

Associate in Fine Arts – Music **Student Handbook – 2021-2022**



arccmusic.com – Music Website

anokaramsey.edu – College Website



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Music Department Mission Statement

The mission of the Anoka-Ramsey Community College Music Department is two-fold:

1. To prepare students for careers and advanced study in music by offering an Associate of Fine Arts in Music.
2. To provide music as a general education offering to all students through classroom and performance courses.

In order to fulfill this mission, the Music Department makes the following commitments:

- ♪ To offer all the courses students need to transfer into four-year music degree programs.
- ♪ To prepare each Associate in Fine Arts Degree student with a solid foundation in Music Theory, Music History, Applied lessons, and Ensembles.
- ♪ To prepare students artistically, intellectually, and professionally for the challenging world in which musicians live.
- ♪ To encourage students to become supporters and advocates of Music as an integral part of the human experience.
- ♪ To encourage students to develop an understanding and appreciation of the world of Art Music through general education.
- ♪ To provide opportunities for all students to participate in music ensembles.
- ♪ To provide opportunities for all students to explore individual studio instruction.
- ♪ To expose students to a diversity of global, historical and popular music.
- ♪ To offer music curricula of interest, integrity and innovation.

Music Department Faculty

(*denotes full-time faculty)

Dr. Scott Agster, **trombone faculty, Audio Recording and Live Sound**, has nearly two decades of experience teaching in higher education including: Assistant Ensemble Department Head at McNally Smith College of Music, Adjunct Professor of Low Brass at Southeastern Oklahoma State University, Adjunct Professor of Low Brass and Jazz Band at Concordia University, and Adjunct Professor of Jazz History at Normandale Community College. During this time, Dr. Agster taught college courses in: Applied Low Brass, Improvisation, Ensembles, Arranging, Finale, Conducting, Pedagogy, Ear Training, Keyboard, Jazz History, and Music Appreciation. He currently teaches private brass lessons at Breck School and Mount Olivet School of Music. He remains active as a clinician, guest artist, and educational leader. He most recently held the positions of 9-10 Jazz Honor Band Director for the Minnesota Band Directors Association and MMEA All State Jazz Band as a Section Coach. He has also performed at many educational outreach events as a guest artist, clinician, and adjudicator. Dr. Agster's mission is to provide high quality music education to students of all ages and ability levels. Dr. Agster is also an active performer. He is currently a full-time member of several bands including: Salsa del Soul, Nooky Jones, Jack Brass Band, Twin Cities Stompers, Snowblind Jazz Quintet, Blue Water Kings and the Explosion Big Band. He has had the opportunity to perform and work with many acclaimed artists and groups such as: The Doc Severinsen Orchestra, The One O'clock Lab Band, The Glenn Miller Orchestra, The JazzMN Big Band, Jimmy Heath, Benny Golson, Dave Douglas, Phil Woods, Nicholas Payton, Sheila E., Pinetop Perkins, Aaron Neville, Kenny Loggins, Slide Hampton and Trombone Shorty. Dr. Agster has also participated in pit orchestras at the Ordway Center, Children's Theater Company, and the History Theater. Dr. Agster earned his Doctor of Musical Arts in Trombone Performance from the University of Minnesota. He also holds a Master of Music in Trombone Performance and a Bachelor of Music Education from the University of North Texas.

Sharon Alery, **Music Therapy**, is a board-certified Music Therapist who works with hospice patients. Sharon has a bachelor's degree from Augsburg College and a master's degree in Music Therapy from Saint Mary-of-the-Woods College, in Indiana.

*Melissa Bergstrom, **Concert Choir, Music History, Advanced Music Theory and Aural Comprehension**, received her M.M. in choral conducting from the University of Minnesota and her B.M. in voice performance from Augsburg College. She frequently performs throughout the metro area as conductor, soprano, flutist, pianist, organist, and her choral compositions have won several national competitions.

*Samuel Bergstrom (on sabbatical 2021-22) directs the **Concert Band** and **Guitar Ensemble** and teaches classes in **Music Education, World Music, Rock and Roll History, and Music Appreciation**. He received his B.M. in Music Education from Augsburg College and his M.A. in Music Education from the University of St. Thomas. A guitarist specializing in classical and jazz styles, Samuel also plays bass, brass and has served on the board of the Minnesota Band Directors Association and as the state chair for jazz education on the Minnesota Music Educators Association board. Samuel has also served as the secondary general chair and is currently the president elect for the Minnesota Music Educators Association. Samuel has served as a guest director, clinician, and guest artist at various schools throughout Minnesota and has had articles published by the National Association for Music Education (NAfME).

