



**SCHOOL OF MUSIC,
THEATRE, AND DANCE**
COLORADO STATE UNIVERSITY

Music Undergraduate Student Handbook

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DEGREE PROGRAMS IN MUSIC

The School of Music, Theatre, and Dance offers five undergraduate degree programs in music: The Bachelor of Music (B.M.) with concentrations in music education, music therapy, music composition, and music performance, and the Bachelor of Arts (B.A.) in Music. The performance concentration of the B.M. is further subdivided into the following options: orchestral instrument, organ, piano, piano pedagogy, string pedagogy, voice, and jazz studies. A minor in music is also offered. For specific curricular requirements for all of the above, consult the current Colorado State University general catalog. Individual check sheets for these programs are available in the School of Music, Theatre, and Dance (SMTD) Office, UCA 120 and online [here](#).

B.M., MUSIC EDUCATION CONCENTRATION

The B.M., Music Education concentration prepares students for teaching choral, instrumental, and general music in elementary and secondary schools. This degree prepares students to apply for music teaching licensure (grades K-12) in the state of Colorado.

B.M., MUSIC THERAPY CONCENTRATION

The B.M., Music Therapy concentration is designed to prepare students for careers in music therapy, an allied health profession whose members generally work as part of interdisciplinary teams in hospitals, clinics, rehabilitation facilities, assisted living centers, and special education settings.

B.M., PERFORMANCE CONCENTRATION

The B.M., Performance Concentration prepares students for potential professional careers in the music and creative industries as performers, entrepreneurs, and private music teachers. It also prepares students for continued study at the graduate level.

B.M., PERFORMANCE CONCENTRATION, JAZZ STUDIES OPTION

The B.M., Performance Concentration, Jazz Studies Option offers instrumental students a balanced course of study in both performance and academic classes to help them develop their skills as jazz artists and educators. Students in the degree program have the opportunity to study jazz history, theory, improvisation, pedagogy, and composition and arranging, in addition to taking private lessons with both traditional applied faculty and jazz specialists.

B.M., COMPOSITION CONCENTRATION

The B.M., Composition Concentration is designed to prepare the student to compose original music for a wide variety of venues including live concerts, music to accompany film, video, dance, and theatre.

B.A. IN MUSIC

The B.A. in Music allows students to study music within a larger context of a liberal education. In comparison to the curriculum leading to the Bachelor of Music (B.M.), less emphasis is placed on studies specifically in music, with greater flexibility for studies in a field outside of music.

MUSIC MINOR

A performance-based minor in Music enables a student to broaden career opportunities in disciplines outside of music, or to continue pursuing music studies within the structure of a minor program. The minor in Music requires a successful audition prior to entrance, and includes eight semesters of ensemble participation.

DOUBLE CONCENTRATIONS AND/OR OPTIONS

Students are accepted into specific degree programs as outlined above and are bound by degree requirements as articulated for each program of study. Double concentrations combining the Bachelor of Arts in Music degree with other music degrees is not permitted. A double concentration in music therapy and music education is not permitted. Students wishing to pursue a double concentration within the various Bachelor of Music programs must receive written permission from both the relevant applied area(s)¹ and/or the relevant academic area (music therapy or music education), and the Department of Music Head, prior to pursuing a double concentration. Only under exceptional circumstances will a double concentration be allowed. Note: a double concentration is highly likely to increase time to graduation.

ADMISSION REQUIREMENTS

In addition to meeting the academic requirements for admission to Colorado State University, the successful passing of an audition as assessed by applied area faculty is required for admission into all music degree programs and the music minor program. In addition to the audition, music therapy, music education, music composition, and jazz faculty must approve prospective students desiring to pursue degrees and options in these areas.

Find information about auditions and to apply for acceptance into a music degree program or the music minor [here](#).

Information about the general application through the CSU Office of Admissions can be found [here](#).

All students wishing to transfer into any music degree program at CSU must meet the criteria listed above, including those currently attending institutions holding articulation agreements with WCSU. All transfer applicants will be assessed in the areas of applied music, keyboard competency, music theory, and sight-singing/ear-training to determine eligibility for matriculation as well as for transfer credits that may be accepted in individual coursework.

GENERAL ACADEMIC REQUIREMENTS AND GUIDELINES

MUSIC PROGRAM FEE

The fee is assessed with undergraduate and graduate music majors and minors, per semester. The fee does not apply to the following students: online degree students, summers-only master's degree students, music therapy students in an internship off-campus, music education students who are student teaching off-campus, and music minors who are not actively enrolled in any lessons or ensembles.

¹ "Area" refers to a vote of all available instructors within a specific applied and/or academic area.

ADVISING

It is recommended that students see their advisor often, including a meeting early in pre-registration time to review courses of study and paths to graduation. It is each student's responsibility to read the university catalog and be familiar with all of the graduation requirements listed therein.

DEPARTMENT ADVISING CONTACT AND COORDINATOR OF UNDERGRADUATE STUDIES:

- **Murray Oliver** – Murray.Oliver@colostate.edu; Room 120D; (970) 491-5193

ACADEMIC SUCCESS COORDINATORS:

- **Caitlin Kotnik** – Caitlin.Kotnik@colostate.edu; UCA 212B (970) 491-3117
- **Marjorie Moss** – Marjorie.Moss@colostate.edu; UCA 132; (970) 491-3117

ACADEMIC STANDARDS

- A minimum grade of C is required in all music courses designated as required within the major programs in music (B.A. and B.M.). Courses where a lower grade is received must be repeated, with the caveat that a course may be repeated only once. Specific information on CSU's repeat/delete policy is available [here](#).
- Students should have successfully passed the first-year musicianship sequence (MU 117, MU 118, MU 127, MU 128, MU 150, MU 151/MU 153) with a minimum grade of C by the end of their fourth semester as a music major. If a student has not passed the first-year musicianship sequence by the end of their fourth semester as a music major, they will be considered for dismissal from the music program for lack of academic progress.
- At the discretion of the instructor, a temporary grade of Incomplete (I) may be given to a student who demonstrates that he/she could not complete the requirements of the course due to circumstances beyond the student's control and not reasonably foreseeable. A grade of incomplete must be changed to an actual grade within one year. After this time period, an incomplete automatically becomes an F. Please note that incomplete grades are rarely assigned for work in applied music. Specific information on incomplete grades is available [here](#).
- Please refer to the university catalog for more information regarding University scholastic standards. Unsatisfactory academic performance may lead to probation or dismissal from the program.

