



COLORADO STATE UNIVERSITY
PUEBLO



Music Department Handbook 2026-2027 Academic Year

The Colorado State University Pueblo is an accredited institutional member of
the National Association of Schools of Music.

This handbook is subject to revision as circumstances demand.

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INTRODUCTION

The Music Department of the Colorado State University Pueblo seeks to promote excellence in musicianship and to equip students for a career in music. The Department of Music offers three degrees in music and is accredited by the National Association of Schools of Music (NASM). In addition, the Teacher Education Program is approved by the Department of Education.

The Handbook of the Music Department at the Colorado State University Pueblo is designed to acquaint students with information specifically related to music studies. The items contained herein pertain to the total music program. This material is intended as a supplement to the University Catalog and is binding in all matters relating to the Department of Music at the Colorado State University Pueblo.

Mission, Goals, and Objectives

The **mission** of the Department of Music at the Colorado State University Pueblo is to provide the highest quality music education possible for the music major pursuing a career as a performer, educator and scholar, for the student wishing to minor in music, and for the non-major and member of the community learning about music as part of a professional or liberal arts tradition and as a part of human culture and experience.

The **goals** of the Department of Music are:

1. to prepare students to function professionally in their field of music,
2. to provide appropriate musical experiences for students in the liberal arts program,
3. to prepare students to pursue advanced study in their respective areas,
4. to encourage in all students the development of musical sensitivity and an understanding of the aesthetic process,
5. to provide for the university and community the enrichment afforded by a variety of musical experiences.

The **objectives** of the Department of Music used to accomplish the goals outlined above include:

1. to offer courses and related experiences of an appropriate nature and quality and of sufficient breadth to allow the student adequate opportunity to acquire the necessary knowledge and skills,
2. to offer and encourage student participation in a variety of ensembles and other instructional opportunities, allowing for varying musical tastes, experiences, and abilities,
3. to sufficiently challenge each music student to progress beyond the minimum requirements of a degree program, and to provide opportunities for growth beyond classroom instruction,
4. to present music in a manner that promotes it as an art form,
5. to offer and promote quality performance and instruction, and to serve as an artistic resource.

Student Learning Outcomes

The Department of Music supports *outcomes-based* instruction and assessment. This means that we hold certain basic expectations for every graduate, to assure the quality of the education you receive and therefore the value of your diploma.

Upon completion of the Bachelor of Arts degree in Music, all students will:

1. *Read, analyze, and perform music* with fluency in at least one performance medium and in a variety of genres and styles;
2. *Use the piano proficiently* as an instrument for independent study of music theory, analysis of scores, and preparation of compositions or arrangements, as appropriate to the common tasks of a professional musician;
3. *Demonstrate proficiency in aural recognition* and analysis of music, and in singing musical lines at sight, as appropriate to the common tasks of a professional musician;
4. *Recognize and describe* representative selections of music from all *the significant style periods and genres* of western art music;
5. *Create arrangements and original compositions* utilizing the recognized ranges and idioms of orchestral and band instruments and of vocal ensembles; and

The achievement of these outcomes will enable graduates to compete successfully with their peers for graduate school admissions, or to begin a performing career at some levels locally. Related career fields, such as arts management or audio-engineering, would require further specialized training, but a solid bachelor's degree in music is a recognized beginning in such careers.

In addition to the outcomes described above, students in the *Performance Emphasis* program will:

6. *Conduct large and small ensembles* in their primary performance medium.
7. *Prepare and present in public* a wide selection of repertoire representative of the highest standard of performance technique and style.
8. In support of a career in performance and private teaching, students will develop skills in marketing, formatting recital programs, preparing scholarly program notes, and creating a personal brand.
9. Attain the skill set for an emerging career in private teaching in their primary performance area

In addition to the general outcomes, students in the *Music Education Emphasis* program will:

6. *Conduct large and small ensembles* as related to their primary performance medium.
7. *Demonstrate* through field experiences and student teaching the *necessary skills and dispositions for teaching music* in a variety of public school settings.
8. *Create instructional plans, long-range curriculum outlines, and assessments* for music education at elementary and secondary levels, following Colorado Content Area Learning Standards and incorporating recognized best practices in music pedagogy.

ACADEMIC POLICY AND INFORMATION

Bachelor of Arts Degree Requirements

All Bachelor of Arts degrees carry a requirement of foreign language proficiency. The University Catalog offers three ways to meet this requirement. Please discuss with your advisor to decide the best way for you to meet this requirement.

It is also strongly recommended that all students in a Bachelor of Arts program complete at least 18 credit hours, preferably a recognized minor, in a field of study outside the major. This is especially important for students in the Performance Emphasis and Liberal Arts programs. Music Education majors automatically acquire a minor in Education as a result of the required courses in professional preparation.

Degrees in Music

Please refer to the University Catalog, or degree planning sheets available from the Music Department Office, for the specific courses required for each degree.

- The Bachelor of Arts in Music provides a broad base for a number of careers in music that may be developed with an appropriate minor, and is also intended as a preparation for advanced graduate study.
- The Bachelor of Arts in Music with Emphasis in Performance is a professional degree, and is appropriate for those students who plan to perform, teach privately, or pursue further study at the graduate level.
- The Bachelor of Arts in Music Education provides the essential training, knowledge and skills necessary for a teaching career in choral, instrumental, or general music. Music majors may elect either an Instrumental or Vocal concentration, or choose a double concentration.

The University also offers a Minor in Music as well as a Masters in Education with an Emphasis in Music. The Minor in Music allows students to further their knowledge of music as an art while enjoying participation in music performance. The Masters degree allows teachers to complete an advanced degree and take credits towards recertification.

Students should become familiar with the University Catalog for the specific requirements in their chosen degree. *The student is ultimately responsible for fulfilling the requirements for the degree.* Each student must follow the approved course of study leading to the degree. The appropriate faculty advisor will assist in devising a suitable plan each semester.