*Randal Buikema, **Concert Choir**, received a Bachelor of Music Education degree in Vocal and Instrumental Music from Augustana College; a Master of Arts degree in Vocal and Instrumental Music Education from Western Illinois University; and a Doctor of Musical Arts degree in Choral Conducting from the University of Iowa. In 1993, Dr. Buikema founded and served as the Artistic Director of the Westminster Fine Arts Series until 2009. Recognized for its quality and innovative programming in the areas of music, theater, visual arts and dance, the series was awarded major grants from the National Endowment for the Arts, the Iowa Arts Council and the Iowa Humanities Board. Dr. Buikema conducted the Westminster Oratorio Choir and Orchestra in Iowa premieres of Taverner's *Lamentations and Praises*, Britten's *Comapny of Heaven*, and Mathias' *Jonah*. Other major works included Britten's *War Requiem*, Stravinski's *Symphony of Psalms*, Poulenc's *Stabat Mater*, Honegger's *King David*, Mozart's and Brahms' Requiems and Bach's *Magnificat*. Under his direction, the Westminster Oratorio Choir performed at state and regional conventions of the American Choral Directors Association, Notre Dame Cathedral in Paris, France, Florence Cathedral in Italy, and Salzburg Cathedral in Austria. Westminster's 2007 production of *The Threepenny Opera* marked Buikema's debut as a stage director. Prior to joining the faculty at Anoka-Ramsey Community College, Dr. Buikema taught at Mahidol University College of Music in Bangkok, Thailand, where he conducted performances for the Kings' birthday celebration and the Association of South East Asian Nations summit. Buikema has also taught at the University of Iowa, Iowa State University, Drake University, and Grinnell College. Dr. Buikema is currently the Director of Choral Arts at First Universalist Church in Minneapolis.

Lorelei Giddings, **oboe faculty**, holds bachelors and master's degrees of music in Oboe Performance from the University of Minnesota. She plays principal oboe in the Civic Orchestra of Minneapolis, and plays with the Ruby Trio (oboe, horn, piano) and the Valley Chamber players. An active free-lance player in the Twin Cities area, she has also performed with The Minneapolis Pops, The Lacrosse Symphony, The Fargo Moorhead Symphony, The Rochester Symphony, and various other community orchestras. She has

served as an adjudicator for various music competitions and is a teacher of oboe and piano.

Trent Jacobs, **bassoon faculty**, completed DMA and MM degrees from the University of Illinois and received his bachelor's degree from Lawrence University in Appleton, Wisconsin. Trent is an innovator on the bassoon, expanding the possibilities of electric bassoon amplification and effects processing as the creator of the "Little-Jake" electric bassoon pickup, and actively pursuing non-standard performance opportunities to use these innovations. Trent has become well-known as an authority on bassoon equipment after many years as bassoon specialist at Midwest Musical Imports. Trent's musical interests are unique and varied, having a history of jazz guitar and barbershop quartet singing as well as a strong commitment to the performance of contemporary and improvised music. In addition to several rock/jazz bands and active freelancing in the Minneapolis area, Trent serves on the faculty at the University of Wisconsin-Eau Claire and Anoka-Ramsey Community College.

Scott Johnson, **saxophone, flute, and clarinet faculty**, has a passion for Jazz and improvisation with strong roots in Classical. In addition to being on Anoka-Ramsey Faculty, Scott maintains a large private lesson studio with successful pedagogy for saxophone and classical and jazz improvisation, developed through three decades of teaching experience. His students are consistently selected as members of the Minnesota All-State Jazz Ensembles, Minnesota All-State Concert Bands, Dakota Combo, and Minnesota Youth Jazz Bands (MYJB). Scott makes sure his students are college ready by focusing on Classical Jazz Improvisation, Music History, Theory, and Composition. As a freelance musician, Scott Johnson performs in a wide range of musical styles and contexts that include Jazz, Classical, and Pop. Scott has also shared stages with James Brown, Etta James, Big Jay McNeely, and Lowell Fulson. In addition he has performed with dance bands such as The Bill Simenson Orchestra, The Cedar Avenue Big Band, and The Jerry O' Hagen Orchestra, and various tribute bands including those for Chicago, Steely Dan, and Frank Sinatra.

Richard Joseph, **Chamber Singers, voice faculty**, started taking voice lessons with Kermit Finstad at Gettysburg College in 9th grade. He received his B.A. in Music from Clearwater Christian College in 2004. During his time at Clearwater, Richard spent three years touring with summer music ensembles and was highly involved in both Chamber Choir and Concert Choir. He was featured in multiple recordings for Clearwater. He also had the opportunity to participate in master classes with Elizabeth Futral and Steven White. Mr. Joseph has just finished his master's program in voice performance at Florida State University where he studied with tenor, Stanford Olsen. He has had the privilege of working with conductors Andre Thomas and Douglas Fisher, and director Matthew Lata. He has also worked closely with vocal coaches, Valerie Trujillo and Timothy Hoekman. His performances include: FSU's opera outreach *Little*

Red's Most Unusual Day, Bardolfo in *Falstaff*, and performances of Handel's *Messiah* with the Tallahassee Community Choir and the Thomasville Community Choir. Originally from Gettysburg, PA, Mr. Joseph now lives in Anoka, MN with his wife Sarah.

