



Course Syllabus: Recital Attendance

Lamar D. Fain College of Fine Arts

MUSC 1000

Spring 2026: Tuesday, January 20 – Thursday, May 14

Mondays at 4:00 & Other Dates To Be Determined

Contact Information

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Course Description

Credit Hours: 0

Catalog Description

A course designed to help music students assimilate the various aspects of performance and the art of active listening. Continuous enrollment in Recital Attendance (MUSC 1000 – 101) is required until eight semesters are completed. This course is required for graduation but will carry no semester-hour credit toward a music degree.

Student Learning Outcomes

For music education and performance students, one key attribute for this class is to continue to foster your education on processes, techniques, and training tools that will be available to you on leaving MSU. We are here to create fantastic music educators and musicians first and foremost. The more preparation time put in at the beginning, the higher the progress will be seen.

SLOs are also aligned with the Texas Examinations of Educator Standards (TExES) State Board of Educator Certification (SBEC) EC-12 music standards. Please see Appendix A for a complete listing of the SBEC standards and corresponding course activities.

SLO 1 (SBEC EC-12 Music 003.B, 004.A-E, 005.A-B, 008.A-C, 009.A-C, 010.B-C, 012.F): The student will demonstrate a high level of competence in skills required to perform with other musicians (specifically collaborative pianists) and as a soloist.

SLO 2 (SBEC EC-12 Music 001.A-D, 002.A-B, 003.A,C, 006.A-B, 007.A-C, 010.D, 012.F): The student will model appropriate concert etiquette and develop listening skills as audience members.

SLO 3 (SBEC EC-12 Music 004.A, 006.A-B): The student will apply their knowledge of composers, compositions, and musical terms by providing accurate information for recital programs.

SLO 4 (SBEC EC-12 Music 001.A-D, 002.A-B, 003.A,C, 005.A-B, 006.A-B, 007.A-C, 008.D-E, 009.D-E, 010.A,D, 011.H): The student will apply their knowledge of aural skills, theory, technique, and music styles while performing and critically listening to a wide variety of vocal and instrumental repertoire.

SLO 5 (SBEC EC-12 Music 012.C): The student will develop oral communication, networking, and career navigation skills through interactions with guest artists and clinicians.

Course Materials

Desire to Learn Learning Management System (D2L)

Taking a class that uses D2L requires you to have access to a computer, phone, or tablet (with Internet access) to complete and upload your assignments. It is your responsibility to have (or have access to) a working phone or digital camera in this class. ***Assignments are due by the due date, and personal phone technical difficulties will not be considered reason for the instructor to allow students extra time to submit assignments.*** Contact your instructor immediately via email if you have technical difficulties in the course, there is also a student help desk available to you. The university cannot work directly on student computers or phones due to both liability and resource limitations; however, they are able to help you get connected to our online services. For help, log into [D2L](#).

Brightspace Pulse

Please download this D2L application to your mobile device. It is available on both the [Apple](#) and [Google Play](#) app stores. Brightspace Pulse sends you push notifications for announcements, assignments, and grades. It also allows you to review course content offline when you have no cell service or wi-fi available.

Technology

All work for this course will be submitted digitally.

Grading and Assessment

To receive credit for the course, students will need to earn 30 points before Thursday, May 14th. Points are earned by attending various recitals, concerts, or presentations. All assignments will be assigned and submitted electronically on D2L. Please refer to the “Assignments & Anticipated Dates” chart for point values and submission types.

Assignments & <i>Anticipated Dates</i>	Submission Type
<p>Student Recitals (1 points)</p> <ol style="list-style-type: none"> 1. Monday, January 26 at 4 p.m. 2. Monday, February 2 at 4 p.m. 3. Monday, February 9 at 4 p.m. 4. Monday, February 16 at 4 p.m. 5. Monday, February 23 at 4 p.m. 6. Monday, March 2 at 4 p.m. 7. Monday, March 16 at 4 p.m. 8. Monday, March 23 at 4 p.m. 9. Monday, March 30 at 4 p.m. 10. Monday, April 6 at 4 p.m. 11. Monday, April 13 at 4 p.m. 12. Monday, April 20 at 4 p.m. 13. Monday, April 27 at 4 p.m. 14. Monday, May 4 at 4 p.m. 15. Thursday, May 7: Honors Recital at 7:30 p.m. 16. Senior Recital: Jacob Anderson, percussion (TBD) 17. Senior Recital: Vanessa Granados, soprano (TBD) 18. Senior Recital: Will Jones, tenor (TBD) 19. Senior Recital: Joseph Powers, saxophone (TBD) 20. Senior Recital: Gabriele Santisteven, percussion (TBD) 21. Junior Recital: Alaniss Garcia (TBD) 	<p>Selfie with program or performer taken in performance venue immediately <i>following</i> performance</p>
<p>Student Ensemble Concerts (1 point each)</p> <ol style="list-style-type: none"> 1. Monday, February 16: Communiversity Ensemble at 7:30 p.m. 2. Tuesday, March 3: Wind Ensemble at 7:30 p.m. 3. Thursday, March 26-29: *Cabaret in Fain Theatre at 7:30 p.m. 4. Monday, April 9: Midwestern Singers at 7:30 p.m. 5. Tuesday, April 14: Percussion Ensemble at 7:30 p.m. 6. Monday, April 20: Oratorio Chorus at 7:30 p.m. 7. Sunday, May 3: Wichita Falls Youth Symphony Orchestra at 4 p.m. 8. Tuesday, May 5: Wind Ensemble at 7:30 p.m. 9. Jazz Ensemble (TBD) 10. Opera Workshop (TBD) 11. Chamber Music Recital (TBD) 	<p>Selfie with program or performer taken in performance venue immediately <i>following</i> performance</p> <p>Students participating in ensemble concerts must submit photos. The professor is not responsible for searching through ensemble rosters.</p>

