

MSCM COURSE CATALOG

2014/2015

VOLUME XXVIII

Cover Page	01
Table of Contents	02
 Mission Statement	 05
Vision Statement	06
Academic Calendar	07
Message from the President	08
 Program Information	 09
Accreditation	10
Master Degree	10
Baccalaureate Degrees	10
Associate Degrees	10
Diploma Programs	10
General Education	10
Admissions	11
Application and Acceptance Procedure	11
Masters Degree Standards	11
Bachelor Degree Standards	12
AAS Degree and Diploma Standards	12
International Students	12
Postsecondary Enrollment Options (PSEO)	12
 Financial Information	 13
Financial Aid	13
Tuition	14
Refund Policy	14
Academic Policies	16
Standards of Progress	16
Transfer of Credit Policy	17
Drop/Add Policy	18
Class Cancellation Policy	18
Student Complaints	18
Graduation Requirements	18
Auditing Courses	19
Academic Awards	20
Academic Honesty Policy	20
 Academic Programs	 22
Music Performance	
Master of Music in Performance	23
Bass	
Bachelor of Music in Performance	24
Associate of Applied Science in Music	26
Diploma: Music Performance Course	26
General Education Requirements	52
Brass & Woodwinds	
Bachelor of Music in Performance	28
Associate of Applied Science in Music	30
Diploma: Music Performance Course	30
General Education Requirements	52

Guitar	
Bachelor of Music in Performance.....	32
Associate of Applied Science in Music.....	34
Diploma: Music Performance Course.....	34
General Education Requirements.....	52
Keyboard	
Bachelor of Music in Performance.....	36
Associate of Applied Science in Music.....	38
Diploma: Music Performance Course.....	38
General Education Requirements.....	52
Percussion	
Bachelor of Music in Performance.....	40
Associate of Applied Science in Music.....	42
Diploma: Music Performance Course.....	42
General Education Requirements.....	52
Strings	
Bachelor of Music in Performance.....	44
Associate of Applied Science in Music.....	46
Diploma: Music Performance Course.....	46
General Education Requirements.....	52
Voice	
Bachelor of Music in Performance.....	48
Associate of Applied Science in Music.....	50
Diploma: Music Performance Course.....	50
General Education Requirements.....	52
Music Composition and Songwriting	
Bachelor of Music in Composition (Instrumental Composition).....	54
Bachelor of Music in Composition (Songwriting).....	56
General Education Requirements.....	58
Music Production	
Bachelor of Science in Music (Music Producer).....	60
General Education Requirements.....	62
Associate of Applied Science in Music (Music Production).....	63
Diploma: Recording Engineer Course (Production).....	63
Recording Technology	
Associate of Applied Science in Recording Technology.....	64
Diploma: Recording Engineer Course (Engineer).....	64
Live Sound	
Diploma: Recording Engineer Course (Live Sound Technique).....	65
General Education Requirements (AAS Production and Recording Technology) ..	66
Hip Hop	
Diploma: Hip Hop Studies.....	67

Music Business	
Bachelor of Arts in Music (Music Business)	68
Associate of Applied Science in Music Business	70
Diploma: Music Business Course	70
General Education Requirements	72
 Bachelor of Arts in Music	
Bachelor of Arts in Music	74
General Education Requirements	76
 All Minors	77
 Class Descriptions	78
Applied Music (APPXXX)	78
Business (BUS XXX)	79
Communication (COMXXX)	81
Ensemble (ENS XXX)	82
Humanities (HUMXXX)	83
Internship (INT XXX)	84
Mathematics (MATH XXX)	84
Music History (MHIS XXX)	85
Music Classes (MUS XXX)	86
Natural Sciences (NSC XXX)	96
Production and Recording (REC XXX)	96
Social Sciences (SOC XXX)	102
 Student Services	
Library & Learning Commons and The Learning Center	105
Student Affairs	105
Residence Life	106
Career Services	106
Alumni Services	106
Workshops	107
Distance Learning	107
Study Abroad	107
Avocational Enrollment/Auditing Courses	107
 School Policies and Information	109
Policy on Sexual Harassment	109
Family Educational Rights and Privacy Act (FERPA)	110
Photo Release Policy	111
Code of Student Conduct	111
Drug and Alcohol Policy	111
Leave of Absence Policy	112
Map/Directions	113
Board of Directors and Administration	114
 Faculty Biographies	116



McNally Smith College of Music

prepares students for a fulfilling future

in music by providing a culture of learning

that inspires creative, intellectual, and

personal development, and that enriches

our global society through their

artistry and leadership.

- McNally Smith College of Music is registered as a private institution with the Minnesota Office of Higher Education pursuant to sections 136A.61 to 136A.71. Registration is not an endorsement of the institution. Credits earned at the institution may not transfer to all other institutions.

McNally Smith College of Music is committed to being a premier institution of higher learning for the musical arts and internationally recognized as such by students, educators, and music professionals.

McNally Smith College of Music recognizes that music is a dynamic art form that reflects the intense cultural currents of globalization and technological advancements. We create new approaches to music teaching and learning and integrate them with traditional practices in a contemporary context to inspire, to broaden, and to connect the musical passions of our students to a rapidly evolving world.

McNally Smith College of Music provides a comprehensive curriculum that integrates the liberal and musical arts to provide a powerful foundation of knowledge, critical thinking, and professionalism that inspires students to realize and sustain a life in music. Our faculty are experienced academics and multi-faceted practicing artists who provide highly personalized instruction in technologically advanced facilities.

McNally Smith College of Music nurtures creative expression and experiential learning to cultivate entrepreneurial thinkers and innovators.

A McNally Smith College of Music education prepares students to engage, adapt, and thrive as leaders of change in music and in society.

FALL SEMESTER 2014

New Student Orientation	Sept. 2-5
First Day of Classes	Sept. 8
Last Day to Add	Sept. 12
Last Day to Drop	Sept. 19
Mid-Term	Oct. 24
Mid Semester Break - No Classes	Oct. 25-28
Registration for Spring '15 and Summer '15 Begins	Nov. 17
Last Day to Withdraw	Nov. 19
Thanksgiving Break - No Classes	Nov. 26-30
Registration Ends	Dec. 1
Graduation Application for Spring '15 Due	Dec. 2
Last Day of Classes	Dec. 19
Graduation Ceremony - Saturday 11:00AM	Dec. 20

SPRING SEMESTER 2015

New Student Orientation	Jan. 8-9
First Day of Classes	Jan. 12
Last Day to Add	Jan. 16
Martin Luther King Day - No Classes	Jan. 19
Professional Development Day - No Classes	Jan. 20
Last Day to Drop	Jan. 27
Mid-Term	Mar. 3
Mid Semester Break - No Classes	Mar. 7-15
Registration for Summer '15 & Fall '15 Begins	Mar. 16
Registration Ends	Mar. 30
Graduation Application for Summer '15 and Fall '14 Due	March 31
Last Day to Withdraw	April 3
Graduation Ceremony - Saturday 11:00AM	April 25
Last Day of Classes	April 28

SUMMER SEMESTER 2015

New Student Orientation	May 17
First Day of Classes / Session 1 Begins	May 18
Last Day to Add	May 22
Memorial Day Break - No Classes	May 23-26
Last Day to Drop	June 2
Mid-Term / Session 1 Ends	June 30
Mid Semester July 4 Break - No Classes	July 1-7
Session 2 Begins	July 8
Registration for Fall '15 Begins	July 13
Last Day to Withdraw	July 27
Registration Ends	July 28
Graduation Application for Fall '15 Due	July 29
Last Day of Classes / Session 2 Ends	Aug. 18

Dear Student,

It is my pleasure to welcome the new students to McNally Smith College of Music, and to welcome back all of our returning students for the 2014-2015 academic year. The faculty and administration here at McNally Smith are thrilled that you have chosen to further your artistic and educational career here, and we look forward to continuing with you on this journey.

For over 25 years, McNally Smith has been providing a unique, first-rate musical education, as well as preparing students for careers in business, recording, technology, and more. Our faculty and staff members represent a broad spectrum of experience and talent in the music industry, allowing them to provide unrivaled knowledge, expertise, and passion in the classroom. Furthermore, our network of community partners and alumni is expanding every year, providing you with a backbone of valuable networking opportunities and industry relations across the country.

Whether you are pursuing your Master's, Bachelor's, Associate's, or Diploma, you will find a diverse offering of programs and courses within this catalog that addresses a foundation of academic standards and the most current trends in the music and entertainment industries. We also hope you will take advantage of the comprehensive services and resources available to you here at the College, including internships across the country, counseling services, and volunteer opportunities, all offered through our Career Services and Student Affairs Offices.

Throughout your time here at McNally Smith, you will find a collaborative, welcoming environment that promotes creativity and success with the most up-to-date resources and curriculum. Once again, on behalf of the faculty and administration, I want to welcome you all for the 2014-2015 academic year, and I hope that we wish you success in all of your endeavors.

Sincerely,

A handwritten signature in black ink, appearing to read 'Harry Chalmiers', with a long, sweeping horizontal line extending to the right.

Harry Chalmiers

President

PROGRAM INFORMATION

2014/2015

ACCREDITATION

The National Association of Schools of Music (NASM) has institutionally and programmatically accredited McNally Smith College of Music since 1989. NASM, founded in 1924, is an organization of schools, conservatories, colleges and universities with approximately 630 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials.

McNally Smith College of Music is registered as a private institution with the Minnesota Office of Higher Education pursuant to sections 136A.61 to 136A.71. Registration is not an endorsement of the institution. Credits earned at the institution may not transfer to all other institutions.

Additionally, McNally Smith College of Music is a Candidate for Accreditation with the Higher Learning Commission of the North Central Association of Colleges and Schools (HLC).

PROGRAM INFORMATION AND GOALS

McNally Smith is pleased to offer degree and diploma programs for aspiring music professionals. Courses are designed to give students the knowledge and skills needed to enter today's music professions. Individual coaching, class work, and small and large group performance opportunities combine to help each student develop fundamental skills to find his or her personal artistic direction. Located in the heart of St. Paul, McNally Smith offers a truly unique opportunity for today's aspiring musician.

McNally Smith offers the following programs: Master Degree

- ▶ An intensive, high-level study of music performance that encompasses a wide variety of contemporary musical styles. The advanced music performance study incorporates extensive performance opportunities, entrepreneurship, technology and media to prepare the whole musician to pursue a professional career in music and/or possible further graduate study at the doctoral level.
- Master of Music in Performance with majors in: Bass, Brass and Woodwinds, Guitar, Keyboard, Percussion, Strings & Voice

Bachelor Degrees

- ▶ To integrate the liberal and musical arts, creating a foundation of knowledge, critical thinking, skills, and application for music professionals.
 - For music professionals desiring a Baccalaureate Degree
 - In preparation for a Masters in Music or Masters in Business degree program
- Offerings include:
 - Bachelor of Music in Performance with majors in: Bass, Brass and Woodwinds, Guitar, Keyboard, Percussion, Strings & Voice
 - Bachelor of Music in Composition
 - Bachelor of Science in Music (Music Producer)
 - Bachelor of Arts in Music (Music Business)
 - Bachelor of Arts in Music

Associate Degrees

- ▶ To develop the necessary skills, knowledge and practical experience to further a career in the music industry as a performer, recording engineer or music business professional
- For music professionals desiring an academic degree
- To further individual artistic potential
- Offerings Include:
 - Associate of Applied Science in Music (Performance) with majors in: Bass, Brass and Woodwinds, Guitar, Keyboard, Percussion, Strings & Voice
 - Associate in Applied Science in Music (Production)
 - Associate of Applied Science in Recording Technology
 - Associate of Applied Science in Music Business

Diploma Programs

- ▶ To develop the necessary skills and knowledge to begin a career in the music industry as a performer, recording engineer or music business professional
 - As preparation for the A.A.S. Degree
 - To develop individual artistic potential
- Offerings include:
 - Music Performance Course with majors in: Bass, Brass and Woodwinds, Guitar, Keyboard, Percussion, Strings & Voice
 - Recording Engineer Course (Live Sound, Engineer and Production)
 - Hip-Hop Studies
 - Music Business Course

McNally Smith reserves the right to change the curriculum, change a course schedule, and/or cancel a class at any time.

GENERAL EDUCATION AT MCNALLY SMITH

General Education at MSCM provide context, knowledge and key skills, and connections both within the curriculum and in correlation with the professional world. General Education courses align closely with our music, business, and technology courses, by focusing on critical and creative thinking, communication, problem solving, analysis and synthesis skills, and an expansive view of the rapidly evolving, globally connected world. General Education courses create links throughout your studies, helping to prepare you for professional life.

General Education requirements are distributed over four major areas of learning. Specific General Education course requirements may be found in the course outlines for each degree. Additional electives provide an opportunity to explore other interests.

Registering for appropriate General Education courses for new students will be made in consultation with the Registrar and will be based on a combination of assessment results, prior educational experience and student interests. Students in the BA in Music and BM in Vocal Performance programs are required to take one year of a world language. Diploma students planning to transfer to the Associate of Applied Science or Bachelor's degree programs may elect to take General Education classes.

ADMISSIONS

McNally Smith College of Music operates on a rolling admission system. Applications will be accepted until classes are full. If a program fills to capacity, the application may be transferred to the next available start date.

McNally Smith Undergraduate Application Procedure

Students interested in applying to McNally Smith should follow the steps outlined below. Any issues related to credit transfer, credit by examination, advanced placement exams, or credit or waiver for armed services training, may be explored through consultation with an Admissions Representative or appropriate faculty member. Scheduling a visit with the Admissions Department prior to or during the application process is recommended.

Step 1 – Apply

Complete the online enrollment application and submit the \$75 application fee before the deadline to receive priority status for admission to the upcoming semester. (N/A for PSEO student applications)

The priority status deadline for Fall semesters is February 1. The priority status deadline for Spring semesters is December 1. The priority status deadline for Summer semesters is April 1.

Applications received after this date will be reviewed individually until programs are full. Applicants who meet admission criteria may be placed on a wait list or offered enrollment for a different semester if applying for a program that is at capacity enrollment.

Step 2 - Admission Requirements

Applicants are required to submit materials and documentation specific to their major to be considered for acceptance. The undergraduate admission requirements are listed below:

Basic Requirements for All Programs:

Admissions Essay
Musical Background Essay

Official High School Transcript

The submission of required documents and the scheduling of auditions or entrance exams should be coordinated between the applicant and their Admissions Representative.

If an applicant has earned credits from another institution, an official copy of those college transcripts must be sent to the Registrar Office at McNally Smith to be considered for transfer eligibility.

Step 3 - Acceptance

Following submission and review of all required documents, an admission decision will be made and a formal letter of acceptance or denial will be sent.

Step 4 – Confirm Acceptance

Once the applicant receives an acceptance letter and offer of admission, he or she must return the attached confirmation letter accepting the offer of admission, along with the non-refundable \$200 tuition deposit to secure the student's seat in class and to enable course registration. The deadline for receipt of confirmation is May 1 for Fall applicants and 30 days in advance of semester start date for Spring and Summer applicants. The tuition deposit is not a fee and will be applied to the first semester tuition bill.

Note: Students may request a tuition deposit waiver from the Financial Aid Office if all financial aid monies have been approved and are scheduled to cover the entire amount of tuition and fees for the upcoming semester

McNally Smith Graduate Application Procedure

Students interested in applying to the Master Program at McNally Smith should follow the steps outlined below.

Step 1 - Apply

Complete the online enrollment application and submit the \$75 application fee before the deadline to receive priority status for admission to the upcoming semester. The priority status deadline for Fall semesters is February 1. The priority status deadline for Spring semesters is December 1. The priority status deadline for Summer semesters is April 1.

Applications received after this date will be reviewed individually until programs are full. Applicants who meet admission criteria may be placed on a wait list or offered

Specific Requirements by Program (Grid Below):

Performance	Composition	Music Production and Recording Technology						Music Business	Music Studies
		Music Production			Recording Technology	Hip-Hop	Live Sound		
BM, AAS, DIP	BM	BS	AAS	DIP	AAS, DIP	DIP	DIP	BM, AAS, DIP	BA
Audition	Audition	Audition	GME	GME	GME	GME	GME	GME	GME
	Composition Demo	Production Demo	Production Demo	Entrance Exam	Entrance Exam	Hip-Hop Video	Entrance Exam		
			Entrance Exam						

DIP= Diploma, AAS= Associate in Applied Science, BS= Bachelor of Science, BM= Bachelor of Music, BA= Bachelor of Arts, GME= General Musicianship Evaluation. Note: Immunization records are required to attend any post secondary educational institutions, but this requirement does not affect acceptance.

enrollment for a different semester if applying for a program that is at capacity enrollment.

Step 2 – Admission Requirement

Applicants are required to submit materials and documentation specific to their major to be considered for acceptance. The graduate admission requirements are listed below:

Prescreen Recordings (2)
References or Letters of Recommendation (3)
Resume/CV
Artist Statement
College Transcripts
Audition (by Invitation)

Step 3 – Audition

Once all required materials have been submitted, the appropriate department head will review them and determine whether or not to invite the applicant to a live audition on campus. This is the final requirement for admission and will determine acceptance.

Step 4 – Acceptance

Following submission and review of all required documents, an admission decision will be made and a formal letter of acceptance or denial will be sent.

Step 5 – Confirm Acceptance

Once the applicant receives an acceptance letter and offer of admission, he or she must return the attached confirmation letter accepting the offer of admission, along with the non-refundable \$200 tuition deposit to secure the student's seat in class and to enable course registration. The deadline for receipt of confirmation is May 1 for Fall applicants and 30 days in advance of semester start date for Spring and Summer applicants. The tuition deposit is not a fee and will be applied to the first semester tuition bill.

Note: Students may request a tuition deposit waiver from the Financial Aid Office if all financial aid monies have been approved and are scheduled to cover the entire amount of tuition and fees for the upcoming semester.

Standards for Admission

McNally Smith College of Music considers each applicant individually when determining admission. The following standards and requirements are important indicators of an incoming student's potential, but are not the only factors controlling acceptance. McNally Smith takes a holistic approach to applicant review and makes offers of admission accordingly.

Undergraduate Program

A minimum high school GPA is required for incoming students at the following degree levels:

Bachelor	2.5
Associate	2.0
Diploma	2.0

Graduate Program

Standards for admission to the Master of Music in Performance program at McNally Smith College of Music will be at a level to sufficiently indicate promise for success at the graduate level. Candidates will be required to demonstrate a high level of musicianship and scholarship in order to be admitted to this graduate program. The background of the candidate, including

experience outside of his or her studies, will be valuable in the assessment of potential success.

A minimum GPA of 3.0 at either the undergraduate or graduate level is required for incoming graduate program students.

Re-Admission

Students wishing to return to McNally Smith College of Music who have attended class in the last 12 months should contact the Admissions Office to coordinate registration. Requirements for re-entry include having met Satisfactory Academic Progress (SAP) and having no holds in place.

Students wishing to return to McNally Smith College of Music who have not attended class in 12 months or more must submit an Application for Re-Admission, found online. Requirements for re-admission include submitting the application fee and securing approval from Registrar, Accounting, Academic Coordinator and Department Head.

Acceptance Status Procedure

Students may be offered admission to McNally Smith College of Music at one of three acceptance statuses:

Full Acceptance: Student fulfills all requirements for acceptance and has no conditions attached to admission offer.

Conditional Acceptance: Student qualifies for admission but requires prescribed coursework during their first semester to remedy any areas of deficiency.

Probationary Acceptance: Student demonstrates potential for success at McNally Smith but does not meet minimum GPA requirements for chosen degree program. Student must earn a GPA of 2.0 or better their first semester or be subject to termination.

Students with conditional or probationary acceptance may not be able to complete their program within the normal time frame. It is recommended that students consult regularly with their academic advisor to plan the timely completion of graduation requirements.

International Students

McNally Smith is authorized under federal law to enroll non-immigrant alien students. International applicants follow the same application procedures as other incoming students. In addition to the required application documentation, they must also prove they have college-level speaking, writing, and comprehension skills in the English language by submitting TOEFL or IELTS scores. Minimum required scores for those exams are 65 on the Internet Based TOEFL(iBT) or 5.5 on the IELTS.

Post-Secondary Enrollment Options (PSEO)

McNally Smith College of Music participates in the PSEO program, a statewide program that allows students in their junior or senior years of high school to earn college credit while completing high school requirements. Each eligible college or university that offers PSEO sets its own requirements for enrollment into the program. Students may take PSEO courses on a full or part-time basis. Admission requirements to the PSEO program at McNally Smith are the same as those for the Bachelor degree. PSEO students must apply to, and fulfill all requirements for admission, by program. In addition to program requirements, PSEO students need to submit the Minnesota Department of Education PSEO form, signed by their appropriate school official. Enrollment through the PSEO program is offered at no cost to students or parents, and is contingent only on

the student's academic and musical ability, and potential for success in college-level coursework based on the application and audition process. PSEO students are not required to pay the \$75 admissions application fee.

Academic Year

McNally Smith College of Music defines an academic year as 24 credits, two semesters, and thirty calendar weeks. The academic year runs from the beginning of Fall Semester through the end of Spring Semester each school year. Summer Semester is a trailer term on the normal academic year and will have limited course offerings. Borrower-based academic years are available to students who begin attendance mid-year or attend through the summer. Calendar weeks: Fall 16 weeks, Spring 16 weeks, and Summer 14 weeks.

Credit Load and Attendance

Undergraduate:

- 12+ credits = Full time
- 9-11 credits = Three-quarter time
- 6-8 credits = Half time
- < 6 credits = Less-than half time

Graduate:

- 6+ credits = Full time
- 3-5 credits = Half time

Grade Level and Credits Completed (Undergraduate)

Number of Credits Completed	Grade Level
0-23 credits	1 Freshman
24-53 credits	2 Sophomore
54-83 credits	3 Junior
84 and up	4 Senior

FINANCING YOUR EDUCATION

McNally Smith offers various types of financial aid to eligible students. Students should check with our office for personal help and assistance. All students are encouraged to apply for financial aid to determine eligibility. All financial aid forms are available at the Financial Aid office or online at www.mcnallysmith.edu/financing-your-education

McNally Smith is an eligible institution approved by the U.S. Department of Education for participation in the following programs:

- ▶ Federal Direct Loan Program
- ▶ Federal Pell Grant
- ▶ Federal SEOG
- ▶ Federal Work Study

McNally Smith is also approved by the Minnesota Office of Higher Education to participate in the following:

- ▶ Minnesota Child Care Grant
- ▶ Minnesota GI Bill
- ▶ Minnesota Indian Scholarship Program
- ▶ Minnesota Self Loan
- ▶ Minnesota State Grant
- ▶ Minnesota State Work Study

Additional funds may be available through:

- ▶ Department of Rehabilitation Service
- ▶ McNally Smith Platinum Premier Scholarships
- ▶ McNally Smith Founders' Grant
- ▶ Private/Alternative Student Loans

- ▶ Veterans' Administration (VA)
- ▶ Veterans' Yellow Ribbon Program

Policies and Procedures For Verification

This institution has developed the following Policies and Procedures regarding the verification of information provided by applicants for Federal Aid under the Title IV Programs.

01. Only those students who are selected for verification by the Department of Education will be required to submit supporting documentation
02. No Federal PELL or Campus Based Funds will be disbursed prior to the completion of verification.
03. A Federal Stafford Student Loan application may be certified by the institution prior to the completion of verification. However, the student has 30 days from the time the money arrives to the institution to provide the necessary documentation. If not completed by that time, the money will be returned to the lender.
04. For Federal PELL grants, the student will have until 60 days after his/her last day of attendance or the end of the academic year, whichever is earlier, to complete verification. However, in the interim the student must have made arrangements with the school for payment of all tuition and fees due or risk termination at the option of the school. After the passage of the aforementioned period, all Financial Aid that might have been due is forfeited.
05. All students will be notified on a timely basis if they have been selected for verification, and the supporting documentation that is required. The institution will use as its reference, the most recent verification guide supplied by the Department of Education. At that time the student will be informed of the time parameters and the consequences of not completing the verification cycle. The institution will notify the student of the result of verification and any other documentation needed. The institution will assist the student in correcting any information that is inaccurate.
06. Any conflicting data will be verified. If the student supplies inaccurate information on any application and refuses to correct same after being counseled by the institution, the school must refer this case to the Department of Education for resolution. Unless required by the Department of Education, no Financial Aid will be disbursed to the student.

Recovery of Overpayment for Non Institutional Expense

The overpayment of monies disbursed for non-institutional educational expenses will be based on the percent of time completed over the total time in that payment period. The student will be responsible for the repayment of the overpayment. No overpayment will result after half the payment period has been completed. The refund, if any, will be made to the Federal PELL account.

TUITION

		Per Semester	Per Year
Master of Music in Performance (all instruments)	Tuition	\$ 9,135.00	\$ 18,270.00
	Est. Fees	\$ 2,400.00	\$ 4,800.00
	Total (9 credits)	\$ 11,535.00	\$ 23,070.00
	Tuition	\$ 6,090.00	\$ 12,180.00
	Est. Fees	\$ 2,400.00	\$ 4,800.00
	Total (6 credits)	\$ 8,490.00	\$ 16,980.00
Music Performance (all instruments)	Tuition	\$ 12,155.00	\$ 24,310.00
	Est. Fees	\$ 1,750.00	\$ 3,500.00
	Total	\$ 13,905.00	\$ 27,810.00
Music Business/ B.A. in Music	Tuition	\$ 12,155.00	\$ 24,310.00
	Est. Fees	\$ 1,100.00	\$ 2,200.00
	Total	\$ 13,255.00	\$ 26,510.00
Music Production, Recording Technology, Live Sound, Hip Hop Studies	Tuition	\$ 12,155.00	\$ 24,310.00
	Est. Fees	\$ 1,700.00	\$ 3,400.00
	Total	\$ 13,855.00	\$ 27,710.00
Music Composition (all majors)	Tuition	\$ 12,155.00	\$ 24,310.00
	Est. Fees	\$ 2,400.00	\$ 4,800.00
	Total	\$ 14,555.00	\$ 29,110.00

Other Factors & Fees

Tuition charged for each program is a flat-rate for all full-time students taking between 13 - 17 credits each semester. Credit cost (up to 13 credits) is \$935 per credit (\$1,015 per credit for graduate). Overload fee (above 17 credits) is \$935 per credit. Student Services fee of \$200 and IT fee of \$250 per semester (applies to any student taking at least one credit for that semester). APP course fee of \$650 per credit. REC Lab course fee of \$300 per credit. The tuition estimates above include these fees. Application Fee of \$75. Test-out Fee of \$400 (one-time fee, regardless of the number of credits being applied). \$600 test-out fee for graduate level courses.

Graduation Fee of \$50 applied at the beginning of the student's final year of attendance.. Late registration fee of \$100, applies to any student (incoming 1st semester excluded) who registers for classes after a specific date (i.e. the end of registration week). Payment in full is due on the first day of classes each semester. It is the student's responsibility to make sure that tuition and fees are paid to McNally Smith College of Music prior to the start of the semester. A tuition bill will be sent to each student before the beginning of the semester. Students may also check on-line for billing information. An incorrect invoice or not receiving a billing statement is not a valid reason for non-payment. Students are allowed a 10 class-day grace period to submit payment. This period is the same duration as the drop/add period for class schedule changes. By the end of the 10 day grace period, a student must have completed one of the following options:

1. Pay all tuition and fees in full (cash, personal check, or credit card payment).
2. Initiate a monthly payment plan (available on-line).
3. Finalize a financial aid package for part or all of the tuition and fees (payment is still required for the unpaid portion of partial plans).
4. Alternative payment arrangements approved by the Financial Aid or Bursar's Office (on a case-by-case basis).

Payment in the form of cash, check, money order, or credit card (Visa, Master Card, American Express or Discover) should be made by mail, telephone, on-line or in person to the Bursar Office. Payment by mail should be received by the due date. If a student's tuition bill is not paid by the due date at the beginning of each semester, a \$100.00 late payment fee will be assessed. If the bill is not paid in full upon receipt of a second bill, an additional \$100.00 late payment fee may be assessed. If at that time a student's invoice is still not paid, collection procedures will begin and the student's enrollment may be terminated.

Students can expect a moderate increase in tuition each year. For those students who enroll continuously at a full-time rate (including summer semester), they will lock their tuition at their initial starting tuition rates and will not pay any yearly increases. This may lead to substantial savings over the course of a four year degree program.

Books

Students should expect to pay up to \$500.00 per semester for books and instructional materials.

Equipment

- ▶ **Guitar Majors** – Students must have at least one electric guitar, 1/4” instrument cable, and one classical (nylon string) guitar in good working condition.
- ▶ **Bass Majors** – Students must have an electric bass and 1/4” instrument cable in good working condition.
- ▶ **Keyboard Majors** – Students must have headphones and a 1/4” instrument cable.
- ▶ **Percussion Majors** – Students must have their own bass drum pedal, cymbals, aquarian cymbal springs, hi hat clutch, and bottom washer and felt for hi hat cymbal in good working condition.
- ▶ **Vocal Majors** – Students must have a professional quality microphone model Shure SM-58 and an XLR microphone cable.
- ▶ **String Majors** – Students must have an acoustic instrument outfitted with a pickup and a 1/4 inch instrument cable.
- ▶ **Music Business Majors** – Except as noted in any individual course syllabus, there are no special equipment needs for Music Business majors.
- ▶ **Composition Majors** – It is recommended that students own a Macintosh computer (laptop or desktop) with Logic Pro (software) installed. This is NOT a requirement. The college will provide access to all equipment needed to succeed in the Composition and Songwriting program. However, students are required to own an external hard drive formatted for Mac (USB or Firewire), with several gigabytes of memory specifically dedicated for class projects.

▶ Recording and Music Production Majors –

Students are required to have a Mac formatted Firewire 400/800 or USB 2.0 external hard Drive. (Minimum 300 gigabytes) (Firewire 800 Preferred)

The items on the list below are recommended but NOT required. McNally Smith will provide each student with the proper tools to be successful in class. The list below are tools that could allow the student to complete some homework assignments outside of school and help equip them for their professional career.

- Macintosh Laptop or Tower (3 years old or newer)
- Latest version of Pro Tools
- Studio Headphones (Sony MDR7506 or comparable)
- Soldering iron, needle-nose pliers, side cutters, wire stripper, calculator (scientific), and vise grips or small electronics vise.

Recording Lab

Recording Lab hours within the recording studio complex are available to each recording and music production student based on eligibility and project needs. Hours vary per semester.

Students are responsible for arranging their personal schedules to maximize the use of available studio time.

ACADEMIC POLICIES

Standards of Progress Required

A weighted scale is used to determine the cumulative grade point average. Information regarding the weight given to each class is made available in the Student Handbook. Each student's completed course work is evaluated on a semester basis according to the following system:

Letter Equivalent	Percentile Equivalent	Numerical Grade
A	93-100	4.00
A-	90-92	3.70
B+	87-89	3.30
B	83-86	3.00
B-	80-82	2.70
C+	77-79	2.30
C	73-76	2.00
C-	70-72	1.70
D+	67-69	1.30
D	63-66	1.00
D-	60-62	0.70
F	00-59	0

W: Withdraw

WL: Withdraw due to Leave of Absence

P: Passed

I: Incomplete, IPF Incomplete

Pass/Fail course: course requirements not completed
NG: No grade submitted as of indicated date

Grades are recorded on the student's transcript in accordance with the value scale. Incomplete grades not made up within one semester will be changed to an F grade.

Satisfactory Academic Progress (SAP)

Satisfactory academic progress is measured each semester. Transfer credit and test-out credit will not be counted in McNally Smith College cumulative GPA or qualitative academic progress standards. Accepted transfer credits and test-out credits will be included in the quantitative maximum time frame and completion percentage calculations. For students who transfer into a second program at McNally Smith, only those credits that apply to the new program will be used when determining satisfactory academic progress requirements.

Qualitative Measure of Progress

Students must maintain a minimum cumulative 2.0 (C) grade point average (GPA).

Quantitative Measure of Progress

Part A Required completion percentage

At the end of each semester, McNally Smith shall compare the cumulative number of credits the student successfully completed to the cumulative number of credits the student attempted to determine whether the student is progressing at a rate that will allow comple-

tion of the program within the maximum time frame. This equates to an ongoing 67% completion rate or better to maintain satisfactory academic progress. An incomplete course or repetition must be completed within the 67% completion rate guidelines.

Part B Maximum time frame

The maximum time frame for a student to complete a course is 67 attempted credits in a diploma program, 90 attempted credits in an associate degree program, 180 attempted credits in a bachelor degree program, and 57 attempted credits in a master degree program. Leaves of absence and other official interruptions of training are not computed in the maximum time frame. A course incomplete or a class repetition must be completed within the maximum time frame. Non-college level remedial courses generally do not apply and will have no affect on satisfactory academic progress. Financial Aid will not be available for classes a student has attempted more than three times.

Failure to Meet Standards

If at the end of the semester, a student has failed to meet the standard for measurement of maximum time-frame, McNally Smith shall suspend that student immediately.

If at the end of the semester, a student has failed to meet the completion percentage or minimum GPA requirement, the student will be placed on academic warning for the following semester. The student is considered to be in satisfactory progress while on academic warning and is eligible for Title IV funds and other financial aid. Satisfactory academic progress standards are the same for all students whether or not the students are receiving assistance under a Title IV program.

If at the end of the warning period, a student who has been on warning status has met McNally Smith's cumulative qualitative and quantitative standards, the institution shall repeal the warning status and return the student to good academic standing.

If at the end of the warning period, a student who has been on academic warning status has not met McNally Smith's cumulative qualitative or quantitative standards, the institution will suspend the student immediately unless the student has met qualitative and quantitative standards for all courses in which he or she was enrolled during the warning period but has not met the cumulative standards. McNally Smith shall permit the student to continue with school under an 'Academic Plan' status until the student has met the institution's cumulative qualitative and quantitative standards.

If the student fails to meet qualitative or quantitative standards for the courses in which he or she was enrolled

during the warning period or it is not possible for a student to raise her or his GPA or course completion percentage to meet the institution's standards before completion of the program, the institution shall suspend the student immediately.

To Appeal An Unsatisfactory Progress Determination

A student whose enrollment has been terminated due to unsatisfactory progress may appeal to the Academic Appeals Committee in cases of mitigating circumstances (such as illness, death in the family, etc.). The appeal must be in writing. In such cases the Academic Appeals Committee may determine that the student is making satisfactory progress despite the failure to conform within the maximum time frame, completion percentage, or minimum GPA standards. The decision of the Academic Appeals Committee shall be final. Students readmitted will be placed on academic warning and must meet the responsibilities for the academic warning period.

To Re-establish Eligibility For Federal Funds

A student who is not in satisfactory progress must achieve at least a 2.0 average for one semester and be within the maximum time frame to re-establish eligibility for Federal funds.

Re-Admission Policy

Students may apply to be re-admitted to the institution after being dismissed after waiting a period of three months. Such students will be enrolled on a warning status. This procedure applies only to dismissals caused by lack of satisfactory progress and will never be granted more than once. It does not apply to voluntary withdrawals. Re-entering students will be charged at the current tuition rates including application fee. If the student re-enters within twelve months of the withdrawal, the application fee will be waived.

Re-admitted students – previous credits applied towards graduation

If accepted, students reapplying to MCSM after more than one calendar year of absence will be required to abide by the current course catalog requirements in place at the time they resume classes. Credit for courses previously taken at MSCM will be automatically accepted for up to 4 years after the course was taken for REC courses and 6 years after the course was taken for all other classes; as long as the student has not changed their program of study. Credits earned before this 4-year or 6-year window may be appealed to the respective Department Head. In assessing credits earned for study that are not automatically accepted, the Department Head may use tests, portfolio reviews,

interviews and other evaluative processes that are deemed appropriate. The decision of the Department Head is final.

Awarding Credits

McNally Smith operates on the semester system. A semester hour of credit represents at least three hours of work each week, on the average, for a period of fourteen weeks. In lecture or discussion classes requiring outside preparation, one hour of credit is given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory or ensemble classes where little outside preparation is required, one hour of credit is given for two 50 minute recitation periods per week. In Applied Music classes, one credit hour will be given for three hours per week of practice, plus the necessary individual instruction. It is understood that the credit is not earned unless final examinations are passed.

Credit For Previous Education

McNally Smith grants appropriate credit for previous education or training. Students with previous education or experience in a class may elect to test out of that class through meeting appropriate audition or testing requirements. A one-time Test Out of Class Fee of \$400 must be paid before credit will be awarded.

Transfer of Credit Policy

In order to receive a degree from McNally Smith College of Music, a student must complete the majority of credits at the college. Credits may be transferred from other schools if the grade received is a C or above, and the class(es) fulfills a requirement at McNally Smith College of Music. In some cases, additional materials, such as course outlines and catalog descriptions, may be necessary to make a judgment. McNally Smith also accepts results from standard C.L.E.P tests with an earned score of 3 or above, AP examinations with an earned score of 3 or higher and IB examinations with an earned score of 4 or higher.

Statement on the transfer of credits from other institutions

McNally Smith will make every possible effort to acknowledge work completed at other institutions of higher learning. In determining transfer credit, McNally Smith College of Music will base its decisions on two basic assumptions:

1. Accredited Institutions

Accreditation serves as the basic indicator that the institution meets certain minimum standards. McNally Smith College of Music (MSCM) will give careful attention to accreditation conferred by accrediting bodies recognized by the Council for Higher Education Accreditation.

2. Comparability and Applicability

Information regarding comparability of the nature, content, and level of transfer credit and the appropriateness and

applicability of the credit earned to programs offered by MSCM will be obtained from catalogs and other materials and from direct contact between both MSCM and the sending institutions.

Appeals

Decisions about transferring credits may be appealed to the Office of the Registrar for a final ruling. A minimum of 33% of the credits required for graduation from any diploma or degree must be completed in residence (as opposed to online or distance learning) at McNally Smith College of Music.

Class Drop/Add Policy

It is each student's responsibility to ensure official withdrawal from any class in which they are registered. Students may add classes within the first 5 days or drop classes within the first 10 days of the semester with no penalty. Individual classes dropped during this period will not be recorded on the official transcript. Withdrawing or being terminated from the program (dropping all classes) at any time during the semester results in a "W" grade for each class and the appropriate percentage of tuition is charged to the student (see [Tuition Refund Policy on page 20](#)). Proper withdrawal from a class after the add/drop period within specific guidelines will result in the recording of the class with a "W" grade. There is no tuition refund for individual class withdrawals. Students may withdraw from a class until the 75% completion point of the semester. **Withdrawal from a class after this point will result in the recording of the class with a failing grade except under one of the following conditions:**

01. Student withdraws from the program at any time during the term.
02. Student presents written documentation of medical disability and/or special circumstance prior to the end of the term, and he/she receives permission to withdraw from one or more classes.

Class Cancellation Policy

McNally Smith College of Music reserves the right to cancel a class due to low enrollment. This determination will be made 10 days prior to the class start date. As soon as the determination has been made, students will receive notification via their mcnallysmith.edu email account.

Class Cancellation Watch List

Classes that are close to enrollment minimums may be placed on a Class Cancellation Watch List. Classes that have been placed upon the Class Cancellation Watch List will be visited on the first day of class to:

- ▶ Confirm enrollment
- ▶ Inform students of the class cancellation policy and that the class is on the Class Cancellation Watch List and
- ▶ Inform the students of the options available

The decision to cancel classes on the Class Cancellation Watch List will be made in the first 5 days of the term in order to allow students the opportunity to add a new class before the add deadline. Students will receive notification via email and/or student portal message.

Student Complaints

Students who have academic complaints that cannot be resolved by speaking directly with the class instructor should contact their Department Head. If the issue cannot be resolved with the Department Head the student may present their case to the Academic Appeals Committee.

- ▶ **Minnesota Office of Higher Education**
1450 Energy Park Drive, Suite 350
Saint Paul, MN 55108-5227
(651) 642-0533
(800) 657-3866

Graduation Requirements

The number of credits required for graduation for each program are as follows:

Master Degree Program	Minimum
Master of Music in Performance	38

Baccalaureate Degree Programs	Minimum
Bachelor of Music in Music Performance	120
Bachelor of Arts in Music (<i>Music Business</i>)	120
Bachelor of Arts in Music	120
Bachelor of Music in Composition	120
Bachelor of Science in Music (<i>Music Producer</i>)	120

Associate Degree Programs	Minimum
Associate of Fine Arts in Music Performance	60
Associate of Applied Science in Music	
<i>Music Performance</i>	60
<i>Music Production</i>	60
Associate of Applied Science	
in Recording Technology	60
Associate of Applied Science	
in Music Business	60

Diploma Programs	Minimum
Music Performance Course	45
Music Business Course	45
Recording Engineer Course	45
Hip Hop Studies	45

Students graduate when they have satisfactorily completed all program requirements. To qualify for graduation, a degree/diploma candidate will:

01. Work with an Academic Advisor for an end of program degree audit one semester prior to semester of intended graduation.
02. Complete and file Graduation Application form by the stipulated deadline (see Academic Calendar);
03. Achieve a minimum cumulative GPA of 2.00;
04. Complete all grades of Incomplete or In Progress;
05. Meet all obligations, including the return of books, instruments, and music to the library;
06. Pay any fees, tuition and fines;
07. Complete an exit interview with the Financial Aid Office;
08. Complete the final semester of registered coursework with Satisfactory Academic Progress, and
09. Pay the \$50 Graduation Fee.

Students on Academic or Disciplinary Warning or Probation may not graduate until they have fulfilled the terms of probation. McNally Smith College of Music expects Bachelor candidates to complete all degree requirements within five years of matriculation. Students with up to two outstanding General Education classes may petition the Office of the Registrar for permission to participate in Commencement Exercises.

A minimum of 40% of the credits required for graduation from any diploma or degree must be completed in residence at McNally Smith College of Music.

A minimum of 50% of the credits required within the student's major area must be completed at McNally Smith College of Music.

McNally Smith requires that 30 of the last 60 credits earned for a bachelor's degree and 15 of the final 30 for an associate's degree be credits taken at McNally Smith.

Check with your major department for more information.

Pass/Fail Grade

Students may choose between normal grading status (receiving a letter grade) and Pass/Fail on a limited basis with the following restrictions.

- ▶ Within the first 10 class days of the semester, the registrar must be notified by the instructor or advisor if a student has requested a grade for a course.
- ▶ After the required paperwork has been filed, the Registrar will inform the instructors as to who is enrolled on a Pass/Fail basis.
- ▶ No more than 10% of the total credits can be designated Pass/Fail towards any individual program.
- ▶ Students may elect to take only course Pass/Fail in any semester.
- ▶ Freshmen cannot elect to take courses on a Pass/Fail basis.
- ▶ The instructor will assign a passing letter grade "P" (C- or above) or "F" (D or below) to the course.
- ▶ "P" is not calculated into the cumulative average, but an "F" is entered as a 0.0 credit and does affect the grade point average.

Auditing Courses

Auditing courses allows for the participation in courses for further knowledge and understanding without enrolling for credit. Students may audit one course per semester with the following requirements.

- ▶ Students who audit courses do not earn credit and their work will not be reviewed.
- ▶ Attendance in courses as an auditor is based on the consent of the instructor and space availability
- ▶ Attendance will be strictly enforced.
- ▶ Students must have completed any and all prerequisites before registration.
- ▶ Courses will appear on transcripts with a grade of AU.
- ▶ Audit fees are 50% of normal credit charges.
- ▶ If after auditing a class a student wishes to test out of the course for credit, the balance of the normal credit charges will be assessed.
- ▶ In all cases, any applicable lab fees will be assessed.
- ▶ Registration is regarded as a commitment by the student to comply with all regulations of McNally Smith College of Music.
- ▶ Audited courses are not included in the flat rate for undergraduate tuition

For MSCM graduates

In an effort to offer the opportunity for our graduates to stay up to date on recent technology and educational topics:

- ▶ Audit fees are waived for classes previously taken for credit at MSCM.

Avocational Classes

Financial aid is not available for avocational classes at McNally Smith College of Music. The avocational program does not qualify for government grants or loans.

Classes

Students may enroll in any one of the courses listed in the catalog provided they have met the prerequisite requirements for the course, and have the approval of the administration. A registration fee of \$75 will be charged for each course taken individually. Tuition is charged by the credit. See page 10 for tuition charges. For available classes, see Degree and Diploma listings.

Academic Awards

President's List

Placement on the President's List for a semester is based upon the following criteria:

- ▶ Achieve a G.P.A. of 3.9 or higher,
- ▶ Complete twelve or more credits,
- ▶ Receive no grades lower than B,
- ▶ Receive no incompletes, and
- ▶ Has not been subject to disciplinary action.

Dean's List

Placement on the Dean's List for a semester is based upon the following criteria:

- ▶ Achieve a G.P.A. of 3.50 or higher,
- ▶ Complete twelve or more credits,
- ▶ Receive no grades lower than B in major area,
- ▶ Receive no grades lower than C in General Education
- ▶ Receive no incompletes, and
- ▶ Has not been subject to disciplinary action

Graduation Honors

Honors at graduation are awarded as special citations to students who have achieved a cumulative grade point average at or above each of three levels:

- ▶ 3.9 or higher: summa cum laude
- ▶ 3.7 or higher: magna cum laude
- ▶ 3.5 or higher: cum laude.
- ▶ For AAS graduates with a GPA of 3.7 or higher: distinction

Academic Honesty Policy

McNally Smith College of Music requires academic honesty in all aspects of student learning. To that end, academic dishonesty is prohibited in all programs at MSCM. Academic dishonesty includes but is not limited to: cheating, fabrication, plagiarism, and facilitating dishonesty. Any person who has reason to

believe that a student has committed academic dishonesty should bring this information to the attention of the appropriate course instructor as soon as possible. Instructors will take reasonable steps to address academic misconduct, up to and including informing their supervisor. Instances of academic dishonesty not related to a specific course should be brought to the attention of the appropriate Department Head, or the Academic Appeals Committee. Appropriate sanctions - up to and including expulsion - regarding any student who has committed an act of academic dishonesty may be imposed by the Academic Appeals Committee.

Distance Learning

McNally Smith College offers selected Distance Learning classes for current students that may allow them to continue their course of study during extended absences, such as internships or during summer semesters. These classes utilize a variety of methods of instruction including the internet, CD/DVDs, open broadcast and others.

Definition of Distance Education

Distance education means education that uses one or more of the following technologies

- (i) to deliver instruction to students who are separated from the instructor; and
- (ii) to support regular and substantive interaction between the students and the instructor, synchronously or asynchronously.

The technologies used may include:

- (i) the internet;
- (ii) one way and two way transmissions through open broadcast, closed circuit, cable, microwave, broadband lines, fiber optics, satellite, or wireless communications devices;
- (iii) audioconferencing; or
- (iv) videocassettes, DVDs, and CD-Roms, if the videocassettes, DVDs or CD-Roms are used in conjunction with any of the technologies listed in clauses (i) through (iii).

Policy for retaking classes

Students may only attempt a class a total of three times; this policy includes withdrawals. If a student receives a failing grade for a class that they take for the first time, they may re-take the class in an attempt to raise their grade. If they fail the class for a second time, students will be instructed by their Faculty Advisor that a third attempt will be their last chance to pass the course. If students fail or withdraw on their third attempt, they will either be required to transfer to program where that class is not required, or they must request an appeal to be allowed to take the class for a fourth and final attempt.

If the appeal is denied, or transfer to another program is not an option, the student's enrollment will be terminated. In all cases, the last grade earned will be the grade entered on the final transcript.

High School Credits

High School students may earn credits for classes offered at McNally Smith College through Articulation Agreements that have been signed with a number of high schools. If the student chooses to attend McNally Smith College, all credits earned will count towards graduation from our Bachelor or Associate degree programs. There is no guarantee that other colleges will accept these credits, since it is always up to the receiving institution as to what credits will be accepted in transfer. McNally Smith College of Music has agreements with the following High Schools so that their students may earn college credit for work they have done and the knowledge they have gained:

Perpich Center for Arts Education

Northfield School of Arts and Technology

St Paul Public Schools

(Through St. Paul Connections, Anoka-Hennepin District 11 Secondary Technical Educational Program (STEP))

ACADEMIC PROGRAMS

2014/2015

MASTER OF MUSIC IN PERFORMANCE

38 Credits (24 major area, 14 other studies)

Recommended course sequence*

1st Semester

APP 500	Applied Music	Credits	2
APP 501	Applied Music		1
ENS 5XX	Ensemble		1
MUS 510	Comparative Music Analysis		3
COM 500	Music Research and Bibliography		3

Total Credits: 10

2nd Semester

APP 550	Applied Music	Credits	2
APP 551	Applied Music		1
ENS 5XX	Ensemble		1
MUS 516	Pedagogy		2
MUS 530	History of American Music and its Influences		3
MUS 500	Mid-Point Recital		1

Total Credits: 10

3rd Semester

APP 600	Applied Music	Credits	2
APP 601	Applied Music		1
ENS 5XX	Ensemble		1
MUS 580	New Media Promotion and Digital Production		2
BUS 550	Entrepreneurship in the 21st Century Music Business		2
MUS 550	Global Improvisation		2

Total Credits: 10

4th Semester

APP 650	Applied Music	Credits	2
APP 651	Applied Music		1
ENS 5XX	Ensemble		1
MUS 600	Final Project		3
MUS 602	Final Recital		1

Total Credits: 8

Overall Credits: 38

Master of Music in Performance degree candidates

are required to pass proficiency exams, demonstrating baccalaureate proficiency in the following areas:

- Music Theory
- Ear Training
- Keyboard
- English Composition/Comprehension
- Music Technology
- Music History

Any deficiencies discovered during proficiency testing may require a degree candidate to complete courses at the undergraduate level to correct these deficiencies. Credits earned through courses required for the correction of deficiencies will not count toward the graduation credit total of the Master's degree.

Vocal performance students entering the Masters program at McNally Smith College of Music will be required to demonstrate (via transcript or exam) an in-depth understanding of the International Phonetic Alphabet and its application to various languages within classical and world music repertoire. Students that are unable to demonstrate this understanding will be required to take Diction I and II to correct this deficiency. Diction I and II course credits will not count towards fulfilling the Master of Music in Performance degree credit requirements.

Each Department in the Performance Division of the College may have specific requirements for entrance to the Master of Music in Performance program. Please contact the Department Head for more information.

Master of Music in Performance students can take a maximum of 12 credits per semester.

* This is a recommended course sequence for the Master of Music in Performance degree. Any adjustments to the recommended sequence must have the approval of the Graduate Studies Coordinator.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: Start date, transfer credits, specific department requirements and advisor recommendations.

BACHELOR OF MUSIC IN PERFORMANCE - BASS

120 Credits (82 Major, 8 Elective, and 30 General Education)

Major Area: 82 credits

APP 150B - Applied Music (2 credits)
 APP 150B - Applied Music (2 credits)
 APP 150B - Applied Music (2 credits)
 APP 150B - Applied Music (2 credits)

APP 350B - Applied Music (2 credits)
 APP 350B - Applied Music (2 credits)
 APP 350B - Applied Music (2 credits)
 APP 350B - Applied Music (2 credits)

ENS 150 - Large Ensemble (1 credit)
 ENS 150 - Large Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)

MUS 100K - Keyboard Lab I (1 credit)
 MUS 102K - Keyboard Lab II (1 credit)
 MUS 200K - Keyboard Lab III (1 credit)
 MUS 202K - Keyboard Lab IV (1 credit)

MUS 104B - Sight Reading & Repertoire I (1 credit)
 MUS 105B - Sight Reading & Repertoire II (1 credit)
 MUS 106B - Sight Reading & Repertoire III (1 credit)
 MUS 108B - Sight Reading & Repertoire IV (1 credit)

MUS 107 - Music Theory I (2 credits)
 MUS 121 - Music Theory II (2 credits)
 MUS 211 - Music Theory III (2 credits)
 MUS 221 - Music Theory IV (2 credits)

MUS 110 - Artist and Industry Seminar I (1 credit)
 MUS 130 - Artist and Industry Seminar II (1 credit)

MUS 113B - Applied Theory I (2 credits)
 MUS 123B - Applied Theory II (2 credits)
 MUS 238B - Music Interpretation I (2 credits)
 MUS 248B - Music Interpretation II (2 credits)

MUS 114B - Technique I (1 credit)
 MUS 124B - Technique II (1 credit)
 MUS 224B - Technique III (1 credit)

MUS 115B - Contemporary Music Literature I (2 credits)
 MUS 125B - Contemporary Music Literature II (2 credits)

MUS 140 - Ear Training I (1 credit)
 MUS 141 - Ear Training II (1 credit)
 MUS 208 - Ear Training III (1 credit)
 MUS 209 - Ear Training IV (1 credit)

MUS 200 - Sophomore Jury (0 credits)
 MUS 300 - Junior Recital (1 credit)
 MUS 400 - Senior Recital (1 credit)
 MUS 401 - Senior Jury (0 credits)

MUS 118 - History of American Popular Music (3 credits)
 MUS 143 - Desktop Music Publishing (1 credit)
 MUS 254 - Improvisation Techniques (1 credit)
 MUS 316 - Conducting (1 credit)
 MUS 345 - Arranging I (2 credits)
 MUS 346 - Arranging II (2 credits)
 MUS 416 - Pedagogy (1 credit)
 MUS 416B - Pedagogy Lab (1 credit)
 MUS 480 - Creating a Life in Music (3 credits)

BUS 118 - Music Economics (3 credits)
 REC 111 - Introduction Music Technology (1 credit)

Electives: 8 credits

MUS xxx - Music Electives (MUS, ENS, APP) (5 credits)
 *** ** - Upper Division Electives from Any Area (3 credits)

General Education: 30 credits

Please refer to General Education requirements on page 50.

Recommended Course Schedule:**BACHELOR OF MUSIC IN PERFORMANCE – BASS****120 Credits (82 major area, 30 General Education, and 8 electives)****1st Semester**

	Credits
APP 150B Applied Music	2
MUS 113B Applied Theory I	2
MUS 114B Technique I	1
MUS 115B Contemporary Music Literature I	2
MUS 104B Sight Reading & Repertoire I	1
MUS 107 Music Theory I	2
MUS 100K Keyboard Lab I	1
MUS 140 Ear Training I	1
ENS 150 Large Ensemble	1
General Education Courses ¹	

Total Credits: 13 + General Education credits**2nd Semester**

	Credits
APP 150B Applied Music	2
MUS 123B Applied Theory II	2
MUS 124B Technique II	1
MUS 125B Contemporary Music Literature II	2
MUS 105B Sight Reading & Repertoire II	1
MUS 121 Music Theory II	2
MUS 102K Keyboard Lab II	1
MUS 141 Ear Training II	1
ENS 150 Large Ensemble	1
General Education Courses ¹	

Total Credits: 13 + General Education credits**3rd Semester**

	Credits
APP 150B Applied Music	2
MUS 238B Music Interpretation I	2
MUS 224B Technique III	1
MUS 106B Sight Reading & Repertoire III	1
MUS 211 Music Theory III	2
MUS 200K Keyboard Lab III	1
MUS 208 Ear Training III	1
ENS 100 Ensemble	1
MUS 110 Artist and Industry Seminar I	1
General Education Courses ¹	

Total Credits: 12 + General Education credits**4th Semester**

	Credits
APP 150B Applied Music	2
MUS 248B Music Interpretation II	2
MUS 221 Music Theory IV	2
MUS 202K Keyboard Lab IV	1
MUS 209 Ear Training IV	1
ENS 100 Ensemble	1
MUS 108B Sight Reading & Repertoire IV	1
MUS 118 History of American Popular Music	3
MUS 200 Sophomore Jury	0
General Education Courses ¹	

Total Credits: 13 + General Education credits**5th Semester**

	Credits
APP 350B Applied Music	2
MUS 345 Arranging I	2
MUS 143 Desktop Music Publishing	1
MUS 254 Improvisation Techniques	1
ENS 300 Ensemble	1

MUS ***	Music Elective (MUS, ENS, APP)	2
BUS118	Music Economics	3
	General Education Courses ¹	

Total Credits: 12 + General Education credits**6th Semester**

APP 350B	Applied Music	2
MUS130	Artist and Industry Seminar II	1
MUS 346	Arranging II	2
MUS 316	Conducting	1
ENS 300	Ensemble	1
MUS 300	Junior Recital	1
MUS ***	Music Elective (MUS, ENS, APP)	1
*** **	Upper division electives	
	from any area	3
	General Education Courses ¹	

Total Credits: 12 + General Education credits**7th Semester**

APP 350B	Applied Music	2
ENS 300	Ensemble	1
MUS 416	Pedagogy	1
MUS 416B	Pedagogy Lab	1
REC 111	Intro to Music Technology	1
MUS ***	Music Elective (MUS, ENS, APP)	2
	General Education Courses ¹	

Total Credits: 8 + General Education credits**8th Semester**

APP 350B	Applied Music	2
MUS 400	Senior Recital	1
MUS 401	Senior Jury	0
ENS 300	Ensemble	1
MUS 480	Creating a Life in Music	3
	General Education Courses ¹	

Total Credits: 7 + General Education credits**Overall Credits: 120 - 90 major and elective, 30 General Education**¹Please refer to General Education requirements on page 50.