Elizabeth Kuivinen, **piano faculty**, **Keyboard Skills for Majors, Class Piano, Songwriting, Music Business, vocal coach for Spring musicals**, holds a Master of Liberal Studies degree (with emphasis in post-secondary music education for the 21st century) and a Master of Arts in Music Composition, both from the University of Minnesota, as well as a Bachelor of Music in Piano Performance from the University of Wisconsin – Stevens Point. Prior to Anoka-Ramsey Community College, Liz spent twenty-one years at McNally-Smith College of Music in St. Paul, teaching music theory, ear training, keyboard classes, arranging, desktop publishing and directing the Latin Jazz Ensemble. She authored an integrated curriculum text for theory and contemporary class piano, “The Organic Musician.” Still an active performer in the Twin Cities, Liz regularly plays with The Riverside Hitmen and has worked a variety of freelance engagements. Liz began her career as a professional musician in New York City where she performed with artists Patti LaBelle, Loretta Devine (star of the hit Broadway musical *Dream Girls*), John Sex, Pete Morgan’s Big Band and others. While in New York, Liz also worked in theater and scored an award-winning film short (*Czechs and Balances*).

Kameron Markworth, **bass faculty**, is an active bassist, composer, teaching artist, and bandleader based in Minneapolis, MN. He plays electric and upright bass primarily as a freelancer and has performed with notable Twin Cities acts including Peter Schimke, the Adam Meckler Orchestra, Javi Santiago, the Collide Theatrical Dance Company, Aaron Hedenstrom, the MN Hard Bop Quintet, Omar AbdulKareem, and many more. Other performance activities have included innumerable stints with Rock/R&B bands, pit and stage work at the Chanhassen Dinner Theater and Soap Factory, and too many big band performances to keep track of. Prior to establishing himself in the Twin Cities, Kameron was active on the east coast, performing primarily in New York City and Philadelphia venues. Kameron has earned music degrees from Indiana University, Augsburg University, and McNally Smith College of Music. His approach to private bass lessons is student-centered, grounded in applying instruction to musical styles and concepts that promotes the personal and professional growth of students of all levels and abilities.

Allyson Partin, **french horn faculty**, is an active freelance French Horn teacher and performer in the Twin Cities. She plays in many diverse settings including orchestra, band, and brass quintet. Allyson enjoys teaching an active studio of wonderful students of all ages and ability levels. In her spare time, she enjoys hanging out with her two Wiems -- Ace & Marley, Crossfitting, running, and cooking.

Joel Salvo, **String Orchestra, bowed strings faculty, Rock and Roll History**, was a part of the musical community in Cleveland for many years before venturing to the Twin

Cities. He has performed alongside members of the Cleveland Orchestra and Opera Cleveland and has given a live recital broadcast on WCLV 104.9 FM Cleveland Classical Radio. Currently, Mr. Salvo maintains an active performing career in the Twin Cities as a member of the contemporary music group Ensemble 61. As an advocate of new music, he has collaborated with many celebrated composers including Bright Sheng, Osvaldo Golijov, and Libby Larsen for public performances of their works. He holds degrees from the Baldwin-Wallace Conservatory of Music, the University of Michigan, and is in the process of finishing a doctorate at the University of Minnesota. His teachers include Regina Mushabac, Anthony Elliott, Richard Aaron, and Tanya Remenikova.

Dr. David Schmalenberger, **World Drumming Ensemble, percussion faculty, World Music**, recently performed on drumset/percussion with musicians such as: the Minnesota Orchestra, trumpeter Chuck Lazarus, the Laura Caviani trio, the Children's Theatre Company, the Freier Department, the Joan Hutton Jazz Group, vocalists Karrin Allyson, Connie Evingson, Vicky Mountain, and cabaret legend Marilyn Maye, Pat Frederick and Rebel Fiddle, the vocal groups Cantus and the Steeles, the Daisy Dillman Band, Take That!, and the Bill Simenson Jazz Orchestra. David also recently recorded with vocalist Connie Evingson ("Sweet Happy Life"), guitarist David Singley ("Good Hope"), trumpeter Chuck Lazarus ("Lovejoy" and "Merry and Bright"), the Laura Caviani trio with Chris Bates ("Mysterious Thelonius" and "Confluence"), and the Bill Simenson Jazz Orchestra ("Big Alpaca") and Vicky Mountain and David Martin ("Play On"). David is active as a clinician offering workshops in jazz, percussion, and world music. Schmalenberger has served as adjudicator/clinician for several jazz festivals, both regionally and nationally. He has also presented scholarly papers and clinics for the Percussive Arts Society, the Society for American Music, the Minnesota Music Educators Association, and the International Association of Jazz Education. Schmalenberger received his DMA in Percussion Performance and World Music from West Virginia University, Master of Music Degree in Orchestral Percussion from the University of Michigan, and Bachelors Degree in Jazz Studies from Capital University. David endorses Paiste cymbals and Premier drums.