Requirements for Teacher Certification in Music in Colorado (Grades K-12)

- A. Acceptance into the Teacher Education Program. (See the current Academic Catalog and Teacher Education Handbook)

- B. Bachelor's Degree with a major in an approved Music Education program.
- C. A passing score on the PLACE test.

ATTENDANCE POLICY

Music is primarily an activity-oriented discipline, whether in lecture classes or ensemble rehearsals. In addition, the absence of a student from an ensemble rehearsal also affects the entire group. The student is expected to attend class regularly and on time. If an absence is necessary, i.e. illness, family emergency, or unavoidable circumstances, the student is expected to notify the instructor, in advance if at all possible. The instructor is under no obligation to excuse the absence otherwise unless unusual circumstances prevail. Each instructor will specify their requirement for attendance as it relates to the course grade. Please refer to each instructor's individual attendance policy as outlined in their syllabi.

MUSIC ENSEMBLES

Ensemble Participation Requirements

All students pursuing the Bachelor of Arts in Music must enroll in and/or participate in a minimum of one primary ensemble and one secondary ensemble each semester, except during Student Teaching. Ensemble assignments are determined by the student's declared performance area and departmental ensemble needs.

Instrumental Music Majors:

At some point prior to graduation, all instrumental music majors must complete at least one semester of Marching Band and one semester of Jazz Band as their secondary ensemble. These requirements may be completed in different semesters.

Vocal Music Majors:

- Voice Performance majors must complete two vocal ensembles as their primary and secondary ensembles. Chamber Choir is required as one of the two ensembles; the second ensemble may be Concert Choir or Jazz Choir.
- Music Education and General Music majors with a voice emphasis may fulfill their secondary ensemble requirement through any qualifying instrumental or vocal ensemble, as approved by the faculty.
 - Students receiving a voice-specific music scholarship must participate in vocal ensembles as their secondary ensemble, regardless of their major.

Students receiving a music scholarship are required to maintain participation in the required primary and secondary ensembles each semester and may be asked to perform in additional ensembles as needed.

Auditions are required for some of the ensembles listed below. Please check the bulletin boards in the Music Building or consult the appropriate conductor for audition information.

Primary Ensembles

Chamber Choir

The Chamber Choir is the premier vocal ensemble of CSU Pueblo, specializing in the rehearsal, study, and public performance of advanced choral literature. Auditions are required. All majors are welcome. This ensemble is a performance-oriented group with special emphasis on a cappella literature including secular and sacred repertoire. Extra rehearsals are scheduled as needed for preparation.

Wind Ensemble

The Wind Ensemble (a concert band) is the Primary Ensemble for all Wind and Percussion Music Majors. Audition is required. This course requires proficiency on a band instrument at the high school level, or Director approval. The Wind Ensemble prepares and performs high-quality wind ensemble literature and fine contemporary works for wind band. The ensemble also serves as a vehicle for acquainting students with literature for public school bands and as a training platform for instrumental conductors.

University String Orchestra

The University Orchestra is the Primary Ensemble for all string players and may be selected as a Secondary Ensemble by wind and percussion players. Music Education majors with some proficiency on strings are especially encouraged to consider the orchestra to gain better understanding of string techniques. The University Orchestra performs two concerts per year, and members are invited to sit in with the Pueblo Symphony Orchestra for at least one concert per year.

Classical Guitar Ensemble

Open to qualified guitar players by audition. Ensembles of varying instrumentation are organized each semester, with a variety of styles studied for performance. Performances are given on and off campus as opportunities arise.

Jazz Guitar Ensemble

Open to qualified guitar players by audition. Ensembles of varying instrumentation are organized each semester, with a variety of styles studied for performance. Performances are given on and off campus as opportunities arise.

Piano Ensemble

Open to qualified piano players by audition. Piano ensembles of varying sizes are organized each semester. Performances are given on and off campus as opportunities arise.

Secondary Ensembles

String Chamber Ensemble

The Chamber Ensemble is the Secondary Ensemble for all string students. Quartets and Trios are formed with the current personnel each semester, and appropriate chamber literature is studied and performed in concert.

Concert Choir

The CSU Pueblo Concert Choir is open to all students and members of the university community. Rehearsals begin the first full week of school in the Fall and Spring semesters, and an audition is required for admittance. The ability to read music is recommended. The choir will present at least one major concert per semester and, in addition, usually joins the Pueblo Chorale Society for their large works concert in March each year.

Jazz Band

Open to all students by audition. The Jazz Ensemble performs several concerts each year on and off campus. This group may also travel to various locations for performances and participation in Festivals.

Percussion Ensemble

Open to all qualified students by audition. The Percussion Ensemble performs a variety of music ranging from ragtime to avant-garde to world music. The ensemble gives several performances each semester on and off campus.

University Band

University Band is open to all Students, Faculty, Staff, High School Students, and Community Members who have at least one year of High school-level band experience. Everyone is welcome! U-Band performs in a joint concert with the University Wind Ensemble at the end of the semester, with the potential of another concert mid-semester. No audition required. Contact the Director of Bands to express interest.

Thunderwolves Marching Band

Open to all students. Rehearsal begins prior to the start of fall semester classes. Students should contact the Marching Band Director to obtain the pre-season rehearsal schedule. The Marching Band's performance schedule varies each year but typically includes all home football games (with possible playoff games at the end of the regular football season), local and state-wide parades, an occasional away football game performance, and exhibition performances at state-wide high school marching band contests. Extra practices outside the normal class meetings should be expected, including gameday practices during the morning or afternoon of all home football games. The full calendar for each season is given out at the beginning of the semester to allow students to plan ahead for the full marching season. In addition to providing entertainment at various events, one of the primary goals of the marching band is to train pre-service music/marching band

teachers, therefore student leadership is highly encouraged in the band, including drum majors, section leaders, squad leaders, and additional positions of student authority.