Thirty six (36) of the total credits are required to be 300 level or above.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: Start date, transfer credits, specific department requirements and advisor recommendations.

Bachelor of Music in Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of two semesters of a large ensemble experience.
- Complete their "Concert Attendance" forms.

ASSOCIATE OF APPLIED SCIENCE - BASS**60 Credits (40 major, 20 General Education)****1st Semester**

		Credits
APP 100B	Applied Music	1
MUS 113B	Applied Theory I	2
MUS 114B	Technique I	1
MUS 115B	Contemporary Music Literature I	2
MUS 104B	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1

General Education Courses¹**Total Credits: 12 + General Education credits****2nd Semester**

		Credits
APP 100B	Applied Music	1
MUS 123B	Applied Theory II	2
MUS 124B	Technique II	1
MUS 125B	Contemporary Music Literature II	2
MUS 105B	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
MUS 110	Artist and Industry Seminar I	1

General Education Courses¹**Total Credits: 12 + General Education credits****3rd Semester**

		Credits
APP 150B	Applied Music	2
MUS 238B	Music Interpretation I	2
MUS 106B	Sight Reading Repertoire III	1
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
ENS 100	Ensemble	1
REC 111	Introduction to Music Technology	1

General Education Courses¹**Total Credits: 11 + General Education credits****4th Semester**

		Credits
APP 150B	Applied Music	2
MUS 143	Desktop Music Publishing	1
ENS 100	Ensemble	1
MUS 130	Artist and Industry Seminar II	1
MUS 200	Sophomore Jury	0

General Education Courses¹**Total Credits: 5 + General Education credits****Overall Credits: 60 - 40 major, 20 General Education**¹Please refer to General Education requirements on page 51.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Associate in Applied Science in Music Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of one semester of a large ensemble experience.
- Complete their "Concert Attendance" forms.

DIPLOMA IN MUSIC PERFORMANCE - BASS**45 Credits (40 major area, 5 electives)****1st Semester**

		Credits
APP 150B	Applied Music	2
MUS 113B	Applied Theory I	2
MUS 114B	Technique I	1
MUS 115B	Contemporary Music Literature I	2
MUS 104B	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
MUS 110	Artist and Industry Seminar I	1
ENS 150	Large Ensemble	1
*** **	Elective from any area	1

Total Credits: 15**2nd Semester**

		Credits
APP 150B	Applied Music	2
MUS 123B	Applied Theory II	2
MUS 124B	Technique II	1
MUS 125B	Contemporary Music Literature II	2
MUS 105B	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
REC 111	Introduction to Music Technology	1
MUS 130	Artist and Industry Seminar II	1
*** **	Elective from any area	2

Total Credits: 16**3rd Semester**

		Credits
APP 150B	Applied Music	2
MUS 238B	Music Interpretation I	2
MUS 106B	Sight Reading and Repertoire III	1
ENS 100	Ensemble	1
BUS 118	Music Industry Economics	3
MUS 118	History of American Popular Music	3
*** **	Elective	2
MUS 200	Sophomore Jury	0

Total Credits: 14**Overall Credits: 45 - 40 major, 5 electives**

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Diploma in Music Performance students are required to complete their "Concert Attendance" forms.

BACHELOR OF MUSIC IN PERFORMANCE - BRASS AND WOODWIND

120 credits (77 Major, 13 Elective, 30 General Education)

Major Area: 77 credits

APP 150BW - Applied Music (2 credits)
 APP 150BW - Applied Music (2 credits)
 APP 150BW - Applied Music (2 credits)
 APP 150BW - Applied Music (2 credits)

APP 350BW - Applied Music (2 credits)
 APP 350BW - Applied Music (2 credits)
 APP 350BW - Applied Music (2 credits)
 APP 350BW - Applied Music (2 credits)

ENS 150 - Large Ensemble (1 credit)
 ENS 150 - Large Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)

MUS 100K - Keyboard Lab I (1 credit)
 MUS 102K - Keyboard Lab II (1 credit)
 MUS 200K - Keyboard Lab III (1 credit)
 MUS 202K - Keyboard Lab IV (1 credit)

MUS 107 - Music Theory I (2 credits)
 MUS 121 - Music Theory II (2 credits)
 MUS 211 - Music Theory III (2 credits)
 MUS 221 - Music Theory IV (2 credits)

MUS 110 - Artist and Industry Seminar I (1 credit)
 MUS 130 - Artist and Industry Seminar II (1 credit)

MUS 113BW - Applied Theory I (2 credits)
 MUS 123BW - Applied Theory II (2 credits)
 MUS 238BW - Music Interpretation I (2 credits)
 MUS 248BW - Music Interpretation II (2 credits)

MUS 114BW - Technique I (1 credit)
 MUS 124BW - Technique II (1 credit)

MUS 125BW - Contemporary Music Literature II (2 credits)

MUS 140 - Ear Training I (1 credit)
 MUS 141 - Ear Training II (1 credit)
 MUS 208 - Ear Training III (1 credit)
 MUS 209 - Ear Training IV (1 credit)

MUS 200 - Sophomore Jury (0 credits)
 MUS 300 - Junior Recital (1 credit)
 MUS 400 - Senior Recital (1 credit)
 MUS 401 - Senior Jury (0 credits)

MUS 118 - History of American Popular Music (3 credits)

MUS 143 - Desktop Music Publishing (1 credit)
 MUS 254 - Improvisation Techniques (1 credit)
 MUS 316 - Conducting (1 credit)
 MUS 345 - Arranging I (2 credits)
 MUS 346 - Arranging II (2 credits)
 MUS 362, 363 or 364 - Performance Practices (2 credits)
 MUS 416 - Pedagogy (1 credit)
 MUS 416BW - Pedagogy Lab (1 credit)
 MUS 480 - Creating a Life in Music (3 credits)

BUS 118 - Music Economics (3 credits)
 REC 111 - Introduction Music Technology (1 credit)

Electives: 13 credits

*** ** - Music Elective (MUS, ENS, APP) (3 credits)
 *** ** - Electives From Any Area (6 credits)
 *** ** - Upper Division Electives from Any Area (4 credits)

General Education: 30 credits

Please refer to General Education requirements on 50.

Recommended Course Schedule:**BACHELOR OF MUSIC IN PERFORMANCE - BRASS AND WOODWIND****120 credits (77 Major, 13 Elective, 30 General Education)****1st Semester**

	Credits
APP 150BW Applied Music	2
MUS 113BW Applied Theory I	2
MUS 114BW Technique I	1
MUS 107 Music Theory I	2
MUS 100K Keyboard Lab I	1
MUS 140 Ear Training I	1
MUS 110 Artist and Industry Seminar I	1
ENS 150 Large Ensemble	1
General Education Courses ¹	

Total Credits: 11 + General Education credits**2nd Semester**

	Credits
APP 150BW Applied Music	2
MUS 123BW Applied Theory II	2
MUS 124BW Technique II	1
MUS 125BW Contemporary Music Literature II	2
MUS 121 Music Theory II	2
MUS 102K Keyboard Lab II	1
MUS 141 Ear Training II	1
ENS 150 Large Ensemble	1
General Education Courses ¹	

Total Credits: 12 + General Education credits**3rd Semester**

	Credits
APP 150BW Applied Music	2
MUS 238BW Music Interpretation I	2
MUS 211 Music Theory III	2
MUS 200K Keyboard Lab III	1
MUS 208 Ear Training III	1
ENS 100 Ensemble	1
MUS 110 Artist and Industry Seminar I	1
BUS 118 Music Industry Economics	3
General Education Courses ¹	

Total Credits: 13 + General Education credits**4th Semester**

	Credits
APP 150BW Applied Music	2
MUS 248BW Music Interpretation II	2
MUS 221 Music Theory IV	2
MUS 202K Keyboard Lab IV	1
MUS 209 Ear Training IV	1
ENS 100 Ensemble	1
REC 111 Intro to Music Technology	1
MUS 118 History of American Popular Music	3
MUS 200 Sophomore Jury	0
General Education Courses ¹	

Total Credits: 13 + General Education credits**5th Semester**

	Credits
APP 350BW Applied Music	2
MUS 130 Artist and Industry Seminar II	1
MUS 345 Arranging I	2
MUS 143 Desktop Music Publishing	1
MUS 254 Improvisation Techniques	1
ENS 300 Ensemble	1
*** *** Elective from any area	1
General Education Courses ¹	

Total Credits: 9 + General Education credits**6th Semester**

	Credits
APP 350BW Applied Music	2
MUS 346 Arranging II	2
MUS 363, 364 or 365 Performance Practices	2
ENS 300 Ensemble	1
MUS 300 Junior Recital	1
*** *** Upper Division Electives	
from any area	2
*** *** Electives from any area	2
General Education Courses ¹	

Total Credits: 12 + General Education credits**7th Semester**

	Credits
APP 350BW Applied Music	2
ENS 300 Ensemble	1
MUS 416 Pedagogy	1
MUS 416BW Pedagogy Lab	1
*** *** Upper Division Electives	
from any area	2
*** *** Music Electives (MUS, ENS, APP)	2
MUS 316 Conducting	1
General Education Courses ¹	

Total Credits: 10 + General Education credits**8th Semester**

	Credits
APP 350S Applied Music	2
MUS 400 Senior Recital	1
MUS 401 Senior Jury	0
ENS 300 Ensemble	1
MUS 480 Creating a Life in Music	3
*** *** Electives from any area	3
General Education Courses ¹	

Total Credits: 10 + General Education credits**Overall Credits: 120 - 90 major and elective, 30 General Education**¹Please refer to General Education requirements on page 50.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: Start date, transfer credits, specific department requirements and advisor recommendations.

Thirty six (36) of the total credits are required to be 300 level or above.

Bachelor of Music in Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of two semesters of a large ensemble experience.
- Complete their "Concert Attendance" forms.

ASSOCIATE OF APPLIED SCIENCE - BRASS AND WOODWINDS

60 Credits (38 major, 2 elective, 20 General Education)

1st Semester		Credits
APP 150BW	Applied Music	2
MUS 113BW	Applied Theory I	2
MUS 114BW	Technique I	1
ENS 100	Ensemble	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1
	General Education Courses ¹	

Total Credits: 11 + General Education credits

2nd Semester		Credits
APP 150BW	Applied Music	2
MUS 123BW	Applied Theory II	2
MUS 124BW	Technique II	1
MUS 125BW	Contemporary Music Literature II	2
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
MUS 110	Artist and Industry Seminar I	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits

3rd Semester		Credits
APP 150BW	Applied Music	2
MUS 238BW	Music Interpretation I	2
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
ENS 100	Ensemble	1
REC 111	Introduction to Music Technology	1
	General Education Courses ¹	

Total Credits: 10 + General Education credits

4th Semester		Credits
APP 150BW	Applied Music	2
MUS 130	Artist and Industry Seminar II	1
MUS 143	Desktop Music Publishing	1
ENS 100	Ensemble	1
*** **	Music Elective (MUS, ENS, APP)	2
MUS 200	Sophomore Jury	0
	General Education Courses ¹	

Total Credits: 7 + General Education credits

Overall Credits: 60 - 40 major, 20 General Education

¹Please refer to General Education requirements on page 51.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Associate in Applied Science in Music Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of one semester of a large ensemble experience.
- Complete their "Concert Attendance" forms.

DIPLOMA IN MUSIC PERFORMANCE - BRASS AND WOODWINDS

45 Credits (40 major area, 5 electives)

1st Semester		Credits
APP 150BW	Applied Music	2
MUS 113BW	Applied Theory I	2
MUS 114BW	Technique I	1
MUS 115BW	Contemporary Music Literature I	2
MUS 104BW	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
MUS 110	Artist and Industry Seminar I	1
ENS 150	Large Ensemble	1
*** **	Elective from any area	1

Total Credits: 15

2nd Semester		Credits
APP 150BW	Applied Music	2
MUS 123BW	Applied Theory II	2
MUS 124BW	Technique II	1
MUS 125BW	Contemporary Music Literature II	2
MUS 105BW	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
REC 111	Introduction to Music Technology	1
MUS 130	Artist and Industry Seminar II	1
*** **	Electives from any area	2

Total Credits: 16

3rd Semester		Credits
APP 150BW	Applied Music	2
MUS 238BW	Music Interpretation I	2
MUS 106BW	Sight Reading and Repertoire III	1
ENS 100	Ensemble	1
BUS 118	Music Industry Economics	3
MUS 118	History of American Popular Music	3
*** **	Electives from any area	2
MUS 200	Sophomore Jury	0

Total Credits: 14

Overall Credits: 45 - 40 major, 5 elective

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Diploma in Music Performance students are required to complete their "Concert Attendance" forms.

BACHELOR OF MUSIC IN PERFORMANCE - GUITAR**120 credits (84 Major, 6 Elective, 30 General Education)****Major Area: 84 credits**

APP 150G - Applied Music (2 credits)
 APP 150G - Applied Music (2 credits)
 APP 150G - Applied Music (2 credits)
 APP 150G - Applied Music (2 credits)
 APP 350G - Applied Music (2 credits)
 APP 350G - Applied Music (2 credits)
 APP 350G - Applied Music (2 credits)
 APP 350G - Applied Music (2 credits)

ENS 150 - Large Ensemble (1 credit)
 ENS 150 - Large Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)

MUS 100K - Keyboard Lab I (1 credit)
 MUS 102K - Keyboard Lab II (1 credit)
 MUS 200K - Keyboard Lab III (1 credit)
 MUS 202K - Keyboard Lab IV (1 credit)

MUS 104G - Sight Reading & Repertoire I (1 credit)
 MUS 105G - Sight Reading & Repertoire II (1 credit)
 MUS 106G - Sight Reading & Repertoire III (1 credit)

MUS 107 - Music Theory I (2 credits)
 MUS 121 - Music Theory II (2 credits)
 MUS 211 - Music Theory III (2 credits)
 MUS 221 - Music Theory IV (2 credits)

MUS 110 - Artist and Industry Seminar I (1 credit)
 MUS 130 - Artist and Industry Seminar II (1 credit)

MUS 113G - Applied Theory I (2 credits)
 MUS 123G - Applied Theory II (2 credits)

MUS 238G - Music Interpretation I (2 credits)
 MUS 248G - Music Interpretation II (2 credits)
 MUS 310G - Music Interpretation III (2 credits)
 MUS 311G - Music Interpretation IV (2 credits)

MUS 114G - Technique I (1 credit)
 MUS 124G - Technique II (1 credit)
 MUS 224G - Technique III (Fingerstyle) (1 credit)

MUS 115G - Contemporary Music Literature I (2 credits)
 MUS 125G - Contemporary Music Literature II (2 credits)

MUS 140 - Ear Training I (1 credit)
 MUS 141 - Ear Training II (1 credit)

MUS 208 - Ear Training III (1 credit)
 MUS 209 - Ear Training IV (1 credit)

MUS 200 - Sophomore Jury (0 credits)
 MUS 300 - Junior Recital (1 credit)
 MUS 400 - Senior Recital (1 credit)
 MUS 401 - Senior Jury (0 credits)

MUS 118 - History of American Popular Music (3 credits)
 MUS 143 - Desktop Music Publishing (1 credit)
 MUS 316 - Conducting (1 credit)
 MUS 345 - Arranging I (2 credits)
 MUS 346 - Arranging II (2 credits)
 MUS 416 - Pedagogy (1 credit)
 MUS 416G - Pedagogy Lab (1 credit)
 MUS 480 - Creating a Life in Music (3 credits)

BUS 118 - Music Economics (3 credits)
 REC 111 - Introduction Music Technology (1 credit)

Electives: 6 credits

*** - Electives from any area (6 credits)

General Education: 30 credits

Please refer to General Education requirements on page 50.

Recommended Course Schedule:

BACHELOR OF MUSIC IN PERFORMANCE - GUITAR**120 credits (84 Major, 6 Elective, 30 General Education)**

1st Semester		Credits	6th Semester		Credits
APP 150G	Applied Music	2	APP 350G	Applied Music	2
MUS 113G	Applied Theory I	2	MUS 130	Artist and Industry Seminar II	1
MUS 114G	Technique I (Rhythm Guitar I)	1	MUS 311G	Music Interpretation IV	2
MUS 115G	Contemporary Music Literature I	2	MUS 346	Arranging II	2
MUS 104G	Sight Reading & Repertoire I	1	MUS 316	Conducting	1
MUS 107	Music Theory I	2	ENS 300	Ensemble	1
MUS 100K	Keyboard Lab I	1	MUS 300	Junior Recital	1
MUS 140	Ear Training I	1	*** **	Elective in any area	2
ENS 150	Large Ensemble	1		General Education Courses ¹	
	General Education Courses ¹		Total Credits: 12 + General Education credits		
Total Credits: 13 + General Education credits					
2nd Semester		Credits	7th Semester		Credits
APP 150G	Applied Music	2	APP 350G	Applied Music	2
MUS 123G	Applied Theory II	2	ENS 300	Ensemble	1
MUS 124G	Technique II (Rhythm Guitar II)	1	BUS 118	Music Economics	3
MUS 125G	Contemporary Music Literature II	2	MUS 416	Pedagogy	1
MUS 105G	Sight Reading & Repertoire II	1	MUS 416G	Pedagogy Lab	1
MUS 121	Music Theory II	2	*** **	Elective from any area	1
MUS 102K	Keyboard Lab II	1		General Education Courses ¹	
MUS 141	Ear Training II	1	Total Credits: 9 + General Education credits		
ENS 150	Large Ensemble	1			
	General Education Courses ¹				
Total Credits: 13 + General Education credits					
3rd Semester		Credits	8th Semester		Credits
APP 150G	Applied Music	2	APP 350G	Applied Music	2
MUS 238G	Music Interpretation I	2	MUS 400	Senior Recital	1
MUS 224G	Technique III (Fingerstyle)	1	MUS 401	Senior Jury	0
MUS 106G	Sight Reading & Repertoire III	1	ENS 300	Ensemble	1
MUS 211	Music Theory III	2	MUS 480	Creating a Life in Music	3
MUS 200K	Keyboard Lab III	1	*** **	Electives from any area	3
MUS 208	Ear Training III	1		General Education Courses ¹	
ENS 100	Ensemble	1	Total Credits: 10 + General Education credits		
	General Education Courses ¹		Overall Credits: 120 - 90 major and elective, 30 General Education		
Total Credits: 11 + General Education credits					
4th Semester		Credits			
APP 150G	Applied Music	2			
MUS 248G	Music Interpretation II	2			
MUS 221	Music Theory IV	2			
MUS 202K	Keyboard Lab IV	1			
MUS 209	Ear Training IV	1			
REC 111	Intro to Music Technology	1			
ENS 100	Ensemble	1			
MUS 118	History of American Popular Music	3			
MUS 200	Sophomore Jury	0			
	General Education Courses ¹				
Total Credits: 13 + General Education credits					
5th Semester		Credits			
APP 350G	Applied Music	2			
MUS 110	Artist and Industry Seminar I	1			
MUS 310G	Music Interpretation III	2			
MUS 345	Arranging I	2			
MUS 143	Desktop Music Publishing	1			
ENS 300	Ensemble	1			
	General Education Courses ¹				
Total Credits: 9 + General Education credits					

¹Please refer to General Education requirements on page 50.

Thirty six (36) of the total credits are required to be 300 level or above.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: Start date, transfer credits, specific department requirements and advisor recommendations.

Bachelor of Music in Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of two semesters of a large ensemble experience.
- Complete their "Concert Attendance" forms.

ASSOCIATE OF APPLIED SCIENCE - GUITAR**60 Credits (40 major, 20 General Education)**

1st Semester		Credits
APP 100G	Applied Music	1
MUS 113G	Applied Theory I	2
MUS 114G	Technique I (Rhythm Guitar I)	1
MUS 115G	Contemporary Music Literature I	2
MUS 104G	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1
General Education Courses ¹		

Total Credits: 12 + General Education credits

2nd Semester		Credits
APP 100G	Applied Music	1
MUS 123G	Applied Theory II	2
MUS 124G	Technique II (Rhythm Guitar II)	1
MUS 125G	Contemporary Music Literature II	2
MUS 105G	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
MUS 110	Artist and Industry Seminar I	1
General Education Courses ¹		

Total Credits: 12 + General Education credits

3rd Semester		Credits
APP 150G	Applied Music	2
MUS 238G	Music Interpretation I	2
MUS 106G	Sight Reading and Repertoire III	1
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
ENS 100	Ensemble	1
REC 111	Introduction to Music Technology	1
General Education Courses ¹		

Total Credits: 11 + General Education credits

4th Semester		Credits
APP 150G	Applied Music	2
MUS 143	Desktop Music Publishing	1
ENS 100	Ensemble	1
MUS 130	Artist and Industry Seminar II	1
MUS 200	Sophomore Jury	0
General Education Courses ¹		

Total Credits: 5 + General Education credits**Overall Credits: 60 - 40 major, 20 General Education**¹Please refer to General Education requirements on page 51.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Associate in Applied Science in Music Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of one semester of a large ensemble experience.
- Complete their "Concert Attendance" forms.

DIPLOMA IN MUSIC PERFORMANCE - GUITAR**45 Credits (40 major area, 5 electives)**

1st Semester		Credits
APP 150G	Applied Music	2
MUS 113G	Applied Theory I	2
MUS 114G	Technique I	1
MUS 115G	Contemporary Music Literature I	2
MUS 104G	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
MUS 110	Artist and Industry Seminar I	1
ENS 150	Large Ensemble	1
*** **	Elective from any area	1

Total Credits: 15

2nd Semester		Credits
APP 150G	Applied Music	2
MUS 123G	Applied Theory II	2
MUS 124G	Technique II	1
MUS 125G	Contemporary Music Literature II	2
MUS 105G	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
REC 111	Introduction to Music Technology	1
MUS 130	Artist and Industry Seminar II	1
*** **	Electives from any area	2

Total Credits: 16

3rd Semester		Credits
APP 150G	Applied Music	2
MUS 238G	Music Interpretation I	2
MUS 106G	Sight Reading and Repertoire III	1
ENS 100	Ensemble	1
BUS 118	Music Industry Economics	3
MUS 118	History of American Popular Music	3
*** **	Electives from any area	2
MUS 200	Sophomore Jury	0

Total Credits: 14**Overall Credits: 45 - 40 major, 5 elective**

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Diploma in Music Performance students are required to complete their "Concert Attendance" forms.

BACHELOR OF MUSIC IN PERFORMANCE - KEYBOARD**120 credits (81 Major, 9 Elective, 30 General Education)****Major Area: 83 credits**

APP 150K - Applied Music (2 credits)
 APP 150K - Applied Music (2 credits)
 APP 150K - Applied Music (2 credits)
 APP 150K - Applied Music (2 credits)
 APP 350K - Applied Music (2 credits)
 APP 350K - Applied Music (2 credits)
 APP 350K - Applied Music (2 credits)
 APP 350K - Applied Music (2 credits)

ENS 150 - Large Ensemble (1 credit)
 ENS 150 - Large Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)

MUS 100K - Keyboard Lab I (1 credit)
 MUS 102K - Keyboard Lab II (1 credit)
 MUS 200K - Keyboard Lab III (1 credit)
 MUS 202K - Keyboard Lab IV (1 credit)

MUS 104K - Sight Reading & Repertoire I (1 credit)
 MUS 105K - Sight Reading & Repertoire II (1 credit)
 MUS 106K - Sight Reading & Repertoire III (1 credit)

MUS 107 - Music Theory I (2 credits)
 MUS 121 - Music Theory II (2 credits)
 MUS 211 - Music Theory III (2 credits)
 MUS 221 - Music Theory IV (2 credits)

MUS 110 - Artist and Industry Seminar I (1 credit)
 MUS 130 - Artist and Industry Seminar II (1 credit)

MUS 113K - Applied Theory I (2 credits)
 MUS 123K - Applied Theory II (2 credits)
 MUS 238K - Music Interpretation I (2 credits)
 MUS 248K - Music Interpretation II (2 credits)

MUS 114K - Technique I (1 credit)
 MUS 124K - Technique II (1 credit)
 MUS 224K - Technique III (1 credit)

MUS 115K - Contemporary Music Literature I (2 credits)
 MUS 125K - Contemporary Music Literature II (2 credits)

MUS 140 - Ear Training I (1 credit)
 MUS 141 - Ear Training II (1 credit)
 MUS 208 - Ear Training III (1 credit)
 MUS 209 - Ear Training IV (1 credit)

MUS 200 - Sophomore Jury (0 credits)
 MUS 300 - Junior Recital (1 credit)
 MUS 400 - Senior Recital (1 credit)
 MUS 401 - Senior Jury (0 credits)

MUS 118 - History of American Popular Music (3 credits)
 MUS 143 - Desktop Music Publishing (1 credit)
 MUS 254 - Improvisation Techniques (1 credit)
 MUS 316 - Conducting (1 credit)
 MUS 345 - Arranging I (2 credits)
 MUS 346 - Arranging II (2 credits)
 MUS 416 - Pedagogy (1 credit)
 MUS 416K - Pedagogy Lab (1 credit)
 MUS 480 - Creating a Life in Music (3 credits)

BUS 118 - Music Economics (3 credits)
 REC 111 - Introduction Music Technology (1 credit)

Electives: 9 credits

*** *** - Music Electives (MUS, ENS, APP) (6 credits)

*** *** - Upper Division Electives from any area (3 credits)

General Education: 30 credits

Please refer to General Education requirements on page 50.

Recommended Course Schedule:**BACHELOR OF MUSIC IN PERFORMANCE – KEYBOARD****120 credits (81 Major, 9 Elective, 30 General Education)****1st Semester**

	Credits
APP 150K Applied Music	2
MUS 113K Applied Theory I	2
MUS 114K Technique I	1
MUS 115K Contemporary Music Literature I	2
MUS 104K Sight Reading & Repertoire I	1
MUS 107 Music Theory I	2
MUS 100K Keyboard Lab I	1
MUS 140 Ear Training I	1
ENS 150 Large Ensemble	1
General Education Courses ¹	

Total Credits: 13 + General Education credits**2nd Semester**

	Credits
APP 150K Applied Music	2
MUS 123K Applied Theory II	2
MUS 124K Technique II	1
MUS 125K Contemporary Music Literature II	2
MUS 105K Sight Reading & Repertoire II	1
MUS 121 Music Theory II	2
MUS 102K Keyboard Lab II	1
MUS 141 Ear Training II	1
ENS 150 Large Ensemble	1
General Education Courses ¹	

Total Credits: 13 + General Education credits**3rd Semester**

	Credits
APP 150K Applied Music	2
MUS 238K Music Interpretation I	2
MUS 224K Technique III	1
MUS 106K Sight Reading & Repertoire III	1
MUS 211 Music Theory III	2
MUS 200K Keyboard Lab III	1
MUS 208 Ear Training III	1
ENS 100 Ensemble	1
General Education Courses ¹	

Total Credits: 11 + General Education credits**4th Semester**

	Credits
APP 150K Applied Music	2
MUS 248K Music Interpretation II	2
MUS 221 Music Theory IV	2
MUS 202K Keyboard Lab IV	1
MUS 209 Ear Training IV	1
ENS 100 Ensemble	1
MUS 118 History of American Popular Music	3
MUS 200 Sophomore Jury	0
General Education Courses ¹	

Total Credits: 12 + General Education credits**5th Semester**

	Credits
APP 350K Applied Music	2
MUS 110 Artist and Industry Seminar I	1
MUS 345 Arranging I	2
MUS 143 Desktop Music Publishing	1
MUS 254 Improvisation Techniques	1
ENS 300 Ensemble	1
MUS302K Solo Piano Techniques	2

*** *** Music Elective (MUS, ENS, APP) 1
General Education Courses¹

Total Credits: 11 + General Education credits**6th Semester**

	Credits
APP 350K Applied Music	2
MUS 130 Artist and Industry Seminar II	1
MUS 346 Arranging II	2
MUS 316 Conducting	1
ENS 300 Ensemble	1
REC 111 Intro to Music Technology	1
MUS 300 Junior Recital	1
*** *** Upper Division electives from any area	3
General Education Courses ¹	

Total Credits: 12 + General Education credits**7th Semester**

	Credits
APP 350K Applied Music	2
ENS 300 Ensemble	1
BUS 118 Music Industry Economics	3
MUS 416 Pedagogy	1
MUS 416K Pedagogy Lab	1
*** *** Music Electives (MUS, ENS, APP)	2
General Education Courses ¹	

Total Credits: 10 + General Education credits**8th Semester**

	Credits
APP 350K Applied Music	2
MUS 400 Senior Recital	1
MUS 401 Senior Jury	0
ENS 300 Ensemble	1
MUS 480 Creating a Life in Music	3
*** *** Music Electives (MUS, ENS, APP)	1
General Education Courses ¹	

Total Credits: 8 + General Education credits**Overall Credits: 120 - 90 major and elective, 30 General Education**¹Please refer to General Education requirements on page 50.

Thirty six (36) of the total credits are required to be 300 level or above.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: Start date, transfer credits, specific department requirements and advisor recommendations.

Bachelor of Music in Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of two semesters of a large ensemble experience.
- Complete their "Concert Attendance" forms.

ASSOCIATE OF APPLIED SCIENCE - KEYBOARD**60 Credits (40 major, 20 General Education)**

1st Semester		Credits
APP 100K	Applied Music	1
MUS 113K	Applied Theory I	2
MUS 114K	Technique I	1
MUS 115K	Contemporary Music Literature I	2
MUS 104K	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits

2nd Semester		Credits
APP 100K	Applied Music	1
MUS 123K	Applied Theory II	2
MUS 124K	Technique II	1
MUS 125K	Contemporary Music Literature II	2
MUS 105K	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
MUS 110	Artist and Industry Seminar I	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits

3rd Semester		Credits
APP 150K	Applied Music	2
MUS 238K	Music Interpretation I	2
MUS 106K	Sight Reading Development III	1
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
ENS 100	Ensemble	1
REC 111	Introduction to Music Technology	1
	General Education Courses ¹	

Total Credits: 11 + General Education credits

4th Semester		Credits
APP 150K	Applied Music	2
MUS 130	Artist and Industry Seminar II	1
MUS 143	Desktop Music Publishing	1
ENS 100	Ensemble	1
MUS 200	Sophomore Jury	0
	General Education Courses ¹	

Total Credits: 5 + General Education credits**Overall Credits: 60 - 40 major, 20 General Education**¹Please refer to General Education requirements on page 51.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Associate in Applied Science in Music Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of one semester of a large ensemble experience.
- Complete their "Concert Attendance" forms.

DIPLOMA IN MUSIC PERFORMANCE - KEYBOARD**45 Credits (40 major area, 5 electives)**

1st Semester		Credits
APP 150K	Applied Music	2
MUS 113K	Applied Theory I	2
MUS 114K	Technique I	1
MUS 115K	Contemporary Music Literature I	2
MUS 104K	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
MUS 110	Artist and Industry Seminar I	1
ENS 150	Large Ensemble	1
*** **	Elective from any area	1

Total Credits: 15

2nd Semester		Credits
APP 150K	Applied Music	2
MUS 123K	Applied Theory II	2
MUS 124K	Technique II	1
MUS 125K	Contemporary Music Literature II	2
MUS 105K	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
REC 111	Introduction to Music Technology	1
MUS 130	Artist and Industry Seminar II	1
*** **	Electives from any area	2

Total Credits: 16

3rd Semester		Credits
APP 150K	Applied Music	2
MUS 238K	Music Interpretation I	2
MUS 106K	Sight Reading and Repertoire III	1
ENS 100	Ensemble	1
BUS 118	Music Industry Economics	3
MUS 118	History of American Popular Music	3
*** **	Electives from any area	2
MUS 200	Sophomore Jury	0

Total Credits: 14**Overall Credits: 45 - 40 major, 5 elective**

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Diploma in Music Performance students are required to complete their "Concert Attendance" forms.

BACHELOR OF MUSIC IN PERFORMANCE - PERCUSSION**120 Credits (83 Major, 7 Elective, 30 General Education)****Major Area: 83 credits**

APP 150P - Applied Music (2 credits)
 APP 150P - Applied Music (2 credits)
 APP 150P - Applied Music (2 credits)
 APP 150P - Applied Music (2 credits)
 APP 350P - Applied Music (2 credits)
 APP 350P - Applied Music (2 credits)
 APP 350P - Applied Music (2 credits)
 APP 350P - Applied Music (2 credits)

ENS 150 - Large Ensemble (1 credit)
 ENS 150 - Large Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)

MUS 100K - Keyboard Lab I (1 credit)
 MUS 102K - Keyboard Lab II (1 credit)
 MUS 200K - Keyboard Lab III (1 credit)
 MUS 202K - Keyboard Lab IV (1 credit)

MUS 104P - Sight Reading & Repertoire I (1 credit)
 MUS 105P - Sight Reading & Repertoire II (1 credit)
 MUS 106P - Sight Reading & Repertoire III (1 credit)

MUS 107 - Music Theory I (2 credits)
 MUS 121 - Music Theory II (2 credits)
 MUS 211 - Music Theory III (2 credits)
 MUS 221 - Music Theory IV (2 credits)

MUS 110 - Artist and Industry Seminar I (1 credit)
 MUS 130 - Artist and Industry Seminar II (1 credit)

MUS 113P - Applied Theory I (2 credits)
 MUS 123P - Applied Theory II (2 credits)
 MUS 238P - Music Interpretation I (2 credits)
 MUS 248P - Music Interpretation II (2 credits)

MUS 114P - Technique I (1 credit)
 MUS 124P - Technique II (1 credit)

MUS 115P - Contemporary Music Literature I (2 credits)
 MUS 125P - Contemporary Music Literature II (2 credits)

MUS 140 - Ear Training I (1 credit)
 MUS 141 - Ear Training II (1 credit)
 MUS 208 - Ear Training III (1 credit)
 MUS 209 - Ear Training IV (1 credit)

MUS 200 - Sophomore Jury (0 credits)
 MUS 300 - Junior Recital (1 credit)
 MUS 400 - Senior Recital (1 credit)
 MUS 401 - Senior Jury (0 credits)

MUS 118 - History of American Popular Music (3 credits)
 MUS 143 - Desktop Music Publishing (1 credit)
 MUS 304P - Drum. Africa & the Diaspora (2 credits)
 MUS 306P - Drumset Improvisation Techniques (2 credits)
 MUS 316 - Conducting (1 credit)
 MUS 345 - Arranging I (2 credits)
 MUS 346 - Arranging II (2 credits)
 MUS 416 - Pedagogy (1 credit)
 MUS 416P - Pedagogy Lab (1 credit)
 MUS 480 - Creating a Life in Music (3 credits)

BUS 118 - Music Economics (3 credits)
 REC 111 - Introduction Music Technology (1 credit)

Electives: 7 credits

*** - Electives from any area (3 credits)
 *** - Music Elective (MUS, ENS, APP) (4 credits)

General Education: 30 credits

Please refer to General Education requirements on page 50.

Recommended Course Schedule:

BACHELOR OF MUSIC IN PERFORMANCE – PERCUSSION

120 Credits (83 major area, 30 General Education, and 7 electives)

1st Semester		Credits	*** **	Music Elective (MUS, ENS, APP)	2	
APP 150P	Applied Music	2	*** **	Elective from any area	1	
MUS 113P	Applied Theory I	2		General Education Courses ¹		
MUS 114P	Technique I	1		Total Credits: 10 + General Education credits		
MUS 115P	Contemporary Music Literature I	2		6th Semester		Credits
MUS 104P	Sight Reading & Repertoire I	1		APP 350P	Applied Music	2
MUS 107	Music Theory I	2		MUS 130	Artist and Industry Seminar II	1
MUS 100K	Keyboard Lab I	1		MUS 346	Arranging II	2
MUS 140	Ear Training I	1		MUS 316	Conducting	1
ENS 150	Large Ensemble	1		ENS 300	Ensemble	1
	General Education Courses ¹			MUS 306P	Drumset Improvisation Techniques	2
Total Credits: 13 + General Education credits				MUS 300	Junior Recital	1
				REC 111	Intro to Music Technology	1
					General Education Courses ¹	
Total Credits: 11 + General Education credits						
2nd Semester		Credits	<th colspan="2">7th Semester</th> <th>Credits</th>	7th Semester		Credits
APP 150P	Applied Music	2		APP 350P	Applied Music	2
MUS 123P	Applied Theory II	2		ENS 300	Ensemble	1
MUS 124P	Technique II	1		MUS 416	Pedagogy	1
MUS 125P	Contemporary Music Literature II	2		MUS 416P	Pedagogy Lab	1
MUS 105P	Sight Reading & Repertoire II	1		MUS 304P	Drum. Africa & the Diaspora	2
MUS 121	Music Theory II	2		*** **	Music Elective (MUS, ENS, APP)	2
MUS 102K	Keyboard Lab II	1			General Education Courses ¹	
MUS 141	Ear Training II	1		Total Credits: 9 + General Education credits		
ENS 150	Large Ensemble	1				
	General Education Courses ¹					
Total Credits: 13 + General Education credits						
3rd Semester		Credits	<th colspan="2">8th Semester</th> <th>Credits</th>	8th Semester		Credits
APP 150P	Applied Music	2		APP 350B	Applied Music	2
MUS 238P	Music Interpretation I	2		MUS 400	Senior Recital	1
MUS 106P	Sight Reading & Repertoire III	1		MUS 401	Senior Jury	0
MUS 211	Music Theory III	2		ENS 300	Ensemble	1
MUS 200K	Keyboard Lab III	1		MUS 480	Creating a Life in Music	3
MUS 208	Ear Training III	1		*** **	Electives from any area	2
ENS 100	Ensemble	1			General Education Courses ¹	
MUS 118	History of American Popular Music	3		Total Credits: 9 + General Education credits		
	General Education Courses ¹			Overall Credits: 120 - 90 major and elective, 30 General Education		
Total Credits: 13 + General Education credits						
4th Semester		Credits	<td colspan="3">¹Please refer to General Education requirements page 50.</td>	¹ Please refer to General Education requirements page 50.		
APP 150P	Applied Music	2		Thirty six (36) of the total credits are required to be 300 level or above.		
MUS 248P	Music Interpretation II	2		Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: Start date, transfer credits, specific department requirements and advisor recommendations.		
MUS 221	Music Theory IV	2		Bachelor of Music in Performance students are required to:		
MUS 202K	Keyboard Lab IV	1		<ul style="list-style-type: none"> Participate in an ensemble experience throughout the degree program Have a minimum of two semesters of a large ensemble experience. Complete their "Concert Attendance" forms. 		
MUS 209	Ear Training IV	1				
ENS 100	Ensemble	1				
BUS 118	Music Economics	3				
MUS 200	Sophomore Jury	0				
	General Education Courses ¹					
Total Credits: 12 + General Education credits						
5th Semester		Credits	<td colspan="3"></td>			
APP 350P	Applied Music	2				
MUS 345	Arranging I	2				
MUS 110	Artist and Industry Seminar I	1				
MUS 143	Desktop Music Publishing	1				
ENS 300	Ensemble	1				

ASSOCIATE OF APPLIED SCIENCE - PERCUSSION

60 Credits (39 major, 1 elective, 20 General Education)

1st Semester		Credits
APP 150P	Applied Music	2
MUS 113P	Applied Theory I	2
MUS 114P	Technique I	1
MUS 115P	Contemporary Music Literature I	2
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits

2nd Semester		Credits
APP 150P	Applied Music	2
MUS 123P	Applied Theory II	2
MUS 124P	Technique II	1
MUS 125P	Contemporary Music Literature II	2
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
MUS 110	Artist and Industry Seminar I	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits

3rd Semester		Credits
APP 150P	Applied Music	2
MUS 238P	Music Interpretation I	2
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
ENS 100	Ensemble	1
REC 111	Introduction to Music Technology	1
	General Education Courses ¹	

Total Credits: 10 + General Education credits

4th Semester		Credits
APP 150P	Applied Music	2
MUS 130	Artist and Industry Seminar II	1
MUS 143	Desktop Music Publishing	1
ENS 100	Ensemble	1
*** **	Music Elective (MUS, ENS, APP)	1
MUS 200	Sophomore Jury	0
	General Education Courses ¹	

Total Credits: 6 + General Education credits

Overall Credits: 60 - 40 major, 20 General Education

¹Please refer to General Education requirements on page 51.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations. Students not meeting rhythmic reading proficiencies will be required to take Sight Reading and Repertoire classes.

Associate in Applied Science in Music Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of one semester of a large ensemble experience.
- Complete their "Concert Attendance" forms.

DIPLOMA IN MUSIC PERFORMANCE - PERCUSSION

45 Credits (40 major area, 5 electives)

1st Semester		Credits
APP 150P	Applied Music	2
MUS 113P	Applied Theory I	2
MUS 114P	Technique I	1
MUS 115P	Contemporary Music Literature I	2
MUS 104P	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
MUS 110	Artist and Industry Seminar I	1
ENS 150	Large Ensemble	1
*** **	Elective from any area	1

Total Credits: 15

2nd Semester		Credits
APP 150P	Applied Music	2
MUS 123P	Applied Theory II	2
MUS 124P	Technique II	1
MUS 125P	Contemporary Music Literature II	2
MUS 105P	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
REC 111	Introduction to Music Technology	1
MUS 130	Artist and Industry Seminar II	1
*** **	Electives from any area	2

Total Credits: 16

3rd Semester		Credits
APP 150P	Applied Music	2
MUS 238P	Music Interpretation I	2
MUS 106P	Sight Reading Repertoire III	1
ENS 100	Ensemble	1
BUS 118	Music Industry Economics	3
MUS 118	History of American Popular Music	3
*** **	Electives from any area	2
MUS 200	Sophomore Jury	0

Total Credits: 14

Overall Credits: 45 - 40 major, 5 electives

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Diploma in Music Performance students are required to complete their "Concert Attendance" forms.

BACHELOR OF MUSIC IN PERFORMANCE – STRINGS**120 credits (81 Major, 9 Elective, 30 General Education)****Major Area: 81 credits**

APP 150S - Applied Music (2 credits)
 APP 150S - Applied Music (2 credits)
 APP 150S - Applied Music (2 credits)
 APP 150S - Applied Music (2 credits)
 APP 350S - Applied Music (2 credits)
 APP 350S - Applied Music (2 credits)
 APP 350S - Applied Music (2 credits)
 APP 350S - Applied Music (2 credits)

ENS 150 - Large Ensemble (1 credit)
 ENS 150 - Large Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)

MUS 100K - Keyboard Lab I (1 credit)
 MUS 102K - Keyboard Lab II (1 credit)
 MUS 200K - Keyboard Lab III (1 credit)
 MUS 202K - Keyboard Lab IV (1 credit)

MUS 104S - Sight Reading & Repertoire I (1 credit)
 MUS 105S - Sight Reading & Repertoire II (1 credit)
 MUS 106S - Sight Reading & Repertoire III (1 credit)

MUS 107 - Music Theory I (2 credits)
 MUS 121 - Music Theory II (2 credits)
 MUS 211 - Music Theory III (2 credits)
 MUS 221 - Music Theory IV (2 credits)

MUS 110 - Artist and Industry Seminar I (1 credit)
 MUS 130 - Artist and Industry Seminar II (1 credit)

MUS 113S - Applied Theory I (2 credits)
 MUS 123S - Applied Theory II (2 credits)
 MUS 238S - Music Interpretation I (2 credits)
 MUS 248S - Music Interpretation II (2 credits)

MUS 114S - Technique I (1 credit)
 MUS 124S - Technique II (1 credit)
 MUS 224S - Technique III (1 credit)

MUS 115S - Contemporary Music Literature I (2 credits)
 MUS 125S - Contemporary Music Literature II (2 credits)

MUS 140 - Ear Training I (1 credit)
 MUS 141 - Ear Training II (1 credit)
 MUS 208 - Ear Training III (1 credit)
 MUS 209 - Ear Training IV (1 credit)

MUS 200 - Sophomore Jury (0 credits)
 MUS 300 - Junior Recital (1 credit)
 MUS 400 - Senior Recital (1 credit)
 MUS 401 - Senior Jury (0 credits)

MUS 118 - History of American Popular Music (3 credits)
 MUS 143 - Desktop Music Publishing (1 credit)
 MUS 254 - Improvisation Techniques (1 credit)
 MUS 316 - Conducting (1 credit)
 MUS 345 - Arranging I (2 credits)
 MUS 346 - Arranging II (2 credits)
 MUS 416 - Pedagogy (1 credit)
 MUS 416S - Pedagogy Lab (1 credit)
 MUS 480 - Creating a Life in Music (3 credits)

BUS 118 - Music Economics (3 credits)
 REC 111 - Introduction Music Technology (1 credit)

Electives: 9 credits

*** *** - Music Electives (MUS, ENS, APP) (6 credits)

*** *** - Upper Division Electives from any area (3 credits)

General Education: 30 credits

Please refer to General Education requirements on page 50.

Recommended Course Schedule:**BACHELOR OF MUSIC IN PERFORMANCE - STRINGS****120 credits (81 Major, 9 Elective, 30 General Education)****1st Semester**

		Credits
APP 150S	Applied Music	2
MUS 113S	Applied Theory I	2
MUS 114S	Technique I	1
MUS 115S	Contemporary Music Literature I	2
MUS 104S	Sight Reading & Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1
	General Education Courses ¹	

Total Credits: 13 + General Education credits**2nd Semester**

		Credits
APP 150S	Applied Music	2
MUS 123S	Applied Theory II	2
MUS 124S	Technique II	1
MUS 125S	Contemporary Music Literature II	2
MUS 105S	Sight Reading & Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
ENS 150	Large Ensemble	1
	General Education Courses ¹	

Total Credits: 13 + General Education credits**3rd Semester**

		Credits
APP 150S	Applied Music	2
MUS 238S	Music Interpretation I	2
MUS 224S	Technique III	1
MUS 106S	Sight Reading & Repertoire III	1
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
ENS 100	Ensemble	1
MUS 110	Artist and Industry Seminar I	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits**4th Semester**

		Credits
APP 150S	Applied Music	2
MUS 248S	Music Interpretation II	2
MUS 221	Music Theory IV	2
MUS 202K	Keyboard Lab IV	1
MUS 209	Ear Training IV	1
ENS 100	Ensemble	1
MUS 118	History of American Popular Music	3
MUS 200	Sophomore Jury	0
	General Education Courses ¹	

Total Credits: 12 + General Education credits**5th Semester**

		Credits
APP 350S	Applied Music	2
MUS 130	Artist and Industry Seminar II	1
MUS 345	Arranging I	2
MUS 143	Desktop Music Publishing	1
MUS 254	Improvisation Techniques	1

ENS 300	Ensemble	1
*** **	Music Elective (MUS, ENS, APP)	3
	General Education Courses ¹	

Total Credits: 11 + General Education credits**6th Semester**

		Credits
APP 350S	Applied Music	2
MUS 346	Arranging II	2
MUS 316	Conducting	1
ENS 300	Ensemble	1
REC 111	Intro to Music Technology	1
MUS 300	Junior Recital	1
*** **	Upper Division electives from any area	3
	General Education Courses ¹	

Total Credits: 11 + General Education credits**7th Semester**

		Credits
APP 350S	Applied Music	2
ENS 300	Ensemble	1
MUS 416	Pedagogy	1
MUS 416S	Pedagogy Lab	1
*** **	Music Elective (MUS, ENS, APP)	2
	General Education Courses ¹	

Total Credits: 7 + General Education credits**8th Semester**

		Credits
BUS 118	Music Industry Economics	3
APP 350S	Applied Music	2
MUS 400	Senior Recital	1
MUS 401	Senior Jury	0
ENS 300	Ensemble	1
MUS 480	Creating a Life in Music	3
	Music Elective (MUS, ENS, APP)	1
	General Education Courses ¹	

Total Credits: 11 + General Education credits**Overall Credits: 120 - 90 major and elective, 30 General Education**¹Please refer to General Education requirements on page 50.

Thirty six (36) of the total credits are required to be 300 level or above.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: Start date, transfer credits, specific department requirements and advisor recommendations.

Bachelor of Music in Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of two semesters of a large ensemble experience.
- Complete their "Concert Attendance" forms.

ASSOCIATE OF APPLIED SCIENCE – STRINGS**60 Credits (40 major, 20 General Education)**

1st Semester		Credits
APP 100S	Applied Music	1
MUS 113S	Applied Theory I	2
MUS 114S	Technique I	1
MUS 115S	Contemporary Music Literature I	2
MUS 104S	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1

Total Credits: 12 + General Education credits

2nd Semester		Credits
APP 100S	Applied Music	1
MUS 123S	Applied Theory II	2
MUS 124S	Technique II	1
MUS 125S	Contemporary Music Literature II	2
MUS 105S	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
MUS 110	Artist and Industry Seminar I	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits

3rd Semester		Credits
APP 150S	Applied Music	2
MUS 238S	Music Interpretation I	2
MUS 106S	Sight Reading and Repertoire III	1
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
ENS 100	Ensemble	1
REC 111	Introduction to Music Technology	1
	General Education Courses ¹	

Total Credits: 11 + General Education credits

4th Semester		Credits
APP 150S	Applied Music	2
MUS 200	Sophomore Jury	0
MUS 130	Artist and Industry Seminar II	1
MUS 143	Desktop Music Publishing	1
ENS 100	Ensemble	1
	General Education Courses ¹	

Total Credits: 5 + General Education credits**Overall Credits: 60 - 40 major, 20 General Education**¹Please refer to General Education requirements on page 51.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Associate in Applied Science in Music Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of one semester of a large ensemble experience.
- Complete their "Concert Attendance" forms.

DIPLOMA IN MUSIC PERFORMANCE – STRINGS**45 Credits (40 major area, 5 electives)**

1st Semester		Credits
APP 150S	Applied Music	2
MUS 113S	Applied Theory I	2
MUS 114S	Technique I	1
MUS 115S	Contemporary Music Literature I	2
MUS 104S	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
MUS 110	Artist and Industry Seminar I	1
ENS 150	Large Ensemble	1
*** **	Elective from any area	1

Total Credits: 15

2nd Semester		Credits
APP 150S	Applied Music	2
MUS 123S	Applied Theory II	2
MUS 124S	Technique II	1
MUS 125S	Contemporary Music Literature II	2
MUS 105S	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
REC 111	Introduction to Music Technology	1
MUS 130	Artist and Industry Seminar II	1
*** **	Electives from any area	2

Total Credits: 16

3rd Semester		Credits
APP 150S	Applied Music	2
MUS 238S	Music Interpretation I	2
MUS 106S	Sight Reading Repertoire III	1
ENS 100	Ensemble	1
BUS 118	Music Industry Economics	3
MUS 118	History of American Popular Music	3
*** **	Electives from any area	2
MUS 200	Sophomore Jury	0

Total Credits: 14**Overall Credits: 45 - 40 major, 5 electives**

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Diploma in Music Performance students are required to complete their "Concert Attendance" forms.

BACHELOR OF MUSIC IN PERFORMANCE - VOICE**120 Credits (83 Major, 7 Elective, 30 General Education)****Major Area: 83 credits**

APP 150V - Applied Music (2 credits)
 APP 150V - Applied Music (2 credits)
 APP 150V - Applied Music (2 credits)
 APP 150V - Applied Music (2 credits)
 APP 350V - Applied Music (2 credits)
 APP 350V - Applied Music (2 credits)
 APP 350V - Applied Music (2 credits)
 APP 350V - Applied Music (2 credits)

ENS 150 - Large Ensemble (1 credit)
 ENS 150 - Large Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)

MUS 100K - Keyboard Lab I (1 credit)
 MUS 102K - Keyboard Lab II (1 credit)
 MUS 200K - Keyboard Lab III (1 credit)
 MUS 202K - Keyboard Lab IV (1 credit)

MUS 104V - Sight Reading & Repertoire I (1 credit)
 MUS 105V - Sight Reading & Repertoire II (1 credit)

MUS 107 - Music Theory I (2 credits)
 MUS 121 - Music Theory II (2 credits)
 MUS 211 - Music Theory III (2 credits)
 MUS 221 - Music Theory IV (2 credits)

MUS 110 - Artist and Industry Seminar I (1 credit)
 MUS 130 - Artist and Industry Seminar II (1 credit)

MUS 113V - Applied Theory I (2 credits)
 MUS 123V - Applied Theory II (2 credits)
 MUS 238V - Music Interpretation I (2 credits)
 MUS 248V - Music Interpretation II (2 credits)

MUS 114V - Technique I (1 credit)
 MUS 124V - Technique II (1 credit)

MUS 115V - Contemporary Music Literature I (2 credits)
 MUS 125V - Contemporary Music Literature II (2 credits)

MUS 137 - Diction I (2 credits)

MUS 140 - Ear Training I (1 credit)
 MUS 141 - Ear Training II (1 credit)
 MUS 208 - Ear Training III (1 credit)
 MUS 209 - Ear Training IV (1 credit)

MUS 200 - Sophomore Jury (0 credits)
 MUS 300 - Junior Recital (1 credit)
 MUS 400 - Senior Recital (1 credit)
 MUS 401 - Senior Jury (0 credits)

MUS 118 - History of American Popular Music (3 credits)
 MUS 143 - Desktop Music Publishing (1 credit)
 MUS 254 - Improvisation Techniques (1 credit)
 MUS 316 - Conducting (1 credit)
 MUS 345 - Arranging I (2 credits)
 MUS 346 - Arranging II (2 credits)
 MUS 416 - Pedagogy (1 credit)
 MUS 416V - Pedagogy Lab (1 credit)
 MUS 480 - Creating a Life in Music (3 credits)

BUS 118 - Music Economics (3 credits)
 REC 111 - Introduction Music Technology (1 credit)

Electives: 7 credits

*** *** Electives from any area (4 credits)
 *** *** Music Electives (MUS, ENS, APP - 2 credits)
 *** *** Upper Division Electives from any area (3 credits)

General Education: 30 credits

Please refer to General Education requirements on page 50.