GUIDELINE ON CREDIT HOURS AND MINIMUM STUDENT PREPARATION HOURS

A credit hour is defined as 50 minutes of lecture or discussion/recitation per week for 16 weeks (800 minutes in a semester), 100 minutes of laboratory per week for 16 weeks (1,600 minutes in a semester) when outside preparation is required, or 150 minutes of laboratory per week for 16 weeks (2,400 minutes in a semester) when no outside preparation is required. For workload planning purposes (and to graduate with 120 credits in eight semesters), students should plan on an average of 15 credits per semester and should expect each credit hour will require approximately two to three hours (for some students, in some classes, more time and in a few classes, less time) of effort per week to attend classes and to accomplish readings and out-of-class assignments in preparation for successful completion of the course requirements.

ASSESSMENT OF MUSIC MAJORS

- The faculty and staff at CSU are committed to the success of every student enrolled as an undergraduate. Because of this, all music majors are assessed by the faculty each semester to determine progress in expected levels of achievement specific to each degree program. Methods of assessment are both direct

and indirect, and include performance juries, exams, coursework, interviews, and preparation of ensemble and recital repertoire.

- Students identified as having performance deficiencies are notified by their applied studio teacher, and a plan for remediation is established.
- Students identified as having academic deficiencies are notified by the Coordinator of Undergraduate Studies and/or the appropriate academic success coordinator, and a plan for remediation is typically established.
- Serious deficiencies or lack of progress may result in a recommendation that a student should change their major. In some cases, failure to meet specific academic and/or performance thresholds will result in removal from the degree program. These notifications are made in writing by the director of the School of Music, Theatre, and Dance.

APPLIED MUSIC

- All music majors/minors must register for applied instruction each semester until program requirements for applied study are met.
- Normally, students may not exceed the total number of required semesters and required credits of lessons according to their degree program as follows:
 - **Bachelor of Arts in Music** (MUS 173, 272, 472) 1 SH Credit. Students enrolled in this degree program receive 14 half-hour lessons per semester, plus an additional 14 hours of studio class instruction each semester for a maximum of four semesters*. Students are expected to spend a minimum of three additional hours of practice time per week in preparation for their applied lesson. *Please note that normally, voice students take MU 173 Freshman Voice Studio in place of MU 272 for the first semester of study.*
 - **Bachelor of Music, Composition Concentration** (MUS 272, 274, 474) 1-2 SH Credit(s): Students enrolled in this degree program receive four semesters of MU 272 (1 credit each semester) and two semesters of MU 273 (1 credit each semester) in their first four semesters of study, and four semesters of MU 473 (2 credits each semester) upon passing their UDQE, plus an additional 14 hours of studio class instruction each semester, for a maximum of 16 semester hours of credit in applied music. Students are expected to spend a minimum of six additional hours of composition time per week in preparation for their applied lesson(s). *Please note that normally, voice students take MU 173 Freshman Voice Studio in place of MU 272 for the first two semesters of study.*
 - **Bachelor of Music, Music Therapy Concentration** (MUS 173, 272, 472) 1 SH Credit. Students enrolled in this degree program receive 14 half-hour lessons per semester, plus an additional 14 hours of studio class instruction each semester for a maximum of five semesters. Students are expected to spend a minimum of three additional hours of practice time per week in preparation for their applied lesson. *Please note that normally, voice students take MU 173 Freshman Voice Studio in place of MU 272 for the first semester of study.*
 - **Bachelor of Music, Performance Concentration** (MUS 173, 275, 475) 3 SH Credits. Students enrolled in this degree program receive 14 one-hour lessons per semester, plus an additional 14 hours of studio class instruction each semester for a maximum of eight semesters**. Students are expected to spend a minimum of eight additional hours of practice time per week in preparation for their applied lesson. *Please note that normally, voice students take MU 173 Freshman Voice Studio in addition to MU 272 for the first semester of study.*
 - **Bachelor of Music, Performance Concentration–Jazz Studies Option** (MUS 272, 274, 474) 1-2 SH Credit(s). Students enrolled in this degree program receive four semesters of MU 272 (1 credit each semester) and four semesters of MU 274 (1 credit each semester) in their first four semesters of study, and four semesters of MU 474 (2 credits each semester) upon passing their

- UDQE, plus an additional 14 hours of studio class instruction each semester, for a maximum of 16 semester hours of credit in applied music. Students are expected to spend a minimum of six additional hours of practice time per week in preparation for their applied lesson(s).
- **Bachelor of Music, Music Education Concentration** (MUS 173, 272, 472) 1 SH Credit. Students enrolled in this degree program receive 14 one-hour lessons per semester, plus an additional 14 hours of studio class instruction each semester, for a maximum of seven semesters. Students are expected to spend a minimum of three additional hours of practice time per week in preparation for their applied lesson. *Please note that normally, voice students take MU 173 Freshman Voice Studio in place of MU 272 for the first semester of study.*
 - **Music Minor** (MUS 172, 272, 472) 1 SH Credit. Students enrolled in the music minor receive 14 half-hour lessons per semester, plus an additional 14 hours of studio class instruction for a maximum of four semesters. Students are expected to spend a minimum of three additional hours of practice time per week in preparation for their applied lesson.
 - **Non-Majors** (MUS 170) 1 SH Credit. Non-major students wishing to take applied lessons receive 14 half-hour lessons per semester, plus an additional 14 hours of studio class instruction for a maximum of four semesters. Students are expected to spend a minimum of two additional hours of practice time per week in preparation for their applied lesson. Non-majors must register for MU170. Note: admittance to non-major lessons requires an audition for the applicable applied area.

*B.A. students intending to perform a half-recital as per the B.A. plan must do so no later than their eighth semester after passing a UDQE in their fourth semester. B.A. students that have successfully auditioned into the recital track by passing the UDQE and receiving permission from the respective area to pursue the recital track must be enrolled in applied music concurrently with their recital.

B.A. students may take applied music for 1 SH credit as per their degree program plan for a maximum of 8 SH credits. Voice student may take up to seven SH credits of Applied Voice, plus 1 SH credit of MU 173 Freshman Voice Studio.

**For B.M. concentrations that include recital(s) in the program of study, students must be enrolled in applied music concurrently with their degree recital(s). Should they exceed the maximum semesters of lessons, registration for 1 credit of applied music is required during the semester in which the degree recital occurs.