Jazz Choir

The Jazz Ensemble is a select ensemble and admittance is by vocal audition from music majors and members of the student body. The group is limited to approximately 15 members. This ensemble does not meet the requirement for the vocal secondary ensemble, but rather is considered an elective vocal ensemble. The Jazz Choir performs mostly a cappella jazz literature.

Collaborative Ensemble

This ensemble specializes in small chamber works for piano, winds, strings, in various combinations.

MUSIC SYMPOSIUM

Enrollment in MUS 101/201/301/401 is required for all music majors each semester with the following exceptions:

- Music Liberal Arts degree – senior year
- Music Education degree – student teaching semester

For all music minors, four semesters of Symposium are required, and should be taken in those semesters that have the largest concentration of music courses. It should also be noted that music minors must be enrolled in a minimum of 6 credit hours in music in order to receive departmental scholarship assistance.

Students may take Music Symposium for zero or one credit, at the student's discretion. Regardless of the credit option, all students will receive a letter grade indicating their satisfactory completion of the Symposium requirement.

Music Symposium attendance includes weekly Symposium, department concerts and recitals. Enrollment and attendance is required of all music majors. Most events are held in Hoag Hall or AM 205. Attendance at a weekly Music Symposium is a part of the attendance requirement and course sequence leading to the degree for all majors and minors.

Students must attend a requisite number of recitals, concerts, and other musical events each semester as part of the Symposium grade. Failure to attend the requisite number of events will jeopardize the student's standing in the department including the scholarship award, and will also result in the lowering of the applied grade. A calendar of events will be published no later than the second week of each semester.

PRIVATE APPLIED LESSONS

Music majors must enroll in private lessons on their principal instrument each semester they attend CSU Pueblo, with the exception of the semester of student teaching. All music majors enroll for and receive a one-hour lesson each week. Music minors enroll for one-half hour lessons. Non-majors who desire private lessons and music majors who wish to study a secondary instrument may do so with the permission of the instructor. Non-majors enroll for a one-half-hour lesson each week, and may enroll for a one-hour lesson, with permission of the instructor.

Applied lessons include performance on Music Symposium and a jury performance, considered to be the final examination.

Music majors enrolled in applied lessons must perform a minimum of two appropriate solo works (one solo work for students in the Liberal Arts degree plan), approved by the instructor, each semester of enrollment in applied lessons.

Students taking private applied lessons must practice a sufficient amount each week as specified by their instructor in order to be adequately prepared for the lesson. Students who are not prepared for a given lesson may be dismissed at the instructor's discretion and a grade of "F" assigned for that lesson.

Other pertinent information regarding applied study, including lesson fees, numbering system, and Junior/Senior Recital course numbers may be found in the university catalog.

Lesson Grades

Lesson grades are based on performance in the lesson, the preparedness level of the student, and assignments completed. Each instructor will set and publish guidelines for required practice time each week, according to each specific degree track. Lessons missed by the student are not required to be made up by the instructor. Lessons missed by the instructor will be made up in a timely manner and at a time mutually agreeable to the student and instructor. For all instruments other than piano, the final applied lesson grade is determined by the following weighting: 25% Jury Grade, 50% Lesson Grade, and 25% Symposium Performance Grade. For piano students, the final applied lesson grade is determined by the following weighting: 25% Jury Grades, 25% Hearings, 25% Live Performance Grade, and 25% for two proficiency items.

Jury Examinations

Music majors registered for applied lessons must perform a jury examination before a faculty panel at the end of each semester. Jury examinations will occur during final exam week, and jury performance times will be posted no later than two weeks in advance of the jury date. The jury exam is graded by each of the faculty members present and will comprise 25% of the student's semester grade for applied lessons. Students performing a recital will not perform a jury in that semester. The student must competently perform the

required materials and repertoire assigned by the instructor, as well as the appropriate scales, rudiments, or other technical exercises. Please see Appendix E for copies of the Jury Grading Forms.

Accompanying Regulations

Students who perform on Symposia and juries must make arrangements with a faculty accompanist. Please do not use music major student accompanists. Please become familiar with the CSU Pueblo Collaborative Pianist Policy below. Arrangements must be made and music provided to the accompanists well ahead of the performance date. Completed Symposium recital forms must be submitted no later than Tuesday at 2:00 p.m. before the scheduled Symposium. These time frames are not flexible and must be adhered to in order to be scheduled for performance.

- For regulations regarding solo or joint recitals, including Senior Recitals, please see the appropriate section of this document.
- No student accompanist will be expected to miss lessons, classes or any other scheduled events to accompany a student. Weekend or night rehearsals may be scheduled at the discretion of the accompanist
- Rehearsal should be scheduled well in advance of degree recitals. Student accompanists should not exceed two hours of service per week per student except with the permission of the piano instructor.
- No photocopied music may be used in a public performance, as it is a violation of copyright laws.

Collaborative Pianist Policy

The following policies must be observed when requesting accompaniment for jury/symposium performances from the Music Department Collaborative Pianist:

Music Majors

- Request services as soon as music is assigned.
- Requests less than two weeks before a performance will not be fulfilled.
- Advanced music requires additional rehearsals and therefore must be arranged earlier according to the difficulty level.
 - Each student is required to sign up for a minimum of two (2) rehearsals before the week on jury performances.
 - Vocal students should be scheduling a rehearsal by the fourth week of classes.
 - No more than one rehearsal per student per week will be accepted into the collaborative pianist's schedule.
 - No performance will occur without sufficient rehearsal.
- Music must be provided to the collaborative pianist when a service is requested and when the music is assigned by the instructor.
- Rehearsals must be scheduled when the music is submitted.
 - Rehearsals are scheduled through email
- Deadline to submit music for jury performance – Nov. 6th, 2026

- Any music submitted after this date will not be accepted!
- Requests for rehearsals will be granted on a first-come, first-served basis. When the collaborative pianist's weekly schedule is full, no more requests may be granted.
- Policies relating to providing music:
 - Clean, legible copies of your music, digital (PDF) preferred - email to abigail.silverberg@csupueblo.edu
 - The piano part and vocal/instrumental part MUST be from the same edition.
 - Make sure the entire piano score is on the page and not cut off at the bottom or top.
 - Please write in measure numbers if they are not already included.
 - Send music as an email attachment or leave sheet music outside my office.
 - If you leave it outside of my office, please email me to ensure I have received it.