Recommended Course Schedule:**BACHELOR OF MUSIC IN PERFORMANCE - VOICE****120 Credits (83 Major, 7 Elective, 30 General Education)****1st Semester**

		Credits
APP 150V	Applied Music	2
MUS 114V	Technique I	1
MUS 115V	Contemporary Music Literature I	2
MUS 104V	Sight Reading & Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
MUS110	Artist & Industry Seminar I	1
ENS 150	Large Ensemble	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits**2nd Semester**

		Credits
APP 150V	Applied Music	2
MUS 124V	Technique II	1
MUS 125V	Contemporary Music Literature II	2
MUS 105V	Sight Reading & Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
ENS 150	Large Ensemble	1
*** **	Music Elective (MUS, ENS, APP)	2
	General Education Courses ¹	

Total Credits: 13 + General Education credits**3rd Semester**

		Credits
APP 150V	Applied Music	2
MUS 113V	Applied Theory I	2
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
MUS 143	Desktop Music Publishing	1
ENS 100	Ensemble	1
MUS 110	Artist and Industry Seminar II	1
	General Education Courses ¹	

Total Credits: 11 + General Education credits**4th Semester**

		Credits
APP 150V	Applied Music	2
MUS 123V	Applied Theory II	2
MUS 221	Music Theory IV	2
MUS 202K	Keyboard Lab IV	1
MUS 209	Ear Training IV	1
REC 111	Intro to Music Technology	1
ENS 100	Ensemble	1
MUS137	Diction	2
MUS 200	Sophomore Jury	0
	General Education Courses ¹	

Total Credits: 12 + General Education credits**5th Semester**

		Credits
APP 350V	Applied Music	2
MUS 238V	Music Interpretation I	2
MUS 345	Arranging I	2
ENS 300	Ensemble	1
MUS 118	History of American Popular Music	3

BUS 118	Music Industry Economics	3
	General Education Courses ¹	

Total Credits: 13 + General Education credits**6th Semester**

		Credits
APP 350V	Applied Music	2
MUS 248V	Music Interpretation II	2
MUS 254	Improvisation Techniques	1
MUS 346	Arranging II	2
ENS 300	Ensemble	1

MUS 300	Junior Recital	1
*** **	Upper Division Electives	
	from any area	3
	General Education Courses ¹	

Total Credits: 12 + General Education credits**7th Semester**

		Credits
APP 350V	Applied Music	2
ENS 300	Ensemble	1
MUS 316	Conducting	1
MUS 416	Pedagogy	1
MUS 416V	Pedagogy Lab	1
*** **	Electives in any area	2
	General Education Courses ¹	

Total Credits: 8 + General Education credits**8th Semester**

		Credits
APP 350V	Applied Music	2
MUS 400	Senior Recital	1
MUS 401	Senior Jury	0
ENS 300	Ensemble	1
MUS 480	Creating a Life in Music	3
	General Education Courses ¹	
*** **	Electives from any area	2

Total Credits: 9 + General Education credits**Total Credits: 120 - 90 major and elective, 30 General Education**¹Please refer to General Education requirements on page 50.

Thirty six (36) of the total credits are required to be 300 level or above.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: Start date, transfer credits, specific department requirements and advisor recommendations.

Bachelor of Music in Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of two semesters of a large ensemble experience.
- Complete their "Concert Attendance" forms.

ASSOCIATE OF APPLIED SCIENCE - VOICE**60 Credits (40 major, 20 General Education)**

1st Semester		Credits
APP 100V	Applied Music	1
MUS 114V	Technique I	1
MUS 115V	Contemporary Music Literature I	2
MUS 104V	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1
	General Education Courses ¹	

Total Credits: 10 + General Education credits

2nd Semester		Credits
APP 150V	Applied Music	2
MUS 124V	Technique II	1
MUS 125V	Contemporary Music Literature II	2
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
MUS 110	Artist and Industry Seminar I	1
	General Education Courses ¹	

Total Credits: 10 + General Education credits

3rd Semester		Credits
APP 150V	Applied Music	2
MUS 113V	Applied Theory I	2
MUS 238V	Music Interpretation I	2
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
MUS 143	Desktop Music Publishing	1
ENS 100	Ensemble	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits

4th Semester		Credits
APP 150V	Applied Music	2
MUS 123V	Applied Theory II	2
MUS 248V	Music Interpretation II	2
REC 111	Introduction to Music Technology	1
ENS 100	Ensemble	1
MUS 200	Sophomore Jury	0
	General Education Courses ¹	

Total Credits: 8 + General Education credits**Overall Credits: 60 - 40 major, 20 General Education**¹Please refer to General Education requirements on page 51.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Associate in Applied Science in Music Performance students are required to:

- Participate in an ensemble experience throughout the degree program
- Have a minimum of one semester of a large ensemble experience.
- Complete their "Concert Attendance" forms.

DIPLOMA IN MUSIC PERFORMANCE - VOICE**45 Credits (39 major area, 6 electives)**

1st Semester		Credits
APP 150V	Applied Music	2
MUS 114V	Technique I	1
MUS 115V	Contemporary Music Literature I	2
MUS 104V	Sight Reading and Repertoire I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1
MUS 110	Artist and Industry Seminar I	1
MUS 118	History of American Popular Music	3

Total Credits: 15

2nd Semester		Credits
APP 150V	Applied Music	2
MUS 124V	Technique II	1
MUS 125V	Contemporary Music Literature II	2
MUS 105V	Sight Reading and Repertoire II	1
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
MUS 130	Artist & Industry Seminar II	1
REC 111	Introduction to Music Technology	1
MUS 143	Desktop Music Publishing	1
*** **	Electives from any area	2

Total Credits: 15

3rd Semester		Credits
APP 150V	Applied Music	2
MUS 113V	Applied Theory I	2
MUS 238V	Music Interpretation I	2
ENS 100	Ensemble	1
BUS 118	Music Industry Economics	3
*** **	Electives from any area	3
MUS 210	Artist & Industry III	1
MUS 200	Sophomore Jury	0
*** **	Music Elective (MUS, ENS, APP)	1

Total Credits: 15**Overall Credits: 45 - 39 major, 6 elective**

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Diploma in Music Performance students are required to complete their "Concert Attendance" forms.

BACHELOR OF MUSIC IN PERFORMANCE

Minimum 30 credits total

REQUIRED COURSES:

These courses must be either taken at MSCM, or explicitly satisfied by transfer. Transfers may not exactly match the credit levels noted below, but the minimum of 30 total credits must be met overall.

Communications (COM):

- COM 100 - Writing and Research (4 credits)
Should be completed in the 1st or 2nd semester.
- COM 300 - Writing About Music (3 credits - cannot be satisfied by transfer, and must be taken at MSCM.)
Should be completed in the 7th or 8th semester.

Humanities (HUM, MHIS):

MHIS 319 & 329 may be taken in any sequence.

- MHIS 319 - Western Art Music I (3 credits)
Should be completed no earlier than your Junior year.
- MHIS 329 - Western Art Music II (3 credits)
Should be completed no earlier than your Junior year.
- HUM XXX - Humanities other than music (3 credits)
 - HUM 100 - Exploring the Fine Arts
 - HUM 105 - Performance, Presentation and Communication
 - HUM 131S/132S - Spanish I/II (Required for Vocal Performance majors)
 - HUM 211 - Creative Writing
 - HUM260 - Art of Today
 - HUM280/380 - Literature Changes Lives
 - HUM 340 - The Art of Cinema
 - HUM 350 - Contemporary Issues in Modern Drama

ADDITIONAL REQUIREMENTS:

These courses can be taken at MSCM or met by transfer. The credit levels noted below are the minimums which must be completed in order to satisfactorily meet the program's requirements.

Math/Natural Science (MATH, NSC):

A minimum of four (4) total credits must be completed, to be chosen from the following courses:

Course options:

- MATH 100 - College Math (4 credits)
- MATH 101 - College Math A: Algebra (2 credits)
- MATH 102 - College Math B: Math for General Education (2 credits)

- MATH 335 - Statistics (4 credits)
- NSC 200 - Musical Acoustics (2 credits)
- NSC 201 - Room Acoustics
(2 credits - NSC200 prerequisite)
- NSC 240/320 - Physiology of Performance (2 credits)

Social Science (SOC):

A minimum of four (4) total credits must be completed, to be chosen from the following courses:

Strongly suggested course/s (Can be taken in any order):

- SOC 221 - Music in World's Cultures I (2 credits) OR
- SOC 222 - Music in World's Cultures II (2 credits)

Other course options:

- SOC 132 - Essentials of Economics (3 credits)
- SOC 230 - General Psychology (3 credits)
- SOC 250 - Introduction to Folklore (2 credits)
- SOC280 - Human Development (3 credits)
- SOC 282 - The Biopsychology of Sex, Drugs, & Rock 'n' Roll (2 credits)
- SOC 333 - Economics I (Micro) (3 credits)
- SOC 334 - Economics II (Macro) (3 credits)

Humanities (HUM, MHIS):

The following courses can be applied toward your General Education Elective credits (all courses below are 3 credits)

- HUM 100 - Exploring the Fine Arts
- HUM 105 - Performance, Presentation and Communication
- MHIS 126/330 - Diaspora of African Music
- HUM 131S/132S - Spanish I/II
- HUM 211 - Creative Writing
- MHIS 335 - Traditional Music of Latin America
- MHIS 336 - History of the Blues
- MHIS 337 - Jazz History
- MHIS 339 - Jimi Hendrix
- HUM 340 - The Art of Cinema
- HUM 350 - Contemporary Issues in Modern Drama

Electives: The total number of General Education credits required for the program is 30. Subtract the number of credits completed in the areas noted above from the 30 General Education credits required, and that is the number of electives that will need to be completed.

ASSOCIATE OF APPLIED SCIENCE IN MUSIC (PERFORMANCE)

Minimum 20 credits total

REQUIRED COURSES:

These courses must be either taken at MSCM, or explicitly satisfied by transfer. Transfers may not exactly match the credit levels noted below, but the minimum of 20 total credits must be met overall.

Communications (COM):

- COM 100 - Writing and Research (4 credits)
Should be completed in the 1st or 2nd semester.

Humanities (HUM, MHIS):

- MHIS 118/MUS118 - History of American Popular Music (3 credits)

ADDITIONAL REQUIREMENTS:

These courses can be taken at MSCM or met by transfer. The credit levels noted below are the minimums which must be completed in order to satisfactorily meet the program's requirements.

Math/Natural Science (MATH, NSC):

A minimum of two (2) total credits must be completed, to be chosen from the following courses:

- MATH 101 - College Math A: Algebra (2 credits)
- MATH 102 - College Math B: Math for General Education (2 credits)
- NSC 200 - Musical Acoustics (2 credits)
- NSC 201 - Room Acoustics
(2 credits - NSC200 prerequisite)
- NSC 240- Physiology of Performance (2 credits)

Social Science (SOC):

A minimum of two (2) total credits must be completed, to be chosen from the following courses:

Strongly suggested course/s (Can be taken in any order):

- SOC 221 - Music in World's Cultures I (2 credits) OR
- SOC 222 - Music in World's Cultures II (2 credits)

Other course options:

- SOC 132 - Essentials of Economics (3 credits)
- SOC 230 - General Psychology (3 credits)
- SOC 250 - Introduction to Folklore (2 credits)
- SOC280 - Human Development
- SOC282 - The Biopsychology of Sex, Drugs, & Rock 'n' Roll

Electives: The total number of General Education credits required for the program is 20. Subtract the number of credits completed in the areas noted above from the 20 General Education credits required, and that is the number of electives that will need to be completed.

BACHELOR OF MUSIC IN COMPOSITION**Instrumental Composition:****120 Credits (83 major area, 30 General Education and 7 electives)****Major Area:**

APP 100 Applied Music (perf area) 1

APP 100 Applied Music (perf area) 1

APP 100 Applied Music (perf area) 1

APP 100 Applied Music (perf area) 1

APP 300 Applied Music (perf area) 1

APP 300 Applied Music (perf area) 1

APP 300 Applied Music (perf area) 1

APP 300 Applied Music (perf area) 1

APP 150C Applied Music (song/comp) 2

APP 150C Applied Music (song/comp) 2

APP 350C Applied Music (song/comp) 2

APP 350C Applied Music (song/comp) 2

ENS 150 - Large Ensemble (1 credit)

ENS 100 - Ensemble (1 credit)

ENS 100 - Ensemble (1 credit)

ENS 100 - Ensemble (1 credit)

ENS 300 - Ensemble (1 credit)

ENS 300 - Ensemble (1 credit)

MUS 100K - Keyboard Lab I (1 credit)

MUS 102K - Keyboard Lab II (1 credit)

MUS 200K - Keyboard Lab III (1 credit)

MUS 202K - Keyboard Lab IV (1 credit)

MUS 107 - Music Theory I (2 credits)

MUS 121 - Music Theory II (2 credits)

MUS 211 - Music Theory III (2 credits)

MUS 221 - Music Theory IV (2 credits)

MUS 110 - Artist and Industry Seminar I (1 credit)

MUS 130 - Artist and Industry Seminar II (1 credit)

MUS 131 - Songwriting I (3 credits)

MUS 277 - Compositional Techniques II (3 credits)

MUS 387 - Compositional Techniques III (3 credits)

MUS 388 - Compositional Techniques IV (3 credits)

MUS 140 - Ear Training I (1 credit)

MUS 141 - Ear Training II (1 credit)

MUS 208 - Ear Training III (1 credit)

MUS 209 - Ear Training IV (1 credit)

MUS345 - Arranging I (2 credits)

MUS346 - Arranging II (2 credits)

MUS 375 - Scoring for Media I (3 credits)

MUS 376 - Scoring for Media II (3 credits)

MUS 377 - Orchestration I (2 credits)

MUS 378 - Orchestration II (2 credits)

MUS 118 - History of American Popular Music (3 credits)

MUS 143 - Desktop Music Publishing (1 credit)

MUS 316 - Conducting (1 credit)

MUS 402 - Senior Composition Recital/Project (2 credits)

BUS 118 - Music Economics (3 credits)

BUS 323 - Copyright and Music Publishing (3 credits)

REC 116 - MIDI Systems I (2 credits)

REC 150 - Sound Capture and Production I (1 credit)

REC 207 - Sound Design for Music Production (1 credits)

Electives:

*** ** - Electives from any area (5 credits)

*** ** - Music Electives (MUS, ENS, APP) (2 credits)

Recommended Course Schedule:**BACHELOR OF MUSIC IN COMPOSITION****Instrumental Composition:****120 Credits (83 major area, 30 General Education and 7 electives)****1st Semester**

		Credits
APP 100	Applied Music (perf area)	1
MUS 131	Songwriting I	3
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
MUS 110	Artist and Industry Seminar I	1
REC 116	MIDI Production Techniques	2
ENS 150	Large Ensemble	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits**2nd Semester**

		Credits
APP 100	Applied Music (perf area)	1
APP 150C	Applied Music (song/comp)	2
MUS 277	Compositional Techniques II	3
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
ENS 100	Ensemble	1
REC 150	Sound Capture and Production	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits**3rd Semester**

		Credits
APP 100	Applied Music (perf area)	1
MUS 143	Desktop Music Publishing	1
APP 150C	Applied Music (song/comp)	2
MUS 387	Compositional Techniques III	3
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
ENS 100	Ensemble	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits**4th Semester**

		Credits
APP 100	Applied Music (perf area)	1
MUS 118	History of American Popular Music	3
MUS 388	Compositional Techniques IV	3
MUS 221	Music Theory IV	2
MUS 202K	Keyboard Lab IV	1
MUS 209	Ear Training IV	1
REC 207	Sound Design for Music Production	1
ENS 100	Composition Ensemble	1
	General Education Courses ¹	

Total Credits: 13 + General Education credits**5th Semester**

		Credits
APP 300	Applied Music (perf. area)	1
APP 350C	Applied Music (song/comp)	2
BUS 118	Music Economics	3
MUS 345	Arranging I	2
MUS 375	Scoring for Media I	3
MUS 377	Orchestration I	2
	General Education Courses ¹	

Total Credits: 13 + General Education credits**6th Semester**

		Credits
APP 300	Applied Music (perf area)	1
MUS 346	Arranging II	2
MUS 376	Scoring for Media II	3
MUS 316	Conducting	1
MUS 378	Orchestration II	2
	General Education Courses ¹	

Total Credits: 9 + General Education credits**7th Semester**

		Credits
APP 300	Applied Music (perf area)	1
BUS 323	Copyright and Music Publishing	3
APP 350C	Applied Music (song/comp)	2
ENS 300	Ensemble	1
MUS 130	Artist and Industry Seminar II	1
	General Education Courses ¹	

Total Credits: 8 + General Education credits**8th Semester**

		Credits
APP 300	Applied Music (perf area)	1
ENS 300	Ensemble	1
MUS 402	Senior Composition Recital/Project	2
*** **	Electives from any area	5
*** **	Music Elective (MUS, ENS, APP)	2
	General Education Courses ¹	

Total Credits: 11 + General Education credits**Overall Credits: 120 - 90 major and elective, 30 General Education**

Thirty six (36) of the total credits are required to be 300 level or above.

¹Please refer to General Education requirements on page 74.

BACHELOR OF MUSIC IN COMPOSITION

Songwriting:

120 Credits (82 major area, 30 General Education and 8 electives)

Major Area:

APP 100 Applied Music (perf area) 1
 APP 100 Applied Music (perf area) 1
 APP 100 Applied Music (perf area) 1
 APP 100 Applied Music (perf area) 1
 APP 300 Applied Music (perf area) 1
 APP 300 Applied Music (perf area) 1
 APP 300 Applied Music (perf area) 1
 APP 300 Applied Music (perf area) 1

APP 150C Applied Music (song/comp) 2
 APP 150C Applied Music (song/comp) 2
 APP 350C Applied Music (song/comp) 2
 APP 350C Applied Music (song/comp) 2

ENS 150 - Large Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 100 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)
 ENS 300 - Ensemble (1 credit)

MUS 100K - Keyboard Lab I (1 credit)
 MUS 102K - Keyboard Lab II (1 credit)
 MUS 200K - Keyboard Lab III (1 credit)
 MUS 202K - Keyboard Lab IV (1 credit)

MUS 107 - Music Theory I (2 credits)
 MUS 121 - Music Theory II (2 credits)
 MUS 211 - Music Theory III (2 credits)
 MUS 221 - Music Theory IV (2 credits)

MUS 110 - Artist and Industry Seminar I (1 credit)
 MUS 130 - Artist and Industry Seminar II (1 credit)

MUS 131 - Songwriting I (3 credits)
 MUS 271 - Songwriting II (3 credits)
 MUS 381 - Songwriting III (3 credits)
 MUS 382 - Songwriting IV (3 credits)

MUS 140 - Ear Training I (1 credit)
 MUS 141 - Ear Training II (1 credit)
 MUS 208 - Ear Training III (1 credit)
 MUS 209 - Ear Training IV (1 credit)

MUS 345 - Arranging I (2 credits)
 MUS 346 - Arranging II (2 credits)

MUS 377 - Orchestration I (2 credits)
 MUS 378 - Orchestration II (2 credits)

MUS 118 - History of American Popular Music (3 credits)
 MUS 143 - Desktop Music Publishing (1 credit)
 MUS 151 - Introduction to Multi Media Technology (3 credits)
 MUS 316 - Conducting (1 credit)
 MUS 375 - Scoring for Media I (3 credits)
 MUS 402 - Senior Composition Recital/Project (2 credits)

REC 116 - MIDI Systems I (2 credits)
 REC 150 - Sound Capture and Production I (1 credit)

BUS 118 - Music Economics (3 credits)
 BUS 323 - Copyright and Music Publishing (3 credits)

Electives:

*** - Electives from any area (6 credits)

*** - Music Electives (MUS, ENS, APP) (2 credits)

Recommended Course Schedule:**BACHELOR OF MUSIC IN COMPOSITION****Songwriting:****120 Credits (82 major area, 30 General Education and 8 electives)****1st Semester**

		Credits
APP 100	Applied Music (perf area)	1
MUS 131	Songwriting I	3
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
MUS 110	Artist and Industry Seminar I	1
REC 116	MIDI Production Techniques	2
ENS 150	Large Ensemble	1

General Education Courses¹**Total Credits: 12 + General Education credits****2nd Semester**

		Credits
APP 100	Applied Music (perf area)	1
APP 150C	Applied Music (song/comp)	2
MUS 271	Songwriting II	3
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
REC 150	Sound Capture and Production	1
ENS 100	Ensemble	1

General Education Courses¹**Total Credits: 12 + General Education credits****3rd Semester**

		Credits
APP 100	Applied Music (perf area)	1
APP 150C	Applied Music (song/comp)	2
MUS 143	Desktop Music Publishing	1
MUS 381	Songwriting III	3
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
ENS 100	Ensemble	1

General Education Courses¹**Total Credits: 12 + General Education credits****4th Semester**

		Credits
APP 100	Applied Music (perf area)	1
MUS 118	History of American Popular Music	3
MUS 382	Songwriting IV	3
MUS 221	Music Theory IV	2
MUS 202K	Keyboard Lab IV	1
MUS 209	Ear Training IV	1
ENS 100	Ensemble	1

General Education Courses¹**Total Credits: 12 + General Education credits****5th Semester**

		Credits
BUS 118	Music Economics	3
APP 300	Applied Music (perf area)	1
APP 350C	Applied Music (song/comp)	2
MUS 345	Arranging I	2
MUS 375	Scoring for Media I	3
MUS 377	Orchestration I	2

General Education Courses¹**Total Credits: 13 + General Education credits****6th Semester**

		Credits
APP 300	Applied Music (perf area)	1
MUS 346	Arranging II	2
MUS 151	Introduction to Multimedia Technology	3
MUS 316	Conducting	1
MUS 378	Orchestration II	2
*** **	Music Elective (MUS, ENS, APP)	2

General Education Courses¹**Total Credits: 11 + General Education credits****7th Semester**

		Credits
APP 300	Applied Music (perf area)	1
APP 350C	Applied Music (song/comp)	2
ENS 300	Ensemble	1
MUS 130	Artist and Industry Seminar II	1
BUS 323	Copyright and Music Publishing	3

General Education Courses¹**Total Credits: 8 + General Education credits****8th Semester**

		Credits
APP 300	Applied Music (perf area)	1
ENS 300	Ensemble	1
MUS 402	Senior Composition Recital/Project	2
*** **	Electives from any area	6

General Education Courses¹**Total Credits: 10 + General Education credits****Overall Credits: 120 - 90 major and electives, 30 General Education**¹Please refer to General Education requirements on page 74.

Thirty six (36) of the total credits are required to be 300 level or above.

BACHELOR OF MUSIC IN COMPOSITION

Minimum 30 credits total

REQUIRED COURSES:

These courses must be either taken at MSCM, or explicitly satisfied by transfer. Transfers may not exactly match the credit levels noted below, but the minimum of 30 total credits must be met overall.

Communications (COM):

- COM 100 - Writing and Research (4 credits)
Should be completed in the 1st or 2nd semester.
- COM 300 - Writing About Music (3 credits - cannot be satisfied by transfer, and must be taken at MSCM.)
Should be completed in the 7th or 8th semester.

Humanities (HUM, MHIS):

- HUM XXX - Art form other than music (3 credits)
- MHIS 3XX/4XX - Upper Division music history (3 credits)
Should be completed no earlier than the Junior year.
- MHIS319/329 - Western Art Music I OR Western Art Music II (3 credits)

ADDITIONAL REQUIREMENTS:

These courses can be taken at MSCM or met by transfer. The credit levels noted below are the minimums which must be completed in order to satisfactorily meet the program's requirements.

Social Science (SOC):

A minimum of four (4) total credits must be completed, to be chosen from the following courses:

Strongly suggested course/s (Can be taken in any order):

- SOC 221 - Music in World's Cultures I (2 credits) OR
- SOC 222 - Music in World's Cultures II (2 credits)

Other course options:

- SOC132 - Essentials of Economics (3 credits)
- SOC 230 - General Psychology (3 credits)
- SOC 250 - Introduction to Folklore (2 credits)
- SOC 280 - Human Development (2 credits)
- SOC 282 - The Biopsychology of Sex, Drugs, & Rock 'n' Roll (2 credits)
- SOC 333 - Economics I (Micro) (3 credits)
- SOC334 - Economics II (Macro) (3 credits)

Math/Natural Science (MATH, NSC):

A minimum of four (4) total credits must be completed, to be chosen from the following courses:

- MATH 100 - College Math (4 credits)
- MATH 101 - College Math A: Algebra (2 credits)
- MATH 102 - College Math B: Math for General Education (2 credits)
- MATH 335 - Statistics (4 credits)
- NSC 200 - Musical Acoustics (2 credits)
- NSC 201 - Room Acoustics (2 credits - NSC200 prerequisite)
- NSC 240/320 - Physiology of Performance (2 credits)

Humanities (HUM, MHIS):

The following courses can be applied toward your General Education Elective credits (all courses below are 3 credits)

- HUM 100 - Exploring the Fine Arts
- HUM 105 - Performance, Presentation and Communication
- MHIS 126/330 - Diaspora of African Music
- HUM 131S/132S - Spanish I/II
- HUM 211 - Creative Non-Fiction
- HUM 260 - Art of Today
- MHIS 335 - Traditional Music of Latin America
- MHIS 336 - History of the Blues
- MHIS 337 - Jazz History
- MHIS 339 - Jimi Hendrix
- HUM 340 - The Art of Cinema
- HUM 280/380 - Literature Changes Lives
- HUM 350 - Contemporary Issues in Modern Drama

Electives: The total number of General Education credits required for the program is 30. Subtract the number of credits completed in the areas noted above from the 30 LA credits required, and that is the number of electives that will need to be completed.

BACHELOR OF SCIENCE IN MUSIC (MUSIC PRODUCER)

120 Credits (81 major area, 30 General Education and 9 electives)

APP xxx - 4 credits

ENS 150 - Large Ensemble (1 credit)

ENS xxx - Ensemble (1 credit)

BUS 118 - Music Economics (3 credits)

BUS 323 - Copyright and Music Publishing (3 credits)

BUS330 - Music Marketing and Merchandising (3 credits)

MUS 107 - Music Theory I (2 credits)

MUS121 - Music Theory II (2 credits)

MUS 211 - Music Theory III (2 credits)

MUS 100K - Keyboard Lab I (1 credit)

MUS 102K - Keyboard Lab II (1 credit)

MUS 200K - Keyboard Lab III (1 credit)

MUS 140 - Ear Training I (1 credit)

MUS 141 - Ear Training II (1 credit)

MUS 208 - Ear Training III (1 credit)

MUS 131 - Songwriting I (3 credits)

MUS271 - Songwriting II (3 credits)

MUS 110 - Artist and Industry Seminar I (1 credit)

MUS 118 - History of American Popular Music (3 credits)

MUS 143 - Desktop Music Publishing (1 credit)

MUS 316 - Conducting (1 credit)

MUS 345 - Arranging I (2 credits)

MUS 346 - Arranging II (2 credits)

REC 113 - Recording Theory I (4 credits) - (REC 113R (2),
REC 113C (1), REC113Mi (1))

REC 123 - Recording Theory II (2 credits) - (REC 123R (1),
REC 123M (1))

REC 233 - Recording Theory III (2 credits) - (REC 233R
(1), REC 233M (1))

REC 243 - Recording Theory IV (2 credits) - (REC 243R
(1), REC 243M (1))

REC 114RL - Recording Lab I (2 credits)

REC 124 - Recording Lab II (3 credits) - (REC 124RL (1.5),
REC 124ML (1.5))

REC 234 - Recording Lab III (3 credits) - (REC 234RL
(1.5), REC 234ML (1.5))

REC 244 - Recording Lab IV (3 credits) - (REC 244RL
(1.5), REC 244 ML (1.5))

REC 116 - MIDI Production Techniques (2 credits)

REC 205 - MIDI Systems II (2 credits)

REC 207 - Sound Design for Music Production (1 credits)

REC 236 - DAW Editing I (1 credit)

REC 302 - Project Management for Producers (2 credits)

REC 318 - Artistry in Production (2 credits)

REC 400 - Music Production Project I (2 credits)

REC 401 - Music Production Project II (2 credits)

INT 302 - Internship (2 credits)

Electives: 10 credits

Electives from any area - 6 credits

Upper Division (3xx/4xx) Electives from any area - 4 credits

Recommended Course Schedule:**BACHELOR OF SCIENCE IN MUSIC (MUSIC PRODUCER)****120 Credits (81 major area, 30 General Education and 9 electives)****1st Semester**

		Credits
BUS 118	Music Industry Economics	3
MUS 118	History of American Popular Music	3
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1
	General Education Courses ¹	

Total Credits: 11 + General Education credits**2nd Semester**

REC 113R	Recording Theory I	2
REC 113C	Consoles	1
REC 113Mi	Microphones	1
REC 114RL	Recording Lab I	2
REC 116	MIDI Production Techniques	2
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits**3rd Semester**

REC 123R	Recording Theory II	1
REC 123M	Mix Theory I	1
REC 124RL	Recording Lab II	1.5
REC 124ML	Mix Lab I	1.5
REC 207	Sound Design for Music Production	1
MUS 211	Music Theory III	2
MUS 208	Ear Training III	1
MUS 200K	Keyboard Lab III	1
	General Education Courses ¹	

Total Credits: 10 + General Education credits**4th Semester**

REC 233R	Recording Theory III	1
REC 233M	Mix Theory II	1
REC 234RL	Record Lab III	1.5
REC 234ML	Mix Lab II	1.5
REC 236	DAW Editing I	1
REC 205	MIDI Systems	2
MUS 131	Songwriting I	3
MUS 143	Desktop Music Publishing	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits**5th Semester**

REC 243R	Recording Theory IV	1
REC 243M	Mix Theory III	1
REC 244RL	Record Lab IV	1.5
REC 244ML	Mix Lab III	1.5
APP 100	Applied Music	1
REC 318	Artistry in Production	2
*** **	Electives from any area	2
BUS 330	Music Marketing and Merchandising	3
	General Education Courses ¹	

Total Credits: 13 + General Education credits**6th Semester**

REC 302	Project Management for Producers	2
APP 100	Applied Music	1
MUS 110	Artist and Industry Seminar I	1
MUS 345	Arranging I	2
BUS 323	Copyright and Music Publishing	3
MUS 271	Songwriting II	3
*** **	Upper Division electives from any area	2
ENS 100	Ensemble	1
	General Education Courses ¹	

Total Credits: 15 + General Education credits**7th Semester**

REC 400	Music Production Project I	2
APP 100	Applied Music	1
INT 302	Internship	2
MUS 316	Conducting	1
MUS 346	Arranging II	2
	General Education Courses ¹	

Total Credits: 8 + General Education credits**8th Semester**

REC 401	Music Production Project II	2
APP 100	Applied Music	1
*** **	Electives From Any Area	4
*** **	Upper Division electives from any area	2
	General Education Courses ¹	

Total Credits: 9 + General Education credits**Overall Credits: 120 - 90 major, 30 General Education**¹Please refer to General Education requirements on page 68.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Bachelor of Science students are required to:

- Have a minimum of one semester of a large ensemble experience.

36 of the total credits are required to be 300 level or above.

BACHELOR OF SCIENCE IN MUSIC (MUSIC PRODUCER)

Minimum 30 credits total

REQUIRED COURSES:

These courses must be either taken at MSCM, or explicitly satisfied by transfer. Transfers may not exactly match the credit levels noted below, but the minimum of 30 total credits must be met overall.

Communications (COM):

- COM 100 - Writing and Research (4 credits)
Should be completed in the 1st or 2nd semester.
- COM 300 - Writing About Music (3 credits - cannot be satisfied by transfer, and must be taken at MSCM.)
Should be completed in the 7th or 8th semester.

Humanities (HUM, MHIS):

- MHIS 230 - Survey of Classical Music (3 credits)
Must be completed after COM100.
- MHIS 3XX/4XX - Upper-Division Music History Elective (3 credits)
Should be completed no earlier than the Junior year.
- HUM 3XX/4XX - Upper Division Art form other than music (3 credits)

Math/Natural Science (MATH, NSC):

- NSC 200 - Musical Acoustics (2 credits) -
Please see footnote below for preparedness information.
- NSC 201 - Room Acoustics (2 credits) -
NSC200 prerequisite.

Social Science (SOC):

- SOC 132 - Essentials of Economics (3 credits)

ADDITIONAL REQUIREMENTS:

These courses can be taken at MSCM or met by transfer. The credit levels noted below are the minimums which must be completed in order to satisfactorily meet the program's requirements.

Social Science (SOC):

A minimum of two (2) total credits must be completed, to be chosen from the following courses:

Other course options:

- SOC 221 - Music in World's Cultures I (2 credits)
- SOC 222 - Music in World's Cultures II (2 credits)
- SOC 230 - General Psychology (3 credits)
- SOC 250 - Introduction to Folklore (2 credits)
- SOC 280 - Human Development (2 credits)
- SOC 282 - The Biopsychology of Sex, Drugs, & Rock 'n' Roll (2 credits)

Humanities (HUM, MHIS):

The following courses can be applied toward your General Education Elective credits (all courses below are 3 credits)

- HUM 100 - Exploring the Fine Arts
- HUM 105 - Performance, Presentation and Communication
- MHIS 126/330 - Diaspora of African Music
- HUM 131S/132S - Spanish I/II
- HUM 211 - Creative Non-Fiction
- HUM 260 - Art of Today
- HUM 280/380 - Literature Changes Lives
- MHIS 335 - Traditional Music of Latin America
- MHIS 336 - History of the Blues
- MHIS 337 - Jazz History
- MHIS 339 - Jimi Hendrix
- HUM 340 - The Art of Cinema
- HUM 350 - Contemporary Issues in Modern Drama

Electives: The total number of General Education credits required for the program is 30. Subtract the number of credits completed in the areas noted above from the 30 General Education credits required, and that is the number of electives that will need to be completed.

NSC 200 - Musical Acoustics requires a college level understanding of Algebra. This requirement may be demonstrated by:

- Passing a college-level Algebra course with a C or better at a previous institution of higher education,
- Passing the Algebra Assessment Test administered at McNally Smith College of Music, or
- Successful completion of MATH 101 College Math A: Algebra at McNally Smith College of Music.

ASSOCIATE OF APPLIED SCIENCE IN MUSIC (MUSIC PRODUCTION)

60 Credits (40 major, 20 General Education)

1st Semester		Credits
BUS 118	Music Industry Economics	3
MUS 110	Artist and Industry I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1
	General Education Courses ¹	

Total Credits: 9 + General Education credits

2nd Semester

REC 113R	Recording Theory I	2
REC 113C	Consoles	1
REC 113Mi	Microphones	1
REC 114RL	Recording Lab I	2
REC 116	MIDI Production Techniques	2
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
	General Education Courses ¹	

Total Credits: 12 + General Education credits

3rd Semester

REC 123R	Recording Theory II	1
REC 123M	Mix Theory I	1
REC 124RL	Recording Lab II	1.5
REC 124ML	Mix Lab I	1.5
REC 207	Sound Design for Music Production	1
MUS 211	Music Theory III	2
MUS 200K	Keyboard Lab III	1
MUS 208	Ear Training III	1
	General Education Courses ¹	

Total Credits: 10 + General Education credits

4th Semester

REC 233R	Recording Theory III	1
REC 233M	Mix Theory II	1
REC 234RL	Record Lab III	1.5
REC 234ML	Mix Lab II	1.5
REC 236	DAW Editing I	1
REC 205	MIDI Systems	2
MUS 143	Desktop Music Publishing	1
	General Education Courses ¹	

Total Credits: 9 + General Education credits

Overall Credits: 60 - 40 major, 20 General Education

¹Please refer to General Education requirements on page 69.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

DIPLOMA: RECORDING ENGINEER COURSE (PRODUCTION)

45 Credits (42 major, 3 elective)

1st Semester		Credits
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
REC 113R	Recording Theory I	2
REC 113C	Consoles	1
REC 113MI	Microphones	1
REC 114RL	Recording Lab I	2
REC 116	MIDI Production Techniques	2
BUS 118	Music Industry Economics	3

Total Credits: 15

2nd Semester

MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
REC 123R	Recording Theory II	1
REC 123M	Mix Theory I	1
REC 124RL	Recording Lab II	1.5
REC 124ML	Mix Lab I	1.5
REC 207	Sound Design for Music Production	1
MUS 118	History of American Popular Music	3
*** **	Elective from any area	1

Total Credits: 14

3rd Semester

MUS 211	Music Theory III	2
MUS 208	Ear Training III	1
MUS 143	Desktop Music Publishing	1
MUS 200K	Keyboard Lab III	1
REC 205	MIDI Systems	2
REC 233R	Recording Theory III	1
REC 233M	Mix Theory II	1
REC 234RL	Record Lab III	1.5
REC 234ML	Mix Lab II	1.5
REC 236	DAW Editing I	1
MUS 110	Artist and Industry I	1
*** **	Elective from any area	2

Total Credits: 16

Overall Credits: 45 - 42 major, 3 electives

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

ASSOCIATE OF APPLIED SCIENCE IN RECORDING TECHNOLOGY

60 Credits (40 major, 20 General Education)

1st Semester

	Credits
REC 113R Recording Theory I	2
REC 113C Consoles	1
REC 113Mi Microphones	1
REC 114RL Recording Lab I	2
REC 116 MIDI Production Techniques	2
REC 117 Sound Reinforcement I	2
MUS 107 Music Theory I	2
MUS 100K Keyboard Lab I	1
MUS 140 Ear Training I	1
General Education Courses ¹	

Total Credits: 14 + General Education credits

2nd Semester

	Credits
REC 123R Recording Theory II	1
REC 123M Mix Theory I	1
REC 124RL Recording Lab II	1.5
REC 124ML Mix Lab I	1.5
REC 207 Sound Design for Music Production I	2
REC 127 Sound Reinforcement II	2
General Education Courses ¹	

Total Credits: 8 + General Education credits

3rd Semester

	Credits
REC 233R Recording Theory III	1
REC 233M Mix Theory II	1
REC 234RL Record Lab III	1.5
REC 234ML Mix Lab II	1.5
REC 236 DAW Editing I	1
REC 205 MIDI Systems	2
General Education Courses ¹	

Total Credits: 8 + General Education credits

4th Semester

	Credits
REC 126 Studio Management	1
REC 243R Recording Theory IV	1
REC 243M Mix Theory III	1
REC 244RL Record Lab IV	1.5
REC 244ML Mix Lab III	1.5
REC 246 DAW Editing II	1
REC 248/	
REC 249 Surround Sound Production/Sound Design for Post Production	2
REC 122 Studio Maintenance I	1
General Education Courses ¹	

Total Credits: 10 + General Education credits

Overall Credits: 60 - 40 major, 20 General Education

¹Please refer to General Education requirements on page 69.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

DIPLOMA: RECORDING ENGINEER COURSE (ENGINEER)

45 Credits (42 major, 3 elective)

1st Semester

	Credits
MUS 107 Music Theory I	2
MUS 100K Keyboard Lab I	1
MUS 140 Ear Training I	1
REC 113R Recording Theory I	2
REC 113C Consoles	1
REC 113Mi Microphones	1
REC 114RL Recording Lab I	2
REC 116 MIDI Production Techniques	2
REC 117 Sound Reinforcement I	2
REC 122 Studio Maintenance I	1

Total Credits: 15

2nd Semester

	Credits
REC 123R Recording Theory II	1
REC 123M Mix Theory I	1
REC 124RL Recording Lab II	1.5
REC 124ML Mix Lab I	1.5
REC 127 Sound Reinforcement II	2
REC 207 Sound Design for Music Production I	1
MATH 101 College Math A	2
BUS 118 Music Industry Economics	3
*** *** Elective from any area	1

Total Credits: 14

3rd Semester

	Credits
REC 233R Recording Theory III	1
REC 233M Mix Theory II	1
REC 234RL Record Lab III	1.5
REC 234ML Mix Lab II	1.5
REC 205 MIDI Systems	2
REC 236 DAW Editing I	1
REC 126 Studio Management	1
*** *** Elective from any area	2
MUS 118 History of American Popular Music	3
REC 217 Sound Reinforcement III	2

Total Credits: 16

Overall Credits: 45 - 42 major, 3 elective

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

DIPLOMA: RECORDING ENGINEER COURSE (LIVE SOUND)

45 Credits (43 major, 2 elective)

1st Semester		Credits
REC 113R	Recording Theory I	2
REC 113C	Consoles	1
REC 113Mi	Microphones	1
REC 114RL	Recording Lab I	2
REC 116	MIDI Production Techniques	2
REC 117	Sound Reinforcement I	2
REC 122	Studio Maintenance I	1
BUS239	Booking and Touring	3
NSC 200	Musical Acoustics	2
Total Credits: 16		

2nd Semester		
REC 101	Systems and Operations	2
REC 102	Systems and Operations Lab	1
REC 103	Systems Maintenance I	2
REC 123R	Recording Theory II	1
REC 123M	Mix Theory I	1
REC 124RL	Recording Lab II	1.5
REC 124ML	Mix Lab I	1.5
REC 207	Sound Design for Music Production	1
REC 127	Sound Reinforcement II	2
NSC 201	Room Acoustics	2
Total Credits: 15		

3rd Semester		
REC 211	Systems Maintenance II	2
REC 217	Sound Reinforcement III	2
REC 223	Basic Rigging	2
REC 224	Introduction to Stage Lighting	2
REC 225	Sound System Design	2
REC 280	Location Recording	2
*** **	Electives from any area	2
Total Credits: 14		

Overall Credits: 45 - 43 major, 2 elective

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

NSC 200 Musical Acoustics requires a college level understanding of Algebra. This requirement may be demonstrated by:

- passing a college-level Algebra course with a C or better at a previous institution of higher education,
- passing the Algebra Assessment Test administered at McNally Smith College of Music, or
- Successful completion of MATH 101 College Math A: Algebra at McNally Smith College of Music.

ASSOCIATE OF APPLIED SCIENCE IN MUSIC (MUSIC PRODUCTION)

Minimum 20 credits total

ASSOCIATE OF APPLIED SCIENCE IN RECORDING TECHNOLOGY

Minimum 20 credits total

REQUIRED COURSES:

These courses must be either taken at MSCM, or explicitly satisfied by transfer. Transfers may not exactly match the credit levels noted below, but the minimum of 20 total credits must be met overall.

Communications (COM):

- COM 100 - Writing and Research (4 credits)
Should be completed in the 1st or 2nd semester.

Humanities (HUM, MHIS):

AAS Music Production:

- MHIS 230 - Survey of Classical Music (3 credits)
Should be completed after COM100.

AAS Recording Technology:

- MHIS 118/MUS118 - History of American Popular Music (3 credits)

Social Sciences (SOC):

AAS Music Production

- SOC132 - Essentials of Economics (3 credits)
- AAS Recording Technology
- Any two SOCxxx credits

Math/Natural Science (MATH, NSC):

- MATHxxx/NSCxxx - 2 credits

Strongly suggested:

MATH101 - College Math A (2 credits) OR
NSC200 - Musical Acoustics (2 credits)

ADDITIONAL REQUIREMENTS:

These courses can be taken at MSCM or met by transfer. The credit levels noted below are the minimums which must be completed in order to satisfactorily meet the program's requirements.

Social Science (SOC):

The following courses can be applied toward your General Education Elective credits:

- SOC 221 - Music in World's Cultures I (2 credits) OR
- SOC 222 - Music in World's Cultures II (2 credits)
- SOC 230 - General Psychology (3 credits)
- SOC 250 - Introduction to Folklore (2 credits)
- SOC 280 - Human Development (2 credits)
- SOC 282 - The Biopsychology of Sex, Drugs, & Rock 'n' Roll (2 credits)

Humanities (HUM, MHIS):

The following courses can be applied toward your General Education Elective credits (all courses below are 3 credits):

- HUM 100 - Exploring the Fine Arts
- HUM 105 - Performance, Presentation and Communication
- HUM 131S/132S - Spanish I/II
- HUM 211 - Creative Writing
- HUM260 - Art of Today
- HUM280 - Literature Changes Lives
- MHIS 126 - Diaspora of African Music

Electives: The total number of General Education credits required for the program is 20. Subtract the number of credits completed in the areas noted above from the 20 General Education credits required, and that is the number of electives that will need to be completed.

NSC 200 - Musical Acoustics requires a college level understanding of Algebra. This requirement may be demonstrated by:

- Passing a college-level Algebra course with a C or better at a previous institution of higher education,
- Passing the Algebra Assessment Test administered at McNally Smith College of Music, or
- Successful completion of MATH 101 College Math A: Algebra at McNally Smith College of Music.

DIPLOMA: HIP-HOP STUDIES

45 Credits (40 major, 5 elective)

1st Semester		Credits
REC 146	Hip-Hop Audio Production	2
MUS 191	Language of Rap and Spoken Word I	2
MUS 126	Diaspora of African Music	3
BUS 118	Music Industry Economics	3
REC 108	Introduction to Multi- Media Production	3
ENS 135	Hip-Hop Ensemble	1
MUS 135	Introduction to Rhythm I	1
Total Credits: 15		

2nd Semester		
REC 104	Hip-Hop Music Production I	2
REC 204	Hip-Hop Audio Production II	1
MUS 192	Language of Rap and Spoken Word II	2
MUS 127	Hip-Hop Music History	2
BUS***	Business Elective	2
MUS 110	Artist & Industry Seminar I	1
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training	1
Total Credits: 14		

3rd Semester		
BUS 310	Artist Management & Promotion	3
MUS 132	Hip-Hop Masters Seminar I	1
MUS 144/145	Emcee Techniques / DJ Techniques	1
MUS 228	Hip-Hop Culture's Impact on Society	2
REC 144	Hip-Hop Music Production II	2
REC 120	Live Sound Production	1
ENS 135	Hip Hop Ensemble	1
REC 279	Hip-Hop Final Project	2
*** **	Elective	3
Total Credits: 16		

Overall Credits: 45 - 40 major, 5 elective

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

BACHELOR OF ARTS IN MUSIC [MUSIC BUSINESS]

120 credits (43 Major, 26 Music, 11 Elective, 40 General Education)

Business Area: 43 credits

BUS 105 - Music Industry Careers (3 credits)
 BUS 118 - Music Economics (3 credits)
 BUS 129 - New Media Strategies (4 credits)
 BUS 211 - Financial Accounting (3 credits)
 BUS 221 - Managerial Accounting (3 credits)
 BUS 310 - Artist Management (3 credits)
 BUS 317 - Small Business Development (3 credits)
 BUS 319 - Legal Aspects of Music & Entertainment
 (3 credits)
 BUS 323 - Copyright and Music Publishing (3 credits)
 BUS 330 - Music Marketing and Merchandising
 (3 credits)
 BUS 340 - Strategic Management in the Music & Entertainment Industries (3 credits)

BUS xxx - Business Electives (3 credits)
 BUS 3xx/4xx - Upper Division Business Electives
 (6 credits)

Electives: 11 credits

Music Performance Elective (ENS, APP) - 6 credits
 Music Elective (MUS, ENS, APP) - 4 credits
 Electives from any area - 1 credit

General Education: 40 credits

Please refer to General Education requirements on page 56.

MUSIC BUSINESS

Music Area: 26 credits

APP xxx - 4 credits

ENS 150 - Large Ensemble (1 credit)
 ENS xxx - Ensemble (1 credit)

MUS 100K - Key Lab I (1 credit)
 MUS 102K - Keyboard Lab II (1 credit)

MUS 107 - Music Theory I (2 credits)
 MUS 121 - Music Theory II (2 credits)
 MUS 211 - Music Theory III (2 credits)
 MUS 221 - Music Theory IV (2 credits)

MUS 140 - Ear Training I (1 credit)
 MUS 141 - Ear Training II (1 credit)
 MUS 208 - Ear Training III (1 credit)
 MUS 209 - Ear Training IV (1 credit)

MUS 110 - Artist and Industry Seminar I (1 credit)
 MUS 130 - Artist and Industry II (1 credit)

MUS 118 - History of American Popular Music (3 credits)
 MUS 143 - Desktop Music Publishing (1 credit)

Recommended Course Schedule:**BACHELOR OF ARTS IN MUSIC (MUSIC BUSINESS)****120 credits (43 Major, 26 Music, 11 Elective, 40 General Education)****1st Semester**

BUS 118	Music Industry Economics	3
BUS 105	Music Industry Careers	3
MUS 107	Music Theory I	2
MUS 100K	Keyboard Lab I	1
MUS 140	Ear Training I	1
ENS 150	Large Ensemble	1

General Education Courses¹**Total Credits: 11 + General Education credits****2nd Semester**

BUS 129	New Media Strategies (Lecture + Lab)	4
BUS 319	Legal Aspects of Music & Entertainment	3
MUS 121	Music Theory II	2
MUS 102K	Keyboard Lab II	1
MUS 141	Ear Training II	1
ENS 100	Ensemble	1

General Education Courses¹**Total Credits: 12 + General Education credits****3rd Semester**

BUS 211	Financial Accounting	3
MUS 211	Music Theory III	2
MUS 208	Ear Training III	1

(May substitute MUS 131 Songwriting I for MUS 211 and MUS 208)

MUS 118	History of American Popular Music	3
---------	-----------------------------------	---

General Education Courses¹**Total Credits: 9 + General Education credits****4th Semester**

BUS 221	Managerial Accounting	3
BUS 323	Copyright and Music Publishing	3
MUS 221	Music Theory IV	2
MUS 209	Ear Training IV	1

(May substitute MUS271 Songwriting II for MUS 221 and MUS 209)

MUS 110	Artist and Industry I	1
xxx xxx	Music Performance Elective (ENS, APP)	2

General Education Courses¹**Total Credits: 12 + General Education credits****5th Semester**

BUS 330	Music Marketing and Merchandising	3
BUS 310	Artist Management & Promotion	3
APP 100	Applied Music	1
MUS 130	Artist and Industry Seminar II	1
MUS 143	Desktop Music Publishing	1

General Education Courses¹**Total Credits: 9 + General Education credits****6th Semester**

BUS 317	Entrepreneurship & Small Business Management	3
BUS***	Business elective	3
APP 100	Applied Music	1
xxx xxx	Music Performance Elective (ENS, APP)	2

General Education Courses¹**Total Credits: 9 + General Education credits****7th Semester**

BUS 340	Strategic Management in the Music & Entertainment Industries	3
APP 100	Applied Music	1
xxx xxx	Music Performance Elective (ENS, APP)	2

General Education Courses¹**Total Credits: 6 + General Education credits****8th Semester**

BUS 3**	Upper division business elective	6
APP 100	Applied Music	1
*** **	Music Elective (MUS, ENS, APP)	4
*** **	Elective from any area	1

General Education Courses¹**Total Credits: 12 + General Education credits****Overall Credits: 120 - 80 major and elective,
40 General Education**¹Please refer to General Education requirements on page 56.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

Bachelor of Arts in Music (Music Business) students are required to:

- Have a minimum of one semester of a large ensemble experience and
- Complete their concert attendance form.

36 of the total credits are required to be 300 level or above.

The course sequence MUS 131 and MUS 271 may be substituted for MUS 211/208 and MUS 221/209 upon the approval of the student's advisor.

Internship (INT3**) credits must be preapproved to be counted toward music elective credits.

ASSOCIATE OF APPLIED SCIENCE IN MUSIC BUSINESS

60 Credits (40 major, 20 General Education)

1st Semester

		Credits
BUS 118	Music Industry Economics	3
BUS 105	Music Industry Careers	3
BUS 129	New Media Strategies (Lecture + Lab)	4
	General Education Courses ¹	

Total Credits: 10 + General Education credits

2nd Semester

BUS317	Entrepreneurship * Small Business Development	3
BUS 319	Legal Aspects of Music & Entertainment	3
BUS ***	Business Elective	3
MUS 118	History of American Popular Music	3
	General Education Courses ¹	

Total Credits: 12 + General Education credits

3rd Semester

BUS 211	Financial Accounting I	3
BUS 330	Music Marketing and Merchandising	3
BUS310	Artist Management & Promotion	3
	General Education Courses ¹	

Total Credits: 9 + General Education credits

4th Semester

BUS 323	Copyright and Music Publishing	3
BUS 221	Managerial Accounting II	3
BUS ***	Business Elective	3
	General Education Courses ¹	

Total Credits: 9 + General Education credits

Overall Credits: 60 - 40 major, 20 General Education

¹Please refer to General Education requirements on page 57.

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

DIPLOMA: MUSIC BUSINESS COURSE

45 Credits (40 major, 5 elective)

1st Semester

		Credits
BUS 118	Music Industry Economics	3
BUS 105	Music Industry Careers	3
BUS 129	New Media Strategies (Lecture + Lab)	4
*** **	Electives from any area	5

Total Credits: 15

2nd Semester

BUS 319	Legal Aspects of Music & Entertainment	3
BUS 330	Music Marketing and Merchandising	3
BUS ***	Business Elective	6
BUS 310	Artist Management & Promotion	3

Total Credits: 15

3rd Semester

BUS 323	Copyright and Music Publishing	3
BUS 317	Entrepreneurship and Small Business Management	3
BUS 340	Strategic Management in the Music & Entertainment Industries	3
BUS ***	Business Elective	6

Total Credits: 15

Overall Credits: 45 - 40 major, 5 elective

Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

BACHELOR OF ARTS IN MUSIC [MUSIC BUSINESS]

Minimum 40 credits total

REQUIRED COURSES:

These courses must be either taken at MSCM, or explicitly satisfied by transfer. Transfers may not exactly match the credit levels noted below, but the minimum of 40 total credits must be met overall.

Communications (COM):

- COM 100 - Writing and Research (4 credits)
Should be completed in the 1st or 2nd semester.
- COM 300 - Writing About Music (3 credits - cannot be satisfied by transfer, and must be taken at MSCM.)
Should be completed in the 7th or 8th semester.

Humanities (HUM, MHIS):

- MHIS 230 - Survey of Classical Music (3 credits)
Must be completed after COM100.
- MHIS 3XX/4XX - Upper-Division Music History Elective (3 credits)
Should be completed no earlier than the Junior year.
- HUM XXX - Art form other than music (3 credits)
 - HUM 100 - Exploring the Fine Arts
 - HUM 105 - Performance, Presentation and Communication
 - HUM 211 - Creative Writing
 - HUM 340 - The Art of Cinema
 - HUM 350 - Contemporary Issues in Modern Drama

Social Science (SOC): (Can be taken in any order)

- SOC 333 - Economics I (Micro) (3 credits)
Should be completed no earlier than the Junior year.
- SOC 334 - Economics II (Macro) (3 credits)
Should be completed no earlier than the Junior year.

ADDITIONAL REQUIREMENTS:

These courses can be taken at MSCM or met by transfer. The credit levels noted below are the minimums which must be completed in order to satisfactorily meet the program's requirements.

