside the Department of Music. The Department Chair or a faculty member must authorize exceptions to this policy.

#### Colton Recital Hall, CFA 156

All requests for using Colton Recital Hall must be approved and scheduled through the Music Office. Priority for using the hall will always be given to Department of Music sponsored events. This includes the scheduling of practice time, solo and ensemble recitals, concerts, classes, and other university sponsored events. Requests for recording of programs, either audio or video, must also be made through the Music Office. The physical adjustment by an individual or performance ensemble of lighting fixtures or the suspended ceiling above the stage is prohibited. Any adjustment of lights and/or fixtures must be cleared through the Department Chair. If approval is given, the party making the request will be charged for the service. No smoking, food, or beverages will be allowed in the hall.

#### Instrumental Rehearsal Hall, CFA 155

This hall is used primarily for instrumental rehearsals by the large instrumental ensembles. Small instrumental ensembles, instrumental method classes, master classes, and individual student practices are also held in this rehearsal room. Any requests for the scheduling of CFA 155 must be made through the Music Office. Due to the large amount of expensive equipment in the hall, the Music Department Chair must approve rehearsal requests by students not enrolled with instrumental ensembles. No smoking, food, or beverages are allowed in the rehearsal hall.

#### Vocal/Choral Rehearsal Hall, CFA 150

CFA 150 is used for rehearsals by the university choral ensembles, opera workshop, vocal jazz program, music method classes, and music education classes. Requests for using the hall must be made through the Music Office. Only students who are enrolled in the music department ensemble programs will be allowed to use this facility. No smoking, food, or beverages are allowed in the rehearsal hall.

#### General Music Classrooms, CFA 135, 144, 145

All activities for these rooms must be scheduled through the Music Office. These rooms are used for lecture, music appreciation classes, method classes, and solo and ensemble rehearsal by students who are enrolled in music courses. Due to the lack of space, the use of these rooms by students outside of the music program will not be allowed without the written approval of the Department Chair. No smoking, food, or beverages are allowed in these classrooms.

#### Percussion Rehearsal Rooms, CFA 120T, 120U, 151

The Percussion Instructor monitors the use of the percussion rooms. The rooms are reserved for student use in percussion related activities. Students studying percussion may request keys to CFA 120T-timpani, 120U-set, and 151-steel drums and marimba ensemble. Percussion equipment for the large

ensemble rehearsals is stored in CFA 155-instrumental rehearsal hall. The percussion rooms are available to all students currently enrolled in percussion related activities. No smoking, food, or beverages are allowed in these rooms. Individuals may not store private percussion equipment, such as trap-sets, in the music department without permission of the Percussion Instructor or Department Chair.

#### Electronic Studio/Class Piano/Computer Lab, CFA 136, 137

This classroom/lab is reserved for students who are enrolled in music theory, orchestration & arranging, class piano, and electronic studio. Priority will be given to scheduled classes with additional lab times open for students enrolled in the above classes. The equipment is not to be used for student private projects, papers, or word processing. Room availability will be posted on the bulletin board outside of the lab. Failure to care for the equipment will result in suspension of privileges. No smoking, food, or beverages are allowed in the classroom. The classroom instructors teaching in this room will give students the access code for evening and weekend access.

#### Piano Practice Rooms with Grand Pianos, CFA 120D, 123

The department offers practice rooms with grand pianos in them for use by advanced pianists who are studying with a piano faculty member. Students may be issued a key for one of these rooms with permission from their piano teacher. Information about checking out a key and the amount of practice time permitted should be discussed with one of the piano faculty. No smoking, food, or beverages are allowed in these practice rooms.

#### Organ Practice Room, CFA 120P

Students enrolled in private organ study may make arrangements to use these rooms for individual practice. Arrangements to check out a key and sign-up for practice times must be made with the organ instructor. No smoking, food, or beverages are allowed in these practice rooms.

#### Recording Studio, CFA 205

The recording studio is used to record student and faculty recitals along with concert events in Colton Recital Hall. The studio is not open for student use without permission of the Department Chair. Recording in this studio is done by work study students, graduate assistants, and music faculty.

#### Choral Concert Wear Storage, CFA 164

The choral storage area is used to store concert wear for the various choral organizations within the department. The issuing of choral tuxedos and gowns is assigned by the choral faculty. University concert wear are not for personal use.