- Students receiving university credit for applied lessons must concurrently enroll in one large conducted² ensemble appropriate to their instrument or voice as assigned by audition and/or through consultation with ensemble conductors, applied faculty, and the director of SMTD.
- Students enrolled in applied piano or organ may register for Accompanying (MU 407) as their primary ensemble, upon advisement by the coordinator of Collaborative Piano. Keyboard students not enrolled in MU 407 must enroll and participate in a large conducted ensemble as assigned by audition and/or through consultation with ensemble conductors, applied faculty, and the director of SMTD.
- Applied music instruction includes weekly studio classes as part of the required time on task. Please contact your applied instructor for the studio class schedule.
- All students registered for applied lessons in any field will be required to take a jury at the end of the semester, with the exception of those performing degree recitals. Jury requirements by instrument are available from your applied instructor.
- If a student fails to stay continuously enrolled in applied lessons during their course of study, they will be required to re-audition for their respective studio.

² University Orchestra/Sinfonia (Theatre/Chamber Orchestra), Symphonic Wind Ensemble, Symphonic Band, Jazz Ensemble, Chamber Choir, Concert Choir, Opera Theatre

- Exceptions to the above guidelines may be granted by the Music Program Head upon consultation with applied faculty and the Music Advisory Council.

UPPER DIVISION QUALIFYING EXAMINATION (UDQE)

In order to register for applied study at the upper division (400) level, students must perform an Upper Division Qualifying Examination (UDQE) for a panel made up of the members of their applied area faculty at the end of their fourth semester of applied study. The UDQE panel may also include additional members of the music faculty as appropriate to the specific degree program.

This requirement pertains to all B.M. students in their fourth semester of applied study as well as B.A. students intending to perform a half-recital as per their B.A. plan of study, if appropriate. Students who do not pass the UDQE on the first try may study one additional semester at the MU 272 level during which the UDQE must be repeated. Failure to pass the UDQE the second time will result in the student's major being changed to the B.A., thesis track, or a major outside of music, if appropriate. Neither the student nor teacher has the prerogative to opt out or delay the UDQE, unless there are verifiable exceptional extenuating circumstances that have been reviewed by the Music Advisory Council and the director of the School of Music, Theatre, and Dance.

1. UDQE Prerequisites:
 - a. MU 131 must be completed with a grade of C or better.
 - b. MU 117 and MU127 must be completed with a grade of C or better.
 - c. MU 118 and MU128 must be completed with a grade of C or better, or the student must be enrolled in MU 118 and MU128 during the semester in which the upper division qualifying examination is attempted.
 - d. Keyboard competency requirement must be complete (see page 10-11).
2. Expected Levels of Achievement – Please see your applied area coordinator for details based on your instrument and degree program.

ADMISSION INTO THE CSU TEACHER LICENSURE PROGRAM (B.M. IN MUSIC EDUCATION)

Admission into the Teacher Licensure Program is a two-step process. In addition to the UDQE B.M., Music Education Concentration majors are required to take and pass a Sophomore Promotional Interview with the music education faculty during the same semester as their UDQE, unless there are verifiable exceptional extenuating circumstances. Admission to the Teacher Licensure Program is contingent upon passing both the Sophomore Interview and the UDQE. Should a student pass the UDQE but fail the Sophomore Promotional Interview, the student must re-take the Sophomore Promotional Interview the following semester. For specific requirements for the Sophomore Promotional Interview, please refer to the *Music Education Handbook*. Note: Admission to the Teacher Licensure Program is required prior to registration for all upper division music education and all 400-level education courses.

ADMISSION INTO THE PROFESSIONAL COURSE SEQUENCE IN MUSIC THERAPY (B.M. IN MUSIC THERAPY)

- Admission into the professional course sequence in music therapy is a multi-faceted process, including successful completion of MU 241, MU 250, and the Music Therapy Qualifying Exam (QE).
- The QE is normally completed during enrollment in MU 250. If unsuccessful in the first attempt at passing the QE, the student must attempt to pass the exam at each available opportunity. All students must pass the QE within 1 calendar year of their first attempt.

- The QE consists of singing and playing the guitar and piano. For specific QE requirements, please refer to the *Music Therapy Student Handbook*.
- **Course Prerequisites (leading to admission to the professional course sequence).**
 - MU 241—none
 - MU 250—concurrent enrollment or successful completion of MU 241. (Note: concurrent enrollment in MU 241 is applicable only to students who enter the music therapy program as a junior, senior, or equivalency student, upon advisement.
- **Music Therapy Professional Course Sequence and Prerequisites**
 - MU 440—successful completion of MU 241 and MU 250
 - MU 443—successful completion of MU 440 and QE
 - MU 444—successful completion of MU 443 and the music therapy competency exam
 - MU 486A Level I—successful completion of QE, UDQE
 - MU 486A Level II— successful completion of the music therapy competency exam
- **Music Proficiencies**
 - Students will complete two proficiency exams: 1) the Qualifying Exam (QE) at the end of MU 250 and 2) the Music Therapy Competency Exam (MTCE) prior to entering their second semester (Level II) of MU 486. These exams will require students to demonstrate the musical proficiencies required of the AMTA Competencies including functional use of guitar, piano, voice, and percussion. Students will also be required to demonstrate sight reading and ear training skills. Completion of the QE is required for entrance to MU 443 and completion of the MTCE is required for continuation in the professional sequence/enrollment in level 2 of MU 486 and MU 444. Students will have two opportunities to pass the MTCE (within two consecutive fall/spring semesters).
- **Proficiency Requirements for Practicum (MU486)**
 - Students are required to complete the corresponding number of proficiencies for their level of practicum, as follows:
 - Level One—Seven proficiencies: Proficiencies 1-5 plus two more of the student’s choice
 - Level Two—Ten proficiencies: Including proficiency 6 or 11.
 - Level Three—All 12 proficiencies.
 - *Please note, all listed proficiency numbers correspond with the 2018 Music Proficiency List of Music Therapy Majors.*

KEYBOARD COMPETENCY REQUIREMENT

KEYBOARD COMPETENCY REQUIREMENT: All B.M. majors and B.A. recital track students must fulfill keyboard competency requirements prior to their UDQE and/or sophomore interview. For all music majors, keyboard competency requirements are met by passing courses as articulated below.