<p>Faculty and Guest Artist Recitals & Masterclasses (2 points)</p> <ol style="list-style-type: none"> 1. Friday, January 30 at 3 p.m.: Composer Catherine McMichael, open flute choir rehearsal 2. Friday, January 30 at 5 p.m.: Composer Catherine McMichael, lecture 3. Tuesday, February 3 at 7:30 p.m.: Faculty Showcase 4. Thursday, February 26 at 7:30 p.m.: Dr. Sungsoo Cho, piano 5. Monday, March 23 at 7:30 p.m.: Dr. David Earll, tuba 6. Tuesday, March 24 at 7:30 p.m.: HornPipe (flute/horn) Duo 7. Tuesday, March 31 at 7:30 p.m.: Dr. Christopher Vivio, tuba 8. Thursday, April 16 at 7:30 p.m.: Voice Faculty Recital 9. Thursday, April 23 at 7:30 p.m.: Dr. Amy Thiemann, flute 10. *Thursday, April 30 at 7:30 p.m.: Akin Series presents Chanticleer (worth 5 points) 	<p>Selfie with program or performer taken in performance venue immediately <i>following</i> performance</p>
<p>Off-Campus Performances (1 point for student recital/concert or student ensemble; 2 points for professional performance)</p> <ol style="list-style-type: none"> 1. Saturday, January 31 at 7:30 p.m. Wichita Falls Symphony Orchestra at First Baptist Church 2. Saturday, February 7 all day Region 7 Solo and Ensemble Contest (see Dr. Luttrell to volunteer) 3. Thursday, February 12-14 Texas Music Educators Association in San Antonio 4. Saturday, March 7 at 7:30 p.m. Wichita Falls Symphony Orchestra at First United Methodist Church 5. Saturday, April 25 at 7:30 p.m. Wichita Falls Symphony Orchestra at First Baptist Church <p><i>Students may attend/view other recitals or concerts off-campus with approval.</i></p>	<p>Selfie with program/schedule or performer taken in performance venue immediately <i>following</i> performance or typed concert review submitted as .pdf or .doc</p>

*Performances marked with an asterisk require a (free) ticket for entry.

Submission Types

To perform on a departmental recital, students must:

- submit the piano score to their collaborative pianist no less than 3 weeks prior to the performance date but **no later than February 16**,
- obtain the appropriate form from the Music Office,
- fill out the form completely, accurately, and legibly,

- have the form signed by the applied instructor,
- have the form signed by the collaborative pianist (if applicable),
- and submit it to the Music Office on the Friday before the desired performance date.

Selfies must be taken in a way that is not distracting to the performers or the audience and must follow these guidelines:

- Submit your selfie as a JPEG (.jpg) or PDF. D2L cannot read Apple's HEIC files. ([Click here to view instructions on how to convert HEIC files to JPEGs.](#))
- **Face must be visible**
- **Program must be visible**
- **Stage/venue and evidence of exiting audience must be visible**
(Suggestion: Have a friend take the photo, making sure all items are visible in the frame.)

Students must receive permission to submit a selfie or concert review for an off-campus concert or recital. [Click here to view suggestions for writing a concert review.](#)

Attendance and Concert Etiquette Policies

Students do not need to alert the instructor when they miss a performance. If a student doesn't attend a recital or concert, they just need to choose a different one to attend until they accumulate the 30 points for the semester.

Concert Etiquette

[Click here to view the concert etiquette guidelines provided by the Des Moines Symphony Orchestra for their audiences.](#)

Disrespectful Behavior

A student observed being openly disrespectful at a performance will not receive attendance credit and may face further consequences as outlined by the MSU Texas student handbook.