#### Band/Orchestra Uniform Storage, CFA 165

The storage room contains the marching band uniforms, guard uniforms, and the tux coats and black blazers for use by the males in the bands and orchestra. The issuing of these uniforms is done by a teaching assistant or an assigned work study person. These uniforms are not for personal use.

#### Orchestral Library, CFA 205

The orchestral library is located in room 205 on the second floor of the music wing. Orchestral library materials may be obtained by speaking with a member of the string faculty.

#### Band Libraries, CFA 155A, 205

The concert works for the university bands are stored in CFA 155A. The marching band, standard marches, pep band, and octavo arrangements for bands are stored in room 205 on the second floor of the music wing. A member of the instrumental ensemble faculty must approve student use or the loaning of music to area band directors.

#### Jazz Ensemble Library, CFA 202

The jazz library for large ensemble and combo music is located in CFA 202, on the second floor at the entrance of Colton Recital Hall. A member of the jazz faculty must approve student use or the loaning of music to area band directors.

### Teaching Assistant Offices

Office space for teaching assistants is assigned by the Department Chair. Teaching assistants will be issued keys. Two graduate students may share one office space.

### Instrumental Storage Lockers, Band Room, CFA 155

The instrumental lockers in the band area are for storage of university owned wind and string instruments. Keys, combinations, and instruments may be issued to students involved with university ensembles, private lesson study, and instrumental method classes. A student assistant in the instrumental area does assignment of these lockers and instruments.

### Hall Lockers in Music Wing

The hall lockers are assigned to one or more students during the academic year. These lockers are used for personal items, instruments, etc. Students will be provided locks for these lockers. The Department Secretary will make assignments for lockers. Students may use the lockers with the understanding that the Department may enter the student locker in case of an emergency. **University owned instruments must be stored in their assigned locker at all times.** The University is not responsible for any personal items lost or stolen from the hall lockers.

### Bulletin Boards

The main bulletin boards in the music wing, with the exception of the NAFME board, are open to all students and university sponsored organizations. The small bulletin boards next to classrooms and studios are for announcement about music schedules, classes, etc. The glass bulletin cases are for items that are approved by the Music Office.

### Non-Degree Recital Scheduling

Due to space and calendar limitations, students scheduling recitals and other programs that are not required as a part of a degree program may be required to seek off-campus locations, at the discretion of the Music Department chair.

# Covid-19 Addendum for 2020-2021

In the midst of the global health pandemic of COVID-19, the USD Music Department has put in place several policies and procedures in an attempt to mitigate risk and provide the safest environment possible for students, faculty, and staff. In addition to the guidelines below, an FAQ website can be found at <https://www.usd.edu/Fine-Arts/Music/Music-Return-to-Campus-FAQ> which will be updated as needed in order to provide the most detailed information for music students.

**USD COVID-19 Statement** – Mitigating the spread of COVID-19 is everyone's responsibility. In order to ensure the health and safety of each individual student and our overall campus community, we ask you to monitor your health daily with the USDSafe app and abide by the following protocols:

If you are exposed to COVID-19, develop COVID-19 symptoms, or anticipate being absent for more than two weeks due to COVID-19, you are expected to immediately communicate this to [covid19@usd.edu](mailto:covid19@usd.edu). You may also report to the Dean of Students at [deanofstudents@usd.edu](mailto:deanofstudents@usd.edu). In either case, the Dean of Students office will communicate with all instructors and provide appropriate University communication to impacted parties while also preserving student privacy about any medical condition. If you miss class due to medical reasons, please also inform your instructor in a timely fashion. Students who have been asked to quarantine cannot attend classes in person and should ask instructors if there is an option to participate remotely. Instructors will work with students to determine whether remote participation, an incomplete grade, or withdrawal is most appropriate. Thank you for following these important measures to keep our community healthy and safe.