Math/Natural Science (MATH, NSC):

A minimum of eight (8) total credits must be completed, to be chosen from the following courses:

Strongly suggested course/s:

- MATH 100 - College Math (4 credits)
- MATH 335 - Statistics (4 credits)

Course options:

- MATH 101 - College Math A: Algebra (2 credits)
- MATH 102 - College Math B: Math for General Education (2 credits)
- NSC 200 - Musical Acoustics (2 credits)
- NSC 201 - Room Acoustics (2 credits - NSC200 prerequisite)
- NSC 240/320 - Physiology of Performance (2 credits)

Social Science (SOC):

A minimum of two (2) total credits must be completed, to be chosen from the following courses:

Strongly suggested course/s (Can be taken in any order):

- SOC 221 - Music in World's Cultures I (2 credits) OR
- SOC 222 - Music in World's Cultures II (2 credits)

Other course options:

- SOC 230 - General Psychology (3 credits)
- SOC 250 - Introduction to Folklore (2 credits)
- SOC 282 - The Biopsychology of Sex, Drugs, & Rock 'n' Roll (2 credits)

Humanities (HUM, MHIS):

The following courses can be applied toward your General Education Elective credits (all courses below are 3 credits)

- HUM 100 - Exploring the Fine Arts
- HUM 105 - Performance, Presentation and Communication
- MHIS 126/330 - Diaspora of African Music
- HUM 131S/132S - Spanish I/II
- HUM 211 - Creative Writing
- MHIS 335 - Latin America: History, Culture, and Traditional Music (3 credits)
- MHIS 336 - History of the Blues
- MHIS 337 - Jazz History
- MHIS 339 - Jimi Hendrix: His Impact on Music
- HUM 340 - The Art of Cinema
- HUM 350 - Contemporary Issues in Modern Drama and Culture

Electives: The total number of General Education credits required for the program is 40. Subtract the number of credits completed in the areas noted above from the 40 General Education credits required, and that is the number of electives that will need to be completed.

ASSOCIATE OF APPLIED SCIENCE IN MUSIC BUSINESS

Minimum 20 credits total

REQUIRED COURSES:

These courses must be either taken at MSCM, or explicitly satisfied by transfer. Transfers may not exactly match the credit levels noted below, but the minimum of 20 total credits must be met overall.

Communications (COM):

- COM 100 - Writing and Research (4 credits)
- Should be completed in the 1st or 2nd semester.*

Humanities (HUM, MHIS):

- MHIS 230 - Survey of Classical Music (3 credits)
- Should be completed after COM100.*
- HUM XXX - Humanities other than music (3 credits)
 - HUM 100 - Exploring the Fine Arts
 - HUM 105 - Performance, Presentation and Communication
 - HUM 131S/132S - Spanish I/II
 - HUM 211 - Creative Writing

Social Science (SOC):

- SOC132 - Essentials of Economics (3 credits)

ADDITIONAL REQUIREMENTS:

These courses can be taken at MSCM or met by transfer. The credit levels noted below are the minimums which must be completed in order to satisfactorily meet the program's requirements.

Math/Natural Science (MATH, NSC):

A minimum of two (2) total credits must be completed, to be chosen from the following courses:
Strongly suggested course:

- MATH 101 - College Math A: Algebra (2 credits)

Course options:

- MATH 102 - College Math B: Math for General Education (2 credits)
- NSC 200 - Musical Acoustics (2 credits)
- NSC 201 - Room Acoustics (2 credits - NSC200 prerequisite)
- NSC 240 - Physiology of Performance (2 credits)

Social Science (SOC):

The following courses can be applied toward your General Education Elective credits:

Course options:

- SOC 221 - Music in World's Cultures I (2 credits) OR
- SOC 222 - Music in World's Cultures II (2 credits)
- SOC 230 - General Psychology (3 credits)
- SOC 250 - Introduction to Folklore (2 credits)

Humanities (HUM, MHIS):

The following courses can be applied toward your General Education Elective credits (all courses below are 3 credits)

- HUM100 - Exploring the Fine Arts
- HUM105 - Performance, Presentation and Communication
- HUM131S/132S - Spanish I/II
- HUM211 - Creative Writing
- MHIS126 - Diaspora of African Music

Electives: The total number of General Education credits required for your program is 20. Subtract the number of credits completed in the areas noted above from the 20 General Education credits required, and that is the number of electives that will need to be completed.

BACHELOR OF ARTS IN MUSIC

120 Credits (40 major area, 58 general education and 22 electives)

Major Area - 40 credits

APP 1xx - Applied Music (6 credits)
APP 3xx - Applied Music (2 credits)

ENS xxx - Large Ensemble (1 credit) (ENS117, ENS135,
ENS 150, ENS167, ENS168, ENS171)
ENS xxx - Ensemble (5 credits)

MUS 100K - Keyboard Lab I (1 credit)
MUS 102K - Keyboard Lab II (1 credit)
MUS 200K - Keyboard Lab III (1 credit)

MUS 107 - Music Theory I (2 credits)
MUS 121 - Music Theory II (2 credits)
MUS 211 - Music Theory III (2 credits)

MUS 140 - Ear Training I (1 credit)
MUS 141 - Ear Training II (1 credit)
MUS 208 - Ear Training III (1 credit)

MUS 110 - Artist and Industry Seminar I (1 credit)
MUS 130 - Artist and Industry Seminar II (1 credit)

MUS 131 - Songwriting I (3 credits)
MUS 143 - Desktop Music Publishing (1 credit)
MUS 150 - Sound Capture and Production I (REC150)
(1 credit)
MUS 152 - MIDI Production Techniques
(REC116) (2 credits)
MUS 316 - Conducting (1 credit)
MUS 345 - Arranging I (2 credits)
MUS 416 - Pedagogy (1 credit)
MUS 416L - Pedagogy Lab (1 credit)

Electives - 22 credits

*** *** Electives From Any Area (9 credits)

*** *** Upper Division (3xx/4xx) Electives From Any Area
(9 credits)

*** *** - Music Elective (MUS, ENS, APP) (4 credits)

General Education - 58 credits

LIB 118 - Music Economics (BUS118)(3 credits)
LIB 480 - Creating a Life in Music (MUS480)(3 credits)
COM 100 - Writing and Research Skills (4 credits)
COM 300 - Writing About Music (3 credits)

Either:

MHIS 319 - Western Art Music I (3 credits) and MHIS329 -
Western Art Music II (3 credits)

-OR-

MHIS 230 - Survey of Classical Music (3 credits) and
MHIS 3xx - Upper-Division Music History Elective (3 credits)

MUS 118 - History of American Popular Music (3 credits)
HUM 131S - Spanish I (3 credits)
HUM 132S - Spanish II (3 credits)
HUM xxx - Art form other than music elective (3 credits)

SOC 221 - Music in World's Cultures I (2 credits)

-OR-

SOC 222 - Music in World's Cultures II (2 credits)

SOC XXX - Social Science Electives (3 credits)
SOC 3XX - Upper Division Social Science Electives
(3 credits)

MATH xxx/NSC xxx - Math/Natural Science Electives
(8 credits)

*** *** - General Education Electives (COM, HUM, MHIS,
MATH, NSC, SOC) (3 credits)

*** 3**/4** - Upper Division (3xx/4xx) General Education
Electives (COM, HUM, MHIS,
MATH, NSC, SOC) (8 credits)

Recommended Course Schedule:**BACHELOR OF ARTS IN MUSIC****120 Credits (49 major area, 49 General Education and 22 electives)****1st Semester**

		Credits
MUS 107	Music Theory I	2
MUS 140	Ear Training I	1
MUS 100K	Keyboard Lab I	1
APP 1xx	Applied Music	1
LIB 118	Music Industry Economics	3
ENS 150	Large Ensemble	1
HUM 131S	Spanish I	3
*** **	General Education Elective	3

Total Credits: 12 credits + General Education**2nd Semester**

MUS 121	Music Theory II	2
MUS 141	Ear Training II	1
MUS 102K	Keyboard Lab II	1
APP 1xx	Applied Music	1
*** **	Elective From Any Area	3

COM 100	Writing and Research Skills	4
HUM 132S	Spanish II	3

Total Credits: 8 credits + General Education**3rd Semester**

*** **	Elective From Any Area	2
MUS 211	Music Theory III	2
MUS 208	Ear Training III	1
MUS 200K	Keyboard Lab III	1
APP 1xx	Applied Music	1
MUS 110	Artist and Industry Seminar I	1
MUS131	Songwriting & Compositional Techniques I	3
ENS xxx	Ensemble	1
*** **	General Education Elective	3

Total Credits: 12 credits + General Education**4th Semester**

APP 1xx	Applied Music	1
MUS 130	Artist and Industry Seminar II	1
MUS 143	Desktop Music Publishing	1
MUS 152	MIDI Production Techniques	2
*** **	Elective From Any Area	2

SOC 221	Music in World's Cultures I	2
OR		
SOC 222	Music in World's Cultures II	2
SOC xxx	Social Sciences Elective	3
*** **	Upper Division General Education Elective	3

Total Credits: 7 credits + General Education**5th Semester**

APP 1xx	Applied Music	1
ENS xxx	Ensemble	1
MUS 150	Sound Capture & Production	1
MUS 345	Arranging I	2
MHIS 230	Survey of Classical Music	3
-OR-		

MHIS 319	Western Art Music I	3
MATH xxx/		
NSC xxx	Math/Natural Science Elective	3
SOC 3xx	Upper Division Social Science Elective	3
*** **	Upper Division General Education Elective	2

Total Credits: 5 credits + General Education**6th Semester**

APP 1xx	Applied Music	1
ENS xxx	Ensemble	1
MUS 316	Conducting	1
*** **	Elective From Any Area	2
*** **	Upper Division Elective From Any Area	2

MHIS 3xx	Upper-Division Music History Elective (3 credits) OR MHIS 329 - Western Art Music II (3 credits)
MATH xxx/NSC xxx	Math/Natural Science Elective (2 credits)

*** **	General Education Elective	3
--------	----------------------------	---

Total Credits: 7 credits + General Education**7th Semester**

APP 3xx	Applied Music	1
ENS xxx	Ensembles	2
*** **	Music Elective (MUS, ENS, APP)	2
*** **	Upper Division Electives From Any Area	3
COM 300	Writing About Music	3
MATH xxx/		
NSC xxx	Math/Natural Science Elective	3

Total Credits: 8 credits + General Education**8th Semester**

APP 3xx	Applied Music	1
LIB 480	Creating a Life in Music	3
MUS 416	Pedagogy	1
MUS 416L	Pedagogy Lab	1
MUS xxx	Music Elective	2
*** **	Upper Division Electives From Any Area	4
HUM xxx	Art form other than music elective	3

Total Credits: 12 credits + General Education**Overall Credits: 120 - 49 major, 49 General Education, 22 Elective**

Thirty six (36) of the total credits are required to be 300 level or above. Please refer to General Education requirements on page 60. Please be aware that there may be adjustments to the semester-by-semester course sequence based upon: start date, transfer credits, specific department requirements and advisor recommendations.

BACHELOR OF ARTS IN MUSIC**Minimum 49 credits total****REQUIRED COURSES:**

These courses must be either taken at MSCM, or explicitly satisfied by transfer. Transfers may not exactly match the credit levels noted below.

Communications (COM):

- COM 100 - Writing and Research (4 credits)
Should be completed in the 1st or 2nd semester.
- COM 300 - Writing About Music (3 credits - cannot be satisfied by transfer, and must be taken at MSCM.)
Should be completed in the 7th or 8th semester.

Humanities (HUM, MHIS):

Either:

- MHIS 230 - Survey of Classical Music (3 credits)
and MHIS 3xx - Upper-Division Music History Elective (3 credits)
- OR-
- MHIS 319 - Western Art Music I (3 credits)
and MHIS 329 - Western Art Music II (3 credits)
(All must be completed after COM100)
- MUS 118 - History of American Popular Music (3 credits)
- HUM 131S - Spanish I (3 credits)
- HUM 132S - Spanish II (3 credits)
- HUM XXX - Art form other than music (3 credits)
 - HUM 100 - Exploring the Fine Arts
 - HUM 105 - Performance, Presentation and Communication
 - HUM 211 - Creative Writing
 - HUM 260 - Art of Today
 - HUM 280/380 - Literature that has Changed Lives
 - HUM 340 - The Art of Cinema
 - HUM 350 - Contemporary Issues in Modern Drama

Social Science (SOC):

- SOC221 - Music in World's Cultures I (2 credits)
- OR-
- SOC222 - Music in World's Cultures II (2 credits)

ADDITIONAL REQUIREMENTS:

These courses can be taken at MSCM or met by transfer. The credit levels noted below are the minimums which must be completed in order to satisfactorily meet the program's requirements.

Math/Natural Science (MATH, NSC): A minimum of eight (8) total credits must be completed, to be chosen from the following courses:

- MATH 100 - College Math (4 credits)
- MATH 101 - College Math A: Algebra (2 credits)
- MATH 102 - College Math B: Math for General Education (2 credits)
- MATH 335 - Statistics (4 credits)
- NSC 200 - Musical Acoustics (2 credits)
- NSC 201 - Room Acoustics (2 credits)
NSC200 prerequisite)
- NSC 240/320 - Physiology of Performance (2 credits)

Social Science (SOC): A minimum of six (6) total credits must be completed, to be chosen from the following courses:

- SOC132 - Essentials of Economics (3 credits)
- SOC 230 - General Psychology (3 credits)
- SOC 250 - Introduction to Folklore (2 credits)
- SOC280 - Human Development (2 credits)
- SOC 282 - The Biopsychology of Sex, Drugs, & Rock 'n' Roll (2 credits)

Electives:

*** *** General Education Electives (COM, HUM, MHIS, MATH, NSC, SOC) (8 credits)

MINORS

Bachelor Degree students have the option of taking a minor as a part of their studies at McNally Smith College of Music. For students to graduate with a minor, a minimum of 15 credits in the minor area is required.

MINOR IN MUSIC PERFORMANCE

(15 credits)

MUS 113	Applied Theory I (department specific)	2
MUS 123	Applied Theory II (department specific)	2
MUS 114	Technique I (department specific)	1
MUS 124	Technique II (department specific)	1
MUS 104	Sight-Reading and Repertoire I (department specific)	1
APP ***	Applied Music (department specific)	6
ENS 100	Ensemble (department specific)	2

MINOR IN MUSIC COMPOSITION

(15 credits)

MUS 131	Songwriting I	3
MUS 271	Songwriting II	3
MUS 277*	Compositional Techniques II	
MUS 381	Songwriting III	3
MUS 387*	Compositional Techniques III	
(*Can be taken as an alternative for students who are minoring in Composition with an instrumental writing emphasis.)		
APP ***	Applied Music - Composition	6

MINOR IN MUSIC BUSINESS

(15 credits)

BUS 118	Music Industry Economics	3
BUS 310	Artist Management & Promotion	3
BUS 323	Copyright and Music Publishing	3
BUS 315	Contract Law	3
BUS 330	Music Marketing and Merchandising (or)	
BUS 319	Legal Aspects of Music & Entertainment	3

MINOR IN MUSIC PRODUCTION

(15 credits)

(Not available to B.S. Music Production students)

REC 113R	Recording Theory I	2
REC 113C	Consoles	1
REC 113Mi	Microphones	1
REC 114RL	Recording Lab	2
REC 116	MIDI Production Techniques	2
REC 123R	Recording Theory II	1
REC 123M	Mix Theory I	1
REC 124RL	Recording Lab II	1.5
REC 124ML	Mix Lab I	1.5
REC117	Sound Reinforcement I OR	
REC ***	approved by Music Production Department Head	2

MINOR IN LIVE SOUND

(15 credits)

REC 101	Systems and Operations I	2
REC 102	Systems and Operations Lab	1
REC 117	Sound Reinforcement I	2
REC 127	Sound Reinforcement II	2
REC 103	Systems Maintenance I	2
REC 224	Introduction to Stage Lighting	2
NSC 200	Musical Acoustics	2
NSC 201	Room Acoustics	2

MINOR IN HIP-HOP STUDIES

(15 credits)

REC 104	Hip-Hop Music Production I	2
REC 144	Hip-Hop Music Production II	2
MUS 135	Introduction to Rhythm I	1
MUS 191	Language of Rap and Spoken Word I	2
MUS 192	Language of Rap and Spoken Word II	2
MUS 132	Hip-Hop Masters Series I	1
MUS 133	Hip-Hop Masters Series I	1
MUS 127	Hip Hop History	2
MUS 144	Deejay Techniques (or)	
MUS 145	Emcee Techniques	1

MINORS

Students may use credits from required courses and elective credits within their Bachelor degree programs in partial fulfillment of their Minor, unless specifically designated above.

CLASS DESCRIPTIONS

Numbering

Courses numbered below 300 are classified as lower division courses. Courses numbered 300 and above are classified as upper division. In general, courses in the 100s are primarily for freshmen, 200s for sophomores, 300s for juniors, and 400s for seniors.

Prerequisites

Courses that must be taken before enrolling in a higher level course are listed in the course descriptions as prerequisites. A student may enroll in a course when a prerequisite has not been fulfilled only if there is prior approval by the faculty member teaching the course.

Applied Music Courses - APPxxx

(APP 100)

Applied Music

1 credit

Applied Music is the study of composition, voice or an instrument. Each student is responsible for taking a half-hour private lesson (or group lesson) each week of the semester. At the end of the semester, the student will present their compositions or perform to demonstrate their progress.

(APP 150)

Applied Music

2 credits

Applied Music is the study of composition, voice or an instrument. Each student is responsible for taking an hour private lesson (or group lesson) each week of the semester. At the end of the semester, the student will present their compositions or perform to demonstrate their progress.

(APP 300)

Applied Music

1 credit

(Prerequisites: Four APP credits and Junior/Senior status, or Department Head approval) Applied Music is the advanced study of composition, voice or an instrument. Each student is responsible for taking an hour private lesson (or group lesson) each week of the semester. At the end of the semester, the student will present their compositions or perform to demonstrate their progress.

(APP 350)

Applied Music

2 credits

(Prerequisites: Eight APP credits or, Junior/Senior status, or Department Head approval) Applied Music is the advanced study of composition, voice or an instrument. Each student is responsible for taking an hour private lesson (or group lesson) each week of the semester. At the end of the semester, the student will present their compositions or perform to demonstrate their progress.

(APP 500)

Applied Music

2 credits

(Prerequisites: Graduate Student) Two-credit Applied Music courses at the graduate level are designed as an intensive course of study on a student's primary instrument. A two-credit Applied Music course is required in each of four semesters of graduate study.

(APP 501)

Applied Music

1 credit

(Prerequisites: Graduate Student) One-credit Applied

Music courses at the graduate level are designed to offer the graduate student an opportunity to explore study on a secondary instrument or discipline. A one-credit Applied Music course is required in each of four semesters of graduate study.

(APP 550)

Applied Music

2 credits

(Prerequisites: APP 500) Two-credit Applied Music courses at the graduate level are designed as an intensive course of study on a student's primary instrument. A two-credit Applied Music course is required in each of four semesters of graduate study.

(APP 551)

Applied Music

1 credit

(Prerequisites: APP 501) One-credit Applied Music courses at the graduate level are designed to offer the graduate student an opportunity to explore study on a secondary instrument or discipline. A one-credit Applied Music course is required in each of four semesters of graduate study.

(APP 600)

Applied Music

2 credits

(Prerequisites: APP 550) Two-credit Applied Music courses at the graduate level are designed as an intensive course of study on a student's primary instrument. A two-credit Applied Music course is required in each of four semesters of graduate study.

(APP 601)

Applied Music

1 credit

(Prerequisites: APP 551) One-credit Applied Music courses at the graduate level are designed to offer the graduate student an opportunity to explore study on a secondary instrument or discipline. A one-credit Applied Music course is required in each of four semesters of graduate study.

(APP 650)

Applied Music

2 credits

(Prerequisites: APP 600) Two-credit Applied Music courses at the graduate level are designed as an intensive course of study on a student's primary instrument. A two-credit Applied Music course is required in each of four semesters of graduate study.

(APP 651)

Applied Music

1 credit

(Prerequisites: APP 601) One-credit Applied Music courses

at the graduate level are designed to offer the graduate student an opportunity to explore study on a secondary instrument or discipline. A one-credit Applied Music course is required in each of four semesters of graduate study.

Music Business Courses - BUSxxx

(BUS 105)

Music Industry Careers

3 credits

Students will explore the diverse career opportunities associated with the music industry from both a self-employed and entrepreneurial view. Company types will include record labels, recording studios, artist management companies, booking agents, clubs and concert halls, music publishing, retail, music operations, radio, television, films, etc. As part of this course, students will begin to develop essential skills in letter writing, resumes, business composition, job search, job applications, internships, and networking.

(BUS 116)

Computer Applications I

1 credit

This course is an introduction to basic computer applications. Students will explore basic computer hardware and software, particularly as utilized in business in the music industry. Both lecture and hands-on experience in a computer-lab setting with a variety of modern software programs will be utilized. Course instruction includes basic software and hardware designed for essential entry-level skills and use in setting up an independent business.

(BUS 118/LIB 118)

Music Industry Economics

3 credits

A broad overview of the various major elements of the music industry, including music business history, ethics, copyright and publishing, record contracts, performing rights organizations, touring and merchandising, and the different types of royalties available to songwriters and recording artists. Special emphasis will be placed on entrepreneurship, and the emerging economics and impact of digital royalties, internet marketing, communication and distribution, third party licenses, and ancillary revenue streams.

(BUS 129)

New Media Strategy

4 credits

This course explores strategies for marketing and communication using new and emerging technologies and platforms in digital media. The focus of this class will be on creating online web presence, identifying and targeting niche markets, social media best practices, trans-media strategy, direct to fan strategies, third party online retail and distribution options, and data analytics. The necessity of excellent communication skills as a requirement for success in business will be emphasized. This 4-credit business course includes a 1-credit lab.

(BUS 211)

Financial Accounting I

3 credits

Introduction to measurement, realization, classification and disclosure concepts about business financial statements; emphasis on how managers, creditors, and

investors can analyze financial accounting information to make investment, financing, and operating decisions.

(BUS 218)

Venue Management

3 credits

The course will cover some of the standard budget items in the operation of a small music venue. Discussion will focus on small clubs, bars, coffee shops, resorts, and other retail businesses that utilize live music to enhance their value in the market. Discussion will include beverage, food, and other retail "cost of goods" percentages along with staffing, fixed assets, licensing, insurance and other mandatory costs to run the business. The course will explore the diverse booking policies that venues use to acquire the contracted talent for live music events, and it will explore the variables involved in producing live music events at the "street level," the relationships with agents and the music industry in general. Identifying the production and marketing costs in utilizing live music to enhance the venue's overall revenues and long-range survival in a very crowded marketplace are included.

(BUS 219)

Web Design

3 credits

Students study the process of creating functional content for website design and maintenance. Students learn HTML and related development tools, and participate in class discussions dealing with internet commerce and the future of the internet. Students complete projects to demonstrate proficiency.

(BUS 221)

Managerial Accounting II

3 credits

(Prerequisite: BUS 211 - Financial Accounting I)

Introduction to measurement and disclosure concepts about cost and profit of products, services, and organizational units; emphasis on how managers can use internal and external information to make resource allocation decisions, to plan and to control investments and make operating decisions.

(BUS 239)

Booking & Touring

3 credits

A look at the dynamics, potential, and problems associated with touring artists. The financial implications, contractual obligations, and potential problems of the traveling artist are explored using both contemporary and historical examples. Note: Not all classes will be held on campus. Students must be prepared to travel to some performance venues in the metro area.

(BUS 282)

Emerging Media: Non-Traditional Radio and the Media Landscape

3 credits

This course will cover non-commercial radio – where and how it fits into the media landscape alongside other radio, television, print, and internet. It will also take a deep look at how non-commercial radio works including understanding different formats, how to program and write for radio, how radio works as a marketing tool for bands and events as well as how radio markets itself. Students will have several hands-on opportunities to make radio.

(BUS 305)

Music in Media**3 credits**

This course focuses on the use of music in entertainment media including television, feature films, and gaming. This class examines the use of music in film from the silent period through the present day. It provides an overview of film music history, theory, and stylistic approaches, as well as an introduction to the process of film music composition, the studio system, and the production timeline. The course will also address the role of music supervision, and the marketing, demographic, psychographic, and thematic considerations thereto. A combination of critical thinking and appreciation of music in media is the centerpiece of the course.

(BUS 310)

Artist Management/Promotion**3 credits**

(Prerequisite: BUS 118 Music Industry Economics or permission of the instructor) This course presents a broad overview of the music industry from a manager's perspective. Students will explore artists' career strategy from a managerial and aesthetic frame of reference, brand building, promotion/publicity strategies, and strategic partnerships and sponsorship. Topics include contracts, personal appearances, and creative considerations when representing artists. Students may examine case studies and/or profiles of managers.

(BUS 313)

Event Management and Promotion**3 credits**

This course focuses on the commercial aspects of planning and promoting special events as well as the promoter and the individuals he/ she comes into contact with when planning social events. The student will gain an awareness of other industries that are important in the music business, primarily those that are product-related. The record industry, studio production, venue management, agents, as well as sound and lighting companies, are all examined in detail, giving the student insight into how these areas are managed and controlled, and how they relate to the artist and event. The culmination of this course is the staging of a live event utilizing concepts gained through this knowledge. Students are encouraged to enroll in REC 120, Live Sound Production concurrently or in the semester following BUS 313. *Note: Not all classes will be held on campus. Students must be prepared to travel to some performance venues in the metro area.*

(BUS 314)

Independent Label Management**3 credits**

(Prerequisite: BUS 118 Music Industry Economics and BUS 323 Copyright & Music Publishing or permission of the instructor) This course focuses on concepts and practices in the independent recorded music industry. The course reviews the history of record company models, while studying new models in an increasingly entrepreneurial industry. Areas of concentration include formation, functions, and management of independent recording concerns in the ever changing and technology driven music and entertainment industries.

(BUS 315)

Contract Law**3 credits**

This course will provide you with an overview and understanding of music industry contracts. Defining rights and responsibilities has become an evolutionary process in the music business, due to the global nature of today's industry, and the changing face of music technology. We will look at contracts, terms, restrictions, obligations, nuance, and reality.

(BUS 317)

Entrepreneurship/**Small Business Development****3 credits**

This course focuses on entrepreneurial dynamics, strategic management, and small business development in the music and entertainment industries. Critical and lateral thinking will be reinforced by case study, group work, and business plan development.

(BUS 318)

Intro to Non-Profit Arts Management**3 Credits**

(Prerequisite: BUS118 or BUS129 or Instructor approval.)

This course offers an introduction to the theory and practice of American non-profit arts management, and serves as an overall introduction to the Arts Administration Curriculum. Students will understand and effectively discuss the history and context of non-profit arts organizations, understand the economic and political theories of not-for-profits, and learn their structure, organization, and legal framework. Emphasis will be placed on executive leadership principals and ethics, as well as future strategies of not-for-profits, and qualification and competition for employment in this sector.

(BUS 319)

Legal Aspects of the Music and Entertainment Industries**3 credits**

This course introduces the student to the legal system and the social, legal, and regulatory environment of business; it will also help the student connect ethical decision-making within the context of law and business. Antitrust law, securities regulation, environmental law, employment, and labor law, international business, and intellectual property rights are reviewed. This course includes an examination of the substantive law of contracts from formation requirements to remedies for breach of contract, and the law of agency, various forms of business organizations including general and limited partnerships, corporations, and LLCs.

(BUS 320)

Promotion and Publicity**3 credits**

Promotion and Publicity takes a look at how the businesses within and outside of the recorded music industry use media outlets to convey messages about new products. Product awareness, use of media, new media avenues, and radio promotion are all explored. Students will gain an understanding of radio station playlists, song selection, add dates, and the promotional efforts undertaken by labels to create a "hit" song. Students will create a publicity and/or promotional campaign for a selected project as well.

(BUS 321)

Special Topics in the Music Industry 3 credits

This course is comprised of a variety of different possible elective courses that changes from semester to semester and instructor to instructor. It has covered topics such as Future Trends in the Music Industry, Global Business Applications in Music and Media, Strategic Planning, Negotiation Skills, and Advanced Communication and Communication Skills.

(BUS 323)

Copyright and Music Publishing 3 credits

This course is a study of copyright law as it applies to the music industry. Students will study the appropriate use of copyright forms and procedures, the legal aspects to the sale and distribution of music and other entertainment fields. In addition, students will study the various functions of music publishing companies and their role in the music industry.

(BUS 330)

Music Marketing and Merchandising 3 credits

(Prerequisite: BUS 118 Music Industry Economics or permission of the instructor) Music Marketing & Merchandising places special emphasis on the structures and processes involved in the movement of prerecorded music from the manufacturer to the consumer. Attention is placed on market identification, demographics and psychographics, product marketing, market research, pricing considerations, marketing organization, distribution, one-stops, rack jobbers, merchandising, in-store and P.O.P. tools, retail management, and the use and role of technology and the Internet in the marketing and selling process.

(BUS 333)

South By Southwest 3 credits

(Prerequisites: Student must be 21+ years of age; BUS310 - Artist Management & Promotion or BUS330 - Music Marketing and Merchandising) This course presents a field study experience to students intending to represent at SXSW music conference. Topics include team building, representing artists, marketing considerations when representing artists and clients at SXSW. Students will create, develop, organize, and market a showcase at SXSW.

(BUS 340)

Strategic Management in the Music and Entertainment Industries 3 credits

This capstone course explores how businesses manage change, and formulate strategies for sustainable success/competitive advantage in the music and entertainment industries. Emphasis will be placed on building skills in entrepreneurship, and strategic, lateral, and critical thinking through analysis of case studies, and new/emerging business models.

(BUS 550)

Entrepreneurship in the 21st Century Music Business 3 credits

(Prerequisites: Graduate Student) Students will experience a survey of current career opportunities associated with the music industry from both a self-employed and an entrepreneurial view.

Communications Courses - COMxxx

(COM 100)

Writing and Research Skills 4 credits

This course emphasizes expository and persuasive writing skills with attention to rhetorical modes, audience awareness, logical reasoning, critical thinking, and research techniques.

(COM 250)

Being and Thinking 3 credits

There is a continuous struggle inside human beings between the intuitive being and the rational being. In this course, students will examine that struggle in depth by engaging in an in-depth examination of one issue in our society that is of importance to each of them. They will do this through the lenses of Ancient and postmodernist theories of persuasion. In addition, they'll also analyze theories that study how human beings come to believe what they do and why it is so incredibly difficult to change peoples' minds. Through reading assignments, panel discussions, conversation strategies, and written work, students will uncover multiple aspects of themselves, others and their chosen issue, and finally, proffer a workable solution to their chosen problem.

(COM 271-274)

Special Topics in Communication Studies 1-4 credits

(Prerequisite: consent of the instructor) Study of a Communication topic not covered within the regularly scheduled courses.

(COM 300)

Writing about Music 3 credits

(Prerequisite: COM 100 Writing and Research Skills and upper division status.) This course applies critical thinking, reading, and writing strategies to practical situations in the context of the ever-changing music industry. Writing assignments include music autobiographies, biographies, artist statements, one sheets, album notes, press releases, concert reviews, music interviews, grant proposals, and a research paper.

(COM 450)

Music Journalism 3 credits

(Prerequisite: COM 100 Writing and Research Skills, and instructor approval.) From the early days of Rolling Stone to the wide-open world of blogs, podcasts and more, this course will explore the evolution and future of writing for publication or broadcast while developing practical skills in writing, editing, and pitching in the music industry.

(COM481-484)

Special Topics in Communication Studies 1-4 credits

(Prerequisite: consent of the instructor) Study of an advanced Communication topic not covered within the regularly scheduled courses.

(COM 500)

Music Research and Bibliography 2 credits

(Prerequisites: Graduate student status and satisfactory completion of the English Composition/Comprehension proficiency requirements) Students will emphasize

writing style/clarity and critical thinking skills, based on a synthesis of learning through traditional musical bibliography methods.

Ensembles - ENSxxx

(ENS 100)

Small Ensemble-Lower Division 1 credit

The study, rehearsal and performance in a small ensemble characteristic of contemporary popular and classic music idioms, including chart reading, chart writing (where applicable), interpretation, balance, phrasing, tone and specific stylistic considerations. Students are expected to perform in at least two stage performances and/or a performance and a recording session during the course of the semester. Small ensembles include: Rock, Jazz, Pop, Latin, Sonic (Men's Vocal Ensemble), Country, Metal, Classical Guitar, Blues, Freestyle, Afro-Caribbean Percussion, Celtic, Rhythm & Blues, Hip Hop, Punk, Percussion, Strings, Composition, and Creative categories.

(ENS 150)

Large Ensemble-Lower Division 1 credit

The study, rehearsal and performance in a large ensemble characteristic of contemporary popular and classic music idioms, including chart reading, chart writing (where applicable), interpretation, balance, phrasing, tone and specific stylistic considerations. Students are expected to perform in at least two stage performances and/or a performance and a recording session during the course of the semester. Large ensembles include: Choir, Full-Circle, World Vocal, and any group designed with a director and ten or more students.

(ENS 300)

Small Ensemble-Upper Division 1 credit

The study, rehearsal and performance in a small ensemble characteristic of contemporary popular and classic music idioms, including chart reading, chart writing (where applicable), interpretation, balance, phrasing, tone and specific stylistic considerations. Students are expected to perform in at least two stage performances and/or a performance and a recording session during the course of the semester. Small ensembles include: Rock, Brass Band, Horn Heads, Afro-Caribbean Percussion, Strings, and Creative categories.

(ENS 301)

M-Theory Ensemble (small) 2 credits

The M Theory Ensemble is McNally Smith's high-energy commercial dance, and funk group, consisting of a full rhythm section, an array of vocalists, and a horn section. The ensemble explores the music of Earth, Wind & Fire, Chicago, Sergio Mendez, Beyoncé, and many others. M-Theory develops the music and focuses on the production of a show each semester.

(ENS 305)

Rhythm and Bows (small) 1 credit

Featuring violin, viola, and cello, accompanied by a robust rhythm section, the repertoire for this ensemble focuses on material with a strong historical connection

to string playing from Western swing pioneer Bob Wills to jazz violinists Stéphane Grappelli, Joe Venuti, Stuff Smith, and Jean-Luc Ponty, to blues players Sugar cane Harris and Gatemouth Brown, to newgrass innovators Vassar Clements, Darol Anger, and David Grisman. This ensemble is a showcase for the top string players at McNally Smith and participates in regional and national events.

(ENS 3XX)

Premier Ensemble 2 credits

These large and small ensembles consist of the study and performance in a group characteristic of contemporary popular and classic music idioms, including chart reading, chart writing (where applicable), interpretation, balance, phrasing, tone and specific stylistic considerations. Students are expected to perform in at least 4 venues including live concert, the recording studio, and outreach. The following ensembles rehearse 4 hours per week where a high level of skill and ability is expected:

(ENS 311)

Fusion Ensemble (small) 2 credits

Students auditioning for the Fusion Ensemble should have a working knowledge of music by artists such as Mike Stern, Pat Metheny, the Brecker Bros, Prince, Weather Report, and others. The ability to perform complex syncopated figures with a great sense of time is a must along with the desire to learn the music quickly and accurately. Students will also be challenged on their improvisational skill as related to this music.

(ENS 317)

XTET (large) 2 credits

In the McNally Smith X-Tet, a highly selective touring ensemble, students develop their ability to sight read, interpret, and improvise through a variety of jazz styles by rehearsing and performing arrangements conceived for large jazz ensembles. Student musicians are pushed to develop awareness of roles in each section, listening through the ensemble, understanding musical hierarchies that enable a large ensemble to quickly find common musical ground in order to perform at a professional level.

(ENS 350)

Large Ensemble-Upper Division 1 credit

The study, rehearsal and performance in a large ensemble characteristic of contemporary popular and classic music idioms, including chart reading, chart writing (where applicable), interpretation, balance, phrasing, tone and specific stylistic considerations. Students are expected to perform in at least two stage performances and/or a performance and a recording session during the course of the semester. Large ensembles include: Choir, Full-Circle, and any group designed with a director and ten or more students.

(ENS 367)

Contemporary Vocal Ensemble (CVE) (Large)

The Contemporary Vocal Ensemble is a premier touring group at McNally Smith College of Music featuring 6-12 vocalists and a rhythm section (which is a one credit ensemble of its own). Their repertoire highlights vocal nuances unique to contemporary music including vocal

percussion, improvisation and challenging harmonies. CVE is the featured performer at the McNally Smith Vocal Jazz Festival each spring and record in the McKern Studio Recording complex each semester.

(ENS 368)

Musical Theater Ensemble (large) 2 credits

The McNally Smith College of Music Musical Theater Ensemble stages one full Musical Theater Production each semester bringing together actors, singers, dancers, and musicians. Past shows include: Songs For a New World, Godspell, Working, Schoolhouse Rock Live!, Stephen Sondheim's Assassins, and The Rocky Horror Show.

Premier Ensemble 2 credits

These large and small ensembles consist of the study and performance in a group characteristic of contemporary popular and classic music idioms, including chart reading, chart writing (where applicable), interpretation, balance, phrasing, tone and specific stylistic considerations. Students are expected to perform in at least 4 venues including live concert, the recording studio, and outreach. The following ensembles rehearse 4 hours per week where a high level of skill and ability is expected:

(ENS 500)

Graduate Ensemble 1 credit

(Prerequisites: Graduate Student) Ensembles at the graduate level are designed to present the graduate student with advanced performance challenges and opportunities. Students will gain advanced performance skills in chart reading, chart writing, interpretation, balance, phrasing and stylistic considerations. Students are expected to perform in at least two live performances over the course of each semester in residence. Students may receive credit for ensemble participation by leading and coaching either an undergraduate or graduate ensemble at the discretion of the Graduate Studies Coordinator.

(ENS 501)

Graduate Ensemble 1 credit

(Prerequisites: ENS 500) Ensembles at the graduate level are designed to present the graduate student with advanced performance challenges and opportunities. Students will gain advanced performance skills in chart reading, chart writing, interpretation, balance, phrasing and stylistic considerations. Students are expected to perform in at least two live performances over the course of each semester in residence. Students may receive credit for ensemble participation by leading and coaching either an undergraduate or graduate ensemble at the discretion of the Graduate Studies Coordinator.

(ENS 600)

Graduate Ensemble 1 credit

(Prerequisites: ENS 501) Ensembles at the graduate level are designed to present the graduate student with advanced performance challenges and opportunities. Students will gain advanced performance skills in chart reading, chart writing, interpretation, balance, phrasing

and stylistic considerations. Students are expected to perform in at least two live performances over the course of each semester in residence. Students may receive credit for ensemble participation by leading and coaching either an undergraduate or graduate ensemble at the discretion of the Graduate Studies Coordinator.

(ENS 602)

Graduate Ensemble 1 credit

(Prerequisites: ENS600) Ensembles at the graduate level are designed to present the graduate student with advanced performance challenges and opportunities. Students will gain advanced performance skills in chart reading, chart writing, interpretation, balance, phrasing and stylistic considerations. Students are expected to perform in at least two live performances over the course of each semester in residence. Students may receive credit for ensemble participation by leading and coaching either an undergraduate or graduate ensemble at the discretion of the Graduate Studies Coordinator.

(EXP 101)

The McNally Smith Experience 0 credits

The McNally Smith Experience provides first semester students with the opportunity to connect with and transition into campus life and music culture. Each student will have the chance to build a unique experience from a menu of seminars, concerts, and social activities. Events include workshops on personal and career-related topics, off-campus excursions, concerts, and conversations with tastemakers and artists right here on campus.

Humanities Courses - HUMxxx

(HUM 100)

Exploring the Fine Arts 3 credits

This course studies the major cultural achievements and significant artistic works that have shaped Western culture, studying the arts in their historical context, beginning with the earliest artistic expressions of ancient societies and extending into the 21st century. We will examine and analyze a variety of art forms, exploring the interrelationships between ideas and artistic expression and the social context in which they are created. Course methods include readings, lectures, and live art in the community's concert halls, theaters, and visual arts exhibits.

(HUM 105)

Performance, Presentation and Communication 3 credits

In this course you will be learning some of the basic tools of presentation, performance and communication. Whether you're a performing artist, an agent, a business manager, or a music journalist, chances are there will be many times in your professional life where the ability to communicate clearly and confidently will make all the difference. In this hands-on course, we'll use various theatre and communication techniques to boost your vocal, physical, and mental presence. Movement and posture can make a significant difference in how performers are received on stage as well as how they are received in a professional presentation. With an active, playful approach to learning this course will help you "command the stage" whether it's at First Avenue or in

a corporate boardroom. Theater improvisation skills will be taught to assist students in adapting their presentation according to the audience.

(HUM 131S)

Spanish I 3 credits

A beginning course intended to develop fluency in understanding, speaking, reading, and writing Spanish. Offers a deeper understanding of the Spanish-speaking world: its science, literature, history, habits, and customs.

(HUM 132S)

Spanish II 3 credits

(Prerequisite: HUM 131S Spanish I or instructor approval) Spanish II will continue to develop students' skills in communication across ethnic, cultural, ideological, and national boundaries, and help students develop an understanding of other cultures and patterns of thought. Students will be required to demonstrate basic skills of speaking, listening, reading, and writing Spanish.

(HUM 211)

Creative Writing 3 credits

(Prerequisite: COM 100 Writing and Research Skills or instructor approval) Guided practice in various types of creative writing with emphasis on skills common to creative expression. Students explore the storytelling possibilities of creative nonfiction, fiction, poetry, and drama. This course will aid students in discovering and developing their own best medium for expression.

(HUM 260)

Art of Today 3 credits

Art was never meant to stay the same. Art of Today offers a global examination of the most prominent artistic trends from the 1960s to the present. Modalities include conceptual art, performance art, public art, multimedia and site-specific installations. Artists like Yves Klein, Jenny Holzer, Marina Abramović, Olafur Eliasson, and Marco Brambilla have helped redefine ways of experiencing art. This class will also examine some critical crossovers of art with fashion and the digital world. Students will watch examples of these manifestations in class to discuss and analyze their relevance in today's global artistic stage. Class includes some group and individual visits to museum exhibitions.

(HUM 271-274)

Special Topics in Humanities Studies 1-4 credits

(Prerequisite: consent of the instructor) Study of a Humanities topic not covered within the regularly scheduled courses.

(HUM280/HUM380)

Books that Changed Lives:

Seeking Social Justice 3 credits

Students read and discuss novels, creative nonfiction, poems, and plays that seek social justice. Because they challenge accepted narratives, many of these works have been banned. The course will provide historical and cultural context and a forum for the

deeper understanding of this literature. Students will keep a reading journal in which they ask questions, discover, and clarify their own values and ideas. Students will also design and complete a project that initiates change. This course asks that students enter imaginatively into a variety of experiences, read critically and creatively, and be open to seeing in new ways.

(HUM 340)

The Art of Cinema 3 credits

(Prerequisite: COM 100 Writing and Research Skills or instructor approval) This is a participatory lecture course offering a broad introduction to the art of cinema in a worldwide context. Students will gain an understanding of cinema in a professional context by learning the language of film and video. A broad understanding of the elements of film and video production will be developed through analytical viewing habits, film criticism through writing a paper about a contemporary film, and weekly film critiques.

(HUM 350)

Contemporary Issues in Modern Drama 3 credits

(Prerequisite: COM 100 Writing and Research Skills) This course explores issues of race, gender, class and culture through the analysis of contemporary dramatic works. Offered online only.

(HUM 481-484)

Special Topics in Humanities 1 - 4 credits

(Prerequisite: consent of the instructor) Study of an advanced Humanities topic not covered within the regularly scheduled courses.

Internships - INT3xx

The Career Center, in cooperation with various organizations, will place eligible students (as determined by the Academic Department Heads) in positions that will afford them both work experience and academic credit. Potential sponsors of interns include the entertainment industry, advertising, public relations and arts institutions. Student interns employ their skills, establish contacts outside the college, and gather valuable career experience and information. Internships can be either paid or unpaid, as the primary purpose of the program is educational rather than remunerative.

(INT301-306)

Internship 1 - 6 credits

This course requires a minimum of 45 hours in the field in addition to any required meeting times with the assigned Faculty advisor.

Math Courses - MATHxxx

(MATH 100)

College Math 4 credits

The first half of this course mirrors MATH 102 and presents a broad look at such varied fields of mathematics as set theory, logic, number theory, probability, and topology. Students learn the main ideas of a broad range of mathematical topics, improve their quantitative ability, practice deductive and inductive reasoning, study alternate enumeration systems, and gain perspective on the human endeavor of mathematics. The second half mirrors MATH

101 and covers a review of basic algebra concepts, solving equations, linear equations and graphs, systems of linear equations, quadratic functions, exponentials, radicals, and algorithms. Special attention is paid to highlight the connections between math and music.

(MATH 101)

College Math A: Algebra 2 credits

This course covers a review of basic algebra concepts, solving equations, linear equations and graphs, systems of linear equations, quadratic functions, exponentials, radicals, and logarithms. It can serve as preparation for acoustics classes with discussions of application of mathematics, and examples of problem solving strategies.

(MATH 102)

College Math B: Math for General Education 2 credits

This course presents a broad look at such varied fields of mathematics as set theory, logic, number theory, probability, and topology. Students learn the main ideas of a broad range of mathematical topics, improve their quantitative ability, practice deductive and inductive reasoning, study alternate numeration systems, and gain perspective on the human endeavor of mathematics. Connections between math and music are highlighted.

(MATH 245)

Introduction to Calculus 4 credits

This course begins with an exploration of functions, limits, and continuity. From there we develop the rules of differentiation and apply differentiation to graphs, rates, approximations, and maximum and minimum problems. We will then touch on definite and indefinite integration and end by tying the derivative and integral together through the fundamental theorem of calculus. The focus of this class will be on the main ideas, computation will play an important part, but our goal will be to understand the general processes of differentiation and integration.

(MATH 271-274)

Special Topics in Mathematics Studies 1-4 credits

(Prerequisite: consent of the instructor) Study of a Mathematics topic not covered within the regularly scheduled courses.

(MATH 335)

Statistics 4 credits

(Prerequisite: MATH 100 College Math) This course is intended to introduce students to the basic concepts of study design, data collection, data analysis and statistical inference. The emphasis is on developing statistical reasoning skills and concepts; computational skill is secondary. Students are taught the use of statistical software to handle the computations.

(MATH 481-484)

Special Topics in Mathematics 1 - 4 credits

(Prerequisite: consent of the instructor) Study of an advanced Mathematics topic not covered within the regularly scheduled courses.

Music History Courses - MHISxxx

(MHIS 530)

History of American Music and its Influences 3 credits

(Prerequisites: Graduate student status and satisfactory completion of the Music History proficiency exam)

Students will learn how to construct historical and sociological contexts that inform selected musical practices or traditions of American Music. Applied bibliographic methods will support inquiry into topics, for example, the skill of reading primary and secondary source materials of scholars in the discipline.

(MHIS 118/MUS 118)

History of American Popular Music 3 credits

This course explores the history of popular music in America from post-Civil War to present day. The study of musical style is approached through analysis of the interrelationships between historical and social development and context of styles and instruments. Proceeding chronologically, this course examines all types of American popular music, from Stephen Foster to Hip-Hop and beyond, tracing sources from Europe and Africa, and discussing rhythm, harmony, melody, texture, and form.

(MHIS 230)

Survey of Classical Music 3 credits

(Prerequisite: COM 100 Writing and Research Skills)

This course explores the evolution of Western Art Music and its connections to society and culture from the Middle Ages through the twentieth century, and into the present day.

(MHIS 271-274)

Special Topics in Music History Studies 1-4 credits

(Prerequisite: consent of the instructor) Study of a Music History topic not covered within the regularly scheduled courses.

(MHIS 319)

Western Art Music History I 3 credits

(Prerequisite: COM 100 Writing and Research Skills and MUS 121 Music Theory II) This course will trace the history of Western Art Music from its early origins through the Baroque era. Class listening is supplemented by historical background. MHIS 319 & 329 may be taken in any sequence.

(MHIS 329)

Western Art Music History II 3 credits

(Prerequisite: COM 100 Writing and Research Skills and MUS 121 Music Theory II) This course traces the history of Western Art Music from the Classical era through Romanticism and the varied genres of the twentieth century, to present-day developments.

(MHIS 335/SOC 335)

Latin America: History, Culture, and Traditional Music 3 credits

(Prerequisites: COM 100 Writing and Research Skills, MUS 118 History of American Popular Music) Explores Latin American traditional music and tradition-based popular genres. The objective is to understand the mixture

of native, Iberian, and African music found in Latin America, and the blend of these traditions with popular music through reading about, listening to, and analyzing the music in its social, political, and cultural context.

(MHIS 336)

History of the Blues

3 credits

(Prerequisites: COM 100 Writing and Research Skills and MUS 118 History of American Popular Music) The survey, study, analysis, and impact of the history of the music of African Americans in the Mississippi Delta. Through the use of selected readings, recordings, and DVDs, this course will synthesize the work of experts such as Alan Lomax, Samuel Charters, Paul Oliver, and Robert Johnson into a broad understanding of this immensely important music and its influence on American and world culture. In addition, class discussions and research/writing will focus on the differences in meaning of the Blues between ethnic cultures.

(MHIS 337)

Jazz History

3 credits

(Prerequisites: COM 100 Writing and Research Skills and MUS 118 History of American Popular Music) Students gain relevant historical perspectives on the chronological history of Jazz, as well as an awareness of the social, cultural, and political interactions that played a role in defining the various musical stylistic branches of Jazz that emerged throughout the 20th century.

(MHIS 339)

Jimi Hendrix:

His Impact on Music and Culture

3 credits

(Prerequisites: COM 100 Writing and Research Skills and MUS 118 History of American Popular Music) This course is a historical study of the music of Jimi Hendrix as it applies to the understanding of the pop culture of the 1960s. Beyond learning about the chronological history of Hendrix' life, emphasis will be given to the impact that his music had on performance and recording techniques of the 60s to the present. His music will be analyzed with regard to form, musicianship, and pioneering use of both studio and stage effects. Study and discussion of his lyrics will attempt to align his songwriting with the prevalent issues of the 60s and illuminate how Hendrix viewed himself as a guiding light to a higher consciousness.

(MHIS 481-484)

Special Topics in Music History

1 - 4 credits

(Prerequisite: consent of the instructor)

Study of an advanced Music History topic not covered within the regularly scheduled courses.

Music Courses - MUSxxx

(MUS 100x)

Technique for Non-Majors

An introduction to technique in the various performance areas of the College. Students study beginning level technical exercises and repertoire.

(MUS100B, MUS100C, MUS100F, MUS100G, MUS100P, MUS100S, MUS100V)

(MUS 100K)

Keyboard Lab I

1 credit

Through practical keyboard application, this course is designed to support and make tangible the materials of Music Theory I. Students learn to use the piano keyboard as a practical tool to better understand how music works. Students develop basic keyboard skills, engage in creative projects, develop transcription skills, and learn topic specific repertoire.

(MUS 101P)

History of Drumming

in American Popular Music

1 credit

This course presents a history of jazz and rock music to the student and explains innovations that key musicians contributed to change and advance these musical styles to their present day forms. Emphasis is on analyzing stylistic traits of influential drummers of the past and present, as well as familiarizing the student with tunes that are standards in the industry.

(MUS 102C)

Clarinet Technique for Non-Majors II

1 credit

(Prerequisite: MUS 100C Clarinet Technique for Non-Majors I or consultation with instructor) A continuation of the elements introduced in clarinet for non-majors I. This course is designed for music students who would like to "double" on the clarinet. Basic breath control, embouchure and tonal development are emphasized. Students study beginning level technical exercises and repertoire.

(MUS 102F)

Flute Technique for Non-Majors II

1 credit

(Prerequisite: MUS 100F Flute Techniques for Non-Majors I or consultation with instructor) A continuation of the elements introduced in flute for non-majors I. This course is designed for music students who would like to "double" on the flute. Basic breath control, embouchure and tonal development are emphasized. Students study beginning level technical exercises and repertoire.

(MUS 102K)

Keyboard Lab II

1 credit

(Prerequisites: A C- or better in Keyboard Lab I and Music Theory I.) Through practical keyboard application, this course is designed to support and make tangible the materials of Music Theory II. Students learn to use the piano keyboard as a practical tool to better understand how music works. Students develop basic keyboard skills, engage in creative projects, develop transcription skills, and learn topic specific repertoire.

(MUS 104)

Sight Reading & Repertoire I

1 credit

The development of basic reading skills as applied to each major instrument. Includes reading of music notation, chart reading and sight reading. Major areas include: 104B Electric and Acoustic Bass, 104G Guitar, 104P Percussion, 104K Keyboard, 104V Voice, 104BW Brass & Woodwinds, 104S Strings.

(MUS 105)

Sight Reading & Repertoire II

1 credit

(Prerequisite: MUS104 - Sight Reading & Repertoire I)

The development of basic reading skills as applied to each

major instrument. Includes reading of music notation, chart reading and sight reading. Major areas include 105B Electric and Acoustic Bass, 105G Guitar, 105P Percussion, 105K Keyboard, 105V Voice, 105BW Brass & Woodwinds, 105S Strings.

(MUS 106)

Sight Reading & Repertoire III 1 credit

(Prerequisite: MUS105 - Sight Reading & Repertoire II) The development of basic reading skills as applied to each major instrument. Includes reading of music notation, chart reading and sight reading. Major areas include: 106B Electric and Acoustic Bass, 106G Guitar, 106P Percussion, 106K Keyboard, 106V Voice, 106BW Brass & Woodwinds, 106S Strings.

(MUS 107)

Music Theory I 2 credits

Students develop comprehensive, practical knowledge of the fundamental materials of music. Topics include: the piano keyboard, basic pitch notation, major scales and key signatures, basic rhythm notation and meter, intervals, minor scales and key signatures, basic triads, and diatonic triads in major and minor keys.

(MUS 108)

Sight Reading & Repertoire IV 1 credit

(Prerequisite: MUS106 - Sight Reading & Repertoire III) This class offers a continued focus on the development of skills for a variety of reading applications in a range of styles and keys. Materials to include solo and ensemble arrangements, accompaniments, chord charts, lead sheets, and sheet music.

(MUS 110)

Artist and Industry Seminar I 1 credit

Guest artists and industry professionals demonstrate and talk about the skills, techniques, insights, equipment and business strategies that have contributed to their success in today's music scene. Artists and business professionals represent a wide range of musical styles, genres, and approaches to building a career in the music industry.

(MUS 113)

Applied Theory I 2 credits

The applications of music theory to the student's major performance areas. Practicum in techniques of improvisation, popular music styles and standard works. Applied Music major performance areas include: 113B Electric & Acoustic Bass, 113G Electric & Acoustic Guitar, 113P Percussion, 113K Keyboard, 113V Voice, 113BW Brass & Woodwinds, 113S Strings.

(MUS 114)

Technique I 1 credit

The development of performance techniques based upon specific needs in the student's major area. Emphasis on building a workable foundation for effective performing in a variety of music styles. Major areas include: 114B Electric & Acoustic Bass, 114G Electric & Acoustic Guitar, 114P Percussion, 114K Keyboard, 114V Voice, 114BW Brass & Woodwinds, 114S Strings.

(MUS 115)

Contemporary Music Literature I 2 credits

(Prerequisite: Performance Major or Department Head Approval) The study, listening, and performance of contemporary music literature. The roles of the various members of an ensemble are examined and experience through active participation. Emphasis is on exploration of the diverse musical styles found in current practice in the music industry. 115V Voice, 115K Keyboards, 115G Guitar, 115B Bass, 115P Percussion, 115BW Brass & Woodwinds, 115S Strings.

(MUS 118)

History of American Popular Music 3 credits

See MHIS 118 for description.

(MUS 121)

Music Theory II 2 credits

(Prerequisites: A C- or better in Music Theory I and Keyboard Lab I.) Students learn the musical language of tonality through analysis and application of commonly used musical materials and techniques. Topics include: seventh chords, diatonic seventh chords in major and minor keys, principles of voice leading, root position part writing, harmonic progression and the sequence, chord inversions, cadences, phrases and periods, and non-chord tones. Musical repertoire used in this course is drawn from a variety of sources, including traditional Western art music as well as popular music and jazz.