Music Minors:

- All the above policies apply to music minor jury/symposium performances.
- Please request the policy/rate sheet from collaborative pianist to see the cost associated.

FRESHMAN REVIEW

At the conclusion of the second semester, each freshman music student will participate in a Freshman Review, which is a private 20-minute meeting with members of the Music Department faculty. The purpose of this review is to discuss the student's progress during the first year of the music degree, including academic achievement, applied study and performance development, areas of strength, and areas in which additional support or improvement may be beneficial. Faculty and students will also discuss the student's goals and develop plans for continued growth and success in the music program.

The Freshman Review is intended to be encouraging and developmental rather than punitive. It is an opportunity for students to reflect on their first year, ask questions, identify challenges early, and ensure that they are receiving the resources and guidance necessary to succeed. The review is designed to help each student establish a clear path toward continued academic, musical, and professional development throughout the remainder of the degree program.

The Department Chair will reach out to students in April to set up these meetings.

PIANO PROFICIENCY REQUIREMENTS

Every music major must pass a piano proficiency examination.

Piano majors, regardless of the type of Music degree they seek, must pass a required Piano Proficiency Examination as part of their Applied Lessons; they do not take Functional Piano. The examination is consistent

with the minimum piano proficiency required for a pianist to graduate with a BA in Music. The examination is taken in sections and typically takes between four and six semesters to complete.

The Piano Proficiency Examination may be taken in sections, preferably to be completed at the end of two years of piano study. Some students can accomplish the Examination in less than two years. The Piano Proficiency Examination must be taken and passed by all students majoring in music before they will be allowed to present a required recital, student teach, or (in the case of the Liberal Arts major) graduate.

A copy of the Piano Proficiency requirements may be found in Appendix D. Students without previous piano lesson experience are required to take the necessary instruction through either Functional Piano classes or applied lessons.

Everything is to be performed from memory.

RECITALS

Recital requirements vary by degree program.

- The BA in Music (**General**) has no required recital, although students may complete one or more recitals for elective credit.
- The BA in Music (**Music Education**) requires a Junior Lecture Recital; however, students in the Music Education program may elect to perform a Senior Recital, without the lecture component, in lieu of the Junior Lecture Recital. This option requires extra credit hours.
- The BA in Music (**Performance**) requires both a Junior Recital and a Senior Recital.

For more specific information regarding curricular requirements, including required recitals, see the [Music Department section of the University Catalog](#).

Recital Application and Scheduling

Recital applications must be submitted during the semester preceding the recital and approved by the applied instructor. Forms are available from the Department Administrative Assistant. **All solo and joint recitals must be scheduled by midterm of the semester preceding the recital.**

Recital dates and times are scheduled in the following order of priority: **Seniors, Juniors, Sophomores, then Freshmen.** Sophomore and Freshman students normally perform through department symposia; solo or joint recitals may be scheduled only when the departmental calendar permits.

A student may schedule no more than one solo or joint recital per academic year.

Pre-Recital Hearing

Students must receive faculty approval through a pre-recital hearing. The student must request the hearing through the applied instructor by midterm of the semester preceding the recital. The instructor will schedule the hearing, which must occur at least four weeks before the recital and be evaluated by a minimum of three faculty members.

If deficiencies are identified, the faculty may permit a second hearing up to two weeks before the recital to demonstrate that the deficiencies have been addressed. **Failure to pass both the initial and secondary hearings will result in a grade of F for the recital course. The student must begin the recital process again and may be assigned new repertoire.**

For the pre-recital hearing, students must provide each committee member with:

- A typed copy of the proposed recital program, prepared in the standard format described in the *Checklist for Preparing a Music Department Performance*.
- A copy of each piece of music to be performed. Photocopies are acceptable and will be recycled after the hearing.

Failure to provide a properly prepared program may result in cancellation of the recital. Required memorization must be complete, and all recital participants must be adequately prepared and rehearsed before the hearing.

Recital Registration and Grading

Music majors must register for **JUNIOR or SENIOR RECITAL (2 credit hours)** during the semester in which the recital is performed. This registration replaces applied lesson enrollment for that semester.

Following the recital, the attending music faculty will determine the final letter grade, which will be submitted to the Registrar.

Accompanist

The student is responsible for securing an accompanist when required. Non-faculty accompanists must be approved by the music faculty or be otherwise approved accompanists. Students should receive a minimum of six hours of accompanist time for rehearsal and performance.

Students using a department pianist must review the [CSU Pueblo Recital Pianist Policy](#) and submit the [Recital Pianist Request Form](#) at least three months before the recital. If the recital is rescheduled or canceled, the student must submit the [Recital Pianist Reschedule/Cancellation Form](#).

Senior Recital

For music education majors choosing to do a senior recital instead of the junior lecture recital, the Senior Recital should be completed in the semester preceding student teaching. For other music majors, it should be completed during the final semester of study.

Format for Required Recitals

All recital material must be approved by the private instructor.

Students must fulfill the following performance requirements:

Strings and Winds

- **Junior/Joint Recital:** At least 30 minutes of music.
- **Senior/Solo Recital:** At least 45 minutes of music.

The program must include at least one major work written specifically for the instrument (e.g., sonata, concerto) and at least two additional works representing contrasting periods of Western music history. For instruments for which literature from earlier periods does not exist, transcriptions are acceptable. The instructor may require memorization of one or more works and may establish additional requirements in the course syllabus.