KEYBOARD COMPETENCY REQUIREMENT BY DEGREE:

B.A. in Music

- MU 150 Piano Class I (Fall Semester-First Year)
- MU 151B Piano Class II: Performance, Composition, and General Studies (Spring Semester-First Year)

B.M., Performance Concentration; B.M. Composition

- MU 150 Piano Class I (Fall Semester-First Year)
- MU 151B Piano Class II: Performance, Composition, and General Studies (Spring Semester-First Year)

B.M., Performance Concentration, Jazz Studies Option

- MU 150 Piano Class I (Fall Semester-First Year)
- MU 154 Jazz Piano Class (Spring Semester-First or Second Year)

B.M., Music Education Concentration

- MU 150 Piano Class I (Fall Semester-First Year)
- MU 151A Piano Class II: Music Educators (Spring Semester)
After successful completion of the MU 150, both Instrumental and choral-track majors must also successfully pass MU 151A Piano Class II: Music Educators by the date of their sophomore interview [typically April of the sophomore year] in order to proceed into upper-division degree coursework. Students will not be permitted to register for upper-division coursework until they have passed MU 151.
- NOTE: Choral-track music education majors must successfully pass an additional piano class (MU 152: Piano Skills for Choral Directors) before they can be assigned a student teaching placement. This course should be taken during the junior year, and is not part of the basic piano skills requirement.

B.M. in Music Therapy

- MU 150 Piano Class I (Fall Semester-First Year)
- MU 153: Piano Skills for Music Therapists (Spring Semester-First Year)—Designed to work on functional piano skills that will be important for practicum and the clinical setting. This course will also help students prepare and understand the guidelines for the music therapy competency exams.

Students wishing to test out of keyboard competency requirements or with questions regarding piano proficiency should contact [Tim Burns](#), keyboard competency coordinator.

Note: Keyboard Competency Requirements were updated for Fall 2017. Students entering as incoming music majors in Fall 2014, Fall 2015, and Fall 2016 are subject to the piano proficiency requirements as per the catalog and handbook requirements in effect when they matriculated into the program. Please contact Dr. Tim Burns and/or Murray Oliver if you are unclear about how to meet the proficiency requirement. It is highly recommended that students take advantage of the piano classes offered by the department to meet the proficiency requirements.

TUTORING

Any student needing assistance from a tutor should contact [TILT](#) online or call (970) 491-4820.

STUDENT CODE OF CONDUCT AND APPEALS OF GRADING DECISIONS

- All students at CSU are expected to maintain standards of personal integrity in harmony with educational goals; to be responsible for their actions; to observe national, state, local laws, and University policy, and to respect the rights, privileges, and property of other people. View the entire CSU Student Code of Conduct [here](#).
- Information regarding the appeal of grades and the resolution of other conflicts may be found [here](#).

PERFORMING ARTIST HEALTH AND SAFETY INFORMATION

The School of Music, Theatre, and Dance is very concerned about the safety and health of our students. As you receive instruction on your instrument or voice, your professors will teach you proper performance and rehearsal techniques to help optimize your vocal, pulmonary, and musculoskeletal health. Correct technique will help prevent injuries including minimizing repetitive stress disorder, carpal tunnel syndrome, and vocal nodes. Students are requested and required to immediately report any physical discomfort or injury related to the performance of their instrument to their applied faculty and ensemble directors so that that student's learning plan may be adjusted to best overcome those challenges. Our faculty wants to help you be as healthy as possible. Please do not hesitate to consult them if you have any concerns related to your health. They can help provide resources and options of which you may not be aware.

Students are encouraged to supplement information obtained in their lessons, masterclasses, and guest lectures regarding performing artist health and safety issues by utilizing some of the resources listed below. Additionally, SMTD students are encouraged to take advantage of the Performing Arts Medicine Association (PAMA) in order to obtain information about local resources available. Become a student member of PAMA [here](#).

Protecting Your Hearing Health

- [OSHA: Noise/Hearing Conservation](#)
- [Hearing loss prevention information](#)
- [Noise and hearing loss information](#)

Musculoskeletal Health and Injury

- [MusiciansHealth.com](#)

Psychological Health

- [Performance Anxiety \(WebMD\)](#)
- [The Inner Game of Music, by Barry Green and W. Timothy Gallwey](#)
- [A Soprano on Her Head: Right-Side-Up Reflections on Life and Other Performances, by Eloise Ristad](#)

EQUIPMENT AND TECHNOLOGY SAFETY

Students working as stage managers in all venues within the University Center for the Arts must complete a training session on how to safely move the grand pianos on stage. Contact [Valerie Reed](#) for information. Theatre students working on technical crews must undergo safety training on all equipment in all facilities.

Students working as audio/recording technicians must complete a training session on how to safely use the sound system and recording equipment, and how to safely lift and carry stage monitors. Contact [Jim Doser](#) for information.

HEARING SAFETY

The School of Music, Theatre, and Dance encourages all music major to receive a hearing screening once a year. This screening is also available to students (taking six credits or more) free of charge through the Hartshorne Health Center. Visit www.health.colostate.edu for more information. General Information on hearing safety (best practices) can be found at www.ehs.colostate.edu and is made available through CSU's Environmental Health Services. Your applied professors and ensemble directors will coach you on how to best protect your hearing during your time here. If at any time the volume of an ensemble is making you uncomfortable or causing you

concern, please report this to your director. Students are permitted and encouraged to wear ear protection as needed during rehearsal. For exceptionally loud pieces, the university will provide ear protection.

Although CSU's acoustically-treated practice, rehearsal, and performance facilities meet OSHA Noise Standards, students must be mindful of exposure to excessive noise levels for extended periods of time. OSHA guidelines define excessive noise levels as 90 decibels or higher for more than eight hours.

- For more information, please refer to a [decibel comparison chart](#)
- Please also refer to the [chart for decibel levels specific to musical performance and listening](#).