Disrespectful behavior includes, but is not limited to:

- Consuming food, gum, or beverages besides water in the performance venue
- Fighting or engaging in romantic activities in the performance venue
- Having headphones on during a performance
- Talking loudly during a performance
- Watching videos during a performance
- Reading or doing work during a performance
- Recording/streaming a performance without the explicit permission of the performer(s)
- Taking pictures of a performance without the explicit permission of the performer(s)
- Using flash photography without the explicit permission of the performer(s)
- Entering/exiting during a performance (wait until a piece has concluded before slipping out for emergencies)

Cell Phone Usage

Cell phones must be turned to silent (not vibrate) and must not be operated during faculty or guest artist recitals.

Acceptable phone use for student recitals includes:

- recording/streaming a performance *with the explicit permission of the performer(s)*
- taking pictures of a performance *with the explicit permission of the performer(s)*

Students are advised not to take advantage of this extremely lenient phone policy, or it will be changed. Students who use their phones inappropriately or excessively during a performance may be flagged for disrespectful behavior and asked to leave the recital.

Academic Success

Accommodation Policies

In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Clark Student Center, Room 168, (940) 397-4140. Current documentation of a disability will be required to provide appropriate services, and each request will be individually reviewed. For more details, please go to [Disability Support Services](#).

Hearing Loss and Health Statement

As a musician, your hearing is one of your most valuable assets. Unfortunately, high exposure to sound-producing activities can lead to noise-induced hearing loss. While this can be temporary, it can lead to tinnitus (ringing in the ears), permanent loss of hearing (particularly in the higher frequencies), and deafness. In addition to affecting a student's enjoyment of music, it also may render them incapable of continuing as a professional musician or music educator.

Musicians are also susceptible to musculoskeletal and vocal injury, particularly overuse injury. Failure to take adequate precautions can greatly shorten a student's performing career.

Means to minimize risks associated with hearing loss and performance-related injuries will be discussed during applied lessons and/or masterclasses. Faculty can only present information to students and offer resources and assistance in seeking professional medical help when needed. The student has the final responsibility to take proper precautions.

Important Dates

[Click here to refer to the official university academic calendar.](#)

Refer to: [Drops, Withdrawals & Void](#)

Change of Schedule

A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester.

Refund and Repayment Policy

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees and room/board charges that were paid to MSU for the semester. HOWEVER, if the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs.

Classroom Policies

[Click here to refer to the MSU Texas student handbook.](#)

Academic Misconduct Policy and Procedures

Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individuals to whom credit is given). Academic misconduct includes, but is not limited to:

- Using any part of another person or entity's (e.g. generative A.I.) work for academic credit
- Using an assignment in more than one class without the instructor's permission
- Accessing or sharing restricted information through electronic means without the instructor's permission (*This includes sharing recital programs with students who are not in attendance.*)

Additional guidelines on procedures in these matters may be found in the Office of Student Conduct. [Office of Student Conduct](#)

Airborne Illness Policies

To mitigate the potential spread of the COVID-19 virus and other airborne illnesses, please refer to the official MSU coronavirus page: <https://msutexas.edu/coronavirus>. Food should not be brought into the classroom unless you have spoken with the instructor ahead of time. Drinks are allowed but please be respectful of the space and other people.

Alcohol and Drug Policy

To comply with the Drug Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Midwestern State are informed that strictly enforced policies are in place which prohibits the unlawful possession, use or distribution of any illicit drugs, including alcohol, on university property or as part of any university sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state and federal law for any offenses involving illicit drugs on University

property or at University-sponsored activities. University policy strictly prohibits the use of tobacco products in any building owned or operated by MSU Texas.

Campus Carry Rules/Policies

Refer to: [Campus Carry Rules and Policies](#)

Grade Appeal Process

Update as needed. Students who wish to appeal a grade should consult the Midwestern State University [Undergraduate Catalog](#)

Inclement Weather Policy

This course will follow the university's inclement weather policy. Key decision-makers will monitor weather projections and communicate with local news agencies and WFISD leadership to make a delay or cancellation decision. Notification occurs through local news networks and official campus channels, such as MSU Alert, MSU Safety app, Postmaster, website headers, etc. The university will announce by 6:15 a.m. any campus closures or delays. If inclement weather occurs during a regular work/class day, the university will announce by 3:30 p.m. whether classes and events after 5 p.m. will be cancelled. The Department of Music will make every attempt to reschedule recitals cancelled due to inclement weather.

Course Schedule

The course schedule for this course is posted on D2L.

Notice

Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor. Students will be notified of any changes on D2L.

Appendix 1

TExES Domains and Competencies

Texas Examinations of Educator Standards (TExES)

The Student Learning Outcomes (SLOs) for Recital Attendance link to the following TExES domains and competencies necessary to