**Masks** – Masks are required at USD, and in the Fine Arts Building for the protection of students, faculty, and staff. These must be worn whenever possible, including during classes, rehearsals, practice, and in the hallways, studios, and restrooms. This is a professional expectation and a USD requirement. Students who decline to wear a face covering and do not leave the classroom will be referred to the Dean of Students for Formal Correction under the COVID-19 Face Covering Protocol, which may include noncompliance with the [Student Code of Conduct](#). The appropriate conduct process will be initiated if the Dean of Students determines that the allegations are credible

**Illness** – Out of an abundance of caution, students who experience any symptoms associated with COVID-19 (fever or chills, cough, shortness of breath or difficulty breathing, fatigue, muscle or body aches, headache, new loss of taste or smell, sore throat, congestion or runny nose, nausea or vomiting, diarrhea) should contact the Dean of Students office at [deanofstudents@usd.edu](mailto:deanofstudents@usd.edu) and not come to class. The Dean of Students will then contact all of that student's instructors. Any make-up of course requirements missed shall be worked out between the instructor and the student upon the student's timely initiative with an eye towards both flexibility and the integrity of the academic experience. Students should:

- Join scheduled synchronous remote class sessions if they are able to do so;
- Participate in remote class activities, whether synchronous or asynchronous, if they are able to do so;
- Keep up with classwork if they are able to do so;
- Submit assignments digitally;
- Work with their instructors to try to reschedule exams, labs, and other critical academic activities.

Instructors are required to allow for such make-up in a timely manner whether or not a student's absence has been validated by the Dean of Students. Students are required to remain in timely contact with instructors to the greatest degree possible. Failure to do so may result in a referral to the Dean of Students office.

**Cleaning Procedures** – The custodial staff in the building will do a thorough cleaning each morning, wiping down high touch surfaces with disinfectant, as well as a traditional cleaning of the building. The disinfecting of high touch surfaces will continue at various times throughout the day. Classrooms, rehearsal spaces, and practice rooms should be cleaned both before and after use by the students in these rooms. Please refer to the professor guidelines and those policies posted in the building. Additionally, hand sanitizers have been installed in all classrooms and in the hallways. Students, faculty, staff, and visitors are asked to wash their hands frequently.

**Traffic Flow** – The Music area of the Fine Arts Building has been mapped to allow for a traffic pattern that provides a lessening of contact between people. The floors have been marked with arrows in order to help direct the flow. Please do your best to observe these directions.

**Room Capacities** – The rooms in the Fine Arts Building have been reconfigured in order to meet the 6 foot social distancing guidelines set forth by the CDC. Gatherings of more than the allotted number of people should be avoided. Please maintain the 6 foot distancing whenever possible. Below is a listing of room capacities:

135 – 5 (reserved for lessons)	150 – 21
136 – 6	155 – 29
137 – 6	Colton Recital Hall – 27 audience; 10 stage
144 – 13	Practice Rooms – 1
145 – 5 (reserved for lessons)	

**Concerts and Recitals** - There will be performances this year. These may look different than in the past, but we expect to continue to produce world class concerts with our ensembles and look forward to numerous outstanding student performances throughout the year. We will not have live audiences attend our ensemble concerts on campus in our indoor performance venues. All ensembles will plan on performances which will be streamed to the public.

Public Recitals will be allowed with live audiences if the student, professor, accompanist, and venue schedule are all in agreement. These performances will be for an invited audience only that will correspond to the number of people which can safely assemble in the selected venue. Recitals will also be streamed live online and can be presented from anywhere without a live audience in attendance.

**Concert Room Capacities** – In order to maintain appropriate social distancing at performances, we are limiting seating for recitals. Immediate family units may sit together, but social distancing should be observed. Single attendees must sit in chairs marked. All Recitals are by invitation only and should not exceed these limits:

Colton Recital Hall – 27  
Farber Hall – 38 (with balcony)  
Aalfs Auditorium – 100 (Main Floor only)

**Recital Scheduling** – Recitals will be scheduled in consultation with the student, faculty member, accompanist, and Laurie. The general guidelines listed on Page 9 will be followed. To submit a date request, please send an email to Laurie ([lgbrown@usd.edu](mailto:lgbrown@usd.edu)) with a date range. Laurie will respond with available dates, times, and locations. From these, you will schedule your recital, making sure to confirm permissions from your studio teacher, collaborative pianist, and the venue if outside of USD.

As the recital date approaches, arrangements should be made for live streaming of the event. USD will provide a streaming website and your faculty advisor may check out a camera from the Department Chair, or you may provide your own equipment. Please remember that in person audiences are to be limited to the number above, and are by invitation only.

**Practice Rooms** – Please see practice room guidelines listed in Appendix I for more details.

**Zoom Rooms (111, 135, & 145)** – These rooms will be reserved for students taking virtual lessons. Room 111 will be set aside primarily for voice, while Room 135 and 145 will be more available for a variety of applied study. These rooms will be equipped with technology for students to utilize for virtual lessons, performances, or master classes. These rooms will be scheduled through faculty members that correspond with student lesson times. It is the student's responsibility to sanitize the room prior to and following use.