Percussion

- **Junior/Joint Recital:** At least 30 minutes of music.
- **Senior/Solo Recital:** At least 45 minutes of music.

The program must include works demonstrating four-mallet, timpani, and multiple-percussion techniques. The instructor may require memorization of one or more works and may establish additional requirements in the course syllabus.

Organ

- **Junior/Joint Recital:** At least 30 minutes of music.
- **Senior/Solo Recital:** At least 45 minutes of music.

The program must include standard organ literature representing at least three major periods of Western music history. The instructor may require memorization of one or more works and may establish additional requirements in the course syllabus.

Piano

- **Junior Recital:** At least 30 minutes of music.
- **Senior Solo Recital:** At least 45 minutes of music.

The program must include standard piano literature representing at least three major periods of Western music history, including at least one work in sonata form. All solo literature must be performed from memory.

Ensemble music may be included in addition to the required solo repertoire. The instructor may establish additional requirements in the course syllabus.

Voice

- **Junior/Joint Recital:** At least 30 minutes of music.
- **Senior/Solo Recital:** At least 45 minutes of music.

The program must include classical vocal literature in English, Italian, French, and German representing four major periods of Western music history from the 17th through 20th centuries. Other languages may be substituted with the approval of the applied instructor. All solo literature must be performed from memory. The instructor may establish additional requirements in the course syllabus.

Guitar

- **Performance Majors:** At least 30 minutes in the Junior year and 45 minutes in the Senior year.
- **Music Education and Liberal Arts Majors:** At least 30 minutes for each recital.

Classical Guitar: The program must include standard guitar literature representing at least three major periods of Western music history.

Jazz Guitar: The program should consist primarily of improvised performances based on specific selections and may include original compositions. The program should demonstrate the student's abilities in improvisation and composition and should be predominantly improvised, including works prepared at the instructor's direction.

Preparing for Recitals

Rehearsal and Preparation

Two to three months before the recital, the student and studio teacher should reserve rehearsal time in the performance hall, including a dress rehearsal. The Hoag Hall manager assists with scheduling. Rehearsals should be distributed over several weeks to provide familiarity with the hall. See Reserving the Recital Hall for allowable rehearsal time.

For joint recitals, students should coordinate repertoire, scheduling, and other performance details with their studio teacher(s).

Program and Performance Standards

Program notes should provide information that helps the audience understand the music. Personal reflections, drawings, and clip art are not permitted. All recitals use standard program formats, lighting, and stage arrangements. Floral arrangements and potted plants are permitted.

Academic recitals do not include encores. Performing repertoire that differs from the approved program may result in a failing grade.

Students should dress appropriately for all recital-related performances, including the pre-recital hearing. Evening recitals generally require formal attire; daytime recitals generally require semi-formal or Sunday dress. Costumes are not permitted.

Dress Rehearsal and Stage Preparation

Students should invite a small audience to the dress rehearsal when possible. During the rehearsal:

- Time each selection accurately and provide the timings to the person responsible for recording the recital.
- Prepare stage-management notes identifying any movement of chairs, stands, piano lid or rack, lighting changes, or other stage requirements.
- Use small masking-tape markers when necessary, and remove them immediately after the recital.
- Provide the stage manager with all information in advance so the program can be reviewed and questions resolved.
- Practice entrances, bows, and exits. If flowers will be presented, practice receiving and handling them.
- If photographs with flash are desired, take them during the dress rehearsal rather than the recital.

Arrange for the stage crew to arrive early on recital day to ensure that the doors, programs, stage, and other necessary preparations are ready.

Senior students hosting a reception should arrange for others to prepare and serve refreshments so that the student and family can attend and enjoy the recital and reception.

Reserving the Recital Hall

Daily use of Hoag Hall is limited to ensembles, percussionists, organists, and students who have reserved the auditorium through the Hoag Hall Manager. Reservations should be made through the Department of Music Administrative Assistant. Recital and dress rehearsal dates should be scheduled well in advance.

FINANCIAL AID

Music Scholarships

Music Majors: The Music Department of the Colorado State University Pueblo offers generous music scholarships to qualified students who wish to major in music. These awards are based upon the audition,

grade point average, financial need, and other factors. All students who plan to major in music are encouraged to audition.

Music Minors: Students wishing to minor in music may also receive a scholarship based on an audition. The amount of this award is significantly less than that which is possible as a major.

Non-music majors/minors: In addition to audition-based scholarships, the ThunderWolf Marching Band offers Service Awards that increase for each year that a student is a member of the Band, the Drumline, or the Color Guard. ALL students are encouraged to learn more by visiting the Band website or by speaking in person to the Director of Bands.

The Caroline Cramer-Voss Music Scholarship Fund and The Capozzolo Merit Scholarship Fund

NOTE: All Voss Scholarships are rewards for talent, effort, quality of work, and value to the department and university.

Selection Process:

All scholarship funds are awarded based on a process that includes:

1. a performance audition (with audition requirements included in published departmental marketing materials and sent to area music educators, private music teachers, interested students, etc.),
2. a brief interview with the auditioning music faculty, with questions regarding the student's musical experience and achievements, career plans, etc.,
3. completion by the student of the ISA (Institutional Scholarship Application) and the FAFSA (Free Application for Federal Student Aid) through Student Financial Services
4. final recommendation and approval by the Voss Music Scholarship Committee, and

Three or more scholarship audition dates are offered each academic year. If interested, please contact the Department Office, (719) 549-2552.

Academic and Performance Criteria:

All scholarship awards are for one academic year, and must be renewed each winter for the following year through the Financial Aid application process. The award may be renewed for up to four years, if the student continues to be enrolled full-time and to meet the following criteria:

1. a 3.0 minimum cumulative grade point average in all courses in music,
2. a 2.5 minimum cumulative GPA over all courses taken,
3. satisfactory progress toward the chosen degree (taking the courses prescribed by the advisor each semester, attending classes, etc.) as certified each semester by the advisor,
4. satisfactory participation and performance in ensembles and other departmental duties as required.