*Geoff Senn, **Jazz Ensemble, trumpet faculty, improvisation, Music Theory**, is a free-lance trumpet player, composer and educator in the Minneapolis/St. Paul metro area. Geoff received his Master of Music in Instrumental Jazz Performance from the University of Miami, Florida, and a Bachelor of Music from the University of Minnesota-Duluth. After finishing up his coursework in Miami, Geoff went on to work for Princess Cruises performing around the world in their fleet orchestras. Since returning to Minnesota, Geoff has developed a highly active performing schedule. A few of the groups that he can be seen performing with regularly in the Minneapolis/St. Paul are: G.West Quartet, Ingo Bethke, Belagala Big Band, Davina and the Vagabonds, Rontana, and the Power of 10. In addition to his performance ventures, Geoff has developed a substantial private studio with students of all ages, from beginner through adult. He has coached his

students to make tremendous strides in all aspects of their trumpet and musical abilities. In addition, Geoff has been instrumental in securing his students' acceptance to top universities as music majors, and in statewide and regional honor groups.

Jeff Thygeson, **guitar faculty, Class Guitar** has performed extensively as a soloist, chamber musician, and lead guitarist in various bands throughout North America. Equally at home on electric, steel-string, and nylon-string guitars, he is an accomplished musician of many styles who enjoys playing everything from Bach to Rock. He has also been a top prize winner in several solo guitar competitions and has been a concerto soloist numerous times. Jeff has a Master of Music degree from the University of Southern California, where he received the Pi Kappa Lambda Award and a BA from the University of St. Thomas. Jeff is a former member of the Minneapolis Guitar Quartet and recorded the album, *Dances of Spain and Argentina*, with them. Past teaching experience includes community music schools; the University of St. Thomas; St. Catherine University; co-directing and developing one of the nation's largest high school guitar programs at Hopkins High School; and co-authoring the nation's first comprehensive, multi-genre guitar syllabus for the Minnesota Music Teacher's Association. In addition to Anoka-Ramsey Community College, Jeff currently teaches at Macalester College and Opus Academy of Music. He also performs regularly with *Off the Clock*, a group that specializes in new sounds and arrangements of familiar music, as well as original works.

*Jason Vanselow, **guitar faculty, Advanced Music Theory and Aural Comprehension, Music in Film, TV and Gaming**, is a Twin Cities based guitarist, pianist, and composer. He holds degrees from The University of St. Thomas, The Cleveland Institute of Music and The University of Minnesota where he earned a Doctor of Musical Arts Degree in the field of guitar performance. He has studied with some of the world's eminent guitarists such as Christopher Kachian, John Holmquist, Jeff Van, as well as Sharon Isbin and David Russell. As a performer, Jason has worked throughout the country performing as part of festivals featuring the music of William Bolcom and Loris Chobanian and has performed his own transcriptions of works by Bach and Frank Zappa. As a composer, Jason has had works performed by the Saint Paul Vocal Forum and has had various liturgical works performed throughout the Twin Cities metro area.

Music Department Facilities

Performing Arts Center

Our 300-seat performance space with a 7'2" Hailun grand piano hosts the majority of our on-campus ensemble concerts, AFA-graduate recitals, faculty recitals, and guest performances. In addition, it acts as the primary performing area for the theatre department, including the annual musical-theatre production, which is held during the Spring semester.

Classrooms

M105, Richard J Perkins Hall – Rehearsal/Classes – primary rehearsal space for Concert Band, Jazz Ensemble, String Orchestra, World Drumming Ensemble, equipped with full technology for classroom instruction including both Mac and PC projection and stereo-sound equipment. Percussion lessons, low brass lessons, jazz combos and studio classes are held here as well.

M109, Choir Room – Rehearsal/Classes/Semi-formal recital space – equipped with a Steinway piano, M109 is the primary rehearsal space for Chamber Singers, Concert Choir, and Chorale. This space is the host site for monthly Performance Hour recitals and has full technology for classroom instruction including both Mac and PC projection and stereo-sound equipment. Piano and voice studio classes are held here as well.

M209, Small Ensemble Room – Rehearsal/Classes – primary rehearsal space for Guitar Ensemble and class guitar. Jazz combos, studio class, and studio lessons are held here as well.

Mac Lab

M207 - 30 Macintosh/Yamaha Keyboard stations for student use. Open to all ARCC students, but priority is given to music students working with music specific software. Teacher station with overhead projector included in room.

POLICIES: No food or beverages. Headphones must be worn when using sound.

Music Library

M203 – Connected to the Mac Lab is the Music Library and office of the College Laboratory Assistant for the Music Department. The library is a study space and listening area where music students can receive tutoring for any music class, lesson, and/or ensemble.

Practice Rooms

Six practice rooms are available for student use when the campus is open. Each room contains a Macintosh computer, studio piano, chair, and music stand. Availability is on a first-come, first-serve basis. One practice room is reserved for percussionists, equipped with percussion gear.

POLICIES: Do not leave personal items unattended. Rooms found unattended may have belongings removed so room can be used by other students. No food or beverage other than water in closed containers inside the practice rooms. Do not set water containers on the pianos. Priority will be given to students practicing music studio work, ensemble repertoire, or music class materials.