(MUS 123)

Applied Theory II 2 credits

(Prerequisite: MUS113 Applied Theory I) Continued applications of music theory to the students major performance area. Practicum in techniques of improvisation, popular music styles and standard works. Applied Music major performance areas include: 123B Electric & Acoustic Bass, 123G Electric & Acoustic Guitar, 123P Percussion, 123K Keyboard, 123V Voice, 123BW Brass & Woodwinds, 123S Strings.

(MUS 124)

Technique II 1 credit

(Prerequisite: MUS114 Technique I) Continued development of performance techniques based upon the needs of the student's major area. Emphasis on building a workable foundation for effective performing in a variety of musical styles. Major areas include: 124B Electric & Acoustic Bass, 124G Electric & Acoustic Guitar, 124P Percussion, 124K Keyboard, 124V Voice, 124BW Brass & Woodwinds, 124S Strings.

(MUS 125)

Contemporary Music Literature II 2 credits

(Prerequisite: MUS115 Contemporary Music Literature I Performance Major or Department Head Approval) Continued study, listening, and performance of contemporary music literature. The roles of the various members of an ensemble are examined and experienced through active participation. Emphasis is on exploration of the diverse musical styles found in current practice in the music industry. Major areas include 125V Voice, 125K Keyboards, 125G Guitar, 125B Bass, 125P Percussion, 125BW Brass & Woodwinds, 125S Strings.

(MUS 126)

Diaspora of African Music**3 credits**

See MHIS 126 for description.

(MUS 127)

Hip-Hop Music History**2 credits**

(Prerequisites: MUS126 Diaspora of African Music, or instructor approval) This course traces the evolution of hip-hop culture from the 1960s to the present day, analyzing Hip-hop as a musical, cultural and social force. Students will examine the phases and subgenres of hip-hop to gain a perspective on the terrain of hip-hop's history and its current state.

(MUS 130)

Artist and Industry Seminar II**1 credit**

(Prerequisite: MUS110 Artist and Industry Seminar I)

Guest artists and industry professionals demonstrate and talk about the skills, techniques, insights, equipment and business strategies that have contributed to their success in today's music scene. Artists and business professionals represent a wide range of musical styles, genres, and approaches to building a career in the music industry. Students partake in critique panels to develop critical thinking skills and to form artistic judgment.

(MUS 131)

Songwriting I**3 credits**

(For non-composition majors, successful completion of of MUS121 - Music Theory II. No prerequisite needed for Composition and Songwriting majors.) Explores the art and craft of writing songs in the tradition of contemporary American popular music. Emphasis is on fundamental compositional values and songwriting fundamentals including form, lyric writing, melody writing and chord progressions.

(MUS 132)

Hip-Hop Masters Seminar I**1 credit**

This class is a weekly 1-hour seminar in which a guest presenter will speak to topics such as the local history, music, techniques of production and business of promoting and distribution of hip-hop music.

(MUS 133)

Hip-Hop Masters Seminar II**1 credit**

(Prerequisites: MUS132 Hip Hop Masters Seminar I)

This class is a continued weekly 1-hour seminar in which a guest presenter will speak to topics such as the local history, music, techniques of production and business of promoting and distribution of hip-hop music.

(MUS 135)

Introduction to Rhythm I**1 credit**

This class will focus on beginning reading for basic notation, tempo and time signature. Students will also work with traditional African percussion instruments and trace rhythms from African hand drumming into modern music from around the globe. Students will also learn basic drum set skills and African and Latin grooves as it pertains to rhythm.

(MUS 136)

Introduction to Rhythm II**1 credit**

This class will focus on a higher level of reading for notation, tempo and time signature. In this course students will be studying 8-32 bar phrasing and odd meter times. Students will also be learning different styles of music such as; African, Reggae, Latin, Jazz, fusion, et cetera. There will be a component in which students will study ensemble percussion playing and beat making on the drum machine. These areas of study are presented so that poets and rappers may have an unlimited source of music genres to influence their way of thinking.

(MUS 137)

Diction I**2 credits**

Diction I is the study of singing in foreign languages. Students begin with the study of the International Phonetic Alphabet System, to understanding different syntax systems in Romantic and Germanic Languages. Also, verb forms are studied as well as methods for translation and understanding.

(MUS 138)

Diction II**2 credits**

(Prerequisite: MUS137 Diction I) Further study of singing in Foreign Languages. IPA is applied to various repertoire for performance.

(MUS 140)

Ear Training I**1 credit**

This course is designed to engage students in the process of developing their fundamental musical skills. In a progressive and systematic fashion, students develop their skills in vocal sight-reading and learn how to listen to, identify, and notate rhythms, intervals, melodies, chords and chord progressions. The skills in this level are derived from the following materials: root position major and minor triads; the tonic, dominant and subdominant chords; major and minor keys containing up to four sharps or flats; treble and bass clef; relative and parallel keys; simple diatonic intervals; simple rhythms in 4/4, 2/4 and 3/4 time. The course material will be supplemented by individual and group projects that will incorporate music from many genres in addition to composition opportunities.

(MUS 141)

Ear Training II**1 credit**

(Prerequisites: A C- or better in Ear Training I.)

Continuing from Ear Training I, the materials covered in this level include: the dominant seventh chord; first and second inversion triads; the leading-tone, super tonic and submediant triads; cadences; major and minor keys containing up to seven sharps or flats; larger diatonic intervals and the tri-tone; antecedent and consequent phrases; alto clef; syncopation; smaller note and rest values; compound meters and cut-time. The course material will be supplemented by individual and group projects that will incorporate music from many genres in addition to composition opportunities.

(MUS 143)

Desktop Music Publishing**1 credit**

(Prerequisites: MUS107 Music Theory I and MUS121 Music Theory II or instructor approval) A comprehensive study of the basic elements of computer-based music notation through the use of Make Music's FINALE program. This class will introduce and enhance basic notation practices and how they interact within a computer-based notation program, widely used in the music industry.

(MUS 144)

Deejay Techniques**1 credit**

Students will explore the process of entertaining groups of people while utilizing industry standard Turntables, CDJ's, and DJ mixing consoles. Students will learn how to blend/mix records according to tempo maps and to program a musical selection of Dance music to perform a DJ routine. Students will also explore how to promote themselves as DJ/Artists utilizing social media and discuss the role of a professional booking/management agency.

(MUS 145)

Emcee Techniques**1 credit**

This course is a hands-on introduction to emcee (MC) techniques. Students are expected to be practitioners and will expand their abilities through an in-depth study of the fundamentals of emceeing. This will include detailed, deep readings of classic rap texts and performances. Students will perform both pre-composed works and freestyle. Students' work will be workshopped and critiqued by the class and writing/performance projects will be geared towards different forms available to the modern emcee.

(MUS 146)

Digital DJ Production Techniques**1 credit**

(Prerequisite: REC 111, REC 150 or REC 113R) This hands-on course introduces the concepts and production techniques used to create electronic dance music in a wide range of musical styles. Students will learn how to use hardware and software commonly used by professional DJ/producers to create, arrange and perform a live set of groove-based electronic music, with an emphasis on Ableton Live as a DJ production tool.

(MUS 147)

Dance Music Production**1 credit**

This course explores the creation of various styles of dance music including: Dubstep, Techno, House, Drum & Bass, and Breakbeat. Students will learn how to create their own original dance compositions from start to finish utilizing Ableton Live and Reason to shape their creations. Topics include: Virtual instruments, Dynamic and Time Based processing, and Digital editing techniques.

(MUS 191)

The Language of Rap and Spoken Word I**2 credits**

This beginning class will offer background on the free verse writing style and verbal poetics. We will explore writing formats, rhyme schemes and the relationship

between literary poetry, contemporary rap, and spoken word. We will write, perform, and critique Hip-Hop and Spoken Word pieces in a group setting.

(MUS 192)

The Language of Rap and Spoken Word II**2 credits**

(Prerequisites: MUS191 The Language of Rap and Spoken Word I or instructor approval) This class will be a writing and performing intensive follow up to The Language of Rap and Spoken Word I. Students will be assigned weekly writing topics and be required to apply a variety of delivery styles. This course takes the background information and basic skills learned in session I to the next level. This session will also include in class poetry slams and freestyle battles.

(MUS 200)

Sophomore Jury**0 credits**

The Sophomore Jury is a required test that allows students to move into upper level applied music courses (300+). Juries are generally given at the end of the 4th semester, and are used to assess outcomes for development of core department courses and private lessons. Major areas include: Major areas include: MUS200B, MUS200BW, MUS200G, MUS200KB, MUS200P, MUS200S, MUS200V.

(MUS 200K)

Keyboard Lab III**1 credit**

(Prerequisites: A C- or better in Keyboard Lab II and Music Theory II.) Through practical keyboard application, this course is designed to support and make tangible the materials of Music Theory III. Students learn to use the piano keyboard as a practical tool to better understand how music works. Students develop basic keyboard skills, engage in creative projects, develop transcription skills, and learn topic specific repertoire.

(MUS 201P)

History of Drumming in**American Popular Music II****1 credit**

This course presents a history of rock and roll music to the student and explains innovations that key musicians contributed to change and advance this musical style to its present day form. Emphasis is on analyzing stylistic traits of influential drummers of the past and present, as well as familiarizing the student with tunes that are standards in the industry.

(MUS 202K)

Keyboard Lab IV**1 credit**

(Prerequisites: A C- or better in Keyboard Lab III and Music Theory III.) Through practical keyboard application, this course is designed to support and make tangible the materials of Music Theory IV. Students learn to use the piano keyboard as a practical tool to better understand how music works. Students develop basic keyboard skills, engage in creative projects, develop transcription skills, and learn topic specific repertoire.

(MUS 208)

Ear Training III**1 credit**

(Prerequisites: A C- or better in Ear Training II.)

Continuing from Ear Training II, the materials covered in

this level include: chromatic passing tones, seventh chords, triplets, applied (or secondary) dominant and diminished chords, modulations, pivot chords, mediant and subtonic chords, thirty-second notes, tenor clef, pedal points, voice exchanges and dotted sixteenth notes with their rest counterparts. The course material will be supplemented by individual and group projects that will incorporate music from many genres in addition to composition opportunities.

(MUS 209)

Ear Training IV 1 credit

(Prerequisites: A C- or better in Ear Training III.)

Continuing from Ear Training III, the materials covered in this level include: passing chords, modal mixture, suspensions, secondary diminished chords, chord extensions, the Neapolitan chord, augmented sixth chords, the double dot, partial and multi beat triplets, polyrhythms (three against two), less common meters and quintuplets. The course material will be supplemented by individual and group projects that will incorporate music from many genres in addition to composition opportunities.

(MUS 210)

Artist and Industry Seminar III 1 credit

(Prerequisite: MUS130 Artist and Industry Seminar II)

Guest artists and industry professionals demonstrate and talk about the skills, techniques, insights, equipment and business strategies that have contributed to their success in today's music scene. Artists and business professionals represent a wide range of musical styles, genres, and approaches to building a career in the music industry. Students partake in career oriented panels and evaluate their career preparation.

(MUS 211)

Music Theory III 2 credits

(Prerequisites: A C- or better in Music Theory II and Keyboard Lab II.)

Students continue to learn the musical language of tonality. Topics include: secondary functions, modulation, binary and ternary forms, mode mixture and chord extensions. Musical repertoire used in this course is drawn from a variety of sources, including traditional Western art music as well as popular music and jazz.

(MUS 221)

Music Theory IV 2 credits

(Prerequisites: A C- or better in Music Theory III and Keyboard Lab III.)

Students continue to learn the musical language of tonality. Topics include: augmented sixth chords and tri-tone substitution, enharmonic spellings and enharmonic modulations, altered dominant chords, common-tone diminished chords, chromatic mediants, chromatic sequencing, harmonic symmetry, musical materials and relationships of Impressionistic music. Musical repertoire used in this course is drawn from a variety of sources, including traditional Western art music as well as popular music and jazz.

(MUS 224)

Technique III

1 credit

(Prerequisite: MUS 124 Technique II) Continued development of performance techniques based upon the needs of the student's major area. Emphasis on building a workable foundation for effective performing in a variety of musical styles. Major areas include: 224B Electric & Acoustic Bass, 224G Electric & Acoustic Guitar, 224P Percussion, 224K Keyboard, 224V Voice, 224BW Brass & Woodwinds, 224ST Strings.

(MUS 228)

Hip-Hop Culture's Impact on Society 1 credit

(Prerequisites: MUS127 Hip-Hop Music History or instructor approval)

This course will analyze the hip-hop generation's impact on society. This course is the third in the series of hip-hop history courses. Leading scholars and practitioners have identified hip-hop as a movement that "brings together time and race, place and polyculturalism, hot beats and hybridity." (Jeff Chang). The class will explore and investigate how the world has changed hip-hop and more importantly how hip-hop has changed the world and by the societal forces that negotiate its path.

(MUS 238)

Music Interpretation I

2 credits

(Prerequisite: MUS123 (except for Voice, which can take MUS123 and MUS238 concurrently)) Performance concepts on each students' major instrument are presented, discussed and implemented, through intensive listening, analysis and performance. Includes discussion of practice routines and habits, technical and stylistic problems and memorization. Major areas include: 238B Electric & Acoustic Bass, 238G Electric & Acoustic Guitar, 238CG Classical Guitar (Master Class), 238P Percussion, 238K Keyboard, 238BW Brass & Woodwinds, 238V Voice, 238S Strings.

(MUS 248)

Music Interpretation II

2 credits

(Prerequisite: MUS238) The continued study of performance concepts on each student's major instrument through presentation, implementation, listening, and performance. Includes technical and stylistic considerations, and memorization. Major areas include 248B Electric & Acoustic Bass, 248G Electric & Acoustic Guitar, 248CG Classical Guitar (Master Class), 248P Percussion, 248K Keyboard, 248V Voice, 248BW Brass & Woodwinds, 248S Strings.

(MUS 254)

Improvisation Techniques I

1 credit

(Prerequisite: MUS 238 Music Interpretation I)

Improvisation Techniques I is a performance/lecture class with an emphasis on utilizing and developing improvisation skills within group context. Students play and sing in a variety of musical styles and improvise under the direction of an instructor. This experience helps students to prepare to play jobs in recording studios, bands and performance opportunities requiring improvisational skills.

(MUS 255)

Rock Improvisation**1 credit**

(Prerequisite: MUS123) This class will focus solely on the issues presented by rock music for the guitar soloist. It will focus on the harmony and scales commonly used in this style of music. Topics include: symmetric and asymmetric phrasing, motivic development, complex time signatures.

(MUS 264)

Improvisation Techniques II**1 credit**

(Prerequisite: MUS 238 Music Interpretation I)

Improvisation Techniques II is a performance/lecture class with an emphasis on utilizing and developing improvisation skills within group context. Students play and sing in a variety of musical styles and improvise under the direction of an instructor. This experience helps students to prepare to play jobs in recording studios, bands and performance opportunities requiring improvisational skills.

(MUS 266)

Advanced Guitar Accompaniment**1 credit**

Guitar parts are often planned out and performed the same way every time. This class focuses on “comping” (accompanying and complimenting) when working with groups that do not have a set part with pre-determined rhythms and figures. Advanced accompaniment involves reaction; reshaping the music to fit the situation, which can change with every performance. Techniques studied include: voice leading, pianistic chords, quartal harmonies, Latin rhythms and the role of a guitarist within Latin (and other) styles, interaction, working with singers, being aware of the melody and all parts of the tune, providing walking bass lines, and, most importantly, listening!

(MUS 267)

Contemporary Acoustic Guitar Technique**1 credit**

This course will survey and examine contemporary techniques for acoustic guitar. Drawing from music in the post Michael Hedges era, this course will focus on altered tunings, harmonics, slap, right-hand fretting, finger-tapping, crossing-the-hands, and guitar body percussion. In addition, traditional finger-style and classical guitar techniques will be incorporated into the study of contemporary solo guitar music.

(MUS 268)

Pedals/Stomp Boxes**1 credit**

Open to all students, learn about pedals and stomp boxes, including how to build and record with pedals, and how to use a looping pedal. Students do not need to own any pedals to take this course.

(MUS 271)

Songwriting II**3 credits**

(Prerequisite: MUS 131 Songwriting I) This course will refine the songwriter’s musical and lyrical craft, using workshops to examine the creative decisions that make a song successful – both artistically and commercially. Emphasis is on writing process, thematic development, and revision.

(MUS 274)

Improvisation Techniques III**1 credit**

(Prerequisite: MUS238 Music Interpretation I)

Improvisation Techniques III is a performance/lecture class with an emphasis on utilizing and developing improvisation skills within group context. Students play and sing in a variety of musical styles and improvise under the direction of an instructor. This experience helps students to prepare to play jobs in recording studios, bands and performance opportunities requiring improvisational skills.

(MUS 277)

Compositional Techniques II**3 credits**

(Prerequisite: MUS131 - Songwriting I)

This class provides an introduction to the techniques of writing instrumental music to tell a narrative story, including a wide spectrum of professional and artistic purposes, as well as focusing on how composers collaborate with other artists, lyricists, directors, choreographers, designers, game developers and poets.

MUS281-284

Special Topics in Music**1-4 credits**

Study of an advance Music topic not covered within the regularly scheduled courses.

(MUS 291)

Directed Study**1 credit**

(Prerequisite: Department Head Approval)

Directed Study is a course of independent study. Each student is responsible for taking one half hour per week of individual instruction for 14 weeks of the semester. At the end of each semester, the student will take a final exam and/or complete a final project that demonstrates their progress.

(MUS 292)

Directed Study**2 credits**

(Prerequisite: Department Head Approval)

Directed Study is a course of independent study. Each student is responsible for taking one hour per week of individual instruction for 14 weeks of the semester. At the end of each semester, the student will take a final exam and/or complete a Final Project that demonstrates their progress.

(MUS 300)

Junior Recital**1 credit**

(Prerequisite: Must have completed a minimum of 60 credits towards a Bachelor of Music Degree to register for this course) This course is concerned with the preparation, promotion and execution of a recital in the Junior year. The music needs to be approved by the student’s private lesson instructor. Major areas include: MUS300B, MUS300BW, MUS300G, MUS300KB, MUS300P, MUS300S, MUS300V

(MUS 302B)

Electric Bass Repertoire Slap Techniques for the Modern Bassist**2 credits**

An in depth study of the slap bass style used by the modern bassist. Through written examples and analysis of past and present slap bass innovators the student will

gain knowledge of both right and left hand techniques, as well as application in today's popular music styles. Weekly transcriptions are required from students.

(MUS 302K)

Solo Piano Techniques 2 credits

(Prerequisite: MUS 248 Music Interpretation II)

A continued hands-on study of solo performance concepts for piano with an emphasis on stylistic interpretation and memorization. Some specialized sight-reading will be employed.

(MUS 303B)

Electric Bass Repertoire Latin Bass

Techniques for the Modern Bassist 2 credits

An in depth study of the bass style used in differing "Latin" styles of music. These styles include Brazilian (bossa-nova and samba), Cuban (tumbao, cha-cha, afro-Cuban and others), Caribbean styles (merengue and reggae) and others. Through written examples and analysis of past and present "Latin" bass innovators the student will gain knowledge and understanding of these different styles and their applications. Weekly transcriptions are required from students.

(MUS 304P)

Drumming: Africa and the Diaspora

2 credits

(Prerequisite: MUS248P Music Interpretation II)

This course provides an overview of drumming/musical styles from West Africa and the Diaspora. The focus is upon drumming techniques and rhythmic practices, as well as the cultural context and social significance associated with these styles.

(MUS 306P)

Drumset Improvisation Techniques 2 credits

(Prerequisite: MUS248P Music Interpretation II)

This course will explore advanced performance techniques within the drum set styles of Jazz, Latin, and Rock. Through detailed listening, transcription, and analysis of key Master Drummers from past to present, students will gain insight into their unique contributions to the evolution of drumming.

(MUS 310)

Music Interpretation III 2 credits

(Prerequisite: MUS248 Music Interpretation II)

Performance concepts on each student's instrument are presented, discussed, and implemented through intensive listening, analysis and performance. Includes discussion of practice routines and habits, technical and stylistic problems and memorization. Major area include: 310B Electric and Acoustic Bass, 310G Electric and Acoustic Guitar, 310CG Classical Guitar (Master Class), 310P Percussion, 310K Keyboard, 310V Voice, 310BW Brass & Woodwinds, 310S Strings

(MUS 311)

Music Interpretation IV 2 credits

(Prerequisite: MUS310 Music Interpretation III)

Performance concepts on each student's instrument are presented, discussed, and implemented through intensive listening, analysis and performance. Includes

discussion of practice routines and habits, technical and stylistic problems and memorization. Major area include: 311B Electric and Acoustic Bass, 311G Electric and Acoustic Guitar, 311CG Classical Guitar (Master Class), 311P Percussion, 311K Keyboard, 311V Voice, 311BW Brass & Woodwinds, 311S Strings.

(MUS 313G)

Guitar Repertoire:

Classical - 20th Century 2 credits

(Prerequisite: MUS248 Music Interpretation II

or instructor approval) This Lecture/Lab course will provide an in depth look at the composers and repertoire of the Classical Guitar spanning from the Classical era to the 20th Century. Important and prolific composers, such as Giuliani, Tarrega and Brouwer, will be studied.

(MUS 315)

Alexander Technique for Musicians 2 credits

The Alexander Technique is a century-old technique used by musicians and others as a means of solving performance problems. Alexander principles address how the daily habits in the use of the self (such as sitting, standing and walking) affect seemingly disparate problems such as stage fright, muscular-skeletal pain, playing induced injuries, and computer use injuries. For musicians, the interplay of unconscious habits and the body mechanics of daily "use of the self" strongly affect tone production and technique. The Alexander Technique provides tools to enhance fundamental coordination. Its application can lead to improved performance, technical ease, and a reduction of chronic aches and pains.

(MUS 316)

Conducting

1 credits

(Prerequisite: C- or better in MUS211 Music Theory III)

This course will develop basic conducting skills. It will proceed by teaching the techniques associated with conducting various ensembles.

(MUS317)

Latin Guitar Styles

2 credits

(Prerequisite: MUS238G, MUS224G, MUS105G, or

permission from course instructor) Students will learn guitar accompaniments and solo pieces in the styles of Central and South American music. The music of Cuba, Brazil, Argentina, and Peru will receive special attention in this hands-on world music class.

(MUS318)

Beginning Jazz Improvisation

2 credits

(Prerequisite: MUS123G or permission from course

instructor) Students will learn to play over chord changes in a jazz standard context. Course addresses how to handle common jazz harmonic situations, comping, walking basslines with comp, bossa comp with bass line and how to approach developing vocabulary and repertoire.

(MUS 332)

Transcription

2 credits

(Prerequisite: A C- or better in Ear Training IV.)

Students develop their ear training/musical dictation skills by transcribing recorded music. Transcription activities include: improvised solos from a variety of leading jazz

and pop artists, melodies and chord progressions from a variety of styles from Renaissance music up to and including current popular songs, and music composed by class members.

(MUS 341)

Contemporary Harmony **2 credits**

(Prerequisite: A C- or better in Music Theory IV.)

Through listening, analysis, creative projects and improvisation students learn the materials and practices of leading contemporary jazz and progressive popular music artists. Topics include: chord substitution, chord structure, chord voicing, as well as current developments in melody, rhythm and meter.

(MUS 345)

Arranging I **2 credits**

(Prerequisite: MUS 211 Music Theory III) Introduction and development of principles of arranging for rhythm section and small ensembles. Form, voice-leading, traditional and computer notation, chord symbols, and melodic development are addressed. Students will write arrangements for small ensembles consisting of rhythm section instruments and one or two horns or vocalists.

(MUS 346)

Arranging II **2 credits**

(Prerequisite: MUS 345 Arranging I) Building on the concepts learned in Arranging I, students will expand arranging skills to include writing for ensembles that include rhythm section, vocals and horns. Topics will include: Form, instrumental transpositions and ranges, chord voicing techniques, traditional and computer notation, background writing and modulations. Students will write arrangements for mid-size ensembles consisting of rhythm section instruments, 5 horns and vocals.

(MUS 347)

Big Band Arranging **2 credits**

(Prerequisite: MUS346 Arranging II) Development of compositional and arranging techniques for jazz and big band ensemble. Topics include: Scoring for brass, saxophones and rhythm section, creating idiomatic melodic lines and background parts. The course will cover idiomatic voicing techniques, form development, effective soli and ensemble writing and will include a studio production project.

(MUS 349)

Early Jazz Style and Analysis **2 credits**

(Prerequisites: MUS248 Music Interpretation II, MUS 209 Ear Training IV) Through the process of transcription, imitation and analysis this class will study a number of recorded performances by musical icons that had a significant impact on American Popular Music and Jazz from 1920-1958. The course will primarily involve the transcription, performance and analysis of selected recordings of great solos from the following eras: Early Jazz: 1920-1935, Swing: 1935-1945, Bebop: 1940-1955, Cool Jazz and Hard Bop: 1950-1960.

(MUS 350)

Modern Jazz Style and Analysis **2 credits**

(Prerequisites: MUS248 Music Interpretation II, MUS 209 Ear Training IV) Through the process of transcription, imitation and analysis this class will study a number of recorded performances by musical icons that had a large impact on American Popular Music and Jazz from 1958 to the present. The course will primarily involve the transcription, performance and analysis of selected recordings of great solos of the following musical icons: Miles Davis, Ornette Coleman and Free Jazz, John Coltrane, Bill Evans, Herbie Hancock, Chick Corea and Keith Jarrett.

(MUS 357)

Music of The Beatles **2 credits**

(Prerequisite: A C- or better in Music Theory IV.) This course examines the music of The Beatles from Meet the Beatles through Abby Road. Through listening and analysis students learn the characteristics of their evolving musical style, relationships between their intuitive musical nature and Western musical traditions, and their many musical innovations.

(MUS 361)

Counterpoint **2 credits**

(Prerequisite: A C- or better in Music Theory IV.) This course studies the basic compositional principles of 18th Century counterpoint, based on the style of J.S. Bach. Through listening, analysis and exercises students develop proficiency in writing 18th Century style counterpoint.

(MUS 363)

Latin Performance Practices **2 credits**

(Prerequisites: MUS248 Music Interpretation II or instructor approval) An intensive analysis of Latin performance practices, genres and styles originating in countries such as Cuba, Puerto Rico, Dominican Republic, Columbia, Mexico, Spain, Argentina and Brazil. Topics discussed will be performed in an ensemble setting the same week. Areas addressed include repertoire, melodic interpretation, rhythmic concepts, instrumentation, comping and soloing practices, as well as artists that are indicative of each style presented.

(MUS 373)

Studio Orchestra Arranging **2 credits**

(Prerequisite: MUS346 Arranging II) Development of compositional and arranging skills for a standard studio orchestra, within a contemporary musical context. Topics include: scoring techniques for strings, woodwinds, brass, percussion, and rhythm section. The course will cover voicing techniques, background writing, hybrid production of live musicians and sequenced tracks and a variety of orchestral textures (background and foreground) and will include a studio production project.

(MUS 375)

Scoring for Media I **3 credits**

(Prerequisite: MUS 121 Music Theory II) This is an introductory, project-based course designed to provide an overview of the history, theory, techniques and best practices applied to composing and producing music for various media, with an emphasis on film.

(MUS 376)

Scoring for Media II 3 credits

(Prerequisite: MUS 316 Conducting, MUS375 Scoring For Media I) Scoring for Media II is an advanced course tailored for students who are seriously considering composing music for film or other media as a profession. This course is a continuation of Scoring for Media I with greater emphasis on projects and hands-on learning. Curriculum includes recording and conducting original music with a live ensemble, as well as an introduction to music editing, scoring scenes for period films and scenes set in foreign locales. In addition, there is a heavy emphasis on career management.

(MUS 377)

Orchestration I 2 credits

(Prerequisites: MUS 121 Music Theory II and MUS 143 Music Desktop Publishing) Orchestration I is an overview of orchestration techniques. Subjects include: identification of instruments, transpositions, ranges, capabilities, score reading, score preparation, parts preparation, and idiomatic writing for orchestral instruments.

(MUS 378)

Orchestration II 2 credits

(Prerequisite: MUS 377 Orchestration I) In Orchestration II students learn to write for various instrumental combinations, including full orchestra. Topics will include scoring for strings, scoring for woodwinds and woodwind-string combinations, scoring for brass and brass combined with strings and woodwinds, scoring for percussion and scoring for full orchestra. Students will develop their skills through exercises and the study of representative orchestral scores from Classical, Romantic and 20th Century repertoire.

(MUS 381)

Songwriting III 3 credits

(Prerequisite: MUS 271 Songwriting II) Explores the art, craft, and business of writing songs in the tradition of contemporary American popular music. Special emphasis is placed on the variety of genres and forms found in the modern music industry.

(MUS 382)

Songwriting IV 3 credits

(Prerequisite: MUS 381 Songwriting III) Continues exploring the art and craft of writing songs in the tradition of contemporary American popular music. Builds upon concepts learned in Songwriting I-III. Emphasis on repertoire and portfolio development.

(MUS 383)

Studio Performance Techniques I 2 credits

(Prerequisite: MUS 123 Applied Theory II, audition, or department head approval) An exploration of the roles of the record company, producer, contractor, engineer, writer, arranger, and performer. Students will gain a basic understanding of pre-production and the technical aspects related to music performance. Topics include: equipment expectation, common terms, awareness of stylistic nuances, and appropriate sounds based on style.

(MUS 384)

Studio Performance Techniques II 2 credits

(Prerequisite: MUS 123 Applied Theory II, audition, or department head approval) An exploration of the roles of the record company, producer, contractor, engineer, writer, arranger, and performer. Students will gain a basic understanding of pre-production and the technical aspects related to music performance. Topics include: equipment expectation, common terms, awareness of stylistic nuances, and appropriate sounds based on style.

(MUS 385)

Studio Performance Techniques III 2 credits

(Prerequisite: MUS 123 Applied Theory II, audition, or department head approval) An exploration of the roles of the record company, producer, contractor, engineer, writer, arranger, and performer. Students will gain a basic understanding of pre-production and the technical aspects related to music performance. Topics include: equipment expectation, common terms, awareness of stylistic nuances, and appropriate sounds based on style.

(MUS 387)

Compositional III 3 credits

(Prerequisite: MUS277 Compositional Techniques II)

This class explores practical compositional techniques found in contemporary instrumental writing, such as Film, Television, Video Games, Jingles, etc. The course treats composition like that of a craft. It is designed to supply the composer with a variety of compositional tools, systems, and best practices to enable the student to write effectively and quickly.

(MUS 388)

Compositional IV 3 credits

(Prerequisite: MUS 387 Compositional Techniques III)

This class focuses on advanced instrumental composition in all of its contemporary genres and professional applications, with an emphasis on long form and concert length works.

(MUS 391)

Directed Study 1 credit

(Prerequisite: Department Head Approval)

Directed Study is a course of independent study. Each student is responsible for taking 7 hours of individual instruction per semester. At the end of each semester, the student will take a final exam and/or complete a final project that demonstrates their progress.

(MUS 392)

Directed Study 2 credits

(Prerequisite: Department Head Approval)

Directed Study is a course of independent study. Each student is responsible for taking 14 hours of individual instruction per semester. At the end of each semester, students will take a final exam and or complete a final project that demonstrates their progress.

(MUS 400)

Senior Recital/Project 1 credit

(Prerequisite: Must have completed a minimum of 90 credits towards a Bachelor of Music degree to register for this course) This course is concerned with the

preparation, promotion and execution of a recital in the Senior year. The music needs to be approved by the student's private lesson instructor. Major areas include: MUS400B, MUS400BW, MUS400G, MUS400KB, MUS400P, MUS400S, MUS400V

(MUS 402)

Senior Composition Recital/Project 2 credits

(Prerequisite: Must have completed a minimum of 90 credits towards a Bachelor of Music degree to register for this course) This course produces a robust portfolio for the graduating Composition and Songwriting student. It is a culmination of all the skills the student has learned during his or her time in the Composition and Songwriting program. It includes a collection of the student's best work from various courses, as well as ad hoc cap stone projects. Instrumental Composition students turn in their portfolio as a series of recordings with supporting materials. Songwriting students turn in a similar series of recordings with the option of an additional recital performance.

(MUS 411)

20th Century Harmony 3 credits

(Prerequisite: A C- or better in Music Theory IV) This course studies the development of Western art music in the 20th century. Students examine major works from a variety of prominent 20th century composers, including: Samuel Barber (Adagio for Strings), Arnold Schoenberg (String Quartet #4), Benjamin Britten (Serenade for Tenor, Horn and Strings), Bela Bartok (Concerto for Orchestra), Igor Stravinsky (Symphony of Psalms and Rite of Spring), Charles Ives (Unanswered Questions), as well as others.

(MUS 416)

Pedagogy and Teaching Skills 2 credits

This course will focus on the study and development of teaching skills for a Performance major. The course will address preparation of lesson plans, strategies, and repertoire involved in teaching applied lessons. Majors include: 416B Bass, 416G Guitar, 416K Keyboard, 416P Percussion, 416V Voice, 416BW Brass and Woodwinds, 416S Strings.

(MUS 462)

Advanced Musicianship I 2 credits

The continued study of performance concepts on each student's major instrument through presentation, implementation, listening and performance. Includes stylistic considerations and memorization. Major areas include: 462B Electric and Acoustic Bass, 462G Guitar, 462P Percussion, 462K Keyboard, 462V Voice, 462BW Brass & Woodwinds, 462S Strings.

(MUS 472)

Advanced Musicianship II 2 credits

The continued study of performance concepts on each student's major instrument through presentation, implementation, listening and performance. Includes stylistic considerations and memorization. Major areas include: 472B Electric and Acoustic Bass, 472G Guitar, 472P Percussion, 472K Keyboard, 472V Voice, 472BW Brass & Woodwinds, 472S Strings.

(MUS 480/LIB 480)

Creating a Life in Music 3 credits

(Pre-requisites: students should be in their last year of studies and have completed COM 100 Writing & Research Skills) From personal discovery to real-world insights, hands-on experiences to nuts and bolts resources, this course will delve deeply into the skill sets and mind sets important for the professional career development of musicians in all emphasis areas. This course balances entrepreneurial awareness, attitudes, and skills with intrapreneurial insights, skills, and reflection. In this class we will strive to create a safe, supportive zone for personal reflection and growth along with tangible skills and documents for lifelong career development.

(MUS481 – 484)

Special Topics in Music 1-4 credits

Study of an advance Music topic not covered within the regularly scheduled courses.

(MUS 500)

Mid Point Recital 1 credit

(Prerequisites: Graduate Student with Approval of Graduate Studies Coordinator) The Mid-Point Recital will take place at the mid-point of the student's performance studies, at which the student is expected to demonstrate proficiency in the varied styles of music that have been studied and perform these works at a professional level.

(MUS 510)

Comparative Music Analysis 3 credits

(Prerequisites: Graduate Student status and satisfactory completion of the Music Theory proficiency exam) In this advanced theory course, students will learn to examine various elements of music, including form, rhythm, harmony, pitch organization, and phrase rhythm, in a plurality of musical styles and contexts through the writing of theorists and musicologists. Through studying various methods of analysis, students will learn to analyze and evaluate a wide variety of musical genres in a scholarly manner through writing and presentation. Topics may vary from semester to semester, but may include: Schenkerian and neo-Riemannian analyses; hypermetric analysis; deconstruction, cultural theory, and other facets of postmodern musicology; and authenticity, Orientalism, and the borrowings of music from various cultures. The course culminates in the analysis of a group of works, in the form of a term paper.

(MUS 516)

Pedagogy 2 credits

(Prerequisites: Graduate Student) Students will (a) examine and discuss various concepts, philosophies, and methods of instruction, and (b) will apply this information while teaching or co-teaching applied lessons, academic classes, and/or ensembles.

(MUS 550)

Global Improvisation 2 credits

(Prerequisites: Graduate Student) Students will listen extensively to musical examples from around the world, transcribe varied improvisational passages (both Western and non-Western), and perform and adapt these musical

passages, incorporating both the stylistic concepts and techniques therein.

(MUS 580)

New Media Promotion and Digital Audio Production 2 credits

(Prerequisites: Graduate student status and satisfactory completion of the Music Technology proficiency exam or completion of course designed to correct noted deficiencies) This class will focus on creating polished final mixes and incorporating them in a web site designed and created by each student for purposes of promoting their performances and /or studio teaching.

(MUS 600)

Final Project 3 credits

(Prerequisites: Graduate Student with Approval of Graduate Studies Coordinator) Students will demonstrate their ability to synthesize several specializations including musical performance, writing skills, analysis and research, historical context, and recording/production skills, toward a final written/performance project. There is a required oral defense.

(MUS 602)

Final Recital 1 credit

(Prerequisites: Graduate Student with Approval of Graduate Studies Coordinator) The Final Recital will be the culmination of the student's performance studies, at which, the student will be expected to demonstrate the varied styles of music that have been studied and perform these works at an advanced professional level.

Natural Science Courses - NSCxxx

(NSC 200)

Musical Acoustics 2 credits

(Prerequisite: MATH 101, college algebra) The study of musical instrument sound, acoustic energy, its propagation, and its interaction with the environment. Class discussions will include wave energy, resonance, decibels, acoustic instrument analysis, and room interaction.

(NSC 201)

Room Acoustics 2 credits

(Prerequisite: NSC 200 Musical Acoustics) The study of sound, acoustic energy, its propagation, and its interaction with the environment. Class discussions will include wave energy, decibels, room analysis, and relevant formulae.

(NSC 240/320)

Physiology of Performance 2 credits

This course focuses on the human body and mind in musical performance through the study of anatomy (structures) and physiology (functions). Topics will include the voice, audiology (hearing), kinesiology (movement), stress and performance wellness. This course may be taken at either the lower division or upper division level.

(NSC 271-274)

Special Topics in Natural Sciences Studies 1-4 credits

(Prerequisite: consent of the instructor) Study of a Natural Sciences topic not covered within the regularly scheduled courses.

(NSC 481-484)

Special Topics in Natural Science 1 - 4 credits

(Prerequisite: consent of the instructor)

Study of an advanced Natural Sciences topic not covered within the regularly scheduled courses.

Production and Recording Courses - RECxxx

(REC 101)

Systems and Operations 2 credits

(Prerequisite: REC 117 Sound Reinforcement I)

This course is designed to teach students the basics of sound reinforcement systems and operations. Topics covered include: monitor and Front of House engineer duties, monitor and system types, power distribution, cables and wiring, microphone techniques for live applications, and set up specifications.

(REC 101P)

Pro Tools 101 1 credit

REC 101P Pro Tools 101 takes a comprehensive approach to learning the fundamentals of Pro Tools systems. Students learn to build sessions that include multitrack recordings of live instruments, MIDI sequences, software synthesizers, and virtual instruments. Through hands-on tutorials students develop essential techniques for recording, editing, and mixing in Pro Tools 10. This is a preparatory class for Pro Tools 110 (REC 110P).

(REC 102)

Systems and Operations Lab 1 credit

(Prerequisite: REC 117 Sound Reinforcement I)

A hands-on component to REC 101 Systems And Operations that allows students to experience real world trouble shooting and sound reinforcement applications. (Lab Class)

(REC 103)

Systems Maintenance I 2 credits

(Prerequisite: REC 117 Sound Reinforcement I)

Trouble shooting, component replacement, basic electronics and electrical circuits are topics covered in this basic sound reinforcement system maintenance course. (Lab Class)

(REC 104)

Hip-Hop Music Production I 2 credits

(Prerequisite: REC111 Intro to Music Technology or

REC113R Record Theory I, or REC146) This 3-hour per week class will be an introduction to the basics of music production for the hip-hop artist, this class will explore the concepts of MIDI, sequencing, sample and loop-based music making, and the integration of hardware sound sources such as drum machines, synthesizers, and samplers. The student will be introduced to a variety of software applications. The class will be a combination of lecture and hands on application with the emphasis towards creativity and inspiration. (Lab Class)

(REC 106)

Introduction to Broadcast Production 3 credits

Introduction to Broadcast Production is designed to give students the skills to create engaging radio programming. Through hands-on sessions, students will learn how to use microphones, recorders, and audio editing programs. In a lab setting, they will create station IDs, promotional announcements, newscasts, thematic programming and music-based shows, and conduct interviews. Students will be challenged to weave together audio elements into coherent programming.

(REC108/MUS 151)

Introduction to Multi Media Production 3 credits

Students are introduced to major topics in the theory, practice and techniques involved in multi media arts planning, production and post production. Topic areas include an introduction to digital imaging, principles of digital media production including photography, digital video, digital audio, media recording/capture, storage and compression as well as introductory lessons in editing in Apple's Final Cut Pro HD and Adobe After Effects. Students produce a music video or similar project during the class.

(REC 110P)

Pro Tools 110**1 credit**

(Prerequisite: REC101P) REC 110 Pro Tools 110 focuses on working with more complex hardware and software configurations, developing advanced techniques for manipulating and editing both audio and MIDI data, and implementing various techniques to facilitate larger and more sophisticated mixing scenarios. This class prepares students for Avid's Certified User Exam. Students who pass the Certified User Exam will receive Pro Tools User Certification.

(REC 111)

Introduction to Music Technology I 1 credit

Hands-on study of the use of the computer as a tool for composing, recording, and notating music. This course will be conducted in a lab setting focused on introductory skills in sequencing, recording, editing and printing music.

(REC 113R)

Recording Theory I**2 Credits**

(Co-requisite: Taken concurrently with REC 113C, REC113Mi, and REC114RL) Recording Theory I covers live and in-studio methods by which sound is recorded. Students explore the techniques of mono, stereo, and multi-track recordings. All aspects of the recording process including the history of recording, the science of sound, fundamentals of analog and digital audio recording, working with digital audio workstations, microphone techniques and sampling techniques.

(REC 113C)

Consoles**1 Credit**

(Co-requisite: Taken concurrently with REC 113R, REC113Mi, and REC114RL) This lecture will familiarize students with recording console Signal Flow, as well as

provide background in systems operation, troubleshooting and basic circuit operation.

(REC 113Mi)

Microphones**1 Credit**

(Co-requisite: Taken concurrently with REC 113C, REC113R, and REC114RL) This course is designed to provide students with a comprehensive introduction to the study of sound, acoustic energy, its propagation, and its interaction with the environment. Class discussions will include wave energy, decibels, room analysis, and relevant formulae.

(REC 114RL)

Recording Lab I**2 Credits**

(Co-requisite: Taken concurrently with REC 113C, REC113Mi, and REC113R) Recording Lab I starts with the study of signal flow as it relates to the recording studio and equipment. Emphasis is placed on console design and operation with students participating in hands-on drills and demonstrations. Microphone design and application are studied throughout the studio sessions.

(REC 116/MUS 152)

MIDI Production Techniques 2 credits

This lecture/lab course is an introduction to MIDI (Musical Instrument Digital Interface) and its application in modern music production. Students will learn how to use MIDI hardware and software in a digital audio workstation to produce music. MIDI recording, editing, and arranging techniques will be taught through a series of project-based labs.

(REC 117)

Sound Reinforcement I**2 credits**

Sound Reinforcement provides the student with both a theoretical and practical background in Live Sound Reinforcement. Emphasis is placed on indoor and outdoor sound reinforcement applications. The components of the sound system are examined in detail.

(REC 119)

Design and Art Theory**2 credits**

A study of how traditional art forms blended with current imagery create new and varied artistic styles found in multimedia today. Students are introduced to the basic elements of color, composition, perspective and design needed to create and produce graphics. Students study cartooning, storyboarding, typography, layout and logo design. Students are evaluated by exam on theory components as well as a completed project.

(REC 120)

Live Sound Production**1 credit**

(Prerequisite: REC204 Hip-Hop Production/ Mixing and Mastering or REC111 Intro to Music Technology or REC 150 Sound Capture and Production or Instructor approval) A course designed to teach the fundamentals of live sound production. (Available for Performance, Composition, Hip Hop, and Business students. Not to be taken by students enrolled in any production degree.)

(REC 122)

Studio Maintenance I**1 credit**

Studio Maintenance I gives an in-depth overview of what is necessary to keep recording equipment working continually at peak performance. Emphasis is given to both preventative maintenance and to the repair and upgrading of equipment. Troubleshooting techniques and procedures, system analysis, setup and interface, and soldering skills are highlighted. (Lab Class)

(REC 123R)

Recording Theory II**1 Credit**

(Prerequisite: REC 113C, REC113R, REC113Mi, and REC114RL and taken concurrently with REC 123M, REC 124RL, and REC 124ML) Record Theory II through lecture and discussion will cover several aspects of the digital domain and recording processes including: The history of digital recording, Pro-Tools and other digital audio workstations in depth, advanced recording techniques in the digital domain, the relationships between analog and virtual consoles, DSP and CPU processing, computer hardware fundamentals, analog and virtual signal flow with a DAW, digital i/o and connections, DAW navigation, plugins, and file management.

(REC 123M)

Mix Theory I**1 Credit**

(Prerequisite: REC 113C, REC113R, REC113Mi, and REC114RL and taken concurrently with REC 123R, REC 124RL, and REC 124ML) This course is an introduction to basic stereo mixing techniques for music. It will focus on the development of a musically relevant vocabulary of mixing for popular music. Students are encouraged to develop their critical listening skills through an examination of common practice in stereo mixing and mix analysis.

(REC 124RL)

Recording Lab II**1.5 Credits**

(Prerequisite: REC 113C, REC113R, REC113Mi, and REC114RL and taken concurrently with REC 123R, REC 123M, and REC 124ML) This course deals with the tracking process from setup to mixdown. Actual recording sessions in class will be used to demonstrate microphone placement, signal flow, gain structure, and communication techniques. Session efficiency, documentation, and etiquette are also covered.

(REC 124ML)

Mix Lab I**1.5 Credits**

(Prerequisite: REC 113C, REC113R, REC113Mi, and REC114RL and taken concurrently with REC 123R, REC 123M, and REC 124RL) This course deals with the introduction of Pro Tools software and advanced functions of the Trident console. Learning basic mixing techniques and using dynamics and time-based effects.

(REC 126)

Studio Management**1 credit**

(Prerequisite: REC 123R, REC 123M, REC 124RL and REC 124ML) Covers the fundamentals of basic studio operations including: accounting, client relations,

staff, and equipment management. Strong emphasis is placed on scheduling, promotion and marketing, and interpersonal relationship communications.

(REC 127)

Sound Reinforcement II**2 credits**

(Prerequisite: REC 117 Sound Reinforcement I)

Sound Reinforcement II provides the student with both a theoretical and practical background in Live Sound Reinforcement. Emphasis is placed on both indoor and outdoor sound reinforcement applications. The components of the sound system are examined in detail and are then utilized by the student in providing live sound for the McNally Smith student concerts.

(REC 144)

Hip-Hop Music Production II**2 credits**

(Prerequisites: REC 104 Hip Music Production I)

This 2-hour per week class will focus on advanced music-making techniques for the hip-hop artist using an expanding palette of software applications. The student will learn about basic computer setup and maintenance. They will expand their knowledge of MIDI sequencing, hardware synthesizers and sound sources. The class will be a combination of lecture and hands on application with the emphasis towards creativity and inspiration. (Lab Class)

(REC 146)

Hip-Hop Audio Production I**2 credits**

A continuation to the basics of production for the hip-hop artist, this 3-hour per week class will focus on audio recording. The student will learn about basic computer setup and maintenance, basic audio recording theory, signal flow, microphones, headphone mixes, analog outboard equipment and session procedure. The student will learn how to augment their computer-based creations with audio recording. The class will be a combination of lecture and hands on application with the emphasis towards creativity and inspiration.

(REC 150/MUS 150)

Sound Capture and Production**1 credit**

(Prerequisite: REC 116/MUS 152 - MIDI Production Techniques)

Sound Capture and Production introduces the basic processes of recording, producing and mixing music using a computer-based recording system, with an emphasis on audio signal flow and digital audio recording techniques. Topics covered include microphones, signal chains, multitrack recording, digital editing, signal processing, sampling, and mixing.

(REC 166)

Max/MSP Programming**1 credit**

(Prerequisites: Instructor approval)

Max/MSP is an application for building applications. This course will cover the basics of the interface, designing audio plug-ins and programs, real-time manipulations and synthesis, and generating MIDI. Other topics include the basics of designing plug-ins with genetic algorithms and artificial intelligence. Students will implement their Max projects into Ableton Live's Max4Live environment.

(REC 204)

Hip-Hop Production/Mixing and Mastering 1 credit

(Prerequisites: REC 146 Hip Hop Audio Production I)

This 2-hour per week class will provide the student with the skills necessary to mix and master their final project. The student will study advanced audio and MIDI editing techniques, time-based and dynamics based processing, basic automated mixing, and a variety of final product delivery methods. The class will also provide a basic understanding of the mastering process.

(REC 205)

MIDI Systems 2 credits

(Prerequisite: REC 116 Midi Production Techniques) This course builds on the concepts and skills from REC 116 (MIDI Production Techniques). Students will explore MIDI as a communications protocol, and how it can be used to control and synchronize complex studio systems. Use of MIDI for live performance will also be covered. The practical operation of MIDI hardware and software will be taught through lecture demonstration and lab projects.

(REC 207)

Sound Design for Music Production 1 credit

(Prerequisites: REC116/MUS152 - Midi Production Techniques) This introductory course teaches the fundamentals of synthesis and sound design, with an emphasis on the practical application of synthesis techniques for modern music production. Through a series of hands-on lab projects, students will learn how to create a broad palette of sounds using hardware and software synthesizers. Topics include subtractive, additive, FM, granular, and hybrid synthesis.

(REC 211)

Systems Maintenance II 2 credits

(Prerequisite: REC 103 Systems Maintenance I)

A continuation of Systems Maintenance I. Students learn upkeep and maintenance of larger sound reinforcement systems. Room tuning, advanced repair and touring aspects are discussed. (Lab Class)

(REC 212)

Studio Maintenance II 2 credits

(Prerequisite: REC 122 Studio Maintenance I)

Studio Maintenance II gives an in-depth overview of what is necessary to keep recording equipment working continually at peak performance. Emphasis is given to both preventative maintenance and to the repair and upgrading of equipment. Troubleshooting techniques and procedures, system analysis, setup and interface, and soldering skills are highlighted. Multi-track calibration and alignment are also discussed. (Lab Class)

(REC 217)

Sound Reinforcement III 2 credits

(Prerequisite: REC 127 Sound Reinforcement II) Continued application and study of sound reinforcement.

(REC 220)

Electronic Press Kit Production 2 credits

This course is designed to have the student produce an Electronic Press Kit DVD to aid in promoting themselves and others in the industry. Students will learn the basics of DVD production, studio production, resume building, and interview techniques. Students will be required to have a complete Electronic Press Kit to demonstrate proficiency.

(REC 223)

Basic Rigging 2 credits

(Prerequisite: REC 117 - Sound Reinforcement I)

This course is an introduction to conventional rigging techniques for sound reinforcement and lighting equipment for musical events and venues. The class will understand typical rigging structures for a variety of stage size applications. Equipment types and their purposes, safety rules and regulations, understanding job detail descriptions, and union relationships will be discussed. Field trips to local sound, lighting, and rigging companies will be enhanced by hands-on experience in our auditorium.

(REC 224)

Introduction to Stage Lighting 2 credits

(Prerequisite: REC 127 Sound Reinforcement II) This course is an introduction to stage lighting and systems for musical events and venues. The class will understand typical lighting systems for a variety of stage size applications. Lighting instrument types, dimmer packs, focusing techniques, light filtering, color matching and blending, console design and operation, conventional lighting instrument repair and maintenance, and special effects will be discussed.

(REC 225)

Sound System Design and Installation 2 credits

(Prerequisites: REC 101 Systems Operations, REC 102 Systems Operations Lab, & REC 103 Systems Maintenance I)

This course is an introduction into designing, bidding, and installing permanent sound systems. The class will explore how to evaluate a facility's needs, budget concerns, and scheduling issues. The class will then understand how to design a sound system and then formulate a professional bid to present to the client. System wiring and final installation will also be discussed.

(REC 228)

Maintenance for Musicians 2 credits

Class consists of lecture and hands-on experience with basic test equipment and soldering. A basic understanding of electricity will help the student understand electronic instrument operation. Soldering practice will teach techniques for repairing cables, connectors, and some minor repairs. Mechanical maintenance for musical instruments (percussion, horns, reeds, keyboards) will also be discussed and demonstrated. Students will receive lecture and hands-on experience on the repair and maintenance of electric and acoustic guitars and basses, percussion instruments, horns and reeds, and keyboards. (Lab Class)

(REC 232)

Video Production**2 credits**

The Production Class will focus on the production aspects of media production as it applies to commercial production for Industrial, Advertising, Web content, Music Videos and Narrative filmmaking. The class will be responsible for producing, shooting, and preparing for post production video material for commercial use, and gain real production credits in production as their work is used for commercial use in concert with McNally Smith Recording Department Demo's, Outreach Programs, Web content and Artist in Industry Class Production.

(REC 233R)

Recording Theory III**1 Credit**

(Prerequisite: REC 123R, REC 123M, REC 124RL and REC 124ML and taken concurrently with REC 233M, REC 234RL, and REC234ML) The main focus of Record Theory III is designed to familiarize the students with the SSL Duality Console, its use as an analog console and a digital audio workstation controller. Students will also focus on the techniques and tools used in a variety of recording situations. Discussions will include advanced technique, microphone placement, the use of equipment to achieve a desired effect in both recording and mixing, and EQ settings for different applications.

(REC 233M)

Mix Theory II**1 Credit**

(Prerequisite: REC 123R, REC 123M, REC 124RL and REC 124ML and taken concurrently with REC 233R, REC 234RL, and REC234ML) This course extends mixing theory, and the vocabulary of REC123M Mixing Theory I, by examining advanced signal processing techniques in a mixing context. In addition, the topics of data backup, the mastering process, and master recording delivery will be discussed to explore the role of the mixing process in the larger production cycle.

(REC 234RL)

Record Lab III**1.5 Credits**

(Prerequisite: REC 123R, REC 123M, REC 124RL and REC 124ML and taken concurrently with REC 233R, REC 233M, and REC234ML) This course is designed to provide students with hands-on experience in the topics discussed in REC 233R, including the SSL Duality Recording Console, its use as an Analog Recording Console and a Digital Audio Workstation Controller, the Introduction of, and the use of the Duality Patch Bay.

(REC 234ML)

Mix Lab II**1.5 Credits**

(Prerequisite: REC 123R, REC 123M, REC 124RL and REC 124ML and taken concurrently with REC 233R, REC 233M, and REC234RL) This course will focus on advanced mixing using a large format control surface. We will explore different styles of mixing and compare various outboard and plug-in options.

(REC 236)

DAW Editing I**1 credit**

(Prerequisite: REC123R, REC123M, REC124RL, and REC124ML) This is a beginning course in digital recording, editing, and mastering, involving the hands-on use of hard-disk based digital recording, processing, and editing equipment in a variety of applications. The basic theory of sound digitizing, manipulation, and storage is covered in lecture and reading. This is a companion course to REC234 Record Lab III.

(REC 243M)

Mix Theory III**1 Credit**

(Prerequisite: REC 233R, REC 233M, REC234RL, and REC234ML and taken concurrently with REC 243R, REC 244 RL, and REC 244 ML) This course is an introduction to mixing techniques and project management of the 4th term recording project. It will also focus on the development of a professional portfolio to accompany the final recorded project.