If a student falls below these minimal requirements in any given semester, the award may not be renewed until the student is in full compliance and has reapplied for consideration.

In receiving a music scholarship, students are being recognized and supported for their talent, potential, and contributions to the music program. Scholarship recipients are therefore expected to fulfill the responsibilities associated with their award and to make a consistent, satisfactory contribution to the program. Continued scholarship support is contingent upon meeting these expectations.

Work Study

In addition to scholarship opportunities, music students are encouraged to apply for work within the Music Department. Students who are eligible for work study may be considered for the positions of Band Department Assistant, Office Assistant, or Stage Technician, among many others. Available positions are posted under Employment Opportunities on the University website and can be accessed through the TWOLF Portal. It is particularly to the advantage of the Music Education major to perform work study duties in the Music Department, as this will assist them in preparation for similar duties in the profession.

ADDITIONAL POLICIES AND INFORMATION

Practice Rooms

Practice rooms are located on the second floor of the Music Building and are available only during approved building hours for student use. Rooms have been designated for various areas such as piano, vocal, or instrumental, and should be used accordingly. Schedules are posted on each door, and all students should reserve times in the appropriate rooms for practice. Some practice rooms are unlocked and available at all times the building is open. Others can be used only by persons who have been issued a key to that particular room. Keys may be issued to students in the percussion and piano areas for access to the appropriate practice rooms. See your applied instructor or the Music Department Administrative Assistant for more information.

Lockers

Lockers are located on the second floors of the Music Building and are for student use during the year. Students must provide their own locks. Use of all lockers must be registered with the Music Office at the beginning of each academic year, and lockers must be emptied or re-registered before the summer term. Any non-authorized locks remaining following final exams will be cut off. Any locks not registered with the Department will be removed.

Instruments

School-owned instruments are available for students to use in technique classes or university ensembles. The student will sign a contract accepting responsibility for the instrument and its proper care and will pay a nominal rental fee. All instruments must be returned at the end of each semester in satisfactory condition (including properly cleaned and lubricated) and must be properly checked in with the Equipment Manager or appropriate faculty. Failure to return school-owned instruments will result in a charge for full replacement cost added to the student's University financial account.

Keys

All students who are issued keys *must return keys to the Physical Plant at the close of each academic year*. A form will be signed by the student acknowledging responsibility for the key(s). Keys will be issued at the beginning of each semester or the summer as needed. Students not returning keys will have a replacement fee added to their University financial account.

Departmental Information

Students should frequently check the bulletin board located next to the Music Office. Important notices may be posted here at any time. These may apply to course requirements, financial aid deadlines, or other issues that can affect a student's academic success.

STUDENT ORGANIZATIONS

National Association for Music Education (NAfME)

NAfME serves as the leader and voice for music education in the United States. The purpose of collegiate membership is to provide opportunities for professional development for university students of music education through on-campus activities of the chapter, web-based resources, and also participation in state, regional and national meetings of NAfME.

Yearly dues paid to the national organization and the student chapter also provide the student with individual copies of the Music Educators Journal and Teaching Music (national journals), and the state journal.

Students who love music, wish to work actively to improve music education, and want to identify with other leading professionals in their chosen field of music education are strongly encouraged to join this organization. All Music Education majors are strongly required to join NAfME each year. Membership is required for music teaching methods courses.

CSU Pueblo Music Teachers National Association Collegiate Chapter (MTNA)

CSU Pueblo MTNA seeks to provide a supportive and encouraging environment for musicians and private music teachers to advance musically and professionally, while developing meaningful connections with the music community. The chapter strives to foster a high quality of musicianship in members through participation in various musical events and experiential education.

Members meet every other week and participate in workshops with visiting performing artists and teachers, perform in the community, organize fundraisers to benefit the chapter and Pueblo community, attend state and national MTNA conferences, study and prepare for lecture topics related to music pedagogy, and consider a career in private music teaching.

Membership is required for keyboard students. Other instrumentalists and vocalists are strongly encouraged as well.

MENTAL AND PHYSICAL HEALTH

Mental Health

Music study can be demanding, and students are encouraged to take an active role in maintaining their mental and emotional well-being. Students who feel overwhelmed, persistently stressed, anxious, or unable to keep up with their academic, musical, or personal responsibilities should seek assistance early rather than waiting until a crisis develops. Helpful steps may include:

- Evaluate your commitments. Avoid taking on more courses, ensembles, performances, employment, or other activities than you can reasonably manage. Spread demanding activities across your college career when possible.
- Plan your time. Schedule classes, practice, study, meals, sleep, and periods of rest. Break large assignments and musical goals into manageable tasks, and communicate with faculty or your advisor early if your workload becomes unmanageable.
- Take meaningful breaks. Time away from music study is not wasted time. Regular periods of rest, reflection, exercise, and social connection can support learning and reduce stress.
- Ask for help early. Talk with your applied teacher, ensemble director, academic advisor, or another trusted faculty member when you are struggling. Faculty can often help you identify priorities or adjust your approach before difficulties become more serious.
- Use campus resources. The CSU Pueblo Wolfpack Counseling Center provides confidential mental-health and wellness support to currently enrolled students who pay student fees. Students may call 719-549-2838 or visit the Center for Integrated Health and Human Inquiry, Room 174. The phone line is available 24/7; regular office hours are Monday–Friday, 8:00 a.m.–5:00 p.m. After hours, calls are

forwarded to licensed counselors. If there is an immediate threat to safety, call 911 or go to the nearest emergency room.

Physical Health

Musical training is physically demanding, and many music-related injuries can be prevented or treated when addressed early. Students should develop sustainable practice habits and pay attention to signs of fatigue, tension, pain, or other physical problems.