Instrument Storage

The Music building houses 151 lockers of various sizes for music student use. Forty lockers are on the upper level, and 111 are on the lower level. Priorities will be given to college-owned instruments being used by music majors, ensemble members, and studio lesson students. Other lockers may be available for personal instruments.

Being a Music Major – what does it mean?

Being a music major at ARCC means that you are actively pursuing the Associate in Fine Arts – Music degree by doing the following:

- **enrolling in the four-semester theory and aural comprehension sequence** (*or in preparatory courses such as fundamentals or class piano*)
- **participating in ensembles**
- **taking studio lessons through the college.**

If you may play more than one instrument (as many musicians do), as a music major at ARCC, you will choose one primary area or “major instrument” on which to focus your formal performing, musicianship studies in lessons, and ensemble participation. Many of our music majors continue to perform and even study in a secondary area, but your declared “major instrument” (piano, guitar, bass guitar, percussion, violin, viola, cello, bass, flute, oboe, clarinet, saxophone, bassoon, trumpet, french horn, trombone, baritone/euphonium, or tuba) is what you will study in lessons for four semesters. Your major instrument will determine which ensembles you are required to participate in (i.e., choir for voice majors, orchestra for bowed string majors, concert band for winds, brass and percussion, etc.) and what you will perform as a soloist in both performance hour and your AFA-graduate recital.

A high-school level of study and proficiency is expected for those students entering the AFA-Music degree program. Skills such as the ability to read music notation, practice effectively, play successfully in an ensemble, and familiarity with different styles or genres of music are typically learned in high school. Generally, a student who has performed in high-school ensembles on their “major” instrument, and/or has studied privately throughout their high-school career would have gained these skills. **While it is of enormous benefit to entering music majors to have had the experiences and musicianship skills described above, the music faculty at Anoka-Ramsey are dedicated to helping all passionate and dedicated students design a degree path that can advance their skill set in music so they can achieve their educational and professional goals.**

Essential Courses for Music Majors

Students majoring in music who plan to graduate in two years must register each term for:

1. Music Theory/Aural Comprehension – 5 credits (for 4 semesters = 20 credits)
2. Applied lessons on your major instrument - 2 credits (for 4 semesters = 8 credits)
3. Large ensemble (performing on your major instrument when possible) - 1 credit (for 4 semesters = 4 credits)
4. Performance hour - 0 credit (for 4 semesters = 0 credits)

Suggested Program Sequence for Music Majors

Students majoring in music are encouraged to follow this program sequence for maximum effectiveness of curriculum and student success:

FIRST YEAR

Fall Semester

MUSC 1116/1117_____	5
MUSC 1121_____	2
MUSC Large Ensemble__	1
MUSC 2150/2151_____	2
ENGL 1121_____	4
Gen Ed_____	4
TOTAL_____	18

Spring Semester

MUSC 1126/1127_____	5
MUSC 1122_____	1
MUSC Large Ensemble__	1
MUSC 2150/2151_____	2
MUSC 1101_____	3
Gen Ed_____	4
MUSC 1113_____	1
TOTAL_____	17

SECOND YEAR

Fall Semester

MUSC 2216/2217_____	5
MUSC 2201_____	3
MUSC Large Ensemble__	1
MUSC 2150/2151_____	2
MUSC Small Ensemble__	1
Gen Ed_____	6
TOTAL_____	18

Spring Semester

MUSC 2226/2227_____	5
MUSC 2202_____	3
MUSC Large Ensemble__	1
MUSC 2175/2151_____	2
MUSC Small Ensemble__	1
MUSC Elective Course__	3
TOTAL_____	15

Students majoring in music who will need more than four semesters to complete their degree should attempt to follow the above sequence as closely as possible and should consult with a music faculty member or AFA advisor to strategically plan individual approaches.

Associate in Fine Arts – Music Degree

The official document outlining the requirements for the AFA-Music degree is published in the college catalog each year and is available on the college website www.anokaramsey.edu, the music department website arccmusic.com, or by contacting an advisor, counselor, admissions representative, music faculty member or administrator.

Music Major Applied Lessons

All music majors must complete three semesters of MUSC 2150, one semester of 2175, and four semesters of 2151 (concurrent with 2150 and 2175). All four semesters must be on the student's primary or "major" instrument, as discussed in the section "Being a Music Major."

Applied lessons or "studio" lessons are assessed by the individual studio instructor, but all studio grades at ARCC must include the following components:

- Weekly lesson progress, preparation, and practicing
- Jury Performance
- Performance Hour attendance and performance
- Recital Performance (for MUSC 2175 only)

Students in applied lessons may also be asked to do any or all of the following:

- Purchase music to use in lessons
- Hire, rehearse with, and perform with a professional-level accompanist
- Attend recitals, concerts, or masterclasses involving your instrument
- Complete listening or writing assignments (including program notes for MUSC 2175)
- Perform in and attend Studio Classes

All expectations for lessons must be included on the instructor's syllabus and distributed to students during the first week of classes.