(REC 243R)

Recording Theory IV**1 Credit**

(Prerequisite: REC 233R, REC 233M, REC234RL, and REC234ML and taken concurrently with REC 243M, REC 244 RL, and REC 244 ML) Recording Theory IV includes project planning for class final projects and real world applications. A review of the recording process will cover advanced signal flow, creative tracking techniques, and proper studio personnel protocol. The analog recording process will be discussed.

(REC 244RL)

Record Lab IV**1.5 Credits**

(Prerequisite: REC 233R, REC 233M, REC234RL, and REC234ML and taken concurrently with REC 243M, REC 243R, and REC 244 ML) Record Lab IV consists of hands-on training in the use of Analog and Digital recording studios, MIDI studios, and workstations for Music Production. Topics Include advanced project management, processing audio for media, work flow planning, album/EP project procedure, 24 Track Analog Tape Machines and DAW formats, advanced synchronization, recording and production studio procedures, and continued topics in artist development.

(REC 244ML)

Mix Lab III**1.5 Credits**

(Prerequisite: REC 233R, REC 233M, REC234RL, and REC234ML and taken concurrently with REC 243M, REC 243R, and REC 244RL) This course is designed to explore advanced mixing techniques. Integration of the highest quality Analog and Digital equipment will be the focus to help the student achieve an industry standard outcome for their final mixes.

(REC 246)

DAW Editing II**1 credit**

(Prerequisite: REC236 DAW Editing I) DAW Editing II is the second in a series of classes based on advanced digital editing and music production techniques in a digital audio workstation. Topics include advanced musical editing, production techniques, MIDI production concepts, and advanced automation.

(REC 248)

Surround Sound Production 2 credits

(Prerequisites: REC 233R, REC 233M, REC234RL, REC234ML and REC 236) This class will discuss and demonstrate common practice in surround sound production. Students will be introduced to the language and tools of the 5.1 channel audio production environment, as well as the historical context from which these tools developed. Projects will include location and studio recording projects as well as surround sound mixing for music and video post-production. Various DAW environments will be addressed. Delivery methods such as DVD-A, DVD-V, and SACD will be explored.

(REC 249)

Sound Design for Post Production 2 credits

(Prerequisites: REC 236 DAW Editing I) This lecture/lab course teaches the concepts and techniques of audio post-production for film/TV, radio and new media. Through a series of project-based lab activities, students will learn how to record Foley effects, edit and replace dialog (ADR), spot and edit sound effects and music, prepare temp mixes, and create a final mix for delivery.

(REC 266)

Hybrid Performance Techniques for the Studio and Stage 2 credits

An overview of hybrid performance techniques that integrate software and hardware, with an emphasis on Ableton Live as a composition, production, and live performance tool. Other topics include Max4Live, physical computing, interface design, and aesthetic and philosophical concepts as they relate to electronic music performance. All genres and styles are welcome.

(REC 279)

Hip-Hop Final Project 2 credits

(Prerequisites: REC144 Hip-Hop Music Production II, MUS192 The Language of Rap and Spoken Word II, REC206 Hip-Hop Audio Production I) This pioneer course provides a unique experience to each student, by allowing them to be both artist and executive producer. Students will experience the process of writing material, recording, and mixing an original CD project. At the end of the course, students will present their material in a concert setting.

(REC 280)

Location Recording 2 credits

(Prerequisite: REC 123R, REC 123M, REC 124RL and REC 124ML) This class consists of a combination lecture/lab class to explore live on-location recording techniques. The students will develop an understanding of the techniques and apply them by recording assorted performances. The students will be expected to attend field trips for location recording opportunities.

(REC 281-284)

Special Topics in Music Technology 1-4 credits

This course is comprised of a variety of different possible elective courses that changes from semester to

semester and instructor to instructor based on the content. The topic will be one that is not covered within regularly scheduled courses.

(REC 302)

Project Management for Producers 2 credits

(Prerequisites: REC 243R, REC 243M, REC 244RL, and REC 244ML) This lecture course examines a variety of project management techniques that can be applied in music production and audio recording contexts. The course discusses management issues associated with traditional commercial production systems, as well as artist-released projects and contemporary hybrid systems. Students will explore project initiation, workflow planning, budgeting, and project delivery, as well as a variety of related communication tools.

(REC 318)

Artistry in Production 3 credits

(Prerequisites: REC 233R, REC 233M, REC 234RL, and REC 234ML) Lecture course that explores the musicianship, aesthetics and artistry of modern music production from the 1950s to present day. The study of stylistic trends, the influence of technological innovations, and the impact of leading pioneers throughout the history of music production are explored through written and aural analysis, with an emphasis on the interrelationship between technology and popular music.

(REC 340)

Stereo Mastering Techniques 2 credits

(Prerequisite: REC243R, REC243M, REC244RL, REC244ML) This course will discuss and demonstrate common practice in stereo mastering techniques for American Popular Music. Topics will include both analog and digital source mixes, various techniques for signal processing, and both CD and online delivery systems. Students will complete independent and class projects to develop an understanding of the mastering process.

(REC 383)

Studio Performance Techniques I 2 credits

(Prerequisite: REC 233R, REC 233M, REC 234RL, and instructor approval.) An exploration of the roles of the record company, producer, contractor, engineer, writer, arranger, and performer. Students will gain a basic understanding of pre-production and the technical aspects related to music performance. Topics include: equipment expectation, common terms, awareness of stylistic nuances, and appropriate sounds based on style.

(REC 384)

Studio Performance Techniques II 2 credits

(Prerequisite: REC383 and instructor approval)

An exploration of the roles of the record company, producer, contractor, engineer, writer, arranger, and performer. Students will gain a basic understanding of pre-production and the technical aspects related to music performance. Topics include: equipment expectation, common terms, awareness of stylistic nuances, and appropriate sounds based on style.

(REC 400)

Music Production Project I 2 credits

(Prerequisites: REC 243R, REC 243M, REC 244RL, and REC 244ML.) Directed Study that provides a framework for Music Production majors to apply their backgrounds in music, music industry studies, and the recording arts by creating a complete set of multi-track master recordings within a system of project management. Students will plan, coordinate, engineer, and deliver these multitrack master recordings for peer review and instructor evaluation.

(REC 401)

Music Production Project II 2 credits

(Prerequisites: REC 400 Music Production Project I or instructor approval) Directed Study that provides a framework for Music Production majors to apply their backgrounds in music, music industry studies, and the recording arts by creating a complete set of mix and replication master recordings within a system of project management. Students will plan, coordinate, engineer, and deliver mix master recordings for peer review and instructor evaluation. Students are also expected to coordinate specialized mastering services, and deliver a replication master.

(REC 481 - 484)

Special Topics in Music Technology 1-4 Credits

This course is comprised of a variety of different possible elective courses that changes from semester to semester and instructor to instructor based on the content. The content will be an advanced topic that is not covered within regularly scheduled courses.

Social Science Courses - SOCxxx

(SOC 132/332)

Essentials of Economics 3 credits

This course provides a basic overview of economics for non-business majors. The economy plays a central part in virtually all parts of life and business. Economics is not an introduction to dead ideas; it is about understanding today's real world.

(SOC 221)

Music in the World's Cultures I 2 credits

(Prerequisite: COM 100 Writing and Research Skills)

Explores musical culture in representative cultural regions of the world, through a survey style approach including discussion of the music in cultural context, how it is used, taught and functions.

(SOC 222)

Music in the World's Cultures II 2 credits

(Prerequisite: COM 100 Writing and Research Skills)

Explores musical culture in representative cultural regions of the world, through a survey style approach including discussion of the music in cultural context, how it is used, taught and functions. **SOC 221 and SOC 222 will each cover the music of different regions of the world. Students may take these courses in any sequence.**

(SOC 230)

General Psychology**3 Credits**

Psychology is the science of behavior and mental processes. Scientific psychology studies a very wide range of subjects that involve actions, cognition, and emotions. This course will provide an overview of the most important topics and will include information and discussion of brain processes, perception, learning, memory, personality, intelligence, states of consciousness such as sleep and dreaming, and psychological disorders. This course is important to music students because it provides scientific information about sensation and perception, about various aspects of learning and memory valuable for teaching and performing music, the physiology of stress, cognitive processes such as attention and categorizing, motor control and learning, and personality variables.

(SOC 250)

Introduction to Folklore**2 credits**

This course will introduce students to the ethnographic study of folklore. We will consider examples of storytelling, foodways, music, material arts, and other traditions, drawn from a wide range of cultures. Through readings, lectures, videos, and hands-on projects, we will explore the approaches that scholars have used to collect and understand human creative productions in their cultural contexts.

(SOC 271-274)

Special Topics in Social Sciences Studies 1-4 credits

(Prerequisite: consent of the instructor) Study of a Social Sciences topic not covered within the regularly scheduled courses.

(SOC 280)

Human Development**2 credits**

This course provides an overview of normative cognitive, psychosocial, and moral development through adolescence and early adulthood. It includes exploration and clarification of a student's personal values, objectives, and decision-making processes as well as building proficiency in the areas of active listening, assertiveness, and conflict resolution. It will include lecture on theory and principles of human development alongside applied work toward intrapersonal skills development. Students will get to know themselves on a more complex level and understand how they approach personal and working relationships out in the world.

(SOC 282)

The Biopsychology of Sex, Drugs, and Rock 'n' Roll**2 credits**

What is the biopsychology of desire? How does the brain regulate and influence experiences of motivation, emotion, reward, and pleasure? This course presents an introduction to the brain's role in the mental and behavioral processes that people experience involving motivation, sex, drug addiction, music, and emotions. The focus in this course is on how the brain and nervous system contribute to and influence psychological functioning, both normal and pathological, in ways that are related to cravings and desires, such as sex, motivation, music, and emotions.

(SOC 333)

Economics I (Microeconomics) 3 credits

(Prerequisites: COM 100 Writing and Research Skills, MATH 100, 101 or 102 (or equivalent), and upper division status) Microeconomics deals with the behavior of specific economic units such as individual households, industries, or firms within an industry. Topics covered include the nature and method of economics, demand and supply analysis, consumer behavior, price and output determination under various degrees of competition, production, and the demands for resources.

(SOC 334)

Economics II (Macroeconomics) 3 credits

(Prerequisites: COM 100 Writing and Research Skills, MATH 100 or 101 or 102 College Math A/B, and upper division status) This is an introductory course in the principles of macroeconomics. The field of macroeconomics involves the study of aggregate economic variables, such as GDP (Gross Domestic Product), inflation, unemployment, the money supply, and interest rates, and how these variables affect each other and, ultimately, our standard of living. Most of the economic news that we all see, hear and read everyday concerns macroeconomic issues. SOC 333 and 334 may be taken in any sequence.

(SOC 335/MHIS 335)

Latin America: History, Culture, and Traditional Music

Refer to MHIS335 for prerequisites and description.

(SOC 481-484)

Special Topics in Sociology 1 - 4 credits

(Prerequisite: consent of the instructor)

Study of an advanced Sociology topic not covered within the regularly scheduled courses.

STUDENT SERVICES

2014/2015

LIBRARY & LEARNING COMMONS

The Library & Learning Commons serves the entire McNally Smith community including current students, faculty, staff, and alumni. Located on the first floor of 19 Exchange Street, it houses a diverse collection of traditional and non-traditional information resources, as well as two student computer labs and the student printer and photocopier. The skilled Library staff serves the student body by providing reference and research help, computer database instruction, special item request facilitation, or simply locating books or sheet music on the shelves. Visit the Library website (<http://library.mcnallysmith.edu>) to learn more about the Library and Learning Commons' collections, circulation policies, and hours of operation.

THE LEARNING CENTER (TLC)

The Learning Center (TLC) located in the McNally Smith Library, provides tutoring and academic assistance in General Education, Music Business, and Technology. TLC offers regular hours posted six days a week, and is staffed by faculty and trained student tutors. The library has laptop computers available to checkout for use in TLC.

McNally Smith College of Music also provides additional support to students in the areas of Theory, Ear-Training/Sight-Singing and Keyboard. Our tutors are current students of the school and can help with any level of these classes. These services are offered free of charge.

McNally Smith was designed as a learning center for musicians, composers, recording engineers, producers, and people in the music business field. McNally Smith is located in a facility consisting of classrooms, practice rooms, private teaching studios, offices, auditorium, library, computer lab, digital audio workstation/lab, MIDI labs, student commons, and recording studios. Parking is available nearby, and public transportation to almost anywhere in the metro area is at our door.

**McNally Smith College of Music
is located at 19 Exchange Street East,
St. Paul, Minnesota, 55101, USA**

STUDENT AFFAIRS

The Office of Student Affairs is dedicated to developing and maintaining ongoing relationships with McNally Smith students and providing them with the necessary tools, support, and services to encourage a positive college experience and beyond.

The departments and services covered by The Office of Student Affairs include New Student Orientation, Support Services, Counseling, Disability Services, Student Events and Activities, Student Organizations, Residence Life, Student Conduct, Parent Services, and Graduation.

New Student Orientation

Our goal is to make every student's transition into college as smooth and enjoyable as possible. New Student Orientation is an important piece to this process. Orientation provides incoming students with the information and tools that they will need to be successful in their education. Orientation Leaders are selected and trained to assist incoming students and give them a direct connection to a peer who can acquaint them with the college. All new students are required to attend the New Student Orientation.

Support Services

Support Services enhances all aspects of student life, including the provision of resources for students who have questions, concerns, complaints, or those who need academic, emotional, professional, or mental health support. We offer assistance and can direct students to additional resources that are available throughout the college and the community. External resources include physicians, dentists, mental health services, drug, alcohol, and other support groups.

Counseling Services

Counseling is one of the most sought after support services provided by the Office of Student Affairs. Mental health counselors are available to provide free and confidential counseling to our students about issues including homesickness, grief and loss, stress, depression, substance issues, and more. Small group sessions are also available each semester.

Disability Services

McNally Smith College of Music is an Americans with Disabilities Act compliant institution. The Office of Student Affairs oversees the colleges' Disability Services and collaborates with administrators, faculty, and staff to ensure that the facilitation of "reasonable and appropriate" accommodations for students with documented disabilities is provided. It is the student's responsibility to disclose a disability if that student will be requesting accommodations. Any supportive

documentation (a current 504 plan, I.E.P., or other form of assessment) can be submitted to Disability Services; however, documentation is not required to seek accommodations.

Student Events & Activities

Students are encouraged to participate in all of the activities and events that the school provides for them, both on campus and off campus. There are student activities that are just for fun, such as bowling, lasertag, and video game tournaments and there are events geared specifically on music, networking, and building a strong campus community. The Office of Student Affairs seeks to provide exciting and relevant opportunities that support our students' interests and goals-both personally and professionally.

Student Organizations

A student organization is defined as a group of five or more McNally Smith College of Music students with a common interest or goal. Students have the opportunity to not only participate in the already existing groups but also to create new ones that will continue to provide opportunities to our dynamic and ever-changing campus community. Students can check in with the Student Services Coordinator to find out about all currently active student organizations.

Residence Life

The Residence Life Department offers students affordable housing in an apartment/suite style residence hall. Each unit accommodates between one and four students, depending on the size. Private bathroom and kitchen/kitchenette are standard in each unit. Some of the amenities include on-site laundry, practice rooms, game room, TV lounge, and study lounges. The residence facility is located at 345 North Wabasha Street, about five blocks from campus. Twice a week a college shuttle is available to take students to local stores. For more information about Residence Life, e-mail reslife@mcnallysmith.edu.

Graduation

The Office of Student Affairs oversees the commencement ceremonies that happen at the end of Fall and Spring semesters. Information regarding the upcoming graduation and commencement ceremony can be found on the McNally Smith website.

Parent Services

The Office of Student Affairs provides a Parent Orientation that runs concurrently with Fall semester student orientations. Parent Orientation is meant to

give parents and family members an opportunity to sample a class, meet with Financial Aid and Registrar personnel, take tours of the college, and meet staff who will be assisting their students throughout their education at McNally Smith. Parents are provided with a Parent Handbook that covers all of the areas mentioned, and more.

The Office of Student Affairs sends out a parent newsletter twice a semester to keep parents updated on things that their students are experiencing at McNally Smith. The Office of Student Affairs encourages parents to check the main website on a regular basis for the most up-to-date information about the college.

CAREER SERVICES

The College recognizes that a career in music is both deeply rewarding and demanding. Our award-winning Career Services team works with students to help them develop the tools and skills they need to create a successful and scalable life in the arts.

These services are available to our students from day one, where we offer a full time career advisor who can assist with everything from resumes and cover letters to deeper music career concerns. In addition to that one-on-one feedback, we work with students through a robust series of workshops, field trips and seminars. Students are given exposure to those who are forging their own successes in an arts and music career.

Finally, students are encouraged to participate in volunteer opportunities and internships that can help them to develop real skills in the areas of their interest to be catalogued in their custom built McNally Smith ProFile portfolio system and website.

Please see the Course Descriptions section for more information about Internship offerings at McNally Smith College of Music.

Alumni Services

A student's connection with McNally Smith College of Music does not end upon graduation. McNally's Smith's alumni services ensure that our graduates remain a part of the McNally Smith family throughout their lives and careers.

McNally Smith Alumni regularly access the college's library, utilize campus computers, attend educational seminars, participate in concerts, receive support and advice through The Office of Student Affairs and the services of Career Services, schedule space-available rehearsal rooms and studio time, and most importantly, take advantage of life-long relationships they have forged with their instructors and mentors!

McNally Smith continues to develop its offerings to alumni and is developing an Alumni Association. Alumni now have access to portfolio development with directory capabilities and a monthly newsletter.

Alumni Information can be found at mcnallysmith.edu/alumni. It lists job and internship opportunities, want ads, gig information, and a place to learn what is happening with fellow alumni.

WORKSHOPS

Federal financial aid is not available for workshops at McNally Smith College of Music. Need and merit-based aid may be available for workshops direct from the college. Upon workshop coordinator approval students may enroll in one of the workshops listed in the catalog. For up to date information on fees and schedules please visit mcnallysmith.edu/summer.

Summer Jazz Workshop

This popular workshop is open to musicians of all skill levels and offers an immersion in jazz music and improvisation. The Emphasis of the workshop is on improvisation and playing in small combos. Program highlights include ensemble work, improvisation techniques, applied music theory, master classes, combo arranging, instrumental technique tips, jazz history and staff and student concerts. The Workshop runs in conjunction with the Twin Cities Jazz Festival and features workshops from performers. Past clinicians include: Gary Burton, Joe Lovano, John Patitucci and Danilo Perez. Course length: 5 days

Guitar Workshop

This 5-day Guitar Workshop is specifically designed for young guitarists with an interest in both the educational and performance side of the music industry. Our workshop will help you better understand the role of guitar in contemporary music and introduce you to potential careers in the music industry. The McNally Smith College of Music Guitar Workshop will offer an opportunity to learn how to read music for guitar, record in a studio, perform in a band, and experience a wide variety of guitar music styles. Course length: 5 days

Hip-Hop Workshop

Students will be immersed in hip-hop production, history and performance. Students will enjoy

instruction from some of the Twin Cities' finest hip-hop artists (past instructors include: Toki Wright, Frank Sentwali, Big quarters, Twinkie Jiggles (Heiruspecs) and many others). You will enjoy business instruction, ensemble performances and field trips to key sites in the Twin Cities hip-hop scene. In a week you will get many points of view from the hip-hop world and you will get to work on your own music.

Course length: 5 days

MIX: Music Industry Experience Workshop

Sign up for the Music Industry Experience (MIX) Workshop to learn what lies ahead for students pursuing careers or further education in all facets of the music industry. Students choose to work in one of three focuses: Performance, Recording technology or Music business. The MIX Workshop is celebrating its fifth year as the leader in overall music industry workshops in the region. Members of McNally Smith's nationally-renowned faculty and a professional band-in-residence give students an overview of the music industry. Course length: 5 days

Vocal Workshop

For working and/or non-working singers who want to further their skills as a musician, try new ideas, and discover their own voice! Course length: 5 days

DISTANCE LEARNING

Augsburg College Electives

McNally Smith College of Music full-time students may elect to take one class each semester at Augsburg College. The class must be selected from a listing of eligible courses. This program is open to sophomores through seniors. A minimum cumulative GPA of 2.5 or higher is required to participate. There is no additional fee for this program. Students should consult with their advisers to determine whether the classes will count towards a graduation requirement or will be for personal enrichment.

STUDY ABROAD

Study Abroad Programs

Currently enrolled McNally Smith College of Music students, as well as undergraduate students from accredited colleges and universities throughout the United States, may apply to McNally Smith's Study Abroad Programs. Applicants are generally expected to have a minimum of 3.0 cumulative GPA for college studies already completed, provide as references

the names of two members of the faculty with whom they have studied with in the past year, and demonstrate, by way of an interview, personal maturity sufficient to ensure that a program of study abroad may be successfully undertaken.

In addition, students from other institutions are generally expected to submit a completed Study Abroad Program application form, provide an official copy of their transcript from their home institutions, and submit two letters of recommendation, at least one of which should be from an instructor, advisor, or department head. It is the responsibility of students to make certain that the courses in which they enroll are applicable for credit at their home institution. Decisions on admissions are made in accordance with McNally Smith's policy, which provides for the complete processing of applications as soon as all required data are received. At that time, a decision is made and the prospective student is notified. Students are urged to apply early in the semester prior to the one in which they seek to enroll.

Passport/Visa

Students will need a valid passport to study abroad. If you already have a passport, make sure it will be valid for the entire time you are abroad. This should include at least 180 days beyond the end of the program. If your passport has already expired or will expire soon, you should apply for a new one immediately. You can apply in person at any passport agency or designated Post Office, or by mail using Form DSP-11, available from any passport office. Allow at least two month's time, especially because some countries will also require that you apply for a student or visitor's visa. Citizens of other countries who are residing in the United States should contact their nearest consulate for passport and visa information. Embassies in Washington can provide information about consulates. Please be sure to check your status well in advance of traveling.

Insurance and Health Care

Students must be covered by comprehensive health and accident insurance while in our Study Abroad program, and the policy must cover claims outside the United States. It may be possible to add a rider for overseas protection on some policies. If uninsured, the student must enroll in

an insurance plan designed especially for Americans traveling overseas. Students may also purchase an International Student Identity Card (ISIC). This identity card is designed for students abroad and endorsed by the United Nations Educational, Scientific and Cultural Organization. It provides basic accident and sickness insurance (supplemental insurance may also be purchased with this card). It also provides a number of benefits such as savings on travel and lodging, communication services, and much more.

For an application, questions, or further information, please contact the Admissions Office.

SCHOOL POLICIES

Policy on Sexual Harassment & Sexual Violence

As a place of work and study, McNally Smith must be free of sexual harassment and all forms of sexual intimidation and exploitation. All students, staff, and faculty can be assured that McNally Smith will take action to prevent such misconduct and that anyone who engages in such behavior may be subject to disciplinary procedures. A full statement of policy is given to each student upon enrollment.

Non-Discriminatory Statement

It is the policy of McNally Smith to provide equal opportunity to all students and applicants regardless of race, creed, color, religion, national origin, sex, disability, age, marital status, sexual orientation, or status with regard to public assistance. McNally Smith College is an Equal Opportunity/Affirmative Action Institution.

Institutional Refund Policy

Students will be notified in writing of their acceptance or rejection. In the event of rejection, all tuition, fees and other charges will be refunded to the student. Notwithstanding anything to the contrary, if the student gives written notice of cancellation within five business days after the date of student acceptance, all monies paid will be refunded regardless whether the course of instruction has started. Students who cancel their enrollment during the first two weeks of the course will receive a full refund of all monies paid. During the first two weeks of the course, McNally Smith will continue to evaluate students. In the event that during the two week assessment period the school determines that a student will not be successful, the student will be notified of that determination, the student's enrollment will be terminated, and all monies paid by the student will be refunded. Students cancelling their enrollment will receive the following refund percentage, based on the number of class days elapsed at the time of withdrawal:

Refund Schedule

Week	Days	Refund
1	1-5	100%
2	6-10	100%
3	11-15	75%
4	16-20	50%
5	21-25	25%

McNally Smith will acknowledge in writing any valid notice of cancellation within ten (10) business days after the receipt of such notice, and within thirty (30)

days shall refund any and all amounts due and arrange for termination of the student's obligation to pay any sum in excess of that due under the cancellation and refund policy. Written notice of cancellation shall take place on the date the letter of cancellation is postmarked or, in the event the notice is hand carried or delivered electronically, it shall occur on the date the notice is received by the school. Students who do not give written cancellation and unofficially withdraw (stop attending) are responsible for all tuition charges. However, federal regulations require that records of financial aid recipients who earn failing grades in all their classes must be reviewed. If courses were not completed, the College will adjust tuition and fees according to the Institutional Refund policy and return federal financial aid according to Federal Title IV Refund policy. Any remaining overpayment will be refunded according to the Non-Federal Refund Policy.

Any tuition amounts owed the school from the student after withdrawal or termination from the program are due immediately upon notification. Any balances that are 30 or more days delinquent are subject to interest penalties and/or late fees.

McNally Smith does not make its refund policy conditional upon a student's compliance with the school's regulations or rules of conduct. "Student" means the student if the student is the party to the contract, or the student's parent or guardian or another person if the parent or guardian or other person is the party to the contract on behalf of the student. The date of student acceptance is the date of delivery of the notice of acceptance and if delivered by mail the postmark date of the letter of acceptance.

Federal Refund Policy (Title IV Funds 34 CFR 668.22):

The Return of Title IV Funds Policy applies to any student who receives Title IV funding and withdraws. The withdrawal process is defined as occurring when a student notifies the school, in written or oral form, of his or her intent to withdraw. The return of Title IV formula determines the amount of Title IV funds the student has earned at the time the student ceases attendance and the amount of Title IV funds a student must return.

The amount of Title IV funds earned by a student is based on the amount of time spent in attendance by the student for that term. The amount of Title IV funds a student earns is a proportional calculation based on the amount of time the student attends school through 60 percent of the term. If a student ceases to attend school after 60 percent of the term, the student earns 100 percent of the Title IV funds. If the amount of Title IV grant or loan funds disbursed is greater than the

amount a student earned, unearned funds must be returned. If the amount the student was disbursed is less than the amount the student earned, the student is eligible to receive a post-withdrawal disbursement in the amount of the earned aid not received but otherwise earned.

If it is determined that unearned Title IV funds must be returned, the responsibility is allocated between the school and the student. The responsibility as to who will return the unearned Title IV funds is determined according to the portion of the Title IV aid that could have been directly disbursed to the student once institutional charges were covered.

Title IV Funds Distribution Policy:

Return of Title IV funds will be distributed as follows:

01. Federal Direct Unsubsidized Stafford Loans
02. Federal Direct Subsidized Stafford Loans
03. Federal Direct PLUS / Direct Grad PLUS Loans
04. Federal Pell Grant
05. Federal SEOG
06. Other Title IV grant or loan assistance

Non Federal Refund Policy:

Refunds for state aid programs (with the exception of the State Work Study Program) and non-state aid programs are calculated on a proportional basis using the Minnesota Office of Higher Education guidelines. The formula from the Minnesota Office of Higher Education Refund Calculation spreadsheet found on their website is used to determine refund amounts.

Policy Regarding the Family Educational Rights and Privacy Act (FERPA):

All parents and students will be notified of their rights through annual publication in this catalog of the fact that students and parents of dependent students have the right to review a student's educational records, to provide consent prior to disclosure of personally identifiable information and to file a complaint with the U. S. Department of Education regarding the failure of an institution to comply with FERPA.

Students must make a request in writing to review educational records. Records will be made available in the appropriate institutional office on an appointment basis. **No personally identifiable information will be released to a third party without the written consent of student unless it is:**

01. To other school officials who have educational interest in the information.
02. To officials of another school where the student

seeks or intends to enroll.

03. To representatives of the Comptroller General of the United States, the Secretary of Education, or State and local educational authorities.
04. Relating to financial aid and is necessary to determine eligibility for aid, determine amount of aid, determine conditions for the aid, enforce the terms and conditions of the aid.
05. To State officials if required by State statute.
06. To organizations conducting studies for educational agencies or institutions to develop, validate, or administer tests, no student information will be released except to representatives of the organization and the information provided to the organization will be destroyed when no longer needed for the study.
07. To accrediting agency to carry out accrediting functions.
08. To parents of a dependent student.
09. To comply with a judicial order or subpoena.
10. To meet a health or safety emergency.

All disclosures of information will be recorded in the file and will include parties receiving information and the legitimate interests of the parties for inspection of the records. Personally identifiable information which is designated as directory information includes student's name, address, telephone listing, date and place of birth, major field of study, participation in officially recognized activities, degrees and awards received, photographs, enrollment status, grade level, email address, dates of attendance and the most recent previous educational agency or institution attended.

Continuing Education Units (CEU)

Throughout the calendar year McNally Smith College of Music hosts continuing education opportunities geared towards music instructors, legal professionals, younger students and the general public. Course offerings and registration information will be posted routinely on mcnallysmith.edu

This could include:

- Regular undergraduate and graduate courses
 - Tuition charged for courses taken for Continuing Education Units (CEUs) is the same as if the course was audited (50% of the current per-credit rate and any applicable fees).
 - One semester credit equals 24 clock hours or CEUs.
- Specially designed Seminars and Workshops may be available for personal enrichment or as Continuing Education Units.

- Tuition charged for Seminars and Workshops will vary based upon the hours of instruction and the facilities required.
- One (1) CEU equals 10 contact hours of interaction with the content of the learning activity - including classroom activity, self-paced instruction, pre/post assignments, and/or homework in support of a learning outcome.

Certificates designating Continuing Education Units earned may be requested from the Office of the Registrar upon course completion.

Performance and Recording Release Policy

All concerts presented by McNally Smith College of Music (MSCM) performing groups/organizations as part of MSCM's academic concert calendar may be audiotaped, filmed, or videotaped. In addition, MSCM may engage in commercial audio recording, film, and video projects featuring its performing groups/organizations. MSCM reserves all rights to these audio recordings, films, or videotapes (known collectively as "Recordings"), including the right to broadcast, license, assign, and distribute the Recordings and derivatives thereof in all media, for any purpose and without limitation. All MSCM students assign to MSCM all copyright and other rights in such performances and Recordings, including any proceeds earned from the commercial distribution or other use of the Recordings. In addition, a student's name and likeness in the published materials associated with these Recordings may be used by MSCM and its agents. MSCM is released from any claims arising out of the broadcast, commercial distribution, and promotion of these Recordings.

Photo Release Policy

MSCM activities and students are often photographed for use in MSCM promotional materials and publicity efforts and as a result may be used in a publication, print ad, direct-mail piece, electronic media (e.g. video, CD-ROM, Internet/World-Wide Web) or other form of promotion. FERPA (Family Educational Rights and Privacy Act) recognizes photographs as a form of Directory Information. Students may opt-out of being included in Directory Information (including photographs) by signing a FERPA Directory Information Opt-Out form found in the Registrar's office.

Code of Student Conduct

McNally Smith College is committed to providing an educational environment that is grounded in respect, tolerance, integrity, and creativity. Each student is responsible to adhere to the Code of Student Conduct. The effectiveness of this code depends on

each student's acceptance of personal responsibility for their own conduct and a cooperation to uphold the values and mission of McNally Smith College of Music. Students are expected to abide by these policies, as well as all local, state and federal laws, both on campus and at college-sponsored functions off campus.

As a rule, a student who willfully destroys school property, attends school under the influence of drugs or alcohol, is insubordinate or disruptive, or exhibits other behavior unbecoming of a student of McNally Smith College - in the classroom or out - may be withdrawn from school at any time during the school year. No guns or weapons are allowed on any of the school premises. McNally Smith adheres to a No Tobacco Policy. Tobacco use (including smoking, chewing, e-cigarettes, etc.) is not permitted within the school buildings and is only allowed within designated areas outside of the main building.

Drug and Alcohol Policy

McNally Smith's policy is to maintain a learning environment that is free from substance abuse, and to comply with all federal, state, and local laws. It is the College's policy to maintain a drug-free and alcohol-free environment for employees and students. It is the policy of the college that students and employees shall not possess, consume or be under the influence of alcohol or drugs during the workday, including rest periods and meal periods. Students and employees are prohibited from the unlawful manufacture, distribution, dispensing, possession or use of a controlled substance or alcohol anywhere within the McNally Smith campus or while participating in on-campus school-related activities. Students under the influence of drugs or alcohol, in possession of drugs or alcohol, or engaged in the unauthorized use or distribution of drugs or alcoholic beverages may be withdrawn from McNally Smith College. Any terminations of a student's enrollment will fall under the 'unbecoming of a McNally Smith College student' clause. In compliance with the Drug Free School and Communities Act, McNally Smith College of Music makes a good faith effort to maintain a drug and alcohol free college and work place through implementation of the preceding policy and establishes and maintains a drug and alcohol free awareness program. This awareness program is detailed in the student handbook. Students seeking help or guidance for breaking addictions may be referred to appropriate drug counseling programs.

Notwithstanding this, there may be certain private functions, removed from the usual work setting, at which it is permissible to consume alcohol in moderation, with management approval. Exceptions to this policy must be requested in writing and approved by the College President and Safety Director. This

policy does not extend to McNally Smith events held off-campus at alternate venues. The policy on alcohol for off-campus events is left to the discretion of the off-campus venue.

Attendance

Perfect attendance is expected of all students, but it is also understood that absences of a serious nature sometimes occur (e.g. contagious illness, death in the family, accidents, or other similar emergencies). Regardless, missing class for any reason is considered an absence. The Attendance Policy is enforced school-wide and requires students to attend a minimum of 85% of the class hours for a given course. In addition, tardiness and early departure from class are unacceptable. Students arriving 15 minutes late or leaving 15 minutes early are considered absent. Students who exceed the maximum percentage of absences may be withdrawn by the instructor, or they will receive an 'F' for the class.

Whenever a student is absent, it is the student's responsibility to meet with each instructor to discuss making up the work missed. The provision of makeup work is at the discretion of the instructor who will decide if such makeup work is necessary and set the guidelines for completing the work.

Leave of Absence

Students who need to be gone from school for military, medical, personal, or professional reasons of a short duration may petition the school for a leave of absence. Such petitions are submitted to the Academic Appeals Board for review. Upon approval, it is the student's responsibility to review and complete any material covered during the absence.

In extenuating cases (such as a family crisis or long-term medical situation), a leave of absence may be granted through the end of the semester and 'Student' status will continue until the following semester. The student would be expected to retake the same or similar coursework during the make-up term. Long-term leaves will have a limit of 180 days and may be granted only once.

Students may be inactive for one semester per year (i.e. Summer term). Students inactive for a longer period of time will be considered withdrawn. Any student interrupting all classes in the middle of a term will be considered withdrawn or terminated and the appropriate refund calculation will be made. Withdrawn or terminated students must re-apply

with the admissions office and receive departmental approval before reinstatement into the school.

Job Placement

McNally Smith does not offer students a job placement service. McNally Smith does offer students a musician's referral service and Career Services designed to help students make career decisions, gather information about current job opportunities, and receive career advice. In addition, we have industry representatives that work with students to advise on internships and job opportunities.

Gainful Employment

To find out more information about gainful employment practices at McNally Smith College of Music, please visit: <http://www.mcnallysmith.edu/gainful-employment>

BOARD OF DIRECTORS

Jack McNally	Chairman
Douglas Smith	Secretary
Ed Cherney	Director
Jeanette R. Daines	Director
Craig Froke	Director
Gao Hong	Director
James Miller	Director
Michael McPherson	Director

ADMINISTRATION

Harry Chalmiers	President
Jakki Edwards	Chief Financial Officer
Chris Osgood	Vice President of External Affairs
John Krogh	Vice President of Marketing
Dr. Cliff Wittstruck	Vice President – Institutional Advancement and Compliance
Jeff Aalbers	Senior Director of Administrative Services
Donelle Lucken	Senior Director of Human Resources
Susan Brezny	Senior Director of Student Affairs
Matt Edlund	Director of Admissions
Terry L. Burns	Director of Institutional Research and Assessment
David Lewis	Director of Alumni and Career Services
Kali Freeman	Librarian
Kerri Vickers	Registrar

FACULTY

Music Business Department

David Olson,
Department Head
Dawn Bentley
Bruce Cook
Charles Gehr
Lindsay Kimball
Steve McClellan
Craig Rice
David Safar
Stacy Schwartz
Susan Stephan
Ashly Suhreptz
Steve Wagner
Aaron Young

Composition & Songwriting Department

Sean McMahon,
Department Head
Dr. J. Anthony Allen
Mark Henderson
Joseph Horton
Peter Johnson
Michael Johnson
Brian Laidlaw
Adam Levy
Gary Rue
Adi Yeshaya

Hip-Hop Studies Department

Toki Wright,
Department Head
Zach Bagaason
Freddy Fresh
Sean McPherson
Kevin Washington

Music Production Department

Christopher Blood,
Department Head
Chopper Black
Ricardo Ehramjian
Bryan Forrester
Peter Greenlund
Chad Helmonds
Joe Mabbott
Scott Malchow
Michael McKern
Greg Reiersen
Scott Rivard

Justin Staggs
David Wiens

Bass Department

Jeffrey Bailey,
Department Head
Terry Burns
Charles Fletcher
Gary Raynor
Travis Schilling
James Young

Brass and Woodwinds Department

Pete Whitman,
Department Head
Mark Henderson
David Jensen
Charles Lazarus
Dr. Janis Weller

Ensemble Department

Steve Jennings,
Department Head
Scott Agster,
Assistant Department Head
Nicholas Delcambre
Steve Faison
Shai Hayo

General Music Department

Gary Gratz,
Department Head
Brian McCullough

Guitar Department

Joe Elliott,
Department Head
Eva Beneke
Paul Krueger
Tim Lyles
Christopher Olson
Michael Salow
Dave Singley
Bobby Stanton

Keyboard Department

Sean Turner,
Department Head
Raymond Berg
Peter Schimke

Music Theory Department

Dr. Jay Fuchs,
Department Head
Dr. Andy Fleser
Liz Kuivinen
Michael Menard
Dan Musselman

Percussion Department

Gordy Knudtson,
Department Head
Dr. David Schmalenberger,
Assistant Department Head
Reid Kennedy
Dave Stanoch
Paul Stueber
Kevin Washington

String Department

Randy Sabien,
Department Head
Thomas Rosenberg

Vocal Department

Charlie Christenson,
Department Head
Shon Parker,
Assistant Department Head
Lori Dokken
Judi Vinar
Chris Foss
Greg Froehle
Rachel Holder
Aaron Humble
Peggy Larson
Jennifer Parker
Erin Schwab

General Education Department

Dr. Janis Weller,
Department Head

Communication

Steve McPherson
April Mitchell
Terri Whitman

Humanities

William Franklin
Jerry Kosak
Dr. Michelle Lekas
Elise Robinson
Dr. Kevin Schwandt
Becky Weis
Terri Whitman

Social Sciences

Pornchai Chaityamart
Bruce Hinrichs
Dr. Velma Lashbrook
Becky Weis

Math

Chris Gaalaas

Natural Science

Dr. Stuart Anderson
Micah Chibana
Dr. Samuel Haag

FACULTY

Dr. Scott Agster

Faculty Member Since: 2008

Primary Department: Ensemble, Brass & Woodwinds, Full Time

Secondary Departments: Arranging, Music Theory

Formal Education: D.M.A., University of Minnesota, M.A., University of North Texas, B.M., University of North Texas

Professional Experience: Scott has performed all over the world with such distinguished groups as The UNT One O'Clock Lab Band, The Dallas Jazz Orchestra, Salsa del Soul, the Matt Sawyer Orchestra, Snowblind (founding member and composer), Jack Brass Band, G8, Bella Galla Big Band, The Glenn Miller Orchestra, and The Skunkfoot Seven. Scott has had the opportunity to work and perform with many acclaimed artists including Jimmy Heath, Benny Golson, Dave Douglas, Phil Woods, Nicholas Payton, Stefan Karlsson, Slide Hampton, and Paul McKee. He's recorded 21 CDs including several KUOS Music Big Band Samplers; The Music of Frank Sinatra (Bella Galla Big Band); Traditionally Speaking (Jack Brass Band); Taking Shape (Snowblind) and Run With It! (Hip-hop group G8). Scott was also a founding member and arranger for the Vector Trombone Quartet, which was a finalist in the International Trombone Association Quartet Competition in Helsinki, Finland in 2003. Scott is currently active as a clinician on low brass techniques and improvisation. Scott's recent research to determine modern trends in jazz curricula around the United States has been highlighted during the 2007 IAJE conference in New York.

Dr. J. Anthony Allen

Faculty Member Since: 2009

Primary Department: Composition and Songwriting, Full-Time

Formal Education: PhD Music, University of Minnesota, M.M. Composition,

M.M. Computer music, Peabody Conservatory of Music,

B.A. Music, Grand Valley State University

Professional Experience: Dr. J. Anthony Allen is a prolific composer of both acoustic and electronic music. He is known for working with many forms of media including audio, video, installation, dance, music for video games, film, and user experience sound design. Dr. Allen's music has been called "a study in ominous sound and motion" (Tim Smith, Baltimore Sun), "an aural hallucinogen" (Chris Roberts, Minnesota Public Radio), and his ability to combine new technologies with his art has been called "a well-executed, beautiful and engaging use of technology" (Sam Wander, Cogapp: The Art and Science Blog.) His music has been heard worldwide, including Canada, England, Denmark, France, China, Japan, The Netherlands, Sweden, and many more. Dr. J. Anthony Allen is a national board member of the American Composers Forum, and an Ableton Certified Trainer.

Dr. Stuart Anderson

Faculty Member Since: 2008

Primary Department: General Education, Adjunct

Formal Education: Ph.D., Mathematics and Physics,

University of Minnesota, B.A., Augsburg College

Professional Experience: Stuart Anderson is Associate Professor of Physics and Assistant Director of the Center for Teaching and Learning at Augsburg College in Minneapolis. He has taught there since 1989. His research has ranged from the ozone hole and global warming to the acoustics of saxophones, taking him from Pittsburgh to Boston to Texas to Alaska to Heidelberg Germany as well as Eastman School of Music in Rochester, New York. He has taught the full range of undergraduate physics courses and recently created a new course designed explicitly for fine arts majors (Physics for the Fine Arts) that explores phenomena and perception from a scientific perspective in the context of the arts.

Brandon "Allday" Bagaason

Faculty Member Since: 2009

Primary Department: Hip-Hop, Adjunct

Professional Experience: Brandon Allday is a Minneapolis-based hip-hop producer, performer and educator - as well as co-founder of the Mexican-American rap-duo Big Quarters. Big Quarters' self-produced debut album "Cost of Living" earned recognition as Best Hip-Hop of 2007 by StarTribune and Popmatters.com. Big Quarters' follow-up "From the Home of Brown Babies & White Mothers" received acknowledgement as one of the Best Albums of 2009 by StarTribune. Brandon Allday is a co-founder of the Twin Cities only monthly hip-hop production event "Last of the Record Buyers" and co-founder of Minnesota's most-respected and recognized production crew, Famfeud. Brandon Allday, alongside Medium Zach, developed a hip-hop songwriting and production curriculum currently used with young people in the Minneapolis YMCA. Past workshop and program sites include La Oportunidad, Hope Community, Inter District Downtown School, Minneapolis YMCA, Pillsbury United Communities and McNally Smith College of Music. Brandon Allday has shared stages with Cee-Lo, Slum Village, The Coup, Rhymesayers, Doomtree and Heiruspecs.

"Medium Zach" Bagaason

Faculty Member Since: 2009

Primary Department: Hip-Hop, Adjunct

Professional Experience: Medium Zach is a Minneapolis-based hip-hop producer, performer and educator - as well as co-founder of the Mexican-American rap-duo Big Quarters. Big Quarters' self-produced debut album "Cost of Living" earned recognition as Best Hip-Hop of 2007 by StarTribune and Popmatters.com. Big Quarters' follow-up "From the Home of Brown Babies

& White Mothers" received acknowledgement as one of the Best Albums of 2009 by StarTribune. Medium Zach is a co-founder of the Twin Cities only monthly hip-hop production event "Last of the Record Buyers" and former-organizer of the TCCHH production battle from 2004 - 2007. Medium Zach is a co-founder of Minnesota's most-respected and recognized production crew, Famfeud. Individual accolades include 3-time Run Ya Jewels Beat Battle Champion and Minneapolis' Big Tune semi-finalist. Medium Zach, alongside Brandon Allday, developed a hip-hop songwriting and production curriculum currently used with young people in the Minneapolis YMCA. Past workshop and program sites include: La Oportunidad, Hope Community, Inter District Downtown School, Minneapolis YMCA, Pillsbury United Communities and McNally Smith College of Music. Medium Zach has shared stages with Cee-Lo, Slum Village, The Coup, Rhymesayers, Doomtree and Heiruspecs. As a producer, he's worked with Brother Ali, I Self Devine, Toki Wright, P.O.S, Sims, Musab, Power Struggle, Mankwe Ndosi and Mux Mool.

Jeffrey Bailey

Faculty Member Since: 1999

Primary Department: Bass Department Head, Full-Time

Secondary Department: Ensemble

Formal Education: M.M. in Performance (in progress, McNally Smith College of Music)

Professional Experience: Jeffrey brings many experiences to the Bass Faculty. He has been a performer and producer as well as a composer. Jeffrey brings an impressive array of experience to the college. He has performed with some of the greats in contemporary music, including Jack McDuff, Terrell Stafford, Lori Line, Hannibal Peterson, Fred Ho, James Carter, and Eric Gravatt. Jeffrey has released two recordings with his original group, "Moveable Feast" and appears on other recordings by Twin Cities' artists. He has also been awarded with two "Bassist of the Year" nominations from the Minnesota Music Awards. Other training: Study with Doug Nelson and James Klute. Other teaching experience; private instructor for 10 years.

Dr. Eva Beneke

Faculty Member since: 2013

Primary Department: Guitar

Formal Education: D.M.A., University of Southern California

Professional Experience: Classical guitarist Eva Beneke recently earned her Doctorate of Musical Arts at the University of Southern California (USC) in Los Angeles and has studied at Franz Liszt Hochschule in Weimar, Germany. She has won prizes at international guitar festivals in The Netherlands, Italy and the U.S., and has performed on internationally broadcasted radio and television programs. Career highlights include appearances with the German Symphony Orchestra and invitations for festival appearances in Peru, Mexico, Germany, Lithuania, the U.S. and Canada, as well as a televised performance with famed singer Carrie Underwood. Her latest CD "In Dulci Jubilo - A Classical Guitar Christmas" (2012) is a duo-collaboration with Grammy®-winning guitarist Scott Tennant (L.A.G.Q.). An active arranger and educator, Eva Beneke joined the faculty of McNallySmith College of Music in St. Paul, Minnesota in 2012.

Dawn Bentley

Faculty Member Since: 2013

Primary Department: Music Business, Adjunct

Formal Education: M.B.A. (in progress), Hamline University, M.A., Non-Profit Management, Hamline University, B.A., Hamline University

Professional Experience: Dawn Bentley combines a diverse musical background, professional practice as a self-employed business consultant, and historical experience working with nonprofits and grass-roots organizations to bring energy to her position within the Music Business Department of McNally Smith. For over 25 years, she has played violin in various ensembles from punk bands to professional orchestras with nearly a dozen assorted recordings in her repertoire. Earning a Master's degree in Nonprofit Management has solidified her working knowledge of the sector after having served as the Secretary and Board Chair for the Diverse Emerging Music Organization (DEMO), as well as Entertainment Coordinator for multiple gala events for other nonprofits. During the mid-1990's, Dawn scheduled music for a downtown Minneapolis club to boost fading business, attract new, more diverse crowds, and grow weekend audience. As a former co-owner of Snowplow Records, Inc., she was once the primary source of booking five bands signed to the label. Dawn's latest musical ventures include being a full time band member with local indie rockers Atomic Flea and a performer with the seasonal free-form jazz ensemble Semiconductor Orchestra. Along with performance, Ms. Bentley currently books, promotes, and is part of the creative force behind Midwest emerging Kindie rockers The Bazillions and Duke Otherwise. Dawn continues to stay involved in the local music scene while running her own consultancy and completing graduate school.

Raymond Berg

Primary Department: Keyboard

Formal Education: B.A. Carleton College

Professional Experience: Raymond has extensive experience as a theatrical musical director in the Twin Cities and around the country. Since 2004 he has been the resident musical director at the Ordway Center, where he conducts and performs regularly. He received the 2007 Ivey Award for Musical Direction for his work on the Ordway production of Love, Janis. That same year he was awarded the Mpls. Star Tribune's "Best Musical Director" award. Other local credits include Chanhassen Dinner Theatres, History Theatre, Mixed Blood, Illusion, Troupe America, Hey City Stage and Brave New Workshop. Raymond's arrangements are published by Music Theatre International and the R & H Library. His arrangements for Sisters of Swing have been produced at many theaters around the U.S. and Germany. While at Hey City he created Nat King Cole, the Music and Mystique for Twin Cities' singer Dennis Spears. He has been instrumental in creating and

enhancing orchestrations for MTI, R & H. As a composer Raymond's work has been heard onstage, in the concert hall, in schools and clubs, and on radio, TV and the web. In 1985 Raymond established Absolute Music, a commercial music studio, where he wrote and produced TV and radio spots for McDonald's, US Banks, Volvo, the MN State Lottery and others. He has produced musical entertainments for Shell Oil, the NFL, Buffalo Wild Wings, AARP and Great Clips Int'l, working with Joy Leno, Dana Carvey, Debbie Reynolds and Mickey Rooney. He has recorded 2 CDs of original compositions and several pieces for orchestra with live storytelling narration. He produces through Music Works, Swing State Productions and Musicians Services. As an educator Raymond worked as the resident composer for the MN Opera in 45 schools around MN, creating operaventures with school children. From 2002 to 2005 he was a MN State Arts Board residency artist. In 2005 Raymond was hired to teach and lead the development of performing arts curriculum for the new Saint Paul Conservatory for Performing Artists, a charter high school. Through 2010 he chaired the music department and fostered the creation of SPCPA's musical theater department. Raymond adjudicates for Spotlight on Hennepin, the education outreach department of the Hennepin Theatre Trust.

Chopper Black

Faculty Member Since: 1996, Full-Time

Primary Department: Music Production

Certification: Pro Tools 100-210

Professional Experience: 40 years of performing, producing, engineering awards and honors: Gold and Platinum Records; Cleo Award for National Radio Advertising Campaign: Mendota Spring Water; Ampex Golden Reel Awarded: Information Society Membership: Audio Engineering Society from Paula Abdul to Yanni and Bobby Z, as well as hundreds of artist in between, John "Chopper" Black brings a national spotlight to McNally Smith College of Music. With over forty years of extraordinary experience and extensive knowledge in audio recording, music production, tv and radio advertising production, theater sound production, live sound production, live performance, teaching and mentoring. Chopper has worked with many of the major labels including Virgin, Capitol, MCA, Motown, and Warner Brothers, to name a few. He has multiple Platinum and Gold Records to his credits.

Christopher Blood

Faculty Member Since: 2004, Full-Time

Primary Department: Department Head, Music Production

Professional Experience: 20 Years of experience. Musician, studio owner, recording engineer, live sound engineer and studio consultant. Select credits Include: Atmosphere, Next, Juvenile, Mr. Cheeks, James Grear and Co, Big Walter Smith, Lil' Romeo, Eyedea & Abilities, Brother Ali, Unknown Prophets, Brittani Senser, Anderson Windows, MN Dot, Boulder Buddy's, Sony Records, No Limit Records, Universal Records and Rhymesayers Entertainment. Christopher has covered a lot of ground in his 15 years in the recording industry. Starting off as a teen drummer in a local rock band, Christopher worked his way into recording some of the premiere artists in the twin city's area. In 1997 he became co-owner of "A440 studios." Over the 9 years at A440, he recorded and produced countless albums for top local and major label artists. Christopher has also had the pleasure of working in some of the top recording studios around the United States. In 2006 Christopher started a new chapter in his recording career opening the twin city's based "Sonic Edge Studios" where he continues to work with top talent locally and abroad. Christopher is also very active in the live sound world and has been a design and operations consultant for recording studios in MN, Atlanta, Las Vegas, and Texas.

Terry Burns

Faculty Member since: 1994

Primary Department: Director of Institutional Research and Assessment

Formal Education: M.A. Leadership, Augsburg College;

B.A. Music, Augsburg College

Professional Experience: Terry has been a professional musician for 30 years. As a recipient of an Individual Study Grant from The National Endowment for the Arts, Terry studied in New York with renowned educator and bass pedagogue, Rufus Reid. Terry came to McNally Smith College of Music from Los Angeles where he studied with Bob Mognesson. Terry has worked with and recorded with some of the biggest names in Jazz including: Linda Rondstadt, Gene Harris, Dewey Redman, Lee Konitz, Marlena Shaw, Jane Monheit, Billy Hart, Lenny White, Freddie Hubbard, Stanley Turrentine, David "Fathead" Newman, and many others. Terry has appeared on over 30 recordings and has released 2 solo recordings to rave reviews. Mr. Burns has recently completed his third recording as a leader with the music of Bill Evans. He has also appeared in television productions, motion picture productions and performed on many sound track recordings. Mr. Burns is a clinician for IAJE, MMEA, the University of Minnesota, and the University of Iowa. Terry has written five bass method texts entitled The Bass: A Comprehensive Approach, which are currently in use as Bass Department curriculum at McNally Smith College of Music and other institutions. Terry has received nominations for "Bassist of the Year" and "Recording of the Year" from the Minnesota Music Awards.

Micah Chibana

Department: General Education, Production

Faculty Member Since: 2013

Formal Education: M.S.AAE, Aeronautical and Astronautical Engineering,

Purdue University; B.S. Physics, Purdue University

Professional Experience: Micah is a mixture of scientist, musician, and educator. He worked for 5 years as a sound and vibration test engineer for Trane Co., specializing in reverberation room and anechoic chamber test methods of commercial HVAC equipment. Prior to that, he studied aerodynamic testing and aeroacoustics at Purdue University, performing a series of experiments on sunroof resonance. Currently he is a full-time faculty member of Minneapolis Media Institute (teaching acoustics and mathematics), a freelance acoustic consultant (specializing in room acoustics), and an active performer (composing and playing guitar in a wide variety of projects, most notably as leader of the chamber pop group Like Trees). He studied classical guitar with Dr. Richard Pinnell at the University of Wisconsin-La Crosse and with Joe Hagedorn in Minneapolis and enjoys playing various Japanese folk instruments such as sanshin and koto.

Charlie Christenson

Department Head, Voice

Faculty Member Since: 2011

Primary Department: Voice, Full-Time

Formal Education: M.M. Jazz Voice, Manhattan School of Music, B.M.

Music Education, Lawrence University

Professional Experience: Charlie comes to McNally Smith College of Music from Apple, Inc. in Southern California, where he helped to develop and deliver teaching strategies for Apple's Creative program. Before moving to California, he worked as the Assistant Director of the Young People's Division at the Manhattan School of Music in New York City. While at MSM, Charlie oversaw the Precollege, Outreach and Summer Camp Faculty and Staff, in addition to teaching in those departments. As a vocalist, pianist, composer and arranger, Charlie has performed, or had his music performed, in clubs and concert halls throughout the US, including Birdland and Jazz at Lincoln Center in New York City. He is the humble recipient of two Downbeat Student Music Awards, one as a member of the Lawrence Jazz Singers, and another as a solo vocalist.

