



**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, voice, and jazz studies. A minor in music is also offered. For specific curricular requirements for all 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 to take the examination of the Certification Board for Music Therapists (MT-BC). Music therapy is the clinical and evidence-based use of music to accomplish individualized goals within a therapeutic relationship.¹

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. To complete the Performance Concentration, students must select one of the following options: voice, jazz studies, orchestral instrument, organ, or piano.

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 a professional undergraduate degree program designed to prepare the student to compose original music for a wide variety of genres, including symphonic works, chamber music, electronic music, and music for media.

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

¹ Prospective music therapy students have the option of auditioning to be part of an applied studio (e.g., flute, violin, voice), in addition to the music therapy area. Acceptance into an applied studio is recommended and is necessary if a student will engage in lessons on their primary instrument for their elective credits.

flexibility for studies in a field outside of music.

MUSIC MINOR

A minor in music presents students with a liberal arts education that includes opportunities to engage in music theory, music history, and the culture of music, along with a variety of performance opportunities through ensemble play and applied lessons. The Music Minor with Studio Track requires a successful audition before entrance. The Music Minors without Studio Track does not require an audition.

DOUBLE CONCENTRATIONS

Students are accepted into specific degree programs as outlined above and are bound by degree requirements as articulated for each program of study. Combining the Bachelor of Arts in Music degree with a Bachelor of Music concentration is not permitted. Withing the B.M., double concentrations in music therapy and music education are not permitted. Students wishing to pursue a double concentration within the other B.M. programs must receive written permission from both the relevant applied area(s)² and/or the relevant academic area (music therapy or music education), and the Department of Music Head, before pursuing a double concentration. Double concentrations combining music therapy or music education with a performance concentration/option require careful advising and planning and are not recommended. Only under exceptional circumstances will double concentrations be allowed. Note: a double concentration is highly likely to increase the 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 faculty is required for admission into all music degree programs.³ In all instances, the B.A. and the B.M. in Performance, Music Education, Composition, Music Therapy “with studio” Track, and Music Minor “with studio” Track all require a playing audition with applied faculty. For Music Therapy and the Music Minor, the “no studio” track options do not require a playing test with applied faculty but have interview requirements. Music Education also has an interview component. For Music Education, Jazz Studies, and Music Therapy “with studio” Track, applied faculty and area faculty must both approve the audition for acceptance into the major. Based on results an alternate major may be offered to the student other than the major auditioned for.

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

² “Area” refers to a vote of all available instructors within a specific applied and/or academic area.

³ Prospective music therapy students have the option of auditioning to be part of an applied studio (e.g., flute, violin, voice), in addition to the music therapy area. Acceptance into an applied studio is recommended and is necessary if a student will engage in lessons on their primary instrument for their elective credits.

A music program 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, summer-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. Please visit the Office of the Provost and Executive Vice President website for special course fee information.

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 the graduation requirements listed therein.

COORDINATOR OF UNDERGRADUATE STUDIES:

- **Drew Leslie** – Drew.Leslie@colostate.edu; Room 320B; (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 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 remediation plan 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 remediation plan 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, according to specific degree program requirements, 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** (MU 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** (MU 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 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 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** (MU 173, 272) 1 SH Credit. Students enrolled in this degree program who are accepted into an applied studio receive 14 half-hour lessons per semester, plus an additional 14 hours of studio class instruction each semester. Students are expected to spend a minimum of three additional hours of practice time per week in preparation for their applied lesson. Students who are members of a studio commit to playing with the studio for the academic year. Students who wish to change their studio membership (join or leave) will complete the request for change in studio membership. Please see the Music Therapy Student Handbook. *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** (MU 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** (MU 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** (MU 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** (MU, 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** (MU 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 MU 170. 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 one 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 one 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 number of semesters of lessons, registration for one 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, conducted ensemble⁴ 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, except for those performing degree recitals. Jury requirements by instrument are available

⁴ University Orchestra/Sinfonia (Theatre/Chamber Orchestra), Symphonic Wind Ensemble, Symphonic Band, Jazz Ensemble, Chamber Choir, Concert Choir, Opera Theatre

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.
- 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)

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. Performance and B.M. Music Education students in their fourth semester of applied study, as well as B.A. students in their fourth semester intending to perform a half-recital as per their B.A. plan of study. 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. (no recital) 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 Music at least one month before finals week of the semester during which the UDQE should be completed.