Music Major Performance Requirements

Music majors enrolled in applied lessons on their major instrument are **required to perform once each semester** throughout their studies (jury and performance hour) and one additional time their last semester of the degree program (recital).

Performance Hour

All students registered for music major lessons (MUSC 2150 or 2175) must also be registered for Performance Hour (MUSC 2151). Performance Hour occurs every Monday at 2:00 pm. Each student must perform once during the semester as part of one of the Performance Hour recitals and attend all meetings in order to receive a passing grade. Students will likely perform additional times during the less formal studio classes as assigned by the various music faculty. In addition, the quality, preparation, and success of the student's performance and attendance in MUSC 2151 is incorporated into the studio lesson grade.

Instructors are responsible for communicating which students are performing, the repertoire titles, composers, and dates of composers to the performance hour coordinator at least one week prior to the recital. Typically, returning students perform first in the semester with first-year students performing later in the semester, according to each instructor's discretion. Instructors also need to have an equal percentage of their studio perform on each of the three recitals. (The first of the four gatherings per semester usually involves faculty performances, guest performers, or orientation programming.)

Performance Hour is preparation for the jury and recital experience that students will go through. Formal etiquette, attire, and appropriate repertoire are expected from all involved.

Juries

All students registered for music major lessons (MUSC 2150) must complete a jury examination during finals week of each semester. A jury performance involves three elements:

- technical demonstration (etudes and/or scales for instrumentalists, languages for vocalists),
- sight-reading (excerpt provided by the studio instructor)
- performance of concert repertoire with professional-level accompaniment as required.

Juries are observed and graded by the entire music faculty, including the studio instructor using the form found on the department website. In addition, the department website offers additional guidelines, expectations, and reminders related to jury performances.

Recital Lessons

Enrollment in recital lessons is by permission only based on the previous semester's jury performance, studio instructor discretion, and degree progress. Final decisions rest with the department faculty. Recital lessons are intended only for those students who have completed (or are concurrently completing) the music coursework for the degree – theory, aural comprehension, history, elective, lessons and ensembles.

Pre-Recital Jury

All students registered for music major recital lessons (MUSC 2175) must complete a pre-recital jury involving all of the above elements. Amount of recital repertoire to be performed is left to the discretion of the instructor. This pre-recital jury takes place immediately following the performance hour in the month prior to the recital (November or April).

Recital

All students registered for music major recital lessons (MUSC 2175) must perform with their peers in the AFA-Music Graduate Recital, usually held on the Tuesday evening of finals week each semester at 7:30 p.m. in the Performing Arts Center. This performance is open to the public. 10-15 minutes of repertoire is prepared for this graduate recital. Formal performance accompaniment, attire, etiquette, and repertoire are expected.

Music Scholarships

Music Scholarships are available for music majors actively pursuing the AFA-Music degree:

- Freshman Music Major Scholarship (\$1,000)
- Sophomore Music Major Scholarship (\$1,000)
- Ellis Bergstrom Memorial Scholarship (1-5 awards totaling \$500 - \$2,000)
- Lake Wobegon Brass Band Brass & Percussion Scholarships (2 - \$900)

For more information about these or other ARCC scholarships, talk with a full-time music faculty (Bergstroms, Senn or Vanselow), visit the Institutional Advancement website or call the Advancement office for specific timelines, application materials, and requirements.

Transferring the AFA-Music Degree

The AFA-Music Degree is designed for transfer to a bachelor's degree in music. Students may choose an elective course related to music education, music therapy, or music business.

Anoka-Ramsey has formal transfer agreements for our AFA-Music degree with:

Minnesota State University–Mankato
Minnesota State University–Moorhead
Augsburg College – Minneapolis
St. Cloud State University
University of Northwestern – St. Paul
St. Thomas University – St. Paul
Winona State University
Southwest State University – Marshall, MN
University of Wisconsin – River Falls

The degree may transfer in part or in entirety to other baccalaureate institutions. Graduates of our AFA-Music degree program have successfully transferred to places such as:

University of Minnesota Twin Cities
Northwestern College – Orange City, Iowa
University of Minnesota – Duluth
Bemidji State University

For assistance in program planning, or to explore additional transfer options, students should pick up an updated transfer guide for music majors in the Counseling and Advising Office and meet with a counselor or advisor.

Music Ensembles

Whether you are a seasoned performer or simply delight in new opportunities, Anoka-Ramsey music ensembles may be just what you need to enliven your creative spirit. Ensembles are available for credit as an elective or to satisfy requirements toward an associate's in fine arts degree in music. These courses (with the exception of Chamber Ensembles) are also available as an activity (zero tuition) for those who do not need to fulfill a degree requirement.

***Music majors are required to take four semesters of a large ensemble and two semesters of a small ensemble to complete the AFA degree.**

Instrumental Ensembles

Concert Band - MUSC 1106 (large ensemble)

Students in the Concert Band will experience concert band literature ranging from classic transcriptions to favorite marches and contemporary pieces. No audition required, instruments and instrument storage are available for students free of charge.