Bruce Cook

Faculty Member Since: 2004

Primary Department: Music Business, Full-Time

Secondary Department: Recording Technology

Formal Education: B.A. English Literature, University of Minnesota,

B.S. Education, University of Minnesota, Master of Ed. Learning Technologies in progress from the University of Minnesota

Professional Experience: Bruce Cook has released three self-produced CDs, one of medieval renaissance music which was used as a soundtrack for the video game "Kronin's Kronicles," released world-wide. Internet promotion and distribution of original pop and rock has generated tens of thousands of downloads and listens. Bruce has performed in legendary Los Angeles nightspots showcasing original music as a singer/songwriter. He has also worked as an English teacher, and a freelance web designer/consultant specializing in multimedia streaming. Other teaching experience: NEI College of Technology, Dunwoody Institute, public schools - English/Language Arts grades 7-12. Other training: Graduate coursework in Electronic Music Lab, Modern Musicology, Pop Music and Society, History of the Symphony, Music of the 20th Century, Ars Nova: Medieval and Renaissance Music, Mass Media, and Film History; classes, seminars, and workshops at Pepperdine University, UCLA, and National Academy of Songwriters on music business law, songwriting, vocal production and performance. Certification: Web Designer Institute U of MN.

Marv Dahlgren

Faculty Member Since: 1989

Primary Department: Percussion, Adjunct

Professional Experience: Marv Dahlgren is a nationally known figure in the drumming world, having authored and co-authored many influential books on drumming including 4-Way Coordination, Accent on Accents, and Drumset Control. Marv was the former principal percussionist and assistant timpanist for the Minnesota Orchestra, now retired. In addition to the albums he has made with the orchestra, Marv has also recorded with Cat Stevens and Leo Kottke and has performed on many jingles. Marv is also known as an excellent mallet player and performs on vibes with his own jazz group in venues around the Twin Cities. As a part of the percussion department at McNally Smith College of Music, Marv conducts frequent master classes. Other teaching experience: University of Minnesota, Twin Cities.

Lori Dokken

Faculty Member Since: 2002

Primary Department: Voice, Full-Time

Secondary Department: Keyboard

Formal Education: Concordia College, University of Minnesota, Augsburg College, MacPhail Center for the Arts, The Voice Center, BM Music Performance, Keyboard, McNally Smith College of Music

Professional Experience: Lori Dokken has played and appealed to the patrons of every major and minor music venue in Minneapolis and St. Paul. The "Beloved Twin Cities singer and pianist" (Minneapolis StarTribune, June '96) entertains with an eccentric charm, talent and wit that embraces an audience like an old friend. Writer and publishing member of ASCAP. Wrote two songs recorded on "The Girls." Vocal arranger for Three Hits And A Miss 2002 CD. Musical Director and Arranger for hit cabaret shows. Executive Producer and Producer of 2001 CD release - "The

Girls." Producer, musical director, and arranger for six RSVP Cruise Vacations Main stage Productions. Headliner for two RSVP Cruise Vacations Main Stage Productions. Executive producer, vocalist & pianist for 2 CD releases in 2005: Worked with or opened for Bobby McFerrin, Jane Oliver, Beatrice Arthur, Jennifer Holiday, Lucie Arnaz, Sally Struthers, Sandy Duncan, Eartha Kitt, Carole King and Tony Bennett. Self-employed vocalist, pianist, arranger, performance coach and producer for the past 27 years. Other teaching experience: adjunct professor, teaching specialist, University of Minnesota, 1996; Music Director at Minnehaha U.C.C. (1998 - 2006); Co-teaches Monday Night Vocal Performance Workshop with Judi Donaghy; Independent vocal and performance coach.

Ricardo Ebrahimjian

Faculty Member Since: 2001

Primary Department: Music Production, Full-Time

Formal Education: B.A., University of Minnesota

Professional Experience: Recording Engineer for a variety of bands, commercials, and television spots. Drummer for the Blue Meanies and other twin cities local bands. Ricardo holds a B.A. from the University of Minnesota, Pro Tools Certification from Digidesign/AVID, Cakewalk Pro-Audio Certification and is a Steinberg-certified VST Technician. Ricardo has been active as a drummer and band manager for Tim Mahoney and the Blue Meanies'. Ricardo has expertise in software, computer hardware and high-end pro audio equipment. Ricardo has served as store manager for Knut-Koupe and sales representative for Guitar Center. Other Training: Protools, Cubase, Cakewalk, Yamaha, Korg, Kurzweil, Alesis, Apogee, Shure Certification: Protools, Cubase (VST technician), Cakewalk, Kurzweil.

Joe Elliott

Department Head, Guitar

Faculty Member Since: 2010

Formal Education: BM Music Performance, McNally Smith College of Music

Professional Experience: Joe Elliott has spent 30 years playing professionally in Los Angeles as sideman, musical director and composer in a variety of music settings including network TV, movie soundtrack, studio, concert and club venues. His teaching experience includes 23 years at Musicians Institute in Hollywood, CA for the G.I.T. and Baccalaureate programs and various clinics throughout the U.S. Joe has performed or recorded with Marco Minnemann, Virgil Donati, Ralph Humphrey, Ric Fierabracci, Rufus Philpot, Rocco Prestia, Ellis Hall, Scott Kinsey, Steve Weingart and TJ Helmerich to name a few. Joe has also written and edited courses for MI's G.I.T. and baccalaureate programs. He spent 3 years as GIT Department Head and 9 years as Vice President and Director of Education at Musicians Institute. In addition, Joe served as president of the Theatre of Arts acting school in Hollywood, CA and on the board of directors for the L.A. Music Academy in Pasadena, CA. Joe has authored two instructional books published by Hal Leonard: An Introduction to Jazz "Guitar Soling" and "Ear Training" (co-author). Joe released a guitar instrumental CD entitled "Joe's Place."

Steve Faison

Faculty Member Since: 1993-1997; 2002 - Present

Primary Department: Ensembles, Full-Time

Secondary Departments: Voice and Percussion private instruction

Formal Education: Mayville State College

Professional Experience: Steve Faison is one of the most versatile performers in the Twin Cities, working as an instrumentalist (guitar, bass, percussion), studio session player, vocalist, producer, arranger and recording engineer. Steve has performed locally, nationally and internationally, and is best known for his vocal work with Somoa and Moore by Four. He has studied under such notables as Fran Colby, Ed Shaughnessy, Owen Clark and Ron Keezer. Most recently Steve was seen on stage in Penumbra Theatre's production of Black Nativity. Steve is also a clinician for jazz studies and coordinates ensemble programs at McNally Smith College of Music. Other teaching experience: Private lessons from home, Park Music, and Cambridge middle school. General music and choir ages 10-14 yrs. Awards and Honors: H.S. John Phillip Souza award. Three times nominated for Minnesota Music award. Memberships: Twin Cities' Musicians Union, ASCAP, AFTRA. Other training: Studied with Owen Clark, Ed Shaughnessy, Tanara Haskink.

Dr. Andrew Fleser

Faculty Member Since: 2009

Primary Department: Music Theory

Secondary Department: Keyboard

Formal Education: M.M. in Piano Accompanying and Coaching, Westminster Choir College, D.M.A. in Collaborative Piano, University of Minnesota

Professional Experience: Andrew Fleser, pianist and vocal coach, has performed as a soloist and accompanist throughout the United States and Europe. He currently teaches keyboard studies, music theory, and musical theatre at McNally Smith College of Music in Saint Paul, Minnesota. In the past, Andrew has served on the faculties of Grand Valley State University (Allendale, Michigan), Hamline University (Saint Paul), and the University of Minnesota. His performances have been heard on Interlochen Public Radio, Minnesota Public Radio, and American Public Media's A Prairie Home Companion. An active performer in the Twin Cities, Dr. Fleser's interests and abilities transcend period and genre. Dedicated to the art of the interpretation of vocal music, Dr. Fleser is an avid opera coach, most recently with the Duluth Festival Opera. He is also active in musical theater, serving as music director for both academic and professional productions, including the recent Midwest premiere of Nancy

Harrow's This Side of Paradise at Saint Paul's History Theatre. In addition, he is the Music Director of Valley Community Presbyterian Church in Golden Valley, Minnesota. Dr. Fleser received the Master of Music degree in Piano Accompanying and Coaching from Westminster Choir College as a student of J.J. Penna and Dalton Baldwin. He studied with Timothy Lovelace and Noriko Kawai at the University of Minnesota, where he received the Doctor of Musical Arts degree in Collaborative Piano.

Charles Fletcher

Faculty Member Since: 1989-1992, 1999-present

Primary Department: Bass, Adjunct

Formal Education: B.A., Augsburg College, in progress

Diploma, Berklee College of Music,

Professional Experience: Charles is an accomplished electric bassist, bringing his talents on 4-string, 5-string, and 6-string fretted and fretless bass to a wide variety of performances. His credits include extensive blues performances with Jimmy Valentine, Lamont Cranston, Doug Maynard and many others. His performances in the Rhythm and Blues scene includes work with Mick Sterling and the TC Jammers and has performed reggae/calypso with Shangoya and Wain McFarlane. Charles is also an accomplished jazz bassist, performing and recording with Axis Mundi and Northcoast. Charles has been an instructor for many years and teaches Applied Theory, Technique, and Applied Music in the Bass Department at McNally Smith College of Music.

Bryan Forrester

Coordinator of Special Advising

Faculty Member Since: 2002

Primary Department: Music Production, Full-Time

Formal Education: B.A. Music Education, Kansas Newman College,

Certification: Pro Tools

Professional Experience: 25 years audio engineer; 45 years professional musician, 20 years recording studio owner, Director of sound and lighting at Friendship Church; 30 years as studio musician and vocalist. Awards and Honors: Graduated cum laude in 1975; Who's Who in American Colleges and Universities 1975; Telly Award for Industrial Film mixing. Bryan Forrester is the owner of Forrester Audio Network, a production studio specializing in broadcast audio including V/O record, music composition, sound design and mix for radio and TV commercials. Bryan has worked as audio engineer or producer for numerous commercial clients including Target, Best Buy, Pillsbury, Chili's, Northwest Airlines and Purina. While at Hudson-Forrester Studios, Bryan worked on numerous acoustic, jazz, and Christian recordings. Bryan is also an accomplished bass player and vocalist and has worked throughout the U.S. and Canada as a performer and recording artist.

Chris Foss

Faculty Member Since: 2011

Primary Department: Voice, Adjunct

Formal Education: M.M. University of Nebraska, B.M. Millikin University

Professional Experience: Chris grew up in southwest Iowa and graduated from Millikin University with a BM in Commercial Music. After a short two years at the University of Nebraska directing the Vocal Jazz program and earning his MM in Choral Conducting, Chris relocated to the Twin Cities and has been proud to be a part of Cantus, a Minneapolis-based vocal chamber ensemble for the past three seasons. With Cantus, Chris has toured all over the country, and has appeared with the St. Paul Chamber Orchestra, Bobby McFerrin, Theatre Latte Do, The National Lutheran Choir, and The James Sewell Ballet. In addition to being Classical MPR's artists in residence for the 2010-2011 season, Cantus also highly values educational experience, and works with over 5,000 students every year in award-winning educational outreach programs. Recent appearances with other professional vocal groups include: Four Shadow, Omaha Chamber Music Series, Chapter 6, Voices of Omaha, Dulces Voces and Home Free. Chris is also active as an award-winning arranger, continuing to arrange music in a wide variety of styles and applications. Chris lives in St. Paul, where he enjoys playing Frisbee and brewing beer.

William G. Franklin

Faculty Member Since: 2008

Primary Department: General Education, Full Time

Formal Education: M.L.S. Minor Art History, B.A. Mass Communication & Rhetoric, University of Minnesota

Professional Experience: William G Franklin is an accomplished musician and humanities educator. He earned a Master of Liberal Studies and a minor in Art History from the University of Minnesota. With undergraduate studies in Mass Communication and Rhetoric, William has collaborated with various communication agencies writing and managing content. He has taught courses in arts and culture, literature, and served as student advisor at the Institute of Production and Recording in Minneapolis, also taught Spanish at Macalester College and New York University. Billy has a long history as a performing songwriter, electronic musician and producer. He trained at the Electronic Musicians Workshop in Minneapolis under Jack Robinson. His music was included in an important compilation of Venezuelan pop in 2002. He received a Latin song nomination during the 2006 Just Plain Folks World Wide Music Community Awards. He often contributes as guest musician at local post-production agencies in the Twin Cities. He's a certified Pro Tools operator music level.

Freddy Fresh

Faculty Member Since: 2009

Primary Department: Hip-Hop, Adjunct

Professional Experience: Freddy Fresh (born Frederick Schmid) is among the most active and prolific American underground dance music artists, having released

more than a hundred records on dozens of different labels worldwide. Born in St. Paul Minnesota, Fresh's name is more often associated with the London scene, to which he relocated in the late '90s after having top 40 chart success with 2 of his songs. Fresh's first record label was formed in late 1992 and was called Analog Recordings. His label empire then grew to include a host of sub labels (Analog UK, Butterbeat, Electric Music Foundation and then Socket and Boriqua labels). In addition to a growing stateside audience, Fresh is also one of the few contemporary non-Detroit techno/electro musicians to have a strong European following. Fresh's first work behind the boards came via Bronx legends Boogie Down Productions, with Fred remixing a track for a B-side release and from there, Freddy began piecing together a studio, collecting many of the ancient analog and modular synthesizers that give his records their distinct, almost studio-jam feel (he mixes all his tracks live and sequences with an MPC 2000XL and an MPC 4000 and uses rare pre-midi analog synths and modular systems). In 1992, after releasing debut singles on Nu Groove and Silvo Tancredis' Experimental imprint, Fresh established his first label, Analog, to release his own tracks. His third album, *The Last True Family Man*, followed on *Harthouse Eye Q* and spawned 2 international chart hits along with a song featuring Fat Boy Slim. In 2004 Fresh released a reference book dealing with the history of the early independent old school rap scene that catalogues every conceivable rap label from 1979 to 1989, this book has been featured in *The Source*, *Vibe*, *The New York Times*, *Village Voice* and has gone on to win journalism awards in the United States and has been recognized as the only reference book on this subject. The book is called *Freddy Fresh presents The Rap Records* (Nerby Publishing LLC). Freddy recently released the brand new updated *Freddy Fresh presents The Rap Records Revised 2nd Edition* a mammoth book with over 740 pages and more than 2,500 color photo's. Fresh's music has also enjoyed commercial success with releases featured in films like *Austin Powers* Goldmember, *Jackie Chan's Tuxedo* and commercials by Adidas, Budweiser and Coors Lite etc.. Fresh also tours regularly and has DJ'd in over 34 countries and has performed for televised programs MTV Canada, Club TV, S2, House Viva TV, Club Spain etc.. and over 300 radio programs throughout the world including 2 sessions for the legendary late John Peel of famed Radio One BBC England.

Greg Froehle

Formal Education: B.M. Vocal Performance at McNally Smith College of Music, Percussion and Classical Voice training at the University of Minnesota - Twin Cities
Professional Experience: Greg Froehle has broad experience in numerous musical situations as a vocalist, guitarist, drummer, classical percussionist, pianist, songwriter and arranger. He combines his classical training from the University of Minnesota with his contemporary training from McNally Smith College to a wide variety of styles including rock, pop, jazz, musical theater, folk and classical music. In 2006, Greg received the Diana Ross Scholarship from McNally Smith College, graduating with a Bachelor of Music in Vocal Performance in 2008. In addition to vocal instruction at McNally Smith, Greg is the full-time Music Director and worship leader at Oak Hills Church, a growing modern church in the Twin Cities area.

Dr. Jay Fuchs

Department Head, Music Theory
Faculty Member Since: 1991
Primary Department: Music Theory, Full Time
Secondary Department: Composition
Formal Education: Ph.D. Music Theory and Composition, University of Minnesota, M.A. Music Theory and Composition, University of Minnesota, B.A. Voice, Minnesota State University Moorhead
Professional Experience: Jay Fuchs is a successful educator, bandleader, entertainer, music director, author and composer/arranger. Jay leads the popular 'Twin Cities' band Metro Jam and, along with Erin Schwab is among the most popular entertainers in the region. In recent years Jay performed for RSVP Vacations on a tour of Spain, served as music director for several major clients, including the Charlie Awards, US Foods, PFund, Excel Energy and Target. He presented a Live @ Five concert at McNally Smith College and, along with Erin Schwab gave the opening performance at the Freedom to Marry Celebration in Minneapolis, at the request of Mayor, R.T. Rybak. Jay earned a B.A. degree in vocal performance from Minnesota State University in Moorhead, then went on to earn a M.A. and Ph.D. in Music Theory and Composition from the University of Minnesota. While at the University of Minnesota Jay studied extensively with Pulitzer Prize winning composer Dominick Argento. Jay remains an avid composer and arranger, enjoying frequent performances of his work. His most recent music theory textbook *Doctor Jay's Music Lessons* is being used by a number of colleges.

Christopher Gaalaas

Faculty member Since: 2008
Primary Department: General Education, Full-Time
Formal Education: Ph.D. (in progress), M.S. Curriculum and Instruction-Mathematics Education, B.S. Mathematics, University of Wisconsin-Madison, Certificate, Audio Recording, Edgar Stanton Audio Recording Institute, Aspen Music School
Professional Experience: Chris earned a B.S. in Mathematics and an M.S. in Mathematics Education from the University of Wisconsin, Madison. He has taught math at a variety of secondary and post-secondary institutions, including Madison Area Technical College, Santa Monica College, and New Roads School in Los Angeles. As a member of the Center for Effective Learning, he explored technologies like dynamic geometry software and perceptual learning modules that enhance learning in the classroom. In addition, Chris studied recording engineering at the Aspen Music School and

has assisted Ron Streicher, former President of the Audio Engineering Society, in recording a variety of classical music events in Los Angeles.

Charles Gehr

Faculty Member Since: 2008
Primary Department: Music Business, Full-Time
Formal Education: M.B.A., Augsburg College, B.A., Augsburg College,
Professional Experience: Educator, Minnesota School of Business touring musician and studio performer who has worked with Ouija Radio, Mark Mallman, Hundred Flowers, The Short Fuses, Mid Carson July, Steve Clarke, JMN Band, Fe Fi FoFum Sextet, Alicia Wiley, Augsburg Concert Band, Bethel Orchestra, Leonard Mattsen Quartet, Money S, Bound, The Evil Eyes, Rebeka Fisher Band, The Resonators, Subseason. As a booking agent, he worked directly with artists, management, and talent buyers, and coordinated tours and events for internationally recognized artists.

Gary Gratz

Department Head, Music Studies
Faculty Member Since: 1997
Primary Department: Music Studies, Full Time
Secondary Department: Keyboard
Formal Education: M.M. Music Education, Boston University, B.A., Augsburg College
Professional Experience: Gary has been a professional musician for 40+ years, working throughout the industry as a performer, composer, arranger and programmer. He studied piano with Lorna Michelson, Herb Wigley, Manfredo Fest, Jill Dawe and organ with Steve Gabrielson and Peter Hendrickson and viola with Ewa Bujak. Gary has performed with Tony Sandler, Marilyn McCoo, Robert Robinson, Othello Molineaux, Tim Ries, Brian Duncan, Randy Sabien, Orchestra Sabrason, Latin Sounds, The Del Vikings and the Minnesota Vikings Band. He continues to perform regularly with Marv Dahlgren, Yolanda Bruce, Cynthia Johnson, the Seviles and KCGO. As a composer/ synthesist with Herb Pilhofer Music, Gary composed music and designed sounds for numerous national TV ads including spots for Coca Cola, General Mills Basic 4, Discover Card, Target, and Porsche. He also performed on the soundtrack for the movie "Beautiful Girls" and coached the lead actor, Timothy Hutton, in piano technique.

Peter Greenlund

Faculty Member Since: 2000
Primary Department: Music Production, Full-Time
Professional Experience: Peter has over 20 years experience in the live audio field. Peter has run live sound systems for a long list of entertainers including Willie Nelson, The Commodores, and Gladys Knight. He also toured worldwide with Phil Collins and Prince and was part of the design and production team for Prince's nightclub, Glam Slam. Peter is the lead audio engineer and Media Director for Wooddale Church in Eden Prairie. In addition, he has worked for numerous sound companies including Showco, db Sound, Audio Analyst, Naked Zoo Enterprise, Southern Thunder Sound, and Big House Sound among others.

Dr. Samuel Haag

Faculty Member Since: 2012
Primary Department: General Education
Formal Education: Ph.D. in Kinesiology, University of Minnesota; M.S. in Human Performance, University of Wisconsin-La Crosse; B.S. in Physical Education, Southwest Minnesota State University
Professional Experience: Sam served as a graduate teaching assistant and instructor of human anatomy at the University of Minnesota for three years, and also taught anatomy and physiology labs at the University of Wisconsin-La Crosse and a motor learning/motor development course at Augsburg College. He has also worked in fitness and youth sports. Sam's primary research interest is in motor skill performance, and he has published research on the effects of acute static stretching of the shoulder on baseball pitching performance in the *Journal of Strength and Conditioning Research*. Most recently, Sam examined the influence of a competitive environment on postural sway and heart rate in participants while they performed in a golf putting tournament. He presented findings from this research at two international research conferences.

Dave Hanzel

Faculty Member Since: 1995
Primary Department: Percussion, Adjunct
Professional Experience: Dave Hanzel is known for his versatility and is one of the busiest drummers in the Twin Cities. As the drummer for Rupert's Orchestra for nine years, Dave played club dates and corporate shows backing such national recording artists as Céline Dion, Michael Bolton, Huey Lewis, and Chuck Mangione. As an experienced studio musician, Dave has performed on many jingles as well as various album projects. Dave is also known for his great skill in repairing, refinishing, and customizing drums at his own shop, Boom Alley Drums.

Shai Hayo

Faculty Member Since: 2010
Primary Departments: Ensembles, General Education, Adjunct
Formal Education: M.Ed., Hamline University, B.A. Latin American Studies, Macalester College
Professional Experience: Shai Hayo is a percussionist and educator who specializes in traditional and contemporary drumming styles of the Spanish-speaking Caribbean and West Africa. He has performed and taught nationally and internationally, sharing the stage with artists and ensembles such as Tony Orlando, Ann Margaret, Sheila E., Andy Montañez, Nachito Herrera, Sowah

Mensah, Paracumbé, Shi-Daa Cultural Troupe, Salsa del Soul, The Macalester College African Music Ensemble, The Minnesota Orchestra, and most currently, Paul Anka. Hoyo holds degrees in Anthropology (B.A., Macalester College, 1996) and Education (M.Ed., Hamline University, 2006) and has carried out anthropological and ethnomusicological research in Puerto Rico (1994-1995) and Ghana, West Africa (1998).

Chad Helmonds

Faculty Member Since: 2012

Primary Department: Production, Full Time

Formal Education: BS, Humboldt State University, AAS, The Institute of Production and Recording

Professional Experience: Born and raised in the Bay Area of California, Chad completed his first degree, a BS in Journalism and Mass Communication, at Humboldt State University in Northern California. He then moved to Minneapolis to attend IPR. After graduating as valedictorian, earning the ICON award and becoming Pro Tools and Logic certified, Chad set out on a series of internships and freelance work before opening up his own professional studio Black Apple Productions/Studios. Chad is a producer, engineer, musician and songwriter with a strong engineering background and production skills to match. He has worked with both national and local artists in various styles of music. "Music is one of the most powerful entities in the world. It is one of the few things that have the power to invoke emotions within millions and millions of people. As a producer and engineer, I am given the honor and responsibility of capturing and preserving an artist's musical and emotional integrity, essentially for a lifetime. This is something I take to heart and never take lightly." Chad greatly enjoys being a studio owner and having the opportunity to work, produce and write with diverse musicians all across the country. Outside of his recording life, Chad enjoys writing his own music and filling in as a musician for various bands. He is also the master of knowing how to fast-forward through commercials and hit the STOP button on his TIVO right before the show comes back on. He is also working hard toward earning his Pro Card as a competitive Strongman and Powerlifter.

Mark Henderson

Faculty Member Since: 2004

Primary Department: Composition & Songwriting

Secondary Department: Music Production Adjunct

Formal Education: M.M., University of Minnesota, B.M., North Texas State University.

Professional Experience: Mark is a graduate of the University of North Texas where he performed with the 1:00 Lab Band. Since 1978 Mark has been a freelance musician in the Twin Cities, and as a woodwind player at the Chanhassen Dinner Theaters from 1988 to 1993. He performs regularly at the Guthrie and Children's Theaters, and with touring Broadway shows at the Orpheum and Ordway Theaters. He is an affiliate member of the Minnesota Orchestra and is an original member of the Jazz MN Big Band. He taught at MacPhail Center from 1980 to 1989. Mark completed a Masters Degree in Saxophone Performance at the University of Minnesota in 1995. Since 1996 he has been composing music and sound design, as well as engineering for television and radio commercials through his company, Dirty Dog Productions, and additionally producing corporate videos and DVD's, and orchestration and arranging endeavors. He has taught private saxophone, desktop music publishing, studio production techniques, arranging and introduction to MIDI.

Bruce Hinrichs

Faculty member since: 2011

Primary Department: General Education, adjunct

Professional Experience: Bruce H. Hinrichs is a professor of psychology and humanities/film studies at Century College in Minnesota and has taught in the Compleat Scholar Program at the University of Minnesota, was an Honorary Fellow at the University of Wisconsin - Madison, and an Artist/Teacher-in-Residence at the University of Illinois. Additional positions include: Former Art Director of the literary journal Phantasmagoria, member of the Editorial Board of the NEA higher education journal, Thought & Action, and adjunct psychology professor at the College of Visual Arts, the University of St. Thomas, and Macalester College. Mr. Hinrichs has published on psychology, art, and film, and is the author of six books. Mr. Hinrichs is also an artist whose work has been exhibited in galleries and museums across the country, a former musician and song writer, and a former member of the pop/rock group The Fables (bass guitar) and the alt/punk rock group The Necroids (singer, rhythm guitar).

Rachel Holder

Faculty Member Since: 2009

Primary Department: Voice, Adjunct

Formal Education: B. M. -Vocal Performance, McNallySmith College of Music

Professional Experience: Rachel has performed with several groups in the Twin Cities including: The George Maurer group, The Wolverines, The Girls, Vital Organ, The Atlantis Quartet, and Reception Jazz. Rachel released her debut album "Save Your Love For Me" with pianist Dan Musselman in 2009 is also featured on George Maurer's "Songs From the Wayward Journey" and the George Maurer Group's latest album "Twisted". Rachel currently performs in several Twin Cities venues including: The Dakota Jazz Club, Hell's Kitchen, and The Artist Quarter. She is also a private lesson instructor with jazz emphasis at Macalester College.

Joseph Horton

Faculty Member Since: 2010

Primary Department: Composition

Formal Education: MFA, Hamline University (in progress), B.A.,

University of Wisconsin, Eau Claire

Professional Experience: Before choosing the stage name Eric Blair, it's no surprise that Twin Cities-based emcee and fiction writer Joe Horton turned to one of his favorite writers for inspiration. Eric Blair is the given name of the author better known to the world as George Orwell. Horton's lyrics reflect the explorative tone of Orwell's work, following an often shaded and winding path through the trappings of social, emotional and intellectual conformity. Early in his career, Horton wrote and performed spoken-word pieces at coffee shops in his native Milwaukee. While studying Psychology at the University of Wisconsin Eau Claire, Horton began transitioning to songs, longer poems and short stories. After moving to Minneapolis/St. Paul, Horton began seriously writing prose and enrolled in the MFA program at Hamline University. He is currently working on an experimental novella entitled "Gods of Mischief." Horton is also currently working with the Loft Literary Center as a Youth Mentor. Horton is best known as the emcee for alternative hip-hop trio No Bird Sing, whose debut LP (self-titled) received local and national attention for its unique approach to the genre. Horton has performed with acts such as Saul Williams, P.O.S., Peter Wolf Crier, Heiruspecs, Derrick Brown, Kill the Vultures and Lookbook. Discography: Careless Talk (2008, Hyder Ali), No Bird Sing (2009, No Bird Sing).

Aaron Humble

Faculty Member Since: 2010

Primary Department: Voice, Adjunct

Formal Education: Doctorate of Music in Vocal Performance and Literature

Professional Experience: Described as "remarkably virtuosic" by the Columbus Republic and "transcendent" by the Daytona Beach News Journal, tenor Aaron Humble originally hails from Northeast Ohio. Aaron currently sings with Cantus, a Minneapolis-based, nine-member professional, male, vocal ensemble where he also serves as part of the Artistic Council. In a recent issue of Fanfare, Cantus was named "the premier men's vocal ensemble in the United States." During his tenure with Cantus, Aaron has enjoyed solo appearances with the St. Paul Chamber Orchestra, The Minnesota Orchestra and the Boston Pops. With Cantus, Aaron has also enjoyed collaborating with Trio Medieval, Theatre Latté Da, and Bobby McFerrin. Performing with Cantus has taken Aaron from the Library of Congress and the Kennedy Center to Cameroon in West Africa. Cantus' 2007 self-titled album was named one of the Top Ten best new albums by NPR and their 2006 Christmas with Cantus was syndicated throughout the United States and in over 27 countries via the European Broadcast Union. Recitals, Concerts and Oratorio have taken Aaron to a variety of venues in the United States, and across the globe. Oratorio credits include: Seven Last Words of Christ (Dubois and MacMillan), Schumann's Die Rose Pilgerfahrt, Bender's St. Mark's Passion, Gounod's St. Cecilia Mass, Handel's Israel in Egypt and Messiah, as well as numerous Bach Cantatas. Operatic credits include Tamino Die Zauberflöte, Jenik in Bartered Bride, Pedrillo in Die Einführung Aus Dem Serail, and Harlequin in Der Kaiser von Atlantis. In addition to his work with Cantus, Aaron maintains a private voice studio and enjoys freelance work as a guest conductor and clinician. A graduate of Indiana University and Millikin University, Aaron holds a Doctorate of Music in Vocal Performance and Literature.

Blake Iverson

Faculty Member since: 2013

Primary Department: Music Business

Professional Experience: Blake Iverson negotiated his first deal in the fifth grade, when he traded his Garbage Pail Kids collection for some Jerry Rice rookie cards and a cassette copy of Mötley Crüe's Shout At The Devil. History has judged him the winner. Blake attended the University of Minnesota Law School where he was a member of the Arts and Entertainment Law Association. In 2008, Blake founded the law firm Friedman Iverson, PLLC. He is the 2012-2013 Chair of the Arts and Entertainment Section of the Minnesota Bar Association. Prior to founding Friedman Iverson, Blake was a paperboy, guitar slinger, pizza chef, disc jockey, bmx bandit, wannabe tv star, corporate drone, artist manager, chili cook-off champion, pageant contestant, record critic and a force to be reckoned with on the tennis court. In his old age, Blake serves on the boards of several non-profits as well as the Minneapolis Arts Commission. His passions include mid-century furniture, pub trivia, and travel.

Steve Jennings

Ensemble Department Head

Faculty Member: Since 2009

Primary Department: Ensembles, Full Time

Secondary Department: Percussion

Formal Education: M.A. Organizational Leadership (in progress) Augsburg

College, B.A. Music and Education, Luther College

Professional Experience: Steve Jennings has explored many musical styles including rock, classical, jazz, funk, gospel, country, and blues. He has worked professionally in the Minneapolis/St. Paul, MN area since his first studio recording in 1991 after six years on the road with top forty dance bands. Jennings was initially inspired by the music of Led Zeppelin, the Beatles, Tower of Power, Earth Wind and Fire, and the Doors. He experience in jazz music arrived in the form of violinist Jean Luc Ponty, the propulsive energy of Tony Williams, and the expressive funk of Billy Cobham. The jazz and rock collaborations continue today in Story City, a modern instrumental group led by Jennings. In addition, Steve tours with violin virtuoso Randy Sabien and the electric funky bluegrass leaning Over and Back Band. He has performed with Regina Williams, Moore By Four, the Brian Kinney Band, Jevetta Steele, Paul Moyasich, the Plotters, Ron Thompson and his

Resistors, and Best Kept Secret. Jennings produced his first jazz record in 1995 with his own Jazztet, featuring clarinetist Dave O'Mara, bassist Keith Boyles, and the late great Bobby Peterson on piano. While primarily self-taught, Steve has welcomed periodic lessons with jazz drummers Phil Hey, Ed Soph, legend Gordy Knutson, and New Orleans street beat jazz guru John Vidacovich. His inspiration continues on in search of new musical experiences and creative collaborations while pursuing a Master of Arts degree in Organizational Leadership from Augsburg College.

Dave Jensen

Faculty Member Since: 1999

Primary Department: Brass and Woodwinds, Adjunct

Secondary Department: Performance

Formal Education: Diploma in Performance, Summa Cum Laude, Berklee College of Music

Professional Experience: Dave Jensen is a member of Hornheads, a Billboard magazine award-winning a capella jazz group. As a group they have released two solo albums, as a horn section, they have recorded over fifty albums for artists in the U.S., Argentina, Portugal, and the U.K. From 1991 through 2001, the Hornheads recorded nine albums with Prince and the New Power Generation. During this time, they toured and performed with Prince throughout the U.S., Europe, Japan and Australia. Dave spent three years touring with the Artie Shaw Orchestra. His trumpet and flugelhorn can be heard on the albums of Chaka Khan, Babyface, Phil Upchurch, Larry Graham, Tevin Campbell, Mavis Staples, Ben Sidran, Pete Whitman, Dave Graf, Ricky Peterson and the JazzMN Big Band. He is a pit musician for theatrical and musical productions at the Ordway Center, Guthrie Theater, Orchestra Hall and other venues. Dave also is a busy session player, working with Asche & Spencer, Absolute Music and Wow & Flutter. In the Twin Cities, Dave has played with Aretha Franklin, Tony Bennett, Natalie Cole, Frank Sinatra Jr. and the late Rosemary Clooney.

Michael Johnson

Faculty Member Since: 2013

Primary Department: Composition and Songwriting, Adjunct

Professional Experience: Michael Johnson is a singer, songwriter, guitarist, performer and arranger who, during his four plus decades in the music industry, still resists being categorized. He has 15 studio albums to his credit — containing 8 hit songs varying in genre from pop to country to R&B. His voice immediately identifies him as the man who sings "Bluer Than Blue", "Give Me Wings", "The Moon Is Still Over Her Shoulder", "That's That", "This Night Won't Last Forever" and other landmark songs. His self-penned "Cain's Blood" was a hit for the band Forerunner. Johnson's music and concerts have taken him all over the world, including Spain, Japan, Holland, Switzerland, The Philippines and Alaska. He has performed with several symphony orchestras and even acted off Broadway in Jacques Brel Is Alive and Well and Living in Paris (with performances in Los Angeles and Chicago as well). Johnson has performed with several acclaimed musicians and artists, including Judy Collins, George Carlin, Vince Gill, Roger Miller, Bill Monroe, John McLaughlin, Josh White Sr., Cheryl Wheeler, David Sanborn, Wynonna Judd, Trisha Yearwood, Andy Kaufman, Jennifer Warnes and many others. He toured with John Denver and The Mitchell Trio for a year and in 1997 he toured with Alison Krauss and Union Station. He has also performed on several major TV shows. Johnson prefers the intimacy and spontaneity of a solo show that can change with the moment and elevate the art. He has written 14 Articles for Performing Songwriter Magazine and is in process of consolidating them into a book.

Peter Johnson

Faculty Member Since: 2007

Primary Department: Composition, Adjunct

Formal Education: California State University

Professional Experience: Peter has spent his entire career as a full time professional drummer/musician/songwriter. In the mid '70's, he was a drummer and toured the U.S., Europe, Australia and New Zealand for three years with Manhattan Transfer. He played on "Manhattan Transfer Live", an album recorded at the Hammersmith Odeon in London. He also played on the "Pastiche" Manhattan Transfer studio album. He has written hundreds of jingles, songs and underscores for commercials and for other corporate clients, including composing and producing all the music for two "Sesame Street Live" shows, which toured the world. Peter has played in the house bands for three American Public Radio weekly shows heard nationally: "Good Evening" and "First House on the Right," where he played with Shawn Colvin, Lyle Lovett, and Harry Connick Jr., among many others, as well as his current position as the house band drummer for Garrison Keillor's "A Prairie Home Companion". Peter still exhibits his drumming versatility, in appearances with the Minnesota Orchestra, he's played Klezmer music with Doc Severinson, and jazz with Dave Brubeck. He plays with "Synergy," one of the elite variety bands in the Twin Cities, and has also played with Michael Bolton, Sister Sledge, Reba McEntire, Trisha Yearwood, Chuck Berry, David Gaines, and Donny Osmond, among many others. Peter has also produced recordings for local artists including Mary Jane Alm and Prudence Johnson.

Reid Kennedy

Faculty Member Since: 2009

Primary Department: Percussion, Adjunct

Formal Education: B.M., Univ of MN

Professional Experience: Kennedy began his musical studies at the piano in elementary school. After winning a statewide composition contest in fifth grade, he discovered an interest in percussion and eventually graduated

With Honors from the University of Minnesota with a degree in Music Education.

While attending the University of Minnesota, Kennedy won a national audition for the drum chair with the Disney All-American College Band, a select group of musicians from colleges and universities across the United States. Through this experience he lived in Southern California for three months and performed regularly at Disneyland in Anaheim, recorded at Capitol Records in Hollywood, and performed with multiple studio and jazz musicians including Rick Baptist, Shelly Berg, Wayne Bergeron, Bob Florence, Alex Iles, Sal Lazano, Andy Martin, and Jiggs Whigham. In the Twin Cities, Kennedy is involved with multiple projects including the jazz quintet, Snowblind, the Jack Brass Band, and his own trio featuring pianist Chris Lomheim and bassist Graydon Peterson. His most recent endeavor is a hip-hop project comprised of twelve of his original compositions featuring Minneapolis lyricist Toussaint Morrison and a host of guest instrumentalists. This collaborative effort is under the guidance of Grammy winning hip-hop composer and saxophonist Andrew Balogh (Drake, 50 Cent, Jay-Z) and Emmy Award winning, Grammy nominated engineer, Reid Kruger. Kennedy has enjoyed professional collaborations with Ernestine Anderson, Katisse Buckingham, Mark Gross, Richard Johnson, Joe Lovano, Delfeayo Marsalis, Gunther Schuller, Walter Smith III, and others. He has also had the privilege to study with Bernie Dresel, Peter Erskine, Jeff Hamilton, Phil Hey, Steve Houghton, Rich MacDonald, and Dave Weckl.

Gordy Knudtson

Department Head, Percussion, Full-Time

Faculty Member Since: 1989

Primary Department: Percussion

Professional Experience: Professional musician since 1973; studio drummer since 1975; played on hundreds of sessions for jingles, radio & TV station logos, industrial film scores, record albums and CD's. Toured with the Roy Buchanan Band in 1981, toured and recorded with the Ben Sidran Trio from 1982-1989, joined the Steve Miller Band in 1987 and has been touring and recording with the band ever since. During the 2001-2003 Steve Miller hiatus, Gordy toured and recorded with Cuban pianist Nachito Herrera. Other freelance performance credits include: Jack MacDuff, Eddie Harris, Ernie Watts, Dave Brubeck, Keith Jarrett, Howard Roberts, Phil Woods, Bobby Shew, Bobby Watson, Jay McShann, Eric Grovatt, Phil Upchurch, Diane Schurr, Cece Winans, Will Lee, Richie Cole, Kevin Mahogany, Othello Molineaux, James Williams, Manfredo Fest, Peter Ostroushko, Leo Kottke, Patrice Rushen, Geoff Keezer, Chuck Berry, Bob Hope, Don Rickles, Dick Van Dyke, Bob Newhart, The Smothers Brothers, Garrison Keillor, and many others. Other teaching experience: Author of eight percussion method books, staff clinician for Paiste Cymbals since 1986. Two-time presenter at Percussive Arts Society International Conventions, 2000 and 2003. The appearance in 2003 was one part of a three part hand technique series that also featured Joe Morello and Jim Chapin. Awards and Honors: 1983-1989 ten-time winner of Minnesota Music Awards for Best Drummer. 2005 City of Los Angeles Certificate of Merit for induction to Hollywood Rock Walk as member of the Steve Miller Band. Memberships: Twin Cities Musicians Union, Percussive Arts Society. Other training: Studied privately with Marv Dahlgren, Elliott Fine, and Floyd Thompson.

Jerry Kosak

Faculty member Since: 2003

Primary Department: General Education, Full-Time

Secondary Departments: Guitar, Ensembles

Formal Education: M.M., Northern Arizona University, B.M., Arizona State University

Professional Experience: Jerry has performed on shows with Andy McKee, Don Ross, Tommy Emmanuel, and Bob Brozman. He has been a featured performer at major festivals including the Walnut Valley Festival, Canadian Guitar Festival, and National Resophonic Festival. Jerry's teaching experience spans more than two decades and includes being a member of the faculty at Northern Arizona University, Wayne State College and MacPhail Center for Music. Jerry was the recipient of Jerome Foundation Grant and has received Artist Endorsements from National Resophonic Guitars and Petros Guitars. A member of ASCAP, the Minnesota Guitar Society and the American Composers Forum, Jerry has recorded two CDs of original music for solo guitar, "Many Dances" and "Sounds Like This." As a composer, he was the first two-time winner of the Zeitgeist Eric Stokes Song Contest in 2000 and 2001, for his compositions "Matagalpa" and "Many Dances." In addition, he has composed music for film (When Herzog Met Phoenix), podcasts, jingles, and corporations.

Paul Krueger

Faculty Member Since: 1999

Primary Department: Guitar

Secondary Department: Ensemble

Formal Education: B.M., Berklee College of Music; Currently pursuing a Masters in Music Performance at McNally Smith College of Music

Professional Experience: Toured nationally for eight years with various show and rock bands throughout the US and Canada. Performed locally with Stagebrush, F Troop, Doug Maynard and other bands. Other teaching experience: Schmitt Music, LaVonne Music and St. Paul Conservatory of Music. Awards and Honors: Harris Stanton Guitar Award from Berklee College and inducted into the Minnesota Rock & Country Hall of Fame as a member of the country western band Stagebrush. Memberships: Twin Cities' Musicians Union. Attended Berklee College in the guitar performance program and studied with Bill Leavitt, Mike Ihde and Larry Baione. Ensemble highlights at Berklee College included playing with the Count Basie Ensemble, Bob Rose Jazz Rock Ensemble and Phil Wilson Jazz Ensemble. Theatre experience includes playing with national tours of Mama Mia, The Full Monty and Joseph and the Amazing Technicolor Dreamcoat. Local theatre work includes working with the Chanhassen Dinner Theater Orchestra, the Guthrie Theatre and various community theatres for more than 20 productions.

Liz Kuivinen**Faculty Member Since:** 1994**Primary Department:** Music Theory**Secondary Departments:** Keyboard, Ensembles**Formal Education:** Master of Liberal Studies, University of Minnesota, B.M.**Piano Performance, University of Wisconsin Steven's Point.**

Professional Experience: Liz Kuivinen began her career as a professional musician in New York City where she performed in Manhattan venues with artists Patti LaBelle, Loretta Devine (star of stage and screen), Maurice Hines, and Andy Warhol. Liz has also worked with jazz greats Frank Mantooth and Bob Mintzer. While in New York, Liz also worked in the theater, scored a feature film (Czechs and Balances), and operated her own production company. In the Twin Cities, Liz has played over a decade with the Latin influenced band One World and currently works most weekends performing in Praise and Worship bands, clubs and private events.

Brian Laidlaw**Faculty Member Since:** 2011**Primary Department:** Composition**Secondary Department:** General Education**Formal Education:** M.F.A. in Poetry, University of Minnesota, Twin Cities;**B.A. in Creative Writing, Stanford University**

Professional Experience: Brian Laidlaw is a poet and songwriter from San Francisco. He studied Creative Writing as an undergraduate at Stanford, at which point he began setting his own poems to music. After graduating in 2005 he toured and rambled throughout the country for several years as a solo folksinger. In 2008, Brian moved to Minneapolis to earn an M.F.A. in poetry at the University of Minnesota. In the last year he has received awards and honors from the Loft Literary Center, the Weisman Art Museum, and the Jerome Foundation. His lyrics have been featured in American Songwriter Magazine and his poems have appeared or are forthcoming in New American Writing, FIELD, VOLT, Quarter After Eight, The Iowa Review, and elsewhere. Brian has released numerous full-length projects, most recently the CD No Horse Town and the hybrid book/album Junco. A dedicated wordsmith and instrumentalist, he collaborates and co-writes with ensembles from coast to coast, and continues to perform regularly in the Twin Cities and greater Midwest.

Peggy Larson**International Studies Program Coordinator****Faculty Member Since:** 2005**Primary Department:** Voice**Formal Education:** M.A. Ethnomusicology, Bethel College,**B.A. Music Education, Concordia College**

Professional Experience: Peggy Larson has had an extensive career as a singer and choral director both in the Netherlands and USA. In the Netherlands she founded the improvising jazz choir Tamam to perform contemporary compositions and combine music and theater, and her vocal group Peggy Angels was very popular for their outstanding performances of jazz and world music. Here in the Twin Cities she teaches private and group lessons, and leads the world music women's choir the Earthtones and a church choir. She has taught workshops at Compleat Scholar, MCTC and the U of M. She regularly performs improvised and world music and gives concerts/lectures on Norwegian herding calls. She returns to the Netherlands every year to teach and perform. Other teaching experience: Peggy taught voice and vocal pedagogy at the Arnhem and Rotterdam conservatories for many years.

Dr. Velma Lashbrook**Faculty Member Since:** 2012**Primary Department:** Masters Degree Program**Secondary Department:** General Education**Formal Education:** Ed.D. in Communication and Educational Psychology, West**Virginia University; M.S. in Speech Communication, Illinois State University;****B.S. in Speech Communication, Iowa State University**

Professional Experience: Velma Lashbrook is an Assistant Professor of Leadership Studies and Director of the Center for Teaching and Learning at Augsburg College in Minneapolis. She has taught in Augsburg's Master of Arts in Leadership program since 2000, facilitating courses in self-identity and personal growth, coaching and consulting, organization theory and leadership, positive psychology and leadership, popular music and leadership, and research methods. She considers herself to be a generalist with expertise in learning, leadership, and research. Her current interests include the use of popular culture in creating meaningful learning experiences. She is a member of the Popular Culture Association, International Communication Association, and POD Network. Prior to working at Augsburg College, she spent 20 years with Wilson Learning Corporation, a global training and development firm. As Vice President of Global Research and Development, she led a group of researchers, instructional designers, and publishers in designing learning and measurement products and services to help organizations improve leadership, team, sales, and service effectiveness. She is particularly proud of selecting and retaining a team of talented, interdisciplinary professionals who developed products that made a difference in people's lives, as well as their work. She has extensive consulting experience in education, business, and nonprofit organizations. Her primary organizational specialties are strategic planning and implementation, staffing, and leadership development. She has also worked as a consultant, evaluator, and workshop facilitator with educational institutions, where she has helped address curriculum and instructional design, deep and active learning, blended learning, and assessment and program evaluation issues.

Dr. Michelle Lekas**Faculty Member since:** 2011**Primary Department:** General Education**Formal Education:** Ph.D., University of Minnesota; M.A. Comparative Literature,**University of Florida; B.A. English Education and Cinema Studies,****University of Illinois UC**

Professional Experience: Michelle Lekas has been studying and teaching film history and theory at the University of Florida, Hamline University, Carleton College, Macalester College and the University of Minnesota for 27 years. She earned BAs in English Education and Cinema Studies at the University of Illinois UC, her MA in Comparative Literature at the University of Florida and her PhD at UM. She is most interested in what the history of cinema can tell us about film and society today. This concern includes attention to the intersections of cinema the related arts and media, such as television, as well as cinema's position within politics and culture, with particular attention to film sound. As in her cinema programming days with the Florida State Theater and her work with the Walker Art Center and UM and MNSCU student film festivals, Dr. Lekas loves to hear what students are thinking about cinema and encourages them to create in cinema, and join the larger discussion(s) in the film world.

Adam Levy**Faculty Member Since** 2012**Primary Department:** Composition and Songwriting, Adjunct**Secondary Department:** Music Business**Formal Education:** B.A. University of MN Cultural**Anthropology/American Studies**

Professional Experience: Adam Levy is probably best known for his songwriting, voice and guitar playing with The Honeydogs for 20 years. Levy has earned much critical acclaim and attention for his songwriting in that band which merged British Invasion pop, Americana and diverse styles. Paste Magazine called him an "underrated genius" and voted The Honeydogs' 10,000 Years (2004) album as one of the top 10 sci-fi concept albums of all time. He has toured extensively, had songs placed in film and TV and played on radio throughout the world. More recently he has tried on a number of stylistic hats with various side-projects and numerous recordings, demonstrating his versatile artistry in soul and dance music (Hookers \$ Blow), kids' music (Bunny Clogs), experimental electronic instrumental (Liminal Phase), tin pan alley and jazz (Rose Room) and most recently, his orchestral pop rock project featuring a string quartet from the MN Opera Orchestra (And The Professors). He has taught songwriting at MacPhail Center for Music, The Institute of Production and Recording, and now McNally Smith College of Music. He still hasn't written his best song yet.

Tom Lindquist**Faculty Member Since:** 2011**Primary Department:** Music Production**Secondary Department:** Composition and Songwriting**Formal Education:** B.A. Film Scoring, Summa Cum Laude, Berklee College of**Music 1984; New England Conservatory-Scoring for Strings (auditor) 1983**

Professional Experience: Tom has been creating music and sound for over 40 years. He recalls improvising on the piano to pictures in his storybooks. At age 10, he met a piano teacher that handed him the magic beans of composing: "The Circle of Fifths". By 8th grade, he was playing organ in rock bands. In High School, he expanded into theater where he began improvising on piano for acting & dance classes, recitals, and more importantly, composing incidental music and songs for original theatrical productions. As a teen musician, he was writing for a progressive rock band that played only his original material, and traveled the region gigging in cover bands. In his early twenties, after two years as the Music Director of the outreach program for the Minneapolis Children's Theater Co. & School, Tom formalized his education in music at Berklee College of Music earning his B.A. with honors in Film Scoring. In 1989, Tom began his career in audio post-production for motion picture. In 1995, he was offered an opportunity to work with Brad Stokes at the start of what is now Aaron-Stokes Ltd. Tom has been with Aaron-Stokes for 16 years and has evolved with high achievement winning numerous honors including Telly Awards, Cine Golden and Platinum Eagles, The International Monitor Award as well as the coveted Emmy Award. His client list includes: •Coke • McDonalds • Disney • New Line Cinema • Sony Pictures • World Wide Pictures • Discovery Channel• Food Channel• Travel Channel.

Tim Lyles**Faculty Member Since:** 2003**Primary Department:** Guitar**Secondary Department:** Ensemble, Full-Time**Formal Education:** B.P.S., Major Music and Media, Memphis State University,**Berklee College of Music,**

Professional Experience: Tim Lyles grew up in the Mississippi Delta, a transistor radio to his ear. Saturated with the region's roots music, his family moved to Memphis, TN where he began playing soul music, funk, blues, gospel, and jazz and learning from Stax session men and old blues legends alike. After studying at Berklee College of Music in Boston, MA, he returned to complete his degree at the University of Memphis. While learning film and television production, orchestration, and electronic music composition, he had the privilege of working with artist-in-residence and iconic American composer Aaron Copland, as well as visiting artists Gunther Schuller and Charles Wuorinen. Since moving to the Twin Cities, Tim's career has spanned television production and recording studio session work, producing, arranging, engineering, and studio management, to multi-instrumental live performance, and a long-running contingent of private guitar students. His proudest achievement is being married to Pat Lyles, an accomplished classical pianist, and raising two daughters who are noteworthy artists and dancers.

Joseph Mabbott
Faculty Member Since: 2007

Primary Department: Music Production, Full-Time

Formal Education: Master Diploma, The Conservatory of Recording Arts and Sciences

Professional Experience: Joe Mabbott was raised in a musical family, and began his own life in music as a drummer at the age of 2. He grew up as a performer, and after high school he felt it was time to turn his passion into a career. After graduating from The Conservatory of Recording Arts and Sciences in Phoenix, he relocated to Minneapolis in 1995, and accepted an assistant engineer position at Trail Mix Studios. Trail Mix was a studio primarily known for its work in post production for the television and film industry. After four years of Trail Mix working on a vast array of commercials and short films, as well as numerous album projects (in all facets- engineering, mixing, editing, sound design, and playing drums and percussion) Joe then started freelance engineering around Minneapolis at several post and music studios. After years of steady freelance work, Trail Mix Studios hired Joe back full time as manager and head engineer of the facility. In 2004, he bought Trail Mix Studios and reorganized it as The Hideaway Studio, and his experience and style lured many of Minneapolis' top hip-hop and indie rock acts, immediately establishing The Hideaway as a favorite of local artists. Joe's work with national and international touring artists like Atmosphere, Brother Ali, Cloud Cult, Heiruspecs, I Self Devine, Snoop Dogg, The Plastic Constellations, and many others has turned The Hideaway Studio into one of The Twin Cities more reputable and successful studios.

Scott Malchow

Faculty Member Since: 2001

Primary Department: Music Production & Recording Technology, Adjunct

Formal Education: B. A. Music, Augsburg College

Professional Experience: Scott Malchow has over 30 years of experience in the music and recording industry. He has worked as a session musician, arranger, producer, and engineer on many different types of projects. These include national radio and television advertising, film and video scoring, educational materials, church publishing, interactive game music, and corporate communications, as well as numerous CD projects.

Steve McClellan

Faculty Member Since: 2005

Primary Department: Music Business, Adjunct

Formal Education: University of Minnesota

Professional Experience: Thirty-two years; General Manager and Talent Buyer at a single concert venue (First Avenue Nightclub). Memberships: Presently - Vice President of the Cedar Cultural Center Board of Directors; Consultant/Primary Volunteer for DEMO (Diverse Emerging Music Organization); Membership Committee for the Metro IBA (Independent Business Alliance); and some other organizations, like KFAL Radio, MPIRG Board of Directors (Minnesota Public Interest Research Group); MMA Board of Directors (Minnesota Music Academy); Downtown Warehouse Association Board of Directors, and several other organizations that go back to University of Minnesota days non-arts related (political and social services). After working multiple jobs while at the University of Minnesota Steve went to a facility called First Avenue for thirty-two years. Working all aspects of the "venue" music business: operations, primary talent buyer, marketing director, general manager, and "ambassador" to government bodies and social institutions. Other teaching experience: panels, boards, operational manager.

Brian McCullough

Faculty Member Since: 2008

Primary Department: Multidisciplinary across departments

Formal Education: B.S., Western Michigan University, Adjunct Certified Alexander Technique Teacher (AmSAT)

Professional Experience: Brian McCullough is a teacher of the Alexander Technique, a method of improving coordination and technical ease. His clients include performing artists of all levels of ability interested in learning to improve performance skills and to eliminate musculoskeletal discomforts. He is certified by the American Society for the Alexander Technique (AmSAT). His training included daily study for three years (1600 hours) with Joan and Alex Murray, renowned Alexander pedagogues from England. In addition to his position at McNally Smith, Brian is a faculty member at the University of Minnesota and has held extended residencies at Augustana College (Sioux Falls, SD) and at Saint John's University (Collegeville, MN). Other musical endeavors have included several years as a trombonist in the Rochester (Minnesota) Orchestra and fourteen years of nonprofit and arts administration experience.