## **Appendix A1**

**University of South Dakota  
College of Fine Arts  
Department of Music & National Music Museum**

**Graduate Advisory Committee Agreement  
for students in the program for the M.M. with specialization in the history of musical  
instruments**

The following faculty have agreed to serve on the Graduate Advisory committee for

\_\_\_\_\_  
Student Name

\_\_\_\_\_  
Committee Chair

Date \_\_\_\_\_

\_\_\_\_\_  
NMM Faculty

Date \_\_\_\_\_

\_\_\_\_\_  
Music History Faculty

Date \_\_\_\_\_

\_\_\_\_\_  
Committee Member-at-Large

Date \_\_\_\_\_

\_\_\_\_\_  
Non-Department Faculty Member

Date \_\_\_\_\_

The Graduate Committee serves as an advisory committee for the student. The Graduate Committee must approve the student's Program of Study and participate in the student's thesis examination. Each graduate committee must have one member who is external to the Department of Music.

This paper must be filled out and on file in the Music Office by the end of the student's first semester of study. Any changes made to the committee membership require the updating of this form.

Graduate Student: After all have signed it; please give each member of the committee a copy of this document. Return one copy of this form to the Music Office to be placed in your file.



## Appendix A2

University of South Dakota  
College of Fine Arts  
Department of Music

### *Graduate Advisory Committee Agreement*

The following faculty have agreed to serve on the Graduate Advisory committee for

\_\_\_\_\_  
Student Name

\_\_\_\_\_  
Committee Chair

Date \_\_\_\_\_

\_\_\_\_\_  
Theory Faculty

Date \_\_\_\_\_

\_\_\_\_\_  
Music History Faculty

Date \_\_\_\_\_

\_\_\_\_\_  
Committee Member-at-Large

Date \_\_\_\_\_

\_\_\_\_\_  
Non-Department Faculty Member

Date \_\_\_\_\_

The Graduate Committee serves as an advisory committee for the student. The Graduate Committee must approve the student's Program of Study, attend the graduate student's recital (if one is given), and submit an appropriate question for the comprehensive examination given during the term of graduation. Each graduate committee must have one member who is external to the Department of Music.

This paper must be filled out and on file in the Music Office by the end of the student's first semester of study. Any changes made to the committee membership require the updating of this form.

**Graduate Student:** After all have signed it; please give each member of the committee a copy of this document. Return one copy of this form to the Music Office to be placed in your file.

## Appendix B

### Student Recitals/Student Use - USD Music Department Calendar and/or Colton Reservation

Date (mm/dd/yy) \_\_\_\_\_ Check One: ☐ Recital ☐ Other (describe) \_\_\_\_\_

Start Time \_\_\_\_\_ Please put actual event start- unless otherwise negotiated,  
one hour will be allowed before and after for set up and  
reception.

Location: ☐ Colton ☐ Farber ☐ Knutson ☐ Other (describe) \_\_\_\_\_  
(If not Colton, facility confirmation MUST be received in Music Office asap)

**CANCELLATION INFORMATION:** Should you need to cancel, reschedule or make any change to this activity, contact the Music Office asap, preferably by email (lgbrown@usd.edu). Phone 605-677-5274. Please know that activities are advertised in community calendars in all media three weeks before the event. If your change is less than three weeks from the originally scheduled date, you are responsible to post signs at location of activity in a timely way. You are also required to notify any assigned workers. Cancellations are discouraged, particularly less than three weeks before event.

#### 1<sup>st</sup> Participant :

Name: \_\_\_\_\_

Email: \_\_\_\_\_

If Recital:

☐ Soph ☐ Jr ☐ Sr ☐ Graduate

Which Instrument/Voice type \_\_\_\_\_

\_\_\_\_\_  
Student Signature Date

\_\_\_\_\_  
Faculty Signature Date

Is this recital required for your degree? \_\_\_\_\_

Are you registered for MUAP 483? \_\_\_\_\_

#### 2<sup>nd</sup> Participant (if applicable):

Name: \_\_\_\_\_

Email: \_\_\_\_\_

If Recital:

☐ Soph ☐ Jr ☐ Sr ☐ Graduate

Which Instrument/Voice type \_\_\_\_\_

\_\_\_\_\_  
Student Signature Date

\_\_\_\_\_  
Faculty Signature Date

Is this recital required for your degree? \_\_\_\_\_

Are you registered for MUAP 483? \_\_\_\_\_

If this is a required recital, recording technicians/equipment, program people and stage managers will be supplied by Music Department students/staff, and posted in the glass case next to the Music Office. Please check with those assigned to confirm their involvement.