RECITAL GUIDELINES

DEGREE RECITALS

Students pursuing the B.M. in Performance or the B.M. in Composition must present a junior and a senior recital. Those majoring in music education must demonstrate entry-level professional performance capability by presenting a half-length recital. Time limits (including time for entering, leaving, and breaks/intermission) are as follows, and must be strictly adhered to:

Full recitals are 60 minutes total time (including entering and leaving and breaks/intermission)

Half recitals are 30 minutes total time (including entering and leaving and breaks; intermission is not permitted)

- | | |
|--|--------------|
| • B.M., Performance Concentration, Senior Recital | Full recital |
| • B.M., Composition Concentration, Senior Recital | Full recital |
| • B.M., Performance Concentration, Junior Recital | Half recital |
| • B.M., Composition Concentration, Junior Recital | Half recital |
| • B.M., Music Education Concentration, Senior Recital | Half recital |
| • B.A. Recital (approved as Capstone Project via UDQE) | Half recital |

Any student presenting a recital sponsored by the School of Music, Theatre, and Dance must have passed the upper division qualifying exam, be concurrently registered for the appropriate section of MU472 applied study, and have the approval of the applied area faculty (normally granted through a recital pre-hearing). Music education majors may not schedule their recitals during the student teaching semester.

PRE-RECITAL HEARING:

- A pre-recital hearing must be successfully completed a minimum of two weeks prior to the scheduled recital date. Three to four weeks prior to the recital is highly recommended.
- The pre-recital hearing is normally performed for the applied instructor and at least one additional faculty member.
- Collaborative piano faculty members performing with students on the recital are not eligible to serve on pre-recital hearing committees.
- The purpose of the pre-recital hearing is to assess the level of preparation for the recital and to review the program and program notes for accuracy and formatting as well as to provide feedback to the student.
- Students must be prepared to perform any selection listed on the program for the panel, including selections requiring multiple musicians.

- It is the student's responsibility to schedule the hearing at a time when all musicians scheduled to perform on the recital are available, unless other arrangements have been made for the faculty to assess the preparedness of the chamber ensemble at another time at least two weeks prior to the recital.
- The faculty panel may recommend postponement or cancellation of the recital due to lack of preparation of any elements of the recital articulated above.
- Postponement of the recital is appropriate only when there are legitimate extenuating circumstances, such as a documented health issue or family emergency (see cancellation and postponement policy below).
- Cancellation of a degree recital due to lack of preparation normally results in a grade of "F" for the recital.

DEGREE RECITAL ASSESSMENT:

- A panel consisting of the applied instructor and at least two additional faculty members shall assess all degree recitals.
- Assessment may be made either live or by reviewing a recording of the recital.
- The final recital grade is calculated by averaging at least three grades of the panel members.

SCHEDULING OF DEGREE RECITALS

Degree recitals are scheduled by the recital coordinator. To schedule a recital, complete the following:

1. Obtain a current degree recital preparation list from the main office.
2. Read the preparation list in its entirety and fill out the request form online, using the link provided.
3. Confer with the applied instructor and collaborative pianist regarding mutually agreeable day/time/venue.
4. Complete and submit the request form, with required signatures, online by the submission deadline.

CANCELLATION POLICY

If a student cancels or postpones a recital for any reason, other than a documented family emergency or health issue, he/she may not reschedule that recital until the following semester. However, if the student and applied teacher believe that extenuating circumstances exist, they may petition the Music Advisory Council for an exception to this rescheduling policy. Even with council approval, rescheduling of the recital within the same semester will be possible only if there remains an available recital slot that is amenable to all parties (student, faculty, collaborative pianist, other musicians).

DRESS REHEARSAL SCHEDULING

One, two-hour dress rehearsal time may be reserved in the recital venue for full recitals. One, one-hour dress rehearsal time may be reserved in the recital venue for half recitals. The student is responsible for making these arrangements with the applied faculty and collaborative pianist in consultation with the Events Office.

RECITAL PERSONNEL

- Students requiring the use of a faculty collaborative pianist must adhere to guidelines found in the appropriate area document: [Instrumental Accompanying Services Policies and Procedures](#) or [Vocal Accompanying Services Policies and Procedures](#).
- Students requiring the use of harpsichord or organ must contact Dr. Joel Bacon to receive permission and to schedule the use of the instruments.

RECITAL PROGRAMS AND RECORDING

Students are responsible for preparing recital programs and printing them for the recital. Approved templates for the recital program must be used, and can be downloaded [here](#). Applied instructors must also approve the program during the recital hearing (see above). The School of Music, Theatre, and Dance will provide an audio recording at no additional charge. This recording will be an unedited master distributed to the student following the performance. Additional editing and/or mastering is at the student's expense and must be coordinated with [Jim Doser](#), UCA audio technology coordinator, available at. Special services such as sound reinforcement, video reproduction, or specialty lighting must be coordinated with Jim Doser.

NON-DEGREE RECITALS

- CSU sponsored non-degree recitals are not permitted at the undergraduate level, unless approved by the Music Advisory Council upon recommendation by the appropriate applied area.
- An example of a sanctioned undergraduate non-degree recital would be a second performance of a degree recital at an outside venue.
- SMTD events staff are not available to support non-degree recitals.
- Compensation for collaborative pianists and/or other musicians, audio/video recording, sound reinforcement, piano tuning and other services is the responsibility of the student for non-degree recitals.
- Students performing non-CSU sponsored recitals may not use the SMTD or CSU logos or identify their recital as being associated with CSU.

FACILITIES AND EQUIPMENT

BUILDING HOURS

For Spring 2021, the UCA building hours are as follows:

- Monday-Thursday, 7 a.m. - 11 p.m.
- Friday, 7 a.m. - 10 p.m.
- Weekend, 8 a.m. - 10 p.m.

Students in the building after hours triggering the alarm will liable for costs incurred by the School of Music, Theatre, and Dance and may face trespassing charges if detained by campus police.

GAME DAY FACILITY ACCESS: Normally, the University Center for the Arts will be restricted to SMTD students, faculty, and staff, and/or rental clients ONLY on CSU football game days during the fall semester.

OFFICE HOURS

For Spring 2021, the SMTD Office, UCA 120, is open the following hours:

- Monday/Tuesday, 9 a.m. - 12 p.m.
- Wednesday/Thursday, 12-2 p.m.
- Fridays: remote only

TECHNOLOGY LABORATORIES

The Music, Theatre, and Dance Performance Library/Listening Lab is located in Room G204. Hours of operation are posted on the door. The Music Listening area contains approximately 5,000 CDs. CD listening may occur at any one

of the computers, and headsets are available for checkout. Professors in the music division may place materials on reserve in the lab.

Printing is available to majors in music, theatre, and dance majors. Print limits are established based on the tech fee paid by students and concerns should be directed to the College of Liberal Arts (C138 Clark). Food and drink are not allowed at the computers or carrels. Posted lab policies will be strictly enforced.