Please note the following academic requirements. Non-completion of these requirements by the semester during which the UDQE is to be attempted will be considered a failed attempt at the UDQE. As above, verifiable exceptional extenuating circumstances that have been reviewed by the Music Advisory Council and the Director of Music at least one month before finals week of the semester during which the UDQE should be completed, may be considered.

1. UDQE Prerequisites: The following courses must be completed with a C or better, or the student must be enrolled during the semester in which the UDQE is attempted. If the student's final grade in any of these courses does not meet the C grade requirement at the end of the UDQE semester, the UDQE will be considered a failed attempt.
 - a. MU 131
 - b. MU 117 and 127
 - c. MU 118 and 128
 - d. Keyboard competency (see pp. 11)
2. Expected Levels of Achievement: Please see your applied area coordinator for details based on your instrument and degree program. Failure to complete any applied area requirements by the semester during which the UDQE is to be attempted will be considered a failed attempt at the UDQE.
3. Area Coordinators will work with students and their primary applied instructor to confirm that requirements for attempting the UDQE have been met approximately one month before the UDQE performance/presentation.

MUSIC THERAPY STUDENT UPPER DIVISION QUALIFYING EXAMINATION (UDQE)

To register for courses in the music therapy professional sequence (Methods and Practicum), undergraduate students must perform an Upper Division Qualifying Examination (UDQE) for a panel made up of the members of the music therapy faculty at the end of their fourth semester of study (or when the functional music sequence is completed). The UDQE panel may also include additional members of the music faculty, as appropriate.

This requirement pertains to all B.M. students in their fourth semester of the music therapy program as well as transfer students who have completed the theory piano, guitar, and voice sequence. Students who do not pass the UDQE on the

first try may study one additional semester; however, they will not be permitted to continue in clinical practicum (MU 486) unless they pass the exam after the second attempt. Failure to pass the UDQE the second time will result in the student's major being changed to the B.A., thesis track, or the student may choose 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 Music Program Head. Opportunities for this exam will be scheduled one time during the semester.

1. Music Therapy 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. Completion of the Piano Sequence of MU 150, MU 153, MU 253, and MU 258 with a grade of C or better. Students may complete a placement exam to determine which of these classes is needed for their skill level.
 - e. Completion of the Guitar Sequence of MU 155, MU 156, MU 255, MU 256 with a grade of C or better. Students may complete a placement exam to determine which of these classes is needed for their skill level.
 - f. Completion of the Vocal Sequence of MU 157 and MU 158 with a C or better. Students may complete a placement exam to determine which of these classes is needed for their skill level.
 - g. Level I of MU 486A must be completed with a C or better.
2. Expected Levels of Achievement – Please see the music therapy student handbook.

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)

Undergraduate students in music therapy must complete two tests of musical competency, in addition to showing satisfactory progress in coursework, to be accepted into the Music Therapy Professional Sequence. Students will undergo the Upper Division Qualifying Exam (UDQE) at the end of their fourth semester of the music therapy program. Transfer students who have completed the theory, piano, guitar, and voice sequence (or who tested out of these sequences) also undergo the UDQE. All undergraduate students must pass the UDQE to continue in music therapy practicum. Students who cannot pass the exam will have one additional semester to demonstrate the required skills. Students who cannot demonstrate those skills after two attempts at the UDQE will need to change majors.

Upon admission to the professional sequence, undergraduate students will take the Music Therapy Competency Exam (MTCE) after their third clinical practicum. Successful completion of this exam is required for continuation into the final methods courses and practicum. Students will have one additional semester to pass the exam (which would add a full year to their program). Students who do not show the required competencies on the MTCE after one try are encouraged to change majors, as this indicates that the required musical skills are not developed enough to be eligible for internship.

Students who cannot pass after two attempts will be required to change majors.

KEYBOARD COMPETENCY REQUIREMENT

KEYBOARD COMPETENCY REQUIREMENT: All B.M. majors and B.A. recital track students must fulfill keyboard competency requirements before 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 Concentration

- 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] 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 I (Spring Semester – First Year)
- MU 253: Piano Skills for Music Therapists II (Fall Semester – Second Year)
- MU 258: Piano Skills for Music Therapists III (Spring Semester – Second Year)

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

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 & SAFETY INFORMATION

The School of Music, Theatre, and Dance is committed to the safety and health of our students, faculty, staff, and patrons. Students will study proper performance and rehearsal techniques throughout the course of study to help optimize vocal, pulmonary, and musculoskeletal health. Students are requested to immediately report any physical discomfort or injury related to the performance of their instrument to applicable applied faculty and ensemble directors and the CSU Disability Center (<https://disabilitycenter.colostate.edu>) so that that student's learning plan may be adjusted to best overcome those challenges. Please do not hesitate to consult with faculty members if you have any concerns related to performing arts health and safety.