String Orchestra – MUSC 1107 (large ensemble)

Violin, viola, cello and string bass students of all experiences and levels welcome in this non-auditioned ensemble. Some instruments and storage available for students free of charge.

World Drumming Ensemble – MUSC 1145 (small ensemble)

WDE performs, studies and explores the cultural connections of music from around the world, particularly non-western cultures. It is open to all students regardless of musical background or experience. Students may repeat this course to gain a maximum of four credits.

Jazz Ensemble - MUSC 1146 (small ensemble)

Students perform music from blues and jazz standards to contemporary instrumental styles. Solo improvisation opportunities are plentiful, but not required. There is no audition and there are instruments and instrument storage available for students free of charge.

Guitar Ensemble – MUSC 1149 (small ensemble, counts as large for guitar majors)

Calling all guitarists, bass guitarists, or upright bassists! From Bach to Rock, students explore a variety of styles such as classical, jazz, rock, and blues. Students will also

have the opportunity to solo/improvise as well as work on reading and technical skills. No audition, instruments and storage available.

Vocal Ensembles

Concert Choir – MUSC 1108 (large ensemble)

The Concert Choir is open to all students of all levels of musical or singing experience. This large-group ensemble focuses on singing a wide variety of choral literature from masterworks with professional orchestra to non-western and contemporary high-energy and high-quality literature.

Chamber Singers – MUSC 1148 (small ensemble)

The Chamber Singers is an auditioned ensemble that highlights individual voices in music theater scenes, Renaissance madrigals, vocal jazz, and contemporary choral compositions. Auditions for this ensemble are held during the first four days of classes each semester.

Women's Chorale – MUSC 1188 (large ensemble)

The Chorale is a unique ensemble open to all students of all levels of musical or singing experience as well as faculty, staff, and community members. This ensemble sings a wide range of music including an annual collaboration with the Concert Choir for masterwork concerts with professional orchestra.

Other Ensembles

Chamber Ensembles – MUSC 1148 (small ensemble)

Students will be assigned to small groups (duets, trios, etc), in which they will learn to select appropriate repertoire and develop rehearsal skills. Jazz and/or classical repertoire can be studied. Open to all vocalists and instrumentalists.

Musical Theatre Ensemble - MUSC 1147 (small ensemble)

Provides the instrumental accompaniment for the winter musical theatre production on the Coon Rapids Campus. Offered in the Spring semester only. An audition process begins in late Fall semester.

Music Courses

- **Music Appreciation** (MUSC 1100) - The study of music and its relation to culture and society.
- **Introduction to World Music** (MUSC 1101) - Explore music as an art form and cultural influence in diverse, non-Western societies throughout the world.
- **Class Guitar** (MUSC 1102) - Basic Guitar techniques covering chords and elementary music reading.
- **Class Piano** (MUSC1103) - Basic Piano techniques covering basic keyboard skills and music reading.
- **Fundamentals of Music** (MUSC 1104) - Basic introduction to music notation and reading, including instruction in note reading, rhythm, scales, intervals triads, and piano keyboard.
- **Applied Lessons** *half-hour* sessions (MUSC 1105) - Private instruction in music. Fifteen half-hour lessons per semester. Intended for non-music-majors or for music majors pursuing a secondary instrument.
- **Concert Band** (MUSC 1106) - Organization that performs a variety of concert band literature and is open to all students.
- **String Orchestra** (MUSC 1107) - String Orchestra rehearses a variety of orchestra literature for study and performance. Ensemble is open to all students that play and read music for violin, viola, cello and string bass.
- **Concert Choir** (MUSC 1108) - Mixed chorus that rehearses and performs a variety of choral literature from classical to popular songs.
- **Singing 101** (MUSC 1109) - Learn to develop the voice as an instrument and learn the fundamentals of music as well as a diversity of singing styles and music history.
- **History of Rock and Roll** (MUSC 1110) - A social history of the development of Rock and Roll from its beginnings to the present
- **Jazz History** (MUSC 1111) - The study of the evolution of Jazz in America from its beginnings to the present.
- **Introduction to Music Technology** (1113) - College Reading Level, Basic Computer Skills, Familiarity with Macintosh operating system, at least a minimal background in music (reading notation and some performing is preferred). An introduction to computer-based (MAC OS) music technology used in the music profession and music educational settings including music notation and recording software/hardware.
- **Music Theory I** (MUSC 1116) - Fundamentals of music, scales, chords, notation, chord grammar, rhythmic and melodic dictation, and sight singing
- **Aural Comprehension I** (MUSC 1117) - Aural Comprehension prepares the ear to perceive and identify both large and small patterns in music through ear training, sight-singing, and rhythmic performance.