☐ Please check if using the back of this form to include more information and/or any specifics to include on USD webpage and with other PR.

Authorized: **Yes No**

\_\_\_\_\_  
Department Chair Signature

\_\_\_\_\_  
Date

#### For Music Office use:

\_\_\_\_ Location confirmed

\_\_\_\_ On tentative calendar

\_\_\_\_ On "Music Dept." calendar

\_\_\_\_ On Colton Calendar

\_\_\_\_ On Dept. Activities List

\_\_\_\_ To USD Calendar

CC:

CC Date:

Notes:

## RECITAL HEARING FORM

**THIS FORM, INCLUDING COPIES OF DRAFT PROGRAM AND POSTER, MUST BE RETURNED TO THE MUSIC OFFICE WITH REQUIRED SIGNATURES THREE WEEKS PRIOR TO PERFORMANCE OR RECITAL WILL NOT BE ALLOWED.**

**ALL RECITALS MUST INCLUDE A SMALL ENSEMBLE PIECE.**

Name \_\_\_\_\_ Circle: Soph / Junior / Senior / Graduate

Performance medium \_\_\_\_\_

If shared recital:

Name \_\_\_\_\_ Performance medium \_\_\_\_\_

Collaborative pianist(s) \_\_\_\_\_

Other participating musicians \_\_\_\_\_

Proposed Recital Date \_\_\_\_\_ Time \_\_\_\_\_ Location \_\_\_\_\_

Recital Hearing Date \_\_\_\_\_ Time \_\_\_\_\_ Location \_\_\_\_\_

### Report on Recital Hearing:

\_\_\_ Pass (average grade of B or better) For office use only: \_\_\_\_\_

\_\_\_ \*Pass with conditions (average grade of C or D)

Conditions: \_\_\_\_\_

\_\_\_ \*Unsatisfactory (rehearing permitted; average grade of F)

Conditions: \_\_\_\_\_

\_\_\_ Unsatisfactory (rehearing not permitted; average grade of F)

\*Rehearing Date \_\_\_\_\_ Time \_\_\_\_\_ Location \_\_\_\_\_

### Signatures:

\_\_\_\_\_  
Applied Instructor Date \_\_\_\_\_ Grade \_\_\_\_\_

\_\_\_\_\_  
Committee Member Date \_\_\_\_\_ Grade \_\_\_\_\_

\_\_\_\_\_  
Committee Member Date \_\_\_\_\_ Grade \_\_\_\_\_

\_\_\_\_\_ Date \_\_\_\_\_

Appendix D

## USD Music Dept General Recital Lab Form

Recital Lab performance dates are assigned to various studios.  
Space on performance labs for the assigned studios is held until 2 weeks  
before studio. After that, the time is open for all qualified student  
performers– this form due by 3pm two days before lab.

Studio instructor's authorization required below.

Any performance exceeding eight minutes requires  
Department Chair signature below.

Performance Date \_\_\_\_\_ Performance Length \_\_\_\_\_

Performer \_\_\_\_\_

**Piece No. 1:**

Instrument/Voice Classification \_\_\_\_\_

Title of composition \_\_\_\_\_

Composer (full name) \_\_\_\_\_ Life dates \_\_\_\_\_

Accompanist AND instrument, if applicable \_\_\_\_\_

**Piece No. 2:**

Instrument/Voice Classification \_\_\_\_\_

Title of composition \_\_\_\_\_

Composer (full name) \_\_\_\_\_ Life dates \_\_\_\_\_

Accompanist AND instrument, if applicable \_\_\_\_\_

\_\_\_\_\_  
Major studio teacher \_\_\_\_\_ Date

\_\_\_\_\_  
Department Chair (if over 8 minutes) \_\_\_\_\_ Date

Music Office Only:

Tier 1

Tier 2

Date/Time:

## Appendix E

### UNIVERSITY OF SOUTH DAKOTA COLLEGE OF FINE ARTS DEPARTMENT OF MUSIC

## ENTRANCE AUDITION FORM

All music majors must audition for entrance in to the music program. Students seeking a music scholarship will use that audition process as meeting the requirement. Any student not seeking a music scholarship or any student applying after the scholarship process is complete should contact the Chair of the Department of Music or the appropriate faculty member in the area of study to set up an audition. A late audition may take place during the summer months or at the beginning of the semester.