Michael McKern

Faculty Member Since: 1994

Primary Department: Music Production, Full-Time

Formal Education: University of Nebraska, Carlson School of Business, Recording Institute of America

Professional Experience: Michael is an audio engineer, producer, and owner of Tracks On 6th Recording Studios. Michael has been a part of the Twin Cities music scene since 1975 working with local, regional, and national artists. He is active in developing new talent as well as restoring and archiving important and historical music associated with the Twin Cities music scene. In addition to his work as an audio engineer, Michael has been involved in the

design and installation of several commercial and educational recording facilities, including the McKern Complex at McNally Smith College of Music. Michael started at McNally Smith College of Music in 1994. Over the years he has held various positions in the institution. These include: Instructor, Head of the Recording Program, Executive Director, and Vice President of Administration and Operations. Michael is a member of AES (Audio Engineering Society) and SPARS (Society of Professional Audio Recording Services).

Sean McMahon

Faculty Member Since: 2009

Primary Department: Composition, Department Head, Full-Time

Formal Education: Graduate Certificate in Scoring for Motion Pictures and Television, University of Southern California; B.M. Film Scoring, Berklee College of Music.

Professional Experience: Sean McMahon spent several years in the trenches of Hollywood film scoring, in Los Angeles, CA. He has orchestrated and project managed for top Hollywood film composer, Christopher Young. He assisted Young on 18 movies to-date, including such films as "Spider-Man 3," "Ghost Rider," and "The Grudge." McMahon has also been part of the music team on such film as "Fantastic Four: Rise of the Silver Surfer" and "Dreamgirls." In addition, McMahon has written the original film score to "The Grudge 3," produced by Sam Raimi, director of the "Spider-Man" films. More recently he has written music for video games and mobile apps such as "Jump Dawds!" McMahon continues to orchestrate Hollywood film scores from his Minneapolis location

Sean McPherson

Faculty Member Since: 2009

Primary Department: Hip-Hop, Adjunct

Formal Education: B.I.S. Music, African-American Studies, Cultural Studies, University of Minnesota

Professional Experience: Sean McPherson is the co-founder and bassist of the Twin Cities hip-hop group Heiruspecs. In addition to numerous national headlining tours Heiruspecs has opened for Coke, Ja Rule, Lyrics Born, The White Stripes and many others. Sean McPherson is also a sought-after studio bassist in the Twin Cities and his work can be heard on Brother Ali's The Undisputed Truth, Tony Hawk's Pro-Skater 3, P.O.S.'s Ipecac Neat and Eyedea and Abilities's E&A. Sean held a workshop for the College Board's New York City Public School students regarding hip-hop as a professional and academic path in 2007. Sean graduated from the University of Minnesota in 2007 with an Individualized Degree in Music, African-American Studies and Cultural Studies.

Steve McPherson

Faculty member since: 2010

Primary Department: General Education, Adjunct

Formal Education: B.A. Wesleyan University; M.F.A. in Creative Writing from Hamline University

Professional Experience: Steve McPherson is a musician and writer who's lived in the Twin Cities since 2004, where he's performed with bands and artists including Big Trouble, Brutal Becomings, Crossing Guards, Jessy Greene, and Heiruspecs. His work as a critic and journalist has appeared in Pulse of the Twin Cities (where he was the Music/Film/Theater Editor from 2005-2007), City Pages, The Onion's A.V. Club, the Star Tribune, Skyscraper Magazine, and Reveille Magazine, an online music magazine he founded in 2007. He is currently finishing his MFA in Creative Writing at Hamline University, where he recently received the W. Quay Grigg Award for Excellence in Literary Study, and works as a publicist for Innova Recordings, the label of the American Composers Forum in Saint Paul. His poetry appears in rock, paper, scissors, his fiction appears in a forthcoming collection from Green Lantern Press and he will be the Assistant Fiction Editor for literary annual Water-Stone Review's 14th edition.

Michael Menard

Faculty Member Since: 2003

Primary Department: Music Theory

Secondary Departments: Guitar, Ensembles

Formal Education: M.M. and B.M. in Classical Guitar Performance, University of Minnesota, Doctoral studies in progress, University of Minnesota.

Professional Experience: Michael Menard is an accomplished classical guitarist and guitar teacher who plays and teaches in many musical styles. Michael is also a successful bandleader and rock guitar player. At the University of Minnesota Michael studied guitar with Jeffrey Van and James McGuire. Upon receiving his Masters Degree, Michael was asked to return to teach at the University of Minnesota. Michael teaches music theory, ear training and counterpoint, directs various ensembles and gives private guitar lessons. Michael also teaches guitar at the Math and Science Academy in Woodbury. For many years Michael has operated his own private teaching studio for students of all ages. In addition to teaching, Michael plays at a variety of venues all over the Twin Cities. His band Jonny James and the Hall of Fames does a variety of different shows including a Led Zeppelin tribute and a Beatles tribute which they perform regularly at The Chanhassen Dinner Theatre.

April Mitchell

Faculty member Since: 2008

Primary Department: General Education, Full-Time

Formal Education: M.A. English, Teaching College, B.S. English Education, minors in Speech Communication and Theater, St. Cloud State University

Professional Experience: April began her career teaching all areas of English and Speech Communications for eight years in secondary schools. In 2003, she moved into higher education, teaching at St. Cloud State University, The College of St. Catherine, Inver Hills Community College, University of Wisconsin-River

Falls and for three years as an adjunct at McNally Smith College of Music. Primarily, she's taught introductory composition, but has also branched out to creative and argumentative writing. In addition to teaching, April participated in community, high school and college theater for 15 years. She was involved in all aspects of production including acting, singing, lighting, set and costume design, and directing. She was a founding director of Mora Area Community Theater and directed plays for several years in that community.

Dan Musselman

Faculty Member Since: 2009

Primary Department: Music Theory

Secondary Department: Keyboard

Formal Education: M.A. in Composition, University of Minnesota, B.M. in Piano Performance, McNally Smith College of Music.

Professional Experience: Dan Musselman is a talented piano player, composer and educator. Dan holds a M.A. degree in Composition from the University of Minnesota and a B.M. degree in Piano Performance from McNally Smith College of Music. Dan is currently working on his Doctorate in Composition at the University of Minnesota. Dan released an album in June of 2013 titled *Devotion*, which has been played on over 240 radio stations worldwide. Dan's 2008 solo piano CD, *Ruminations*, has over 200,000 plays on internet radio. He has lead his own ensembles at the major music establishments in the Twin Cities, including the Artists' Quarter and the Dakota Jazz Club, in addition to performances with the South Dakota Symphony Orchestra, John Moulder, Brian Hemstock, and many others. Dan is a performing musician and arranger for Wooddale Church in Eden Prairie, Minnesota. He has received many commissions for compositions and arrangements from organizations such as the Minneapolis Institute of Arts, the University of Minnesota, and the men's chorus Cantus.

Dr. Phil Nusbaum

Faculty Member Since: 2004-2007; 2009 - present

Primary Department: Ensembles, Adjunct

Formal Education: Ph.D. Indiana University, B.A., City College of New York

Professional Experience: Phil Nusbaum, a music professional with broad interests in folk music performance, scholarly research and broadcasting. He started his bluegrass music career as an undergraduate at the City College of New York, learning bluegrass banjo, broadcasting folk music and bluegrass and taking courses in folk music. Later, he earned the Ph.D. in Folklore at Indiana University. While in graduate school he played in a local Bloomington, IN bluegrass band and published his first work. He led the KUNI/KHKE-FM (Cedar Falls, Iowa) remote broadcasting team, and produced pieces for distribution on 10 national public radio program vehicles. At the Minnesota State Arts Board, he produced a series of 26 radio modules that were broadcast over a dozen Minnesota stations, and directed the production of a series of essay/recording packages documenting Minnesota traditional music, and played in local bluegrass bands in Minneapolis / Saint Paul. His compilation of Minnesota accordion music was issued by Rounder Records' archives series. At McNally Smith College of Music, he has taught courses in radio, folk music in the Twin Cities, and has led the bluegrass performance ensemble. Phil is the host of "Bluegrass Saturday Morning" (KBEM-FM 7 AM-11 AM). His one hour show "The Bluegrass Review" is syndicated to more than 60 stations. Phil also serves as a mentor for digital media students in the Minneapolis school system.

Christopher Olson

Faculty Member Since: 2001

Primary Department: Guitar, Full-Time

Secondary Department: Music Theory

Formal Education: M.M., Jazz Studies/Performance, University of North Texas (formerly North Texas State); B.M., Jazz Studies and Music Education/Choral Emphasis, University of Wisconsin-Stevens Point

Professional Experience: In 2013, Christopher Olson performed with Randy Brecker, Eric Marienthal, Kenny Drew Jr., The JazzMN Orchestra, and The Minnesota Bach Society, among other groups, and he was part of the line up at the very first Lowertown Guitar Festival in St. Paul. A graduate of the University of North Texas and the University of Wisconsin-Stevens Point, Chris has performed and taught throughout the Midwest and beyond for over 15 years. A member of the American Federation of Musicians, ASCAP, the Jazz Education Network, the Twin Cities Jazz Society, and a board member of the Minnesota Guitar Society, Chris has established himself as a serious educator, performer, patron of music, and supporter of the arts in Minnesota.

David Olson

Faculty Member Since: 1995

Primary Department: Department Head, Music Business

Secondary Department: Recording Technology

Formal Education: M.A. Leadership (in progress) Augsburg College, B.A., Metro State University

Professional Experience: David has been involved with the Business Department of McNally Smith College of Music since 1995. Prior to joining the staff, he performed as a guitarist/vocalist for a number of commercially successful groups before turning his attention to the recording studio. David has worked as a studio guitarist, vocalist, writer and arranger for the stage, radio and television productions, and corporate videos. He has written for, performed and appeared in national and regional radio and television jingles. In addition to teaching at McNally Smith College of Music, he still owns and operates his own project studio and particularly enjoys working with singers

and songwriters on their demo productions.

Nneka Onyilofo

Faculty Member Since: 2009

Primary Department: General Education, Adjunct

Formal Education: M.L.S., B.S. Family Social Science, University of Minnesota

Professional Experience: Milwaukee, Wisconsin native with direct Nigerian ancestry, Nneka Onyilofo has attained her B.S. in Family Social Science and Masters of Liberal Studies (M.L.S.) degree from the University of Minnesota, Twin Cities. Her concentration in African American and African Studies and International Studies has significantly broadened her scope. Being passionate about her community, Nneka has expanded her mission to West Africa, as she completed her master's thesis on globalization in West African contemporary culture, with a major focus on Ghanaian hip-life music. She has studied in Ghana, French-speaking Mali and Rio de Janeiro and Salvador (Bahia) Brazil, to learn more about the African diaspora. She has worked at African American Family Services and at the University of Minnesota as an Admissions Counselor. She was also the lead instructor for three black history courses in the University of Minnesota's African American and African Studies Department and she has coordinated and taught a college preparation course in Minneapolis. Her other interests include writing, as she was a freelance writer for the Minnesota Spokesman-Recorder Newspaper and has been published in various local publications. She was the founder of Moonlight Poetry, an open mike venue in Minneapolis and she participated in the 2008 Givens Black Writer's Retreat in Minnesota. She is also a program director with a locally based networking and entertainment group called African Global Roots.

Jennifer (Scovell) Parker

Faculty Member Since: 2005

Primary Department: Voice, Full-Time

Secondary Department: Ensembles

Formal Education: M.M. Vocal Performance, Western Michigan University, B.A., University of Wisconsin - Green Bay

Professional Experience: With her heart in education, Jennifer (Scovell) Parker is an active clinician, presenter and musical director for music festivals and camps throughout the country. Past highlights include the Iowa Music Educator's Association, Minnesota Music Educator's Association, Colorado Music Educator's Association, Lionel Hampton Jazz Festival, ACDA, Lawrence University Jazz Festival, International Music Camps and the Colorado and North Dakota All-State Jazz Choirs. As a performer she leads the Jennifer Parker Quartet, which allows her the opportunity to write and arrange. Jennifer has had the privilege of recording or working with many wonderful artists over the years including; The New York Voices, Sunny Wilkinson, Roberto Flack, Bob Newhart, Todd Buffa, Jazz Northwest, Christine Salerno, Milwaukee Symphony Chorus, Washington-Idaho Choral. Her vocal arrangements have been performed by College and High School jazz ensembles across the country and she has made demonstration recordings for Hal Leonard Publishing and The complete Guide to Teaching Vocal Jazz by Dr. Stephen Zegree. Jennifer's past and present educational memberships include N.A.T.S., A.C.D.A., I.A.J.E., WMEA, MMEA and The International Society for Music Education.

Shon Parker

Faculty Member Since: 2008

Primary Department: Voice, Assistant Department Head

Formal Education: M.M. Vocal Performance, Western Michigan University, B.A., Washington State University

Professional Experience: Shon is a diverse vocalist, arranger, director and educator with a variety of experience in styles including pop, rock, opera, classical, jazz and more. Shon earned his M.M. from Western Michigan University in Performance and his B.A. in Music from Washington State University with a minor in jazz studies. Shon has studied with Steve Zegree, Diana Spradling, Sheila Converse, and John Weiss. Shon's experiences at Western Michigan University, as a member of the internationally renowned vocal jazz group Gold Company, included highlight performances at the IAJE conference in New York City, the Isaac Stern Auditorium in Carnegie Hall, Jazz at Lincoln Center and the International Inventors Hall of Fame Ceremony in Akron, Ohio. He also had the pleasure of working, one on one, with artists Fred Hersch, Luciano Sousa and Greg Jaspers. As a member of GC, Shon also shared the stage with artists including Jennifer Barnes, Fred Hersch, Darnon Meader, Roger Treece and Janis Siegel. Shon also served as assistant director to GC's sister group, Gold Company II. Upon moving to the twin cities Shon has found joy in work outside of the college as musical director for multiple nationally touring shows.

Gary Raynor

Faculty Member Since: 2001

Primary Department: Bass

Formal Education: M.M., University of New York at Stonybrook B.A., Bucknell University

Professional Experience: Gary's diverse credits include work with some of the biggest names in music and show business including Sammy Davis Jr., The Count Basie Orchestra, Mark Murphy, Marlena Shaw, Herb Ellis, Debbie Duncan, Roseanna Vitro and Clark Terry. Gary has performed for many national touring Broadway shows including A Chorus Line, City of Angels, Joseph and the Amazing Technicolor Dreamcoat, Guys and Dolls, Miss Saigon, Phantom of the Opera, Cats, The Lion King, and many others. Gary is in his seventh year as bassist for Garrison Keillor's syndicated "A Prairie Home Companion" show. Gary has a wide range of musical experience including many classical performances with respected orchestras. Gary teaches Sight Reading and Repertoire, Pedagogy, Applied Music

and Technique in the Bass Department at McNally Smith College of Music.

Greg Reiersen

Faculty Member Since: 2012

Primary Department: Production

Formal Education: B.S. Mass Communication, B.S. Sociology,

North Dakota State University

Professional Experience: Greg is the owner and operator of Rare Form Mastering in Minneapolis. He has spent the past 27 years working in the audio industry with a primary focus on audio mastering since 1989. In that time he's mastered more than 4,000 commercially released albums for a diverse group of local, national and international artists including Prince, The Cure, Jonny Lang, Rita Coolidge, Bernard Allison, The Marshall Tucker Band, Tammy James, John Kay, Willie Murphy, Alexander O'Neal, Cloud Cult, The Honeydogs, Bruce McCabe, The Suburbs, Lorie Line and many others. In addition to the art and practice of mastering itself, and always in the pursuit of improving his craft, he spends countless hours designing, building and modifying electronic and electro-mechanical devices and learning as much as he can about music, sound, audio perception, acoustics and audio technology. Mastering is an art of the subtle. Every little bit helps. Greg is a member of the Audio Engineering Society and a voting member of the National Academy of Recording Arts and Sciences.

Craig Rice

Faculty Member Since: 1995-1998, 2007-present

Primary Department: Music Business, Adjunct

Formal Education: University of Southern California, Cinema Department

Professional Experience: Craig Rice is an award-winning producer and director, and is nationally recognized for his distinguished career in the television and film industry. His work has been nominated for four Emmy Awards, an NAACP Award, and several other honors. Rice recently served as Executive Director of the Minnesota Film and TV Board. He recently produced a 90-minute PBS variety show "A Prairie Home Companion 30th," and is co-producing and directing a documentary on the life and works of designer/artist Michael Graves. In addition, Rice recently served as director and executive producer for the feature length documentary "Half Past Autumn: The Life and Works of Gordon Parks" for HBO, which was nominated for three Emmy awards, a NAACP Image Award, and was selected to the Museum of Television and Radio in the year 2000. The documentary won the Tree of Life Award from The Friends of the Motion Picture Academy and has been selected for dozens of festivals. Other accomplishments include serving as the Director of Poyisley Park Enterprises, Inc., producing several full-length films for Prince including Graffiti Bridge. He also managed and worked with a number of international recording artists including Bobby Brown, Taj Mahal, Diana Ross, Stevie Wonder, Whitney Houston and Alexander O'Neal. Rice has also directed dozens of music videos with artists including Prince, Patti LaBelle and Sounds of Blackness. During his career as a documentary producer and director, he has been involved in documentaries such as Funkytown, Ingrid Chavez: Artist, Bobby: Bobby Brown, Art Pepper: Notes From a Jazz Survivor, Prince, the ABC television special We Teach Our Children and Our Sacred Land with Chris Spotted Eagle for PBS. As a commercial producer and award-winning director, Rice has helmed commercials for clients such as Amoco, Nike, Target, Kraft, the United Way, McDonald's and the Partnership for Drug Free America. Rice's film career began as an assistant director on feature films including Purple Rain and Brother From Another Planet, as a production assistant for ABC Wide World of Sports in New York. While a student at the University of Southern California, Rice received an Emmy nomination for We Teach Our Children. Rice also attended the Minneapolis College of Art & Design and the University of Minnesota with a Film/Photography and Theatre Major.

Scott Rivard

Faculty Member Since: 2008

Primary Department: Music Production, Adjunct

Formal Education: A.A.S. Electronic Technology, Brown College

Professional Experience: Scott Rivard was Technical Director, Mixer and Audio Producer for the live broadcast of the show, A Prairie Home Companion carried by 540 stations and heard by over 4 million listeners each week. He has also participated in television production at Northwest Teleproductions. He was one of the owners and designer of 74th Street recording studio and before that, Sound 80, Inc. He made some of the first multitrack digital recordings including: Herb Pihlofer "Spaces," Willie And The Bees "Out Of The Woods," Leo Kottke "Guitar Music." He also recorded Leo Kottke's legendary "6 and 12 String Guitar album." He has designed consoles for theater, a high definition power amp, and a 32 channel quad mixing console which was one of the first in the world to use voltage controlled amplifier grouping. He is a voting member of The National Academy Of Recording Arts And Sciences (Grammys) and a full member of The Audio Engineering Society.

Elise Robinson

Faculty member Since: 2008

Primary Department: General Education, Adjunct

Formal Education: Ph.D. candidate, University of California, M.A., The Ohio State University, B.A., College of St. Benedict

Professional Experience: Elise has taught acting and theatre at institutions across the country and is currently in the final stages of her Ph.D. program with UC Santa Barbara. An experienced performer and director, Elise has directed over 25 fully produced plays, including children's shows, classical & contemporary pieces, and several original works, and has participated in workshops with Patsy Rodenburg, Marcel Marceau and Aquila Theatre among others. She enjoys working with musicians in developing poise, confidence,

and professional presentation and collaboration skills.

Thomas Rosenberg

Faculty Member Since: 2012

Primary Department: Strings

Professional Experience: Cellist Thomas Rosenberg is nationally known as a dynamic teacher, chamber music coach, and performer and since 1981, the Artistic Director of the Fischhoff National Chamber Music Competition. He is on the faculties of Carleton College, Macalester College and the McNally Smith College of Music, maintains an award-winning pre-college private studio of cellists and chamber ensembles and is Director of the Green Lake Chamber Music Camp in Wisconsin. A member of the Schubert Piano Trio and the Isles Ensemble, he also performs occasionally with other area ensembles including the Saint Paul Chamber Orchestra and Minnesota Orchestra. He is recipient of top chamber music prizes at the Munich (Germany), Portsmouth (England), and Chicago's "Discovery" Competitions, the McKnight Performing Artist Fellowship Award, Arts Educator of the Year from the Michigan/Indiana Arts and Sciences Council, the 2007 Indiana Governor's Arts Award, the "Master Studio Teacher Award" from ASTA Minnesota, and is a three-time Naumburg Chamber Music Award finalist. Previously, he was a founding member of the highly acclaimed Chester String Quartet with whom for twenty years he toured internationally, made numerous recordings and was on the faculty of Indiana University South Bend from 1980-1998. He has performed and taught at many summer festivals including Aspen and Tanglewood and served as Associate Director and taught at "The Quartet Program." Tom is a graduate of Oberlin and the Eastman School of Music where he was teaching assistant to both Paul Katz and Laurence Lesser. Other teachers include Richard Kapuscinski, Alan Harris, Alta Mayer, and for chamber music, members of the Budapest, Juilliard, Tokyo, Guarneri, and Cleveland Quartets.

Gary Rue

Faculty Member Since: 2007

Primary Department: Songwriting & Composition, Adjunct

Formal Education: Southwest Minnesota State College

Professional Experience: Gary Rue is a primarily a composer/lyricist. Recording credits include "Lost In The Shuffle" by Helen Reddy on the European release of her greatest hits compilation, and "Everyone" (Nick Lowe, "Rose Of England" Columbia Records...the song found its way to Nick via pop idol Elvis Costello, a fan of Rue's band, Rue Nouveau, a critic's choice combo of the 1980's). Gary has 79 theater musicals to his credit, most notably "Painting It Red" by Steven (Ten November) Dietz, which enjoyed wide exposure nationally, including six sold out weeks at Berkeley Repertory Theater, Second Stage, in Berkeley, California. Gary served for nearly 20 years as conductor and arranger in North America for Gene Pitney). Gary is also a composer/sound designer/producer for radio, television and film (most notably the Mall Of America campaign: "There's a Place For Fun In Your Life").

Randy Sabien

Department Head, Strings

Faculty Member Since: 2009

Secondary Department: Ensembles, Full Time

Formal Education: Berklee College of Music,

University of Wisconsin Eau Claire, University of Illinois

Professional Experience: Randy has over 30 years experience as a traveling performer and educator. In 1978, he founded the string department at the Berklee College of Music. He has released 9 recordings of his own group, appeared on Austin City Limits, Prairie Home Companion, and led workshops for string students and teachers nationwide. Randy is the Chairman of the Alternative Styles Committee of the American String Teachers Association. His method book for alternative strings "Jazz Philharmonic" (Alfred Music) has become a staple in string programs and he publishes new charts annually for Alfred's "String Alternatives" series. His musical partnerships include Corky Siegel, Brian Torff, Clyde Stubblefield, and Prudence Johnson. His most recent album "Rhythm and Bows" has spawned an 8 piece band featuring 3 violins described as "Bob Wills meets Art Blakey meets the Allman Brothers."

Travis Schilling

Faculty Member Since: 2007

Primary Department: Book Store Manager

Secondary Department: Bass, Adjunct

Formal Education: B.M. Music Performance, McNally Smith College of Music,

Advanced Diploma in Music Performance-Bass, Musitech College

Professional Experience: Performing over 200 shows a year Travis can be seen in a multitude of musical settings including musical theater, jazz and pop country. Travis was one of the founding members of The Atlantis Quartet and their first record "Again Too Soon" received rave reviews both on a local and national level. Travis is currently working to develop a slap bass program for the bass department.

Dr. David Schmalenberger

Faculty Member Since: 2005

Primary Department: Percussion, Full-Time

Formal Education: D.M.A. Percussion Performance and World Music, West Virginia University, M.M. Orchestral Percussion, University of Michigan,

B.M. Jazz Studies, Capitol University

Professional Experience: Recently, Schmalenberger has performed with the jazz percussion duo SCHAG, the X-tet, Vocal Essence, the JazzMN Big Band, Laura Caviani trio, Phil Aaron trio, and the U.S. Air Force "Notables." David was a featured soloist with the Lake Superior Chamber Orchestra (on three occasions), as well as the Duluth-Superior Symphony Orchestra. He was principal timpanist with the DSSO for ten years. David also toured with the Summit Brass Ensemble

and the Intergalactic Contemporary Ensemble (I.C.E.). Tour highlights included a performance with I.C.E. at the London Jazz Festival, and favorable reviews in the New York Times and Los Angeles Times. Schmalenberger has performed on drumset/percussion with John Scofield, Marvin Stamm, Tim Ries, Larry Grenadier, Richard Davis, Steve Turre, the Jimmy Dorsey Orchestra, Cab Calloway, the Fifth Dimension, The Mills Brothers, the production of "The Drowsy Chaperone," and Kevin Mahogany. David's articles "Ed Blackwell's African Influences" and "African Rhythm: Perceptions of a Westerner" were both published in the Percussive Notes periodical. His drumset composition, "I Remember," is published by HoneyRock Music. David has presented scholarly papers and clinics for the Percussive Arts Society (PAS), Society for American Music (SAM), the Minnesota Music Educators Association (MMEA), and the International Association of Jazz Education (IAJE). He has studied the traditional music of Africa and the Diaspora for several years, including travels to Ghana, Kenya, Tanzania, Trinidad, and Brazil. Schmalenberger has recorded with the Garth Alper trio, I.C.E., the Bigtime Jazz Orchestra, the Duluth-Superior Symphony Orchestra, Equilibrium, and SCHAG. David is also active as a clinician offering workshops in jazz, percussion, and world music. He has served as adjudicator/clinician for several jazz festivals including those in Eau Claire, WI, Mankato, MN, Lamberton, MN, Roseville, MN, and Greeley, CO.

Akiem "DJ Kool Akiem" Scott

Faculty Member since: 2013

Primary Department: Hip Hop Studies

Professional Experience: Professional DJ, music producer, designer and consultant Akiem Scott is the Founder and Managing Director of Mental Madness Wreckords. He has toured as DJ for acclaimed rapper MF Doom, and is one half of The Micranots (Rhymesayers Entertainment). Scott has worked with Scion, SubVerse Records, Asian Pacific Youth Council and most recently scored the critically acclaimed play "Kung Fu Zombies vs. Cannibals."

Erin Schwab

Faculty Member since: 2002

Primary Department: Voice, Adjunct

Formal Education: B.S. Theater, Minnesota State University-Mankato,

A.A.S., Waldorf College

Professional Experience: Erin is an accomplished vocalist and musical theatre performer with credits that span the globe from cruise ships and amusement parks to professional theatres throughout the Twin Cities. As a musical theatre performer, Erin portrayed Tina in Hey City Theater's long-running production of Tony n' Tina's Wedding and was in the first national tour of School House Rock Live!. Erin performed in a new production at the Ordway Center's McKnight Theatre. Erin also performs with The Girls, The Belcats, the Wolverines and Metro Jam at a number of Twin Cities music venues, including The Times Bar & Café, Jitters and The Dakota. Other teaching experience: workshops in various secondary schools. Other training: studied with Cora Scholz.

Dr. Kevin Schwandt

Department: General Education

Faculty member since: 2011

Formal Education: Ph.D Musicology, University of Minnesota; M.M.

Composition, University of Massachusetts—Amherst; B.A. English,

Hamline University

Professional Experience: Kevin is a musicologist, writer, editor, DJ, and composer living in the city of West Saint Paul, MN. He received a PhD in musicology from the University of Minnesota in 2010. He also holds an MM in composition from the University of Massachusetts—Amherst and a BA in music and English from Hamline University. His research focuses on expressions and transformations of race, gender, and sexuality in contemporary popular culture. Specifically, he has written and published works exploring reparative and revisionist perspectives on traditional and "classical" cultural histories, as well as convolutions of "authentic" and "synthetic" musical identities, as enacted by pop, rock, and hip hop songwriters and performers. His research and writing has ranged from approaches to independent queer punk to transformations of drag house culture to uses of the Western art music canon in the work of contemporary alternative and art folk musicians, as well as the role of disability studies in music scholarship. He is currently writing a memoir exploring the contradictions and frustrations of being a gay club and wedding DJ in an era of politicization of same sex relationships. Kevin has taught music history, composition, music theory, writing, and cultural studies in a variety of roles in a variety of institutions, including Saint Catherine University, the University of Massachusetts, the University of Minnesota, and the University of Saint Thomas. In addition to teaching music history and cultural studies, he is an academic editor at Walden University, working with PhD, EdD, and DBA candidates as they compose their capstone projects.

Stacy Schwartz

Faculty Member Since: 2012

Primary Department: Music Business, Adjunct

Formal Education: William Mitchell College of Law, JD

University of St. Thomas – BA English

Professional Experience: Stacy is an attorney working with musicians and independent film makers to set up businesses and put together contracts and business plans. She enjoys running Damaged Goods Booking and Management and books music at the Stone Arch Festival of the Arts in Minneapolis, among various other gigs. She is a freelance photographer who specializes in live concert photography and her photos have been seen in the New York Times, The Minneapolis Star Tribune, City Pages, The St. Paul Pioneer Press, Vita.mn, The Onion, Metro Magazine, at SPIN.com,

PitchforkMedia.com, and various other online sources. She also shoots press and promo photos for musicians. Stacy's photos have been used by bands and organizations such as Cloud Cult, Me & My Arrow, Peter Wolf Crier, The Alarmists, Me & My Arrow, Eighth Blackbird, Savage Umbrella Theater Company, Lamb Lays with Lion, the Upper Midwest Emmy Awards, and MnFashion. Stacy can sometimes be found at The Electric Fetus record store slinging records or running her blog Cakeln15.com.

David Singley

Faculty Member Since: 2007

Primary Department: Composition & Songwriting, Adjunct

Formal Education: M.M. Jazz Studies, Indiana University,

B.M. Jazz Composition/Arranging, Berklee College of Music

Professional Experience: David Singley has been fortunate to count among his musical collaborators/mentors/peers/friends such jazz luminaries as Bob Brookmeyer, Tal Farlow, John Abercrombie, Rufus Reid, Kenny Werner, Jim McNeely, Joe Lovano, David Baker. His work as a professional guitarist has also taken him across North America appearing with Perry Como, Debbie Gibson, Gene Pitney, Mary Wells, Debbie Reynolds, Shari Lewis & Lamb Chop, and many others. He has worked in the orchestra pit of many a touring Broadway musical including, most notably, Joseph and the Amazing Technicolor Dreamcoat starring Donny Osmond, The Lion King, Chicago, and Sweet Charity. He has also performed with the Indianapolis Symphony Orchestra, the Minnesota Orchestra, the Minnesota Opera, and has appeared on National Public Radio's "A Prairie Home Companion." His playing has graced countless commercial jingles, and he has appeared on over a dozen jazz recordings produced in the Twin Cities, including his debut recording as a leader, How My Heart Sings. David is also a published composer and arranger with pieces for Jazz Ensemble available in the catalogs of the Neil A. Kjos Music Co., Increase Music, and reallygoodmusic.com.

Justin Staggs

Faculty Member Since: 2011

Primary Department: Technology, Adjunct

Formal Education: B.A., Kutztown University

Professional Experience: Justin Staggs is a freelance filmmaker and college instructor with a background in screenwriting, graphic design, and music. He has directed over 50 music videos and his work has appeared on all the major national and international broadcast venues such as: MTV2, MTVU, MTV Central America, MTV Europe, Fuse, Much Music, as well as hundreds of regional broadcast video programs and internet venues with an estimated combined viewership in the millions. Justin's winning directorial treatment in the 2004 Kangaroo Project (kangarooproject.com) put him in the director's chair for a 30-second P.S.A. on youth AIDS Awareness. His spot went on to win a prestigious Platinum Award at World Fest 2005. In early 2009, Justin received a "Keeper Award" from Metro Magazine (metromag.com) for his excellence in filmmaking and was featured in the January issue. In 2011, Justin's reel was chosen out of thousands of entries to direct a music video for the Foo Fighters' track "Back & Forth" from their monumental "Wasting Light" LP. In addition to his work as a Director, Justin also is an accomplished Video Editor, Colorist, and Production Designer (Justin has edited, color graded, and production-designed all of his filmmaking projects to date). Comfortable working within a wide array of budgets, creative parameters, and genres, Justin continues to forge his growing reputation as a visionary and prolific Minneapolis-based filmmaker.

David Stanoch

Faculty Member Since: 1991

Primary Department: Percussion, Full-Time

Formal Education: University of Wisconsin-Madison

Professional Experience: David has performed nationally with a highly eclectic array of talent including Sheryl Crow, Richard Davis, Herb Ellis, Robert Goulet, Col. Bruce Hampton, Scott Henderson, Shirley Jones, Keb' Mo', Jack McDuff, The Minnesota Orchestra, New Kids on the Block, Bernard Purdie, Bonnie Raitt, Don Rickles, Martin Short, Ben Sidran, Clyde Stubblefield, Timbuk3, Butch Vig, and Mary Wilson, among others. He has also studied with master drummers Max Roach, Alan Dawson, Jeff Hamilton, Ignacio Berroa, and Chad Wackerman. Locally he juggles live and studio freelance work with regular duties for several bands including the progressive trio TriPLICATE, described by DRUM! Magazine as being "so good that it's intimidating." Since 1999, David has co-produced several critically acclaimed CD's on his own Rhythmelodic Record label. David co-authored the McNally Smith College of Music percussion curriculum, also has been a faculty member since 1991. David is also a clinician for the Poiste Cymbal Company and a contributing author to MODERN DRUMMER, DRUMMER (UK), and the Percussive Arts Society magazines. In 2008 David published his first drumset method book, Mastering the Tables of Time, Volume I.

Bobby Stanton

Faculty Member Since:

Primary Department: Guitar, Full-Time

Formal Education: Bachelor's Degree in Performance from Berklee College of Music, Master's degree from McNally Smith College of Music

Professional Experience: Received Berklee Ovation Award, presented by Bill Leavitt and Gary Burton. Bobby Stanton moved to Nashville early in his career and played with several different artists. He met guitarist Lenny Breau and after studying with him decided to move to Boston and attend Berklee College. He graduated with honors and received the "Ovation Award" from William Leavitt and Gary Burton. He taught at Berklee for several years and continued to play and record with a wide variety of artists. He has contributed articles to international music publications such as Guitar Player Magazine. As a songwriter he has won awards from BMI and ASCAP. He also won 7 Boston Music Awards. Bobby has extensive playing

experience in theater, radio, recording and television. He is currently teaching at McNally Smith College in Saint Paul, and Berklee College in Boston.

Paul Stueber

Faculty Member Since: 1990

Primary Department: Percussion, Full-Time

Formal Education: Milwaukee Area Technical School,

Performance Certificate from the Percussion Institute of Technology

Professional Experience: Paul has studied with Joe Porcaro, Chuck Flores, Gary Hess, Steve Houghton, Ralph Humphrey, Ed Roscetti, and Effrian Toro. He was also a Drum Instructor for four years at Musician's Institute (Hollywood, CA). Paul is a respected musician in the Twin Cities area. He has performed with many local artists, playing a wide variety of styles. Paul has performed with Kanda Bongo Man (International Soukous Recording Artist), Samba Mapangala, Ragga Dee, Halima and Roy Kapale (African recording artists), Lorraine Klassen (Canadian Recording Artist), Phyllis Diller, and Synergy. He has traveled throughout the United States and Puerto Rico performing for major corporate events (Toyota, Mobil Oil, All State Insurance, Motorola, and American Express). Paul also played for the productions "Ain't Misbehavin'" and "Do Black Patent Leather Shoes Really Reflect Up?" He performed as a studio musician for Hal Leonard Publishing, Jensen Publishing, Milwaukee Public Television, Tri City National Banks, Super Valu, Imperial Eastman, United Way, and many local artists. Awards and Honors: received Outstanding Drummer of the year Award from the Musician's Institute in Hollywood.

Ashly Suhreptz

Faculty Member Since: 2004

Primary Department: Business, Adjunct

Formal Education: J.D., William Mitchell College of Law;

B.M. in Music Business, University of Memphis

Professional Experience: Ashly Suhreptz was first introduced to the music business by watching her family operate a music venue, Antenna, in Memphis, TN. As a teen, Ashly provided booking, promotion, and accommodation functions for bands in the local D.I.Y. punk rock, hardcore, and electronic scenes of Florida and Tennessee. More recently she has been a consultant for small music business entrepreneurs.

Andy Thompson

Faculty Member Since: 2009

Primary Department: Songwriting/Composition, Adjunct

Formal Education: B.M., University of Michigan

Professional Experience: As a multi-instrumentalist, songwriter, composer, producer and engineer, Andy Thompson has been making music professionally since 2001. After studying composition, percussion and jazz at the University of Michigan School of Music, Andy moved to Minneapolis and began regularly gigging on guitar, keyboards and drums. He has performed with Dan Wilson, Semisonic, Mike Doughty, Robert Skoro, Jeremy Messersmith, Heiruspecs, Atmosphere, Chris Beatty, Daniel Johnston, Sean and Sara Watkins (Nickel Creek), Steve Rush, Clearly and The Mainstream, blues guitarist Laith Al-Saadi, and jazz saxophonist Dave Luther. As a composer, Andy has received commissions from GTCYS and the FAIR School, and has recently been a composer-in-residence at Sorin Sirkus in Tampere, Finland. He is also an active composer for TV and advertising, having worked on shows for The Cartoon Network, Disney, and NBC, as well as writing music for Target, Best Buy and Garmin's AICP-nominated 2008 Super Bowl spot. As a songwriter, he has co-written with Dan Wilson, Andy Sturmer (Jellyfish), and Willie Wisely, and has also amassed a large personal catalog of songs, selections from which he is currently recording for his first release.

Sean Turner

Department Head, Keyboard

Faculty Member Since: 2000

Primary Department: Keyboard, Full-Time

Secondary Department: Voice

Formal Education: B.M. Jazz Performance, Arizona State University

Professional Experience: Sean Turner began his professional music career as a vocalist, performing as a soloist with the St. Paul Chamber Orchestra and Metropolitan Opera soprano, Lucy Shelton, in the world premier of 20th century composer George Crumb's "Ancient Voices of Children. Turning his concentration toward piano, he earned a Bachelors of Music degree from Arizona State University. Turner was awarded a study grant from the National Endowment for the Arts to study with acclaimed jazz pianist Joanne Brackeen in New York. Past clients of Turner's as keyboardist/composer include: The United Way, American Express, Target, Northwest Airlines, Wells Fargo, and gospel artist Mavis Staples among many others. Turner is the author of two instructional texts, "Write Your Own Music" and "Contemporary Keyboard Playing." Sean's compositions and orchestrations have been utilized by Sony, Oprah Winfrey, Lifetime Network, Discovery Channel, American Express, Target, Chicken Soup For The Soul, and has been a featured artist for Getty Images among many others. Sean has written and produced three cd's, one of which received a "Parent's Choice Award" for children's music and authored two instructional texts.

Judi Vinar

Faculty Member Since: 1994

Primary Department: Voice, Full Time

Secondary Department: Performance

Formal Education: M.Ed., University of Minnesota, B.M., University of Nebraska

Professional Experience: Judi has worked in opera, musical theater, jazz, folk, country, gospel, pop, and R&B. She currently works with "Voicestra" (Bobby McFerrin), "The Saint Croix Jazz Orchestra," "The Wolverine's Classic Jazz Orchestra", and "JazzMN Big Band". She has also worked with Yo Yo Ma, Carole King, Janis Siegel, Rhianon, Garrison Keillor, Marilyn McCoo, the Plymouth Ensemble, Metro Jam, Northrop Opera, Mixed Blood Theater, Cricket Theater, and Moore by Four. Other credits include award-winning singer/songwriter (JAZZIZ Magazine), on-air talent, jingle singer/writer/producer, and vocal jazz clinician. Judi has sung on more than 30 CDs to date, two of which are her own productions: "Sink or Swing", and "Ballads and Bossas." Judi continues to give vocal master classes and clinics with Bobby McFerrin at the Omega Institute in Rhinebeck, NY. She's done numerous American and European tours with "Voicestra" and can be heard on Bobby McFerrin's cd "Vocabularies" produced by Roger Treece. Judi served as Voice Department Head for 15 years and continues to teach in the Voice and Ensemble departments. She also directs the Unity Christ Church Choir in Golden Valley, MN.

Steve Wagner

Primary Department: Music Business, Adjunct

Formal Education: BS Business, University of Minnesota Carlson School of Management

Professional Experience: Steve has instructed numerous courses in the area of taxation, including courses for the Minnesota Institute of Legal Education, the Minnesota Society of CPA's, The AICPA, The Minnesota Tax Institute, Seminar Professionals, Inc., Minnesota Bankers Association, Construction Management Association and the Association of General Contractors. Steve was named Super CPA by Minnesota Law & Politics and Twin Cities Business Monthly. In addition to his 20 year career in accounting and finance, Steve studied Trumpet, Jazz Performance and Music Education at North Texas State University, and has performed internationally with such artists as Burt Bacharach, Doc Severinson, and Johnny Mathis to name a few.

Kevin Washington

Faculty Member Since: 2008

Department: Percussion, Adjunct

Formal Education: Bachelor's degree in progress

Professional Experience: Kevin's stellar skills have been featured in Modern Drummer Magazine, however his dedication to drumming began as soon as he could hold the sticks. And with teachers of such excellent caliber like Max Roach and Roy Brooks it was almost impossible for him to go wrong. In 1996 Washington moved to New York City to study jazz at the New School for Social Research. He performed all over New York with different musical groups such as The Chico Freeman Quartet, Arnie Lawrence, Antonio Hart and James Carter to name a few. During his stay in New York he was also a Rhythm Instructor at the Harlem School of the Arts. Since leaving New York, Washington has been traversing the Twin Cities area with his highly sought after drum performance skills. Washington has accompanied various visiting musicians such as Brian Lynch, Steve Slagle and Dave Stryker, David 'Fat Head' Newman, Rodney Jones and James Carter. He is the lead drummer with Moveable Feast; who released their second CD in 2002 and is in the process of recording their third; and The Kevin Washington trio. He can also be found playing with other great musicians such as Cuban pianist Nachito Herrera, the incomparable members of Jazz is NOW! and vocalist Bruce Henry. In April of 2006 Kevin accompanied Afro-Peruvian guitarist Andres Prado to Lima, Peru and performed at various music venues during a ten-day tour. In July of 2003 Kevin, along with the Doug Little Quartet, embarked upon a month long European tour that covered locations including Germany, France, and Italy. Kevin is currently working on his solo CD project that will include many of the top musicians in Minneapolis.

Becky Weis

Faculty Member Since: 2002

Primary Department: General Education, Adjunct

Formal Education: M.A. Musicology and Ethnomusicology, University of Minnesota, B.A., Macalester College

Professional Experience: Performer of Scandinavian Fiddle Traditions since 1988; American Swedish Institute Midwinter Folkmusic Festival 2006; Kennedy Center Millennium Stage 2003; Revels, Inc., Nordic Revels, 2002; Minneapolis Children's Theatre, The Snow Queen, 2002; Folklore Village Scandinavian dance fiddling 1998-2006; American Swedish Institute Spelmanslag 1985 to present; Twin Cities Nyckelharpa 1998 to present; Scandinavian dance and music camps, on staff at Buffalo Gap/Nordic Fiddles and Feet 1997, 1999, 2001, 2003; Scandia Camp Mendocino 1994, 1997-2007; Ashokan 1991, Theatre de la Jeune Lune, Lulu, 1985 Gilbert and Sullivan Light Opera Company, concertmaster 1981-1986; Kenwood Chamber Orchestra, 1980-1986, concertmaster 1983-1986. Awards and Honors: Performance at Kennedy Center, Washington D.C. July 2003; Memberships: Phi Beta Kappa Society, Society for Ethnomusicology, American Swedish Institute, American Nyckelharpa Association, Hardanger Fiddle Association of America. Becky played classical violin in local orchestras and theaters, including the Kenwood Chamber Orchestra, Gilbert and Sullivan Very Light Opera Company, and Theater de la Jeune Lune. Becky developed her Scandinavian heritage musical traditions into performance of Swedish and Norwegian fiddle traditions, studying extensively in Norway and Sweden. She researches, performs, and teaches the Swedish nyckelharpa (key fiddle) and Norwegian hardingfele (Hardanger fiddle) music at venues across the U.S. Other Training: Studies on Swedish and Norwegian fiddle traditions, in U.S. and Scandinavia, 1981-present. Courses attended at Ole Bull Akademiet, Österbybruk, and Erik Sahlström Institute. Classical violin studies

from 1968-1989. Presented professional paper at Society of Ethnomusicology 2006.

Dr. Janis Weller

Faculty Member Since: 2007

Primary Department: Department Head, General Education

Secondary Departments: Music Studies, Woodwinds

Formal Education: Ed.D., Educational Leadership, University of St. Thomas; M.A., St. Mary's University of Minnesota, B.A. Music, Luther College

Professional Experience: Janis Weller teaches the capstone course, Creating a Life in Music, and woodwinds. With several colleagues from around the world, she is co-author of a new book (2013) called Life in the Real World: Making Music Graduates Employable, published by Common Grounds Press. She has developed and taught innovative courses in career development and music business at the University of Minnesota, Augsburg College, and the University of St. Thomas; and flute at the University of Wisconsin-River Falls and MacPhail Center for Music, where she is a former dean of individual and group instruction. Dr. Weller recently completed a term as Chair of the Commission for the Education of the Professional Music, of the International Society for Music Education, organizing the 2012 CEPROM Seminar in Athens, Greece for participants from twelve countries. As part of CEPROM/ISME, she has presented workshops and papers internationally in Spain, Vietnam, U.K., Italy, China, and Greece. Her research interests focus on artist transitions, particularly from high school into college and from college into professional life, performance wellness, and new technologies. As a flutist, Dr. Weller has premiered more than 100 new works and been part of over 30 commissions, ranging from traditionally notated pieces to graphic notation and sculptural scores. Currently, she performs with Improvestra, the Crocus Hill Trio, and freelances in the Twin Cities.

Pete Whitman

Department Head, Brass and Woodwinds

Faculty Member Since: 1998

Primary Department: Brass and Woodwinds, Full-Time

Formal Education: M.M., B.M. major jazz studies, minor flute performance, North Texas State University

Professional Experience: Pete has toured the US, Japan, and Brazil with the Glenn Miller Orchestra and also performed with such distinguished ensembles and musicians as the Minnesota Orchestra, Jack McDuff, Randy Brecker, the Woody Herman Orchestra, the JazzyMN Big Band and is the leader of the award-winning jazz sextet Departure Point. Pete is currently a featured recording artist on the Artega label. Other training: Over 20 years of teaching and playing experience as a saxophonist, flutist and clarinetist.

Teresa (Terri) Whitman

Faculty Member Since: 2008

Primary Department: General Education, Full-Time

Formal Education: M.F.A. Creative Writing, University of Minnesota, B.A. English, Williams College

Professional Experience: Teresa Whitman is an award-winning writer, teacher, and editor. Much of her writing has focused on her experiences as a partner and a mother in a racially mixed family. Her work has been published in the anthologies Mixed Voices: Contemporary Poems about Music, Two Words Walking, and Looking for Home and in numerous journals including Mizna, Water-Stone Review, and the Mid-American Review. Her poetry, fiction, and creative nonfiction have earned her a Jane Kenyon poetry prize, a Minnesota State Arts Board grant, a Loft-McKnight Award, a Loft Creative Nonfiction Award, an AWP Intro Award, a Loft Mentor Series Award, and an Academy of American Poets Award. She has taught writing and literature courses at the University of Minnesota and the University of St. Thomas. At McNally Smith College of Music, she teaches Writing about Music and Introduction to Creative Writing.

David Wiens

Faculty Member Since: 2006

Primary Department: Music Production, Full-Time

Formal Education: B.M. Conservatory at the University of Missouri

Professional Experience: David Wiens graduated from the Conservatory at the University of Missouri, Kansas City with a bachelor's degree in Piano Performance. He then began freelance session work as a guitarist, bassist, keyboardist, and producer until he was hired as the Chief Engineer/Producer at Forerunner Music, a small ministry related record label in Kansas City, where he recorded and produced over twenty albums. Along with teaching at the McNally Smith College of Music, David still works independently as a producer and recording engineer, and enjoys making music on his Chapman Stick.

Clifford M. Wittstruck II, Ed.D

Vice-President - Institutional Advancement and Compliance

Faculty member since: 1993

Formal Education: Doctor of Education - Educational Leadership, Argosy University; Master of Music - Jazz Studies, New England Conservatory of Music; Bachelor of Music - Professional Music, Berklee College of Music

Professional Experience: Cliff has played with the Minnesota Orchestra, Art Garfunkel, Bernadette Peters, Jennifer Holliday, Chet Atkins, The Guy's All-Star Shoe Band (the house band on A Prairie Home Companion) The Rupert's Orchestra, The R-Factor, Mick Sterling & the Stud Brothers, the Cosablanca Orchestra, and the Wolverines Classic Jazz Orchestra. He also performed throughout the U.S., Far East, Mexico, and Caribbean with the group Synergy. Additionally, Cliff performed with the R&B group, Inside Straight, opening for

such nationally-renowned performers as James Brown, Roy Buchanan, Junior Walker and the All Stars, Sam and Dave, and Sun Ra.

Toki Wright

Hip-Hop Program Coordinator

Faculty Member Since: 2009

Primary Department: Hip-Hop, Full-Time

Formal Education: B.I.S., University of Minnesota

Professional Experience: Toki Wright is a Twin Cities based artist and entrepreneur. He is an emcee, writer, radio and television host, community organizer, producer, and co-owner of the multimedia company Soul Tools Entertainment. He also releases music through Rhymesayers Entertainment. Wright's travels have taken him throughout the United States and Canada, Africa, Europe, South America, and Asia solo and touring alongside artists like Devin the Dude, Brother Ali, Sean Price, Evidence of Dilated Peoples, Atmosphere, and more. Wright has played major festivals like SXSW, Soundset, Paid Dues, and more. He has also been featured on MTV and the iTunes Top 100 Hip-Hop Charts.

Adi Yeshaya

Program Coordinator of Arranging Courses

Faculty Member Since: 2010

Primary Department: Professional Writing

Secondary Department: Keyboards

Formal Education: Diploma from Berklee College

Professional Experience: Israeli-born composer, arranger and pianist, Adi Yeshaya, is known internationally for his arranging and orchestration work. He is currently a band member on Whitney Houston's "Nothing But Love" World Tour, 2010 (keyboards/orchestrator). His recording credentials include some of the world's top artists, such as Aretha Franklin, Lena Horne, Burt Bacharach and Roberto Flack. He has also arranged music for live performances by Whitney Houston, Donny Osmond, Michael Bolton, Jack McDuff, Doc Severinsen, The Minnesota Orchestra and The Milwaukee Symphony. In the local Twin Cities scene, Adi has been active as a jazz pianist and arranger and has produced many recording projects, including releases by Debbie Duncan, Bruce Henry, Prudence Johnson, Irv Williams, Beth Yeshaya, Cookie Coleman, Lifescapes, as well as the Adi Yeshaya Big Band. Adi also has a very special passion for music education. His 20 years experience in teaching include four years as an Associate Professor of Contemporary Writing and Production at Berklee College of Music in Boston, three years of instruction at The University Of Minnesota School Of Music and thirteen years at Music Tech (before the college moved to St. Paul and changed its name to McNally Smith).

Aaron Young

Faculty Member Since: 2010

Primary Department: Music Business, Adjunct

Formal Education: Master of Laws, Southwestern Law School, J.D. Marquette University Law School, B.A. History, University of Minnesota, Twin Cities

Professional Experience: While attending law school Mr. Young was a member of the Marquette Sports Law Review. Mr. Young is also the first Attorney to hold both a Certificate of Sports Law from the National Sports Law Institute and a Master of Laws in Entertainment & Media Law. Since graduating from law school Mr. Young has practiced almost exclusively in the fields of Advertising Law, Business Law, Computer Law, Entertainment Law, Intellectual Property Law, Media Law, and Sports Law. He has counseled, represented, and/or negotiated, on the behalf of clients, with companies such as Activision, Converse, Steve & Barry's, Finish Line, Zazzle.com, ROSFORTH Productions, Danish Broadcast Corporation, Sub-Pop Records, New Folk Records, Grateful Dead Enterprises, Wireless Ronin Technologies, and many others. As an Entertainment Attorney Mr. Young's clients include Professional Athletes, Independent Film Makers, Authors, Graffiti Artists, Recording Artists, Producers, and Musicians. Mr. Young is also an Adjunct Professor of Law at William Mitchell College of Law, teaching Client Representation. Mr. Young is a member of the State Bar of Minnesota and the State Bar of Wisconsin, a member of American Bar Association's Entertainment & Sports Law Section, a member of the Sports Law Alumni Association of the National Sports Law Institute at Marquette University Law School, and a former Pro Bono Mediator for the Equal Employment Opportunity Commission.

James A. Young III

Faculty Member Since: 1997

Primary Department: Bass, Adjunct

Formal Education: B.A., Augsburg College, (in progress)

A.A.S., McNally Smith College of Music, Indiana State University, School of Music at the Naval Academy

Professional Experience: Jay is another "First-Call" bassist in the Twin Cities area. Jay is a free-lance performer, and has performed with national and international artists. He's performed at the Ordway Center, the Guthrie Center for the Arts, the Children's Theatre, and the Walker Arts Center. Jay has been a featured performer at the Kool Jazz Festival and he has appeared in clinics and workshops around the United States. He has worked closely with Ray Brown and Malachi Favors and appears on scores of recordings both locally and internationally. Jay is a founding member of the internationally recognized group, "Moore by Four."

Nick Zielinski

Faculty Member Since: 2006

Primary Department: Percussion, Adjunct

Formal Education: M.M., University of Michigan,

B.M., University of Minnesota

Professional Experience: Since earning his Bachelor's degree in performance from the University of Minnesota at Duluth and his Master's degree in Improvisation

from the University of Michigan at Ann Arbor, Nick has become an active performer and composer in rock and jazz. He keeps busy in a variety of different independent projects throughout Minnesota and Wisconsin including: ARP of the Covenant, Ingo Bethke, Kilometers Davis, Brenda and the Holsum Family Fiscal Planner, Stefan Kac Quartet, Rontana, Justhis, and About Ouch!. He has also performed extensively in musical theatre projects and orchestral ensembles such as The Duluth-Superior Symphony Orchestra, Minnesota Repertory Theatre, Lake Superior Chamber Orchestra, Arrowhead Chorale, Itasca Symphony, Bloomington Medalist Band, Carlton College Musical Theatre, Renegade Comedy Theatre and the Twin Ports Wind Ensemble. Currently, Nick is working toward a Ph.D in Music Composition at the University of Minnesota, Twin Cities. His composition "Mr. Li Poses with His American Birthday Cake" was featured in the October 2005 issue of Jazziz Magazine. His previous teaching experience includes positions at the University of Minnesota, Twin Cities (Rock and Roll History), University of Minnesota at Duluth (percussion, jazz, and improvisation), Residential College of the University of Michigan (percussion, Afro-Cuban drumming, and "found" instruments), Paul Green School of Rock Music (drum set, assistant director for KISS and AC/DC shows), East Metro Music Academy (percussion), Minnetonka Community Education (percussion), Michigan Arts Council (improvisation), John Duss Conservatory (percussion), North Shore Summer Music Experience (percussion, head counselor), Superior High School (percussion), Esko High School (percussion), Duluth East High School (percussion), and the Duluth-Superior Symphony Chamber Ensembles in the Schools (percussion).