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](#)

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 majors 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 <https://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. 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 this [page for information about harmful noise levels](#).

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:

- Obtain a current degree recital preparation list from the main office.
- Read the preparation list in its entirety and fill out the request form online, using the link provided.
- Confer with the applied instructor and collaborative pianist regarding a mutually agreeable day/time/venue.
- Complete and submit the request form, with required signatures, online by the submission deadline.
- Student recitals will all be scheduled before the first Saturday of Fall Break in the Fall Semester, or the Saturday before Week 15 in the Spring Semester. Exceptions may be considered for recitals that do not include CSU Collaborative Pianists.
- Undergraduate non-degree recitals must be approved by the Director of Music and Music Advisory Council. Non-degree recitals will be scheduled after all degree recitals are scheduled. Non-degree recitals must provide their own collaborative pianist.
- "Second" M.M. Performance recitals will be approved as if they were "degree recitals". Please indicate as such on the request form.
- Valerie Reed will coordinate with James David (composition), Eric Hollenbeck (percussion), Wil Swindler (jazz), and the M.M. Conducting faculty to find the best times and dates for these larger events to minimize set up and tear down when possible.

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 and Vocal Accompanying Services and Policy documents can be found [on this page](#).

- 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.
- Student recitals will all be scheduled before the first Saturday of Fall Break in the Fall Semester, or the Saturday before Week 15 in the Spring Semester. Exceptions may be considered for recitals that do not include CSU Collaborative Pianists.
- Undergraduate non-degree recitals must be approved by the Director of Music and Music Advisory Council. Non-degree recitals will be scheduled after all degree recitals are scheduled. Non-degree recitals must provide their own collaborative pianist.
- "Second" M.M. Performance recitals will be approved as if they were "degree recitals". Please indicate as such on the request form.
- Valerie Reed will coordinate with James David (composition), Eric Hollenbeck (percussion), Wil Swindler (jazz), and the M.M. Conducting faculty to find the best times and dates for these larger events to minimize set up and tear down when possible.

FACILITIES AND EQUIPMENT

BUILDING HOURS

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 be 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, staff, and/or rental clients ONLY on CSU football game days during the fall semester.

OFFICE HOURS

- Monday-Friday 7:45 a.m. – 4:45 p.m. (through the 2nd week of classes)
- Monday-Friday 9 a.m.– 3 p.m. (starting week 3 of classes)

TECHNOLOGY LABORATORIES

The Music, Theatre, and Dance Performance Library/Listening Lab is 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.

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 student's 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 Gretchin Wheeler 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.
- To request practice room access at the UCA, all students must complete the [online practice room 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 contact their applied lessons instructor about making a reservation. Reservations must be made in Resource Scheduler.
- 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 REHEARSAL HALL 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 the piano faculty. Because these pianos are the primary instruments used for performances in the music program, their use is restricted.
- Due to the 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 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.

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 their rental period.

Students are reminded that the rental agreement they sign requires them to return the instrument to the instrument curator in person (not to the teacher of the class or 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/they 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 is 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 to complete the rental process. Ethan Urtz will need to receive this written notification 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 the Annex. No CSU instruments are allowed to be stored in the basement lockers. They must be always accessible to the instrument curators 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, except for 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 active contributors to CSU Music. The applied faculty assesses this information and, combined with their observations of performance in applied lessons and juries, makes 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.

SCHOLARSHIP ENSEMBLE REQUIREMENT

- Students awarded a talent-based scholarship on a particular instrument/voice are required to enroll in and participate in one large, conducted ensemble 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 one 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), 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), and 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 Music Program Head.
 - 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 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.

MUSIC PROGRAM 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 allow outstanding undergraduate and graduate students 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.

Contact: Ethan Urtz

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: Dr. Rachel Waddell

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, and 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. 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: Dr. Jayme Taylor

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
- Peter Sommer, Music Program Head/Director of Music
- Dawn Grapes, Music Advisory Committee
- Cayla Bellamy, Music Advisory Committee
- Megan Lanz, Music Advisory Committee
- Drew Leslie, Coordinator of Undergraduate Studies
- Murray Oliver, Coordinator of Graduate Studies
- Lindsey Wilhelm, Music Advisory Committee
- Jayme Taylor, Music Advisory Committee

APPLIED AREA COORDINATORS

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

ACADEMIC AREA COORDINATORS

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