Name \_\_\_\_\_

Performance Medium (Instrument) \_\_\_\_\_

Applied Professor \_\_\_\_\_

Audition Date \_\_\_\_\_ Time \_\_\_\_\_

Results of Audition:

\_\_\_\_\_ Pass

\_\_\_\_\_ Unsatisfactory (rehearing permitted)

\_\_\_\_\_ Unsatisfactory (rehearing not permitted)

Rehearing Date and Time \_\_\_\_\_

YES NO Failed entrance to the performance degree program

YES NO Failed entrance to the music education degree program

YES NO Failed entrance to the Music Studies degree program

Committee Signatures:

\_\_\_\_\_ Applied Teacher

\_\_\_\_\_ Committee Member

\_\_\_\_\_ Committee Member

\_\_\_\_\_ Committee Member (if applicable)

Department Chair:

---

Signature

Date

**Documents and information for the Appendices below can be found at:**

<https://portal.usd.edu/academics/graduate-school/deadlines.cfm>

**Appendix F: Graduate Student Responsibilities and Deadline Dates**

*Failure to fulfill any of the requirements will delay conferring of the degree for which a student is a candidate.*

**Appendix G: PROGRAM OF STUDY- Master's Degree**

**Appendix H: APPLICATION FOR DEGREE**

**Appendix I: GRADUATION APPROVAL FORM**

**Appendix J: CHANGE OF STATUS**

## Appendix K

University of South Dakota  
Department of Music  
Graduate Student Music Education Project Proposal

Please fill out this form if you intend to develop a project in lieu of a thesis or recital. You must submit to the Department Chair and to the Music Education Professor a synopsis of your project at the start of the process. It must be signed off by your committee members and the Department Chair at the beginning of the process to receive approval. Graduate students should develop the project concept with assistance from their graduate studio advisor, the music education professor, and graduate committee.

Student Name \_\_\_\_\_ (please print)

Projected Date of Project Completion \_\_\_\_\_

Project Title \_\_\_\_\_

Synopsis: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Student Signature \_\_\_\_\_ Date \_\_\_\_\_

Grad Comm. Chair \_\_\_\_\_ Date \_\_\_\_\_

Graduate Comm. Signature \_\_\_\_\_ Date \_\_\_\_\_

Graduate Comm. Signature \_\_\_\_\_ Date \_\_\_\_\_

Graduate Comm. Signature \_\_\_\_\_ Date \_\_\_\_\_

Department Chair Signature \_\_\_\_\_ Date \_\_\_\_\_

## Appendix L

University of South Dakota  
Department of Music

# CONDUCTING RECITAL FORM

Name \_\_\_\_\_

Recital Date \_\_\_\_\_

Recital Location \_\_\_\_\_

Recital Ensemble \_\_\_\_\_

### Report on Recital Hearing:

\_\_\_ Pass (average grade of B or better)

\_\_\_ \*Pass with conditions (average grade of C or D)

Conditions: \_\_\_\_\_

\_\_\_\_\_

\_\_\_ \*Unsatisfactory (rehearing permitted; average grade of F)

Conditions: \_\_\_\_\_

\_\_\_\_\_

\_\_\_ Unsatisfactory (rehearing not permitted; average grade of F)