The Music Technology and Keyboard Lab is located in Room 201 and is an academic space intended for students enrolled in specific courses and is not a computer lab with open hours.

LOCKERS

Lockers in the basement of the UCA are available for rent for CSU students only throughout the course of the academic school year for this primary instrument (the one they take applied lessons on). The rental of one of these lockers is free to students who are currently enrolled as full-time students and are declared music majors or are declared as music minors who are also enrolled in applied lessons and/or are participating in an ensemble during the semester that they need to use a locker.

All locker rentals are considered to be on a continuous basis until the student completes the check-out process.

Music majors or minors who require a locker for instruments other than their primary instrument may request an additional locker at the main office. Locker space for a second instrument will be provided if it becomes available.

CSU students other than music majors and music minors participating in ensembles will be charged \$35/semester for the use of the locker, if applicable. This fee will be charged to their student account at the end of the semester of usage. Students who share a locker will be charged \$17.50/semester for the use of the instrument.

In order to rent a locker at the UCA, all students must complete the [online locker request form](#).

All students who rent a CSU instrument will be provided with a locker and will not need to fill out this form, nor will they be charged a locker rental fee.

PLEASE NOTE: The \$35/semester fee for renting a locker will be charged to the students' account each semester until the locker is formally checked in (including the summer semester). Simply vacating your locker without notifying the office does not constitute a check-in. You must return the lock from your locker to a person in the main office; simply leaving the lock in the main office on the desk does not constitute a return. **Lost** locks will result in an additional charge of \$10.00 to the student account, to defray replacement and administrative costs.

Music majors and minors must also vacate lockers at the end of the spring semester, unless they make prior arrangements with Sandra Sanchez in the main office. Music majors and minors requesting a locker in the summer will be responsible for the \$35/semester fee for a summer locker rental, as this period of usage is not covered in their program fee.

Lockers that are not vacated at the end of the spring semester and have not been requested for summer rental will be cleaned out and the items stored in the main office for up to three months, after which time the items will be considered abandoned and will be disposed of.

ACCESS AND KEYCARDS

- Access to UCA practice rooms is available for CSU students for an entire calendar year (including the summer). The use of these spaces is free to students who are currently enrolled as full-time students and are declared music majors or music minors and are also enrolled in applied lessons during the semester that they require practice room access.

- Theatre majors enrolled in TH 153 or TH 253 may also request practice room access at no additional charge.
- Access to practice rooms for non-majors and non-minors is extremely limited and available only to students participating in CSU music ensembles. Non-major students are assessed a \$50/semester or \$100/year fee for access to practice rooms. This fee will be charged to the student's account at the end of the semester of usage.
- In order to request practice room access at the UCA, all students must complete the [online practice room keycard request form](#).
- Students wishing to practice or rehearse in any area of the UCA other than a practice room must have their applied instructor officially reserve the room in the CSU Music scheduling system.
- Practice rooms (or classrooms) are not to be used to teach private lessons. Non-compliance with this policy will result in the revocation of practice room privileges.
- Remember, food and drinks are not permitted in the practice rooms. Water bottles are permitted. In addition, please do not put any items on the pianos, including water bottles.

SECTIONAL AND SEMINAR ROOM RESERVATIONS

- Use of the Sectional Rooms 202, 204, and G212 is limited and rehearsal reservations are on a first come first serve basis.
- Due to the high demand for ensemble and sectional rehearsals only limited times are offered each week for students to practice in these rooms.
- Students interested in reserving sectional rooms should make their reservations on the schedule posted on the door of the appropriate sectional room; for recurring reservations, contact your applied lessons instructor.
- All equipment must be returned to its original state and the room itself must be secured.
- Use of all UCA space is reserved for CSU students, faculty and staff, and rental clients as applicable.

RECITAL AND CONCERT HALL REHEARSAL GUIDELINES

- Griffin Concert Hall and Organ Recital Hall are limited to be reserved primarily for official CSU ensembles and organ practice.
- Piano practice in Griffin Concert Hall (GCH) and Organ Recital Hall (ORH) is restricted to piano majors under the direct supervision of piano faculty. Because these pianos are the primary instruments used for performances in the music program, their use is restricted.
- Due to high demand for classes and rehearsals, only students currently preparing for a recital may schedule rehearsal time in these rooms.
- For more information about scheduling and using these rooms, please have your applied instructor contact the events manager.

SCHOOL OF MUSIC, THEATRE, AND DANCE PROPERTY

School properties are not to be taken from the premises unless the director of the School of Music, Theatre, and Dance gives authorization. The director must also authorize any use of the building that is not directly connected with CSU Music.

USE OF CONCERT GRAND PIANOS

- Concert grand pianos located in GCH and ORH must not be moved unless they are fully covered.
- Never attempt to move one of these pianos unless there are at least two people to help.
- Care should be taken not to bump the pianos into doors, walls, etc.

- Nothing, including water bottles, should be placed on the pianos.
- Piano practice in GCH and ORH is restricted to piano majors under the direct supervision of piano faculty. Because these pianos are the primary instruments used for performances in the music program, their use is restricted.

PIANO/HARPSICHORD TUNING

All requests for tuning or repair should be made via a form available in the SMTD Office, UCA 120. Do not allow broken strings or un-tuned pianos to go unreported. Complaints regarding the condition of the pianos must be brought to the attention of the piano technician so that the repairs can be scheduled.

All students who wish to use the harpsichord should obtain approval from [Joel Bacon](#).

INSTRUMENT RENTAL

CSU instruments are available at no charge to students currently enrolled as full-time students and are declared music majors or music minors enrolled in applied lessons and/or ensembles during the semester in which they require the instrument(s).

CSU instruments are available for rent for CSU students only throughout the course of the academic school year and are not available during the summer. Non-majors and non-minors enrolled needing an instrument in order to participate in a CSU ensemble will be charged \$50/semester for the use of the instrument. This fee will be charged to their student account at the end of the semester of usage. Students who share an instrument will be charged \$25/semester for the use of the instrument.

In order to check out an instrument, all students must complete the online instrument request form that is available online [here](#). Students should read through all of the terms of the rental agreement so they understand what they are liable for throughout the course of their rental period.

Students are reminded that the rental agreement they sign requires them to return the instrument to the instrument curator or [Raymundo Munoz](#) in person (not to the teacher of the class or to another student) by the last day of exams at the end of the semester in which it was rented. If the student wishes to rent the instrument the following semester, s/he must contact the instrument curator before the semester ends and complete a new instrument request form. Instruments may be rented over the winter break with the permission of the appropriate applied faculty or large ensemble director.