- Warm up before playing or singing, beginning gently and gradually increasing intensity.
- Take regular breaks during practice and rehearsal. A useful guideline is approximately 10 minutes away from the instrument for each hour of practice, with additional breaks when fatigue, tension, or discomfort develops.
- Avoid sudden increases in practice time. Increase practice gradually, particularly after illness, injury, vacation, or other extended periods away from the instrument.
- Do not practice through pain. Pain, persistent numbness, weakness, loss of coordination, or other unusual symptoms should not be treated as evidence that you simply need to practice harder. Stop or modify the activity and consult your applied teacher and, when appropriate, a qualified healthcare professional.
- Use efficient technique and appropriate posture. Proper alignment, instrument setup, bench/chair height, and physical technique reduce unnecessary strain.
- Maintain general health. Adequate sleep, regular physical activity, nutritious meals, and adequate hydration contribute to sustainable musical performance. Students who are ill should take appropriate precautions to avoid exposing others in classes, lessons, rehearsals, and performances.
- Protect your hearing and voice. Prolonged exposure to high sound levels can cause permanent hearing damage. Students should use appropriate hearing protection when warranted and practice healthy vocal habits, including adequate hydration and avoiding excessive vocal strain. NASM and the Performing Arts Medicine Association provide specific guidance for student musicians on hearing, neuromusculoskeletal, and vocal health.

These practices are intended to support long-term health and sustainable musical development. They do not replace individualized medical or mental-health advice.

Checklist for Preparing a Music Department Performance

1. Selecting a date
2. Program deadlines - when submitted
3. Hearing
4. Recording arrangements
5. Checklist of Program Information - samples can be obtained
 - a. type of program - Festival/Conference, etc.
 - b. institution sponsoring the performance
 - c. department sponsoring the performance
 - d. title of the concert
 - e. names of performing groups
 - f. names of conductor/soloist, accompanist
 - g. date of concert/time
 - h. title of composition(s) - op. #s, catalogue #s, dates of composition if relevant
 - i. complete names of composers, even familiar ones
 - j. birth and death dates of composers - living composers write b. 1901 instead of 1901 - ?
 - k. names of editors/arrangers - etc... - translations by ?
 - l. title/tempo indications of single movements
 - m. separate listing of performers or soloist in conjunction with separate titles
6. purpose of the concert - presented in partial fulfillment of.....
 - a. name of applied teacher(s) of the featured students in the recital
 - b. names of managers, committees, and members
 - c. names of directors, arrangers, collaborators, etc. not involved in the actual performance
 - d. names of directors, groups, costumes, fighting, coaches, choreographers, stage managers, orchestral managers, chorus master, scenic design, and others as needed
 - e. acknowledgements of help given, special consultants, use of facility, etc.
 - f. acknowledge permission to produce work
7. program notes and their author's name
 - a. plot outlines
 - b. texts, translations, and authors
 - c. indication of intermission or pause
 - d. other directions to the audience - no pictures, recordings, etc.
 - e. background information on soloist(s), conductor, special performers
 - f. background information on performing groups
 - g. background information on tour, series, festival (if relevant)
 - h. notice of dedications or premieres of a particular work
 - i. notice of forthcoming concerts or related future events

ALL OF THESE MAY NOT BE APPLICABLE TO EVERY CONCERT

Four-year Degree Planning Sheets

Four-year degree planning sheets for all three Music Department curricula are available on the Music Department webpage. These planning sheets are updated annually to reflect the current University Catalog. Questions regarding the degree planning sheets should be directed to the student's academic advisor.

The most up-to-date four-year degree planning sheets are available at the links below:

- [**General Music — Bachelor of Arts: Four-Year Degree Planning Sheet**](#)
- [**K–12 Music Education — Bachelor of Arts: Four-Year Degree Planning Sheet**](#)
- [**Music Performance — Bachelor of Arts: Four-Year Degree Planning Sheet**](#)

Piano Proficiency Requirements

Note: Piano Major Piano Proficiency requirements' forms are available from the Applied Piano Major instructor. Full requirement details are included in all Applied Piano syllabi.

- All major scales, hands together, two octaves
- All harmonic minor scales, hands together, two octaves
- All major arpeggios, hands together, two octaves
- All minor arpeggios, hands together, two octaves
- Cadences – various progressions
- Transposition – Folk tunes and various instruments
- Improvisation
- Harmonization
- Collaborative piano repertoire
- Solo piano repertoire
- Score Reading – SATB 4 voices (chorale) – Orchestral any two voices
- Simple lead sheet
- Sight-Reading
- Diatonic Triads
- Chord Qualities

1st Semester

- Major and minor scales, hands separately, two octaves (group 1 C, G, D, A and E and 2 F, B, Db and Gb and their parallel minors)
- Major arpeggios, hands separately, two octaves (group 1 and 2)
- Chord qualities
- Cadences
- Solo piano repertoire
- Transposition (five-finger patterns or choir warm-ups)
- Harmonization (lead sheet)
- Sight-Reading

2nd Semester

- Major and minor scales, hands separately, two octaves (group 3 Ab, Eb, and Bb)
- Start scale groups 1 and 2 hands together
- Major arpeggios, hands separately, two octaves (group 1 and 2)
- Start arpeggio groups 1 and 2 hands together
- Cadences – minor cadences
- Simple Accompaniment
- Solo piano repertoire
- Transposing instruments

- Improvisation
- Harmonization (Lead Sheet & Melodic)
- Score Reading – transposing instruments
- Sight Reading

3rd Semester

- All major and minor scales, hands together, two octaves
- All major and minor arpeggios, hands together, two octaves
- Cadences -
- Transposition – Folk tunes
- Harmonization
- Improvisation
- Sight Reading
- Score Reading – SATB any two voices
- Collaborative piano repertoire
- Lead Sheet

Students receiving a passing grade in Semester 3 will be considered having completed the piano proficiency requirements in full.