- **Introduction to Music Business** (MUSC 1120) - An introduction to the music industry. Topics covered include contracts, business structures and basic business essentials, band names, publicity and advertising, and the role of agents and managers.
- **Keyboarding Skills for Majors I** (1121) - Applies the concepts of Music Theory I and Aural Comprehension I specifically to the keyboard. Class is two hours per week in keyboard lab developing skills in keyboard navigation, sight reading, scales, chord progressions, harmonizing and transposing. The first in a two-part course sequence (with Keyboard Skills II), this course prepares music majors and minors for required piano proficiency exams in bachelor programs across the country.
- **Music Theory II** (MUSC 1126) - Continuation of Music 1116. Advanced study of scales, chords, notation, chord grammar, ear training and sight singing.
- **Aural Comprehension II** (MUSC 1127) - Continuation of Music 1117. Aural Comprehension prepares the ear to perceive and identify both large and small patterns in music through ear training, sight-singing and rhythmic performance.
- **Music in Film, Television and Gaming** (1132) - No musical performance ability required. College level reading and writing. A historical survey and study of the function and development of music in popular media forms: film, television, and video/computer gaming. This course will be focusing on music's effect on drama/expression and how it has influenced popular culture.
- **World Drumming Ensemble** (1145) - World Drumming Ensemble performs, studies and explores the cultural connections of music from around the world, particularly non-western cultures. It is open to all students regardless of musical background or experience. Students may repeat this course to gain a maximum of four credits.
- **Jazz Ensemble** (MUSC 1146) - Concert ensemble that rehearses and performs a variety of jazz band literature.
- **Musical Theatre Ensemble** (MUSC 1147) - An instrumental ensemble performing music to accompany the yearly musical production.
- **Chamber Singers** (MUSC 1148) - Performance and training in repertoire for the small vocal ensemble called Chamber Singers.
- **Guitar Ensemble** (MUSC 1149) - Guitar Ensemble is an ensemble that performs a variety of guitar ensemble literature and is open to students who play the guitar, bass guitar, or upright bass and read standard music notation.
- **Woman's Chorale** (MUSC 1188) - The Chorale is a mixed-voice choral ensemble open to all students at the college without an audition as well as alumni, employees of the college and community members. The Chorale performs in a formal concert each semester. Prior music reading and choral experience is extremely helpful, but not necessary for successful participation.
- **Applied Lessons** *hour sessions* (MUSC 2105) - Private instruction in music. Fifteen hour-long lessons per semester. Permission required. Intended for non-music-majors or for music majors pursuing a secondary instrument.

- **Introduction to Music Education** (MUSC 2115) - Introduction to Music Education will give students the opportunity to study current teaching strategies, philosophies of teaching, plan lessons, observe music educators in the field, investigate current technologies used in classrooms, and gain an overview of the field of music education.
- **Introduction to Music Therapy** (MUSC 2135) - Introduction to music therapy is the study of the history and theory of music therapy. The focus of the course will also be on adapting musical skills to working within a therapeutic process.
- **Chamber Ensembles** (MUSC 2145) - Chamber music is a performance class. Students will be assigned to small groups (duets, trios, etc), in which they will learn to select appropriate repertoire and develop rehearsal skills.
- **AFA Applied Lesson** (MUSC 2150) - For students pursuing the Associates in Fine Arts degree (AFA). Private instruction in music. Fifteen hour lessons per semester. Permission required.
- **AFA Performance Hour** (MUSC 2151) - AFA Music Major and concurrent enrollment with MUSC 2150 or 2175 Monthly performance opportunity for AFA Music Majors. Students enrolled in MUSC 2150 or 2175 must also be enrolled in MUSC 2151.
- **AFA Recital Applied Lessons** (MUSC 2175) - Recommended Skills, Abilities, or Coursework: AFA Music Major and concurrent enrollment with MUSC 2151 or permission of instructor Private instruction in music-vocal or instrumental-in preparation for the required AFA in Music recital. Extra charge for lessons is determined by the college and the rate is assessed per semester. At least three semesters of MUSC 2150 are required before enrolling in this course. Fifteen one-hour lessons per semester and a formal recital performance.
- **Music History and Literature I** (MUSC 2201) - This course provides information concerning the music of the Medieval, Renaissance, Baroque, and Classical Eras of music history.
- **Music History and Literature II** (MUSC 2202) - This course covers the history of music of the Classical, Romantic, and Twentieth Century of musical styles, including American music and jazz.
- **Advanced Music Theory I** (MUSC 2216) - Continuation of Music 1126. Designed for four-part harmonization, voice leading and expansion of basic progressions through inversions, secondary chords, modulation, non-harmonic tones, chromatic and melodic harmony with appropriate ear-training and keyboard work. Analysis of compositions of all periods.
- **Advanced Aural Comprehension I** (MUSC 2217) - Continuation of Music 1127. Advanced Aural Comprehension continues to prepare the ear to perceive and identify both large and small patterns in music through ear training, sight-singing and rhythmic performance.
- **Advanced Music Theory II** (MUSC 2226) - Continuation of Music 2216. An in-depth study of form in music: two-part binary, three-part ternary, two-voice eighteenth-century counterpoint, the fugue, etc.

- **Advanced Aural Comprehension II** (MUSC 2227) - Continuation of Music 2217. Advanced Aural Comprehension continues to prepare the ear to perceive and identify both large and small patterns in music through ear training, sight-singing and rhythmic performance.

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