Any instruments that are not returned by the last day of classes during the appropriate semester will be considered lost. The replacement cost of the instrument will be charged to the appropriate student's account and will remain there until the instrument is returned. A \$25 non-refundable late fee charged to any student's account that returns an instrument after the last day of exams.

If a student needs to rent a CSU instrument over the summer months, they will be charged the \$50/semester fee for the rental, as this period of usage is not covered in their program fee (for music majors and minors). Any student renting an instrument over the summer will need the express, written permission of the appropriate applied faculty member in order to complete the rental process. Raymundo Munoz will need to receive this written notification in order to complete the rental.

All CSU instrument rentals will include an appropriately sized locker for the instrument at no extra charge. The lockers for all CSU instruments are located behind the ORH, in Room 204, or in the Annex. No CSU instruments are allowed to be stored in the basement lockers. They must be accessible to the instrument curators at all times and will be stored in the lockers behind the ORH.

SMOKING

For the health of our university community, there is no smoking, vaping or tobacco use allowed on any Colorado State University campus and all grounds under the control of the university. For more information please review [CSU's tobacco policy](#).

PETS, BICYCLES, AND ROLLER BLADES

Pets, bicycles, and roller blades will not be allowed in the UCA at any time, with the exception of service animals.

INSTRUMENTS

The School of Music, Theatre, and Dance will not be responsible for damage to any instruments kept in the UCA, including those stored in lockers. It is highly recommended that students insure their instrument(s) against loss, damage or theft.

ELEVATOR

An elevator is located on the main floor across from the SMTD Office, UCA 120.

SCHOLARSHIPS

Students wishing to be considered for music scholarships must audition in-person for the appropriate applied area faculty. Audition dates can be found [here](#).

Students who receive music scholarships must uphold all criteria, participate in ensembles as assigned, and remain an active contributor to CSU Music. The applied faculty assesses this information and, combined with their observations of performance in applied lessons and juries, make their recommendations on renewal each spring.

A list of scholarships is available [here](#).

POLICIES AND GUIDELINES

- Undergraduate scholarship recipients must be registered for a minimum of 12 credits.
- Students must have and maintain a cumulative GPA of a minimum of 2.4 and a GPA of 3.0 in music classes to retain a music scholarship.
- Students must comply with policies regarding Satisfactory Academic Progress (see Student Financial Services for more information).
- Students must comply with the policies regarding proving Lawful presence (see Student Financial Services for more information).
- Students who receive a scholarship funded by a donor must write a letter of thanks. This letter is uploaded through the Academic Works Scholarship system. The basic components of the letter should be: an expression of sincere thanks, biographical information, details of the impact the scholarship has made, and career/musical goals.
- Normally, students may receive scholarships for no more than eight semesters.
- The faculty will evaluate each student's academic and musical progress annually. Lack of satisfactory progress may result in the revocation of a scholarship upon area consultation with the Music Advisory Council and the director of SMTD
- Any student who in any way lapses in eligibility for their scholarship and has **not** had a scholarship for one year must re-audition.

- Students who have a CSU music scholarship and who wish to transfer to another university during the academic year, or after May 1 of the upcoming year, must contact the director of the School of Music, Theatre, and Dance to authorize their release from the scholarship obligation, as per the NASM Code of Ethics.

SCHOLARSHIP ENSEMBLE REQUIREMENT

- Students awarded a talent-based scholarship on a particular instrument/voice are required to enroll in and participate in two large conducted ensembles as assigned by audition and/or through consultation with ensemble conductors, applied faculty, and the director of SMTD. All scholarship students will be reviewed each semester for compliance, with the understanding that non-compliance will result in the revoking of the scholarship.
- Participation in two of the following CSU music ensembles will fulfill scholarship and ensemble requirements:
 - Brass: University Orchestra (MU 302), Symphonic Wind Ensemble (MU 404), Symphonic Band (MU 304), Jazz Ensemble (MU 309)
 - Keyboard (Piano/Organ): Accompanying (MU 407), Chamber Choir (MU 400), Concert Choir (MU 305), Opera Theatre (MU 401), University Orchestra, Symphonic Wind Ensemble, Symphonic Band, Jazz Ensemble
 - Percussion: University Orchestra, Symphonic Wind Ensemble, Symphonic Band, Jazz Ensemble
 - Strings*: University Orchestra (MU 302), Sinfonia/Theatre/Chamber Orchestra (MU 402*), Symphonic Wind Ensemble, Symphonic Band, Jazz Ensemble
 - Voice: Chamber Choir, Concert Choir, Opera Theatre
 - Woodwinds: University Orchestra, Symphonic Wind Ensemble, Symphonic Band, Jazz Ensemble
 - Marching Band (MU 204), Jazz Combo (MU 310), Chamber Music (MU 408/608), New Music Ensemble (MU 406), Chamber Music-Percussion Ensemble (MU 408), may be used to fulfill scholarship requirements in some circumstances, through consultation with ensemble conductors, applied faculty, and the director of SMTD.
 - University Chorus (MU 202), Concert Band (MU 205) and Concert Orchestra (MU 206) may be considered as a large conducted ensemble under extenuating circumstances, e.g., lack of open seats in other large ensembles, unavoidable schedule conflicts, etc., at the discretion of the director of the School of Music, Theatre, and Dance upon consultation with applied faculty and ensemble conductors.
 - *Please note that string students on scholarship are required to participate in all orchestral activities and in chamber ensembles (MU 408/608) as determined by the string faculty. Please also note that the University Orchestra (MU 302) and Sinfonia/Theatre/Chamber Orchestra (MU 402) each have separate course numbers.
 - Deviations from this policy require approval from ensemble conductors, applied faculty, and the Music Program Head as appropriate.

AWARDS AND RECOGNITIONS

UNDERGRADUATE ACADEMIC EXCELLENCE AWARD

Given annually by the academic faculty to that student who has achieved scholastic excellence in music history and music theory.

SMTD MUSIC HEAD MUSIC PERFORMANCE AWARD

This award is given at the end of each academic year and is based on quality solo and small ensemble musical performances. It is presented to the undergraduate music major that, in the director's estimation, has been the outstanding and most consistent performing musician on concerts sponsored by the School of Music, Theatre, and Dance.