Applied Piano Major Jury Grading Form

Colorado State University – Pueblo, Department of Music

Student Name _____ Instructor _____ Semester _____ Year _____

Course Number _____ Degree _____ PID# _____ Instrument: Piano

REPERTOIRE REPORT

- 1) List **ALL** solo pieces and technical exercises studied during this semester, including those **NOT** memorized and performed.
2) Check the **M** column if memorized, and Check the **P** column if performed on a public concert.

NOTE: Student must complete one copy for each jury member prior to the scheduled jury time.

M	P	COMPOSER	TITLE OF COMPOSITION STUDIED

EVALUATION - (Superior 5, Good 4, Average 3, Poor 2, Unsatisfactory 1)

Titles: 1. _____ 2. _____ Etude _____

Composers: _____

Memorization	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1
Tone Quality/Hand flexibility	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1
Accuracy/Preparation	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1
Technique	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1
Effect (style, tempo, expression, interpretation)	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1

Jury Member Grade _____ Jury Averaged Grade _____ Averaged Lesson Grades _____

Live Performances Grade _____ Passing two piano proficiency items, minimum _____

Semester Grade (1/4: Jury Grades, 1/4: Hearings, 1/4: Live Performances Grade, 1/4: two proficiency items, passed minimum) _____

Signatures: Jury Member _____ Instructor _____

Faculty Recommendation: Continue as MUS ED _____ Continue as MUS PERFORMANCE _____

Continue as MUS LIBERAL ARTS _____ Advised to Change major to _____



Voice Jury Grading Form

Student Name

Instructor

Sem/Year

Course #

Major

Voice Part

PID#

Repertoire – Please list **all** repertoire studied in lessons this semester. Please indicate by checking the boxes which selections are prepared for jury, which have been performed in Studio or Symposium, and which are memorized. Freshmen and Sophomores should have 3 pieces prepared for jury. Juniors and Seniors should have 4 prepared for jury.

Song Titles	Composer	For Jury	Studio/ Symposium	Memorized

Evaluation – For adjudicator use only

Indicate below which piece(s) were performed. Rate each piece based on intonation, tone quality, breath support, diction, ensemble/musical interpretation, and stage presence/posture. Please include comments. Additional space found on the back.

1. Song Title:

2. Song Title:

Jury Member Signature

Grade

Date

Instrumental Jury Grading Form

Colorado State University Pueblo Department of Music

Student Name _____ Instructor _____ Semester _____ Year _____

Course Number _____ Degree _____ PID# _____ Instrument _____

REPERTOIRE REPORT

1. List **ALL** pieces and technical exercises studied during this semester.
2. Check the **M** column if memorized.
3. Check the **P** column if performed on recital

Note: Students must provide one copy of this completed form for each jury member.

M	P	TITLE OF COMPOSITION STUDIED	COMPOSER
☐	☐		
☐	☐		
☐	☐		
☐	☐		
☐	☐		

SELECTION TITLES

1.	2.	3.	SR.
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Rubric: Superior 5, Good 4, Average 3, Poor 2, Unsatisfactory 1

	Title 1	Title 2	Title 3	Sight Reading
Intonation	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
Tone Quality	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
Accuracy/Preparation	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
Technique	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
Effect	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
Posture/Stage Presence	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5

(Style, tempo, expression, ensemble, interpretation)

Scales/Rudiments (must be passed each semester)

☐ PASS ☐ FAIL (Check One)

Jury Member Grade _____ Jury: Averaged Grade _____ Averaged Lesson Grades _____ Symposium Performance Grade _____

Semester Grade (1/4 Jury Grades, 1/2 Lesson Grades, 1/4 Symposium Performance Grade) _____

Signatures: Jury Member _____ Instructor _____ Symposium Attendance (S/U) _____ Date: _____

Foundations		Development of Performance Technique		Development of Musical Judgement		Development of Professional Performance Career	
• Student is beginning to develop an understanding of pitch and rhythmic notation and execution • Numerous errors in pitch and/or rhythmic execution	• Student is Mastering the fundamentals of pitch and rhythmic execution well enough that consideration of technical development can begin • Occasional errors in pitch and rhythmic execution	• Student is beginning to develop an understanding of the performance technique idiomatic to their instrument or voice, but application is uneven. • Student prove to errors in tone production intonation, an/or technical execution • Inconsistency in tempo may be apparent, but pitch and rhythmic errors are generally secondary to errors in technique	• Student is beginning to mast the basic performance technique idiomatic to their instrument or voice, with the principal concern in performance shifting now toward expressivity and musical nuance. • Student prone to errors in musical judgement such as improper phrasing or accentuation of line, and/or incorrect articulation or dynamic control.	• Student demonstrates solid control of technical demands of his or her instrument or voice and an emerging maturity in musical judgment. • Student is beginning to establish a breadth of repertoire commensurate with public performance.	• Student demonstrates solid control of the technical demands of the instrument or voice and an established maturity in musical judgment. • Student is beginning to establish a breadth of repertoire commensurate with public performance, especially in local venues, is to be encouraged and expected.	• Student demonstrates strong potential for professional success as a performing musician. • Performance demonstrates a level of professional accomplishment that public performance including regional venues, is to be encouraged and expected • Student has an emerging breadth of repertoire commensurate with a distinguished performance career.	• Student demonstrates strong potential of professional success as a performing musician. • Performance demonstrates a level of professional accomplishment that public performance, including national venues, is to be encouraged and expected. • Student has completed a breadth repertoire commensurate with a distinguished performance career.
5	10	15	20	25	30	35	40

Sight-Reading Ability			
Little or no ability to sigh-read	Emerging ability to sight-read	Ability to sigh-read is proficient	Ability to sight-read is exceptional
0-4	5-6	7-8	9-10

Scales or Rudiments			
Little or no ability to execute	Emerging ability to execute	Ability to execute is proficient	Ability to execute is exceptional
0-4	5-6	7-8	9-10