### Signatures:

\_\_\_\_\_ Date \_\_\_\_\_ Grade \_\_\_\_\_

Committee Chair

\_\_\_\_\_ Date \_\_\_\_\_ Grade \_\_\_\_\_

Committee Member

\_\_\_\_\_ Date \_\_\_\_\_ Grade \_\_\_\_\_

Committee Member

\_\_\_\_\_ Date \_\_\_\_\_

Music Department Chair



**Appendix M**  
**Music Course Rotation**  
**All courses taught in person unless otherwise noted**

<b>Fall</b>	<b>Spring</b>	<b>Summer</b>
<b>Fall Odd Year:</b> Medieval/Renaissance Music Literature, MUS 730  Supervision & Administration, MUS 765 (online)	<b>Spring Even Year:</b> Baroque Music Literature, MUS 731 (online)  Concepts in Music Education (Foundations), MUS 780 (online)	<b>Summer Even Year:</b> The School Music Program: The Adolescent Learner, MUS 750 (online)  Introduction to Music Bibliography, MUS 781 (online)  Classical Music History for the Music Educator, MUS 738 (online)  Music Theory Analysis for Music Educators, MUS 715 (online)
<b>Fall Even Year:</b> Classical/Romantic Music Literature, MUS 732  Supervision & Administration, MUS 765 (online)	<b>Spring Odd Year:</b> 20 <sup>th</sup> Century Music Literature, MUS 733 (online)  Concepts in Music Education (Foundations), MUS 780 (online)	<b>Summer Odd Year:</b> The School Music Program: The Adolescent Learner, MUS 750 (online)  Romantic Music History for the Music Educator, MUS 739 (online)  Introduction to Music Bibliography, MUS 781 (online)  Music Theory Analysis for Music Educators, MUS 715 (online)

## **Practice Room Use 2020-2021**

Practice room space in the Music Department is, and has been for many years, at a premium. In order to maximize access to practice room space and provide a safe environment during the COVID-19 pandemic, the following practice room policies are effective for the Fall 2020 semester:

1. Practice Rooms will be available daily from Midnight to 2:00 am and from 7:00 am to Midnight. The time between 2:00 am and 7:00 am should be reserved for cleaning and re-circulation.
2. Practice Rooms should be limited to individual practice only. Please schedule a larger room for chamber music or collaborative work with Laurie.
3. Students are asked to wash their hands and sanitize the room surfaces (including the keyboard, music stands, chairs, light switches, etc.) both before and after use.
4. Students wishing to reserve a practice room may do so each semester by completing the Practice Room Reservation Form which will be submitted to Laurie. Students may reserve up to 3 hours per day for individual practice. Please limit individual practice to 45 minute blocks leaving a 15 minute period at the end of your session for recirculation.
5. During the first week of the semester, music and musical theatre majors will be given priority in scheduling practice rooms. We will use the following deadlines:
  - Graduate Students: Monday at Noon
  - Seniors: Tuesday at Noon
  - Juniors: Wednesday at Noon
  - Sophomores: Thursday at Noon
  - Freshman: Friday at Noon
6. Piano Majors, Percussionists Tubaists may schedule the dedicated practice rooms directly with the studio professor (Piano: Dr. Gray / Dr. Feris; Percussion: Dr. Wadley; Tuba: Dr. Cranson). (Pianists: 120D & 123. Percussionists: 120T, 120U, 151, and 153. Tuba: 138)
7. Beginning the second week of the semester, non-majors and class piano students may schedule general practice rooms utilizing the same system outlined above.
8. Music Department Classrooms should be scheduled directly with Laurie through a supervising faculty member. Classroom pianos may not to be used for individual practice, although they may be used for ensemble and collaborative rehearsals. Please be courteous and use practice rooms for individual practice only.
9. Please utilize the practice rooms at your scheduled times. Please be courteous of your fellow musicians and do not go over your allotted time. Failure to adhere to these guidelines may result in loss of scheduled time.
10. While not recommended, open practice rooms may be used if no one is scheduled during the time or if it is more than 15 minutes past the start of a reservation. However, this makes virus containment more difficult to control and contact tracing almost impossible. If you choose to use a non-scheduled practice room, please sign the schedule outside the door so everyone knows who used the room. This does not constitute a request for time, but only a record of use. Please follow all posted health hygiene protocols.
11. Please note that every effort will be made to accommodate requests. Students will be notified of scheduled times via email. Schedules will be posted outside each practice room and will be updated every week.

## Protecting Your Hearing Health

### A NASM – PAMA Student Information Sheet on Noise-Induced Hearing Loss Hearing health is essential to your lifelong success as a musician.

**Your hearing can be permanently damaged by loud sounds**, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.

**Noise-induced hearing loss is generally preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.

Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) 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 at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.

The use of earplugs and earmuffs helps to protect your hearing health.

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

It is important to follow basic hearing health guidelines.

It is also important to study this issue and learn more.

If you are concerned about your personal hearing health, talk with a medical professional.

If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below.  
<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>