ZETA NU CHAPTER OF PI KAPPA LAMBDA

The purpose of this society is to provide an organization dedicated to the furtherance of music in education and education in music in colleges, universities, and other institutions of higher learning, which offer music degree programs in one or more fields. The primary objective of the Society is the recognition and encouragement of the highest level of musical achievement and academic scholarship. The Society is convinced that recognizing and honoring persons who have enhanced their talents by serious, diligent, and intelligent study will stimulate others to do the same.

Consideration for membership is based upon the following regulations:

- Seniors must be in the upper one-fifth of their class
- Juniors in the upper one-tenth of their class
- Graduate students must have grades of A (or the equivalent if letter grades are not used) in two-thirds of their graduate studies.
- Faculty members may be elected to membership in accordance with regulations stated in the National Constitution.
- Nominations and elections are the responsibility of the faculty committee of the chapter.

Faculty Contact: Dr. Bonnie Jacobi

CONCERTO COMPETITION

The University Concerto Competition is an annual event designed to give outstanding undergraduate and graduate students an opportunity to perform with one of the University orchestras. The competition is open to any CSU student currently studying with an applied teacher in the music program and who is in their second year or more of study; previous first place winners may not compete in consecutive years. Application forms are distributed in the fall term and must have the approval of the applicant's applied music teacher.

Faculty Contact: Wes Kenney

CSU STUDENT/LOCAL MUSIC ORGANIZATIONS

AMERICAN GUILD OF ORGANISTS

The mission of the American Guild of Organists is to foster a thriving community of musicians who share their knowledge and inspire passion for the organ. The American Guild of Organists (AGO) is the national professional association serving the organ and choral music fields. The Guild serves approximately 14,700 members in approximately 300 chapters throughout the United States and abroad. <https://www.agohq.org>

Faculty Advisor: Dr. Joel Bacon

AMERICAN STRING TEACHERS ASSOCIATION—STUDENT CHAPTER

Membership in ASTA can be a very meaningful and rewarding experience. As a student member, you'll receive the quarterly American String Teacher journal, networking opportunities via Facebook, discounted rates at ASTA conferences and workshops, and recognition through journal, website, and awards program. Plus, you may take advantage of all the national member programs and benefits that ASTA has to offer.

Membership as an individual student has many advantages, but membership in a student chapter adds strength, through unity, to become a strong voice for string music education. Through student membership, you can demonstrate your support for the improvement of string education and performance. ASTA can help you and your fellow students achieve your goals—and you can be actively involved in making things happen! <https://www.astastrings.org>

Faculty Advisor: Leslie Stewart

DELTA OMICRON

Delta Omicron is a professional fraternity for women and men interested in pursuing a career in music. It requires a 3.0 average in music and a 2.0 average in all other subjects. Delta Omicron was founded to foster fellowship and to arouse the appreciation of good music. CSU's chapter is involved in service projects throughout the year. They also sponsor a faculty recital, private musicals, and lectures.

FORT COLLINS MUSIC TEACHERS ASSOCIATION

FCMTA is an affiliate of the Colorado State Music Teachers Association (CSMTA) and Music Teachers National Association (MTNA). Music Teachers National Association's membership includes 24,000 collegiate and private music teachers, with affiliates in all fifty states and over 500 local associations such as ours. Our members are dedicated to enhancing the quality of music education and promoting musical culture in our communities. <https://fcmta.org>

MUSIC THERAPY STUDENT ASSOCIATION

The purpose of CSU's Music Therapy Student Association is to provide students with the opportunity to become familiar with the American Music Therapy Association, and to provide supplemental learning experiences to their classroom studies. This is accomplished through the efforts of the club to bring in clinicians, speakers, and to provide the opportunity to participate in volunteer projects. MTSA is open to all interested students. <https://www.musictherapy.org>

Faculty Advisor: Dr. Andrew Knight

NATIONAL ASSOCIATION FOR MUSIC EDUCATORS

CNAfME is an organization open to students who are interested in any phase of music teaching. Its purposes are: 1) to provide for professional development beyond the usual matters of classroom instruction; 2) to make it possible for students to further their education through participating in state, division, and national meetings of the NAFME and in on-campus activities of the Chapter; and 3) to provide opportunities for students to become acquainted with leaders in the profession. Annual chapter dues cover student fees from the national, state, and student chapters. Also included in this sum is reduced admission to the annual CMEA state convention, nine issues of the Music Educators Journal and four issues of the Colorado Music Educator. <https://nafme.org>

Faculty Advisor: Dr. Seth Pendergast

PHI MU ALPHA SINFONIA

Phi Mu Alpha Sinfonia Fraternity is a national men's music fraternity dedicated to the support and advancement of music in America. Sinfonia works to foster music at the University level, in the community, and nationally. The group is open to men interested in music with an overall GPA of at least 2.4. <https://www.sinfonia.org>

Faculty Advisor: TBD

SIGMA ALPHA IOTA

The mission of Sigma Alpha Iota International Music Fraternity is to encourage, nurture, and support the art of music. SAI supports and encourages women musicians of all ages, races, and nationalities, and promotes programs and activities that stress the love and importance of music in our lives. The Mu Tau chapter was chartered in 2017, and is open to women who have completed at least one semester at CSU, who have at least a 2.5 GPA, and who have completed (or are in the process of completing) at least one music credit at CSU. <https://csusai.weebly.com>

Faculty Advisor: Copper Ferreira

MUSIC PROGRAM GOVERNANCE

MUSIC ADMINISTRATION

- Dan Goble, Director, School of Music, Theatre, and Dance/Music Program Head
- Nicole Asel, Music Advisory Committee
- Copper Ferreira, Music Advisory Committee
- Wesley Ferreira, Music Advisory Committee
- Blythe LaGasse, Music Advisory Committee
- Murray Oliver, Coordinator of Undergraduate and Graduate Studies
- Peter Sommer, Music Advisory Committee

APPLIED AREA COORDINATORS

- Bryan Wallick, Keyboard
- Tiffany Blake, Voice
- John McGuire, Brass
- Eric Hollenbeck, Percussion
- Peter Sommer, Woodwinds
- Ron Francois, Strings

ACADEMIC AREA COORDINATORS

- Blythe LaGasse, Music Therapy
- Jim David, Theory/Composition/History
- Peter Sommer, Jazz Studies
- Nathan Payant, Music Education (Administrative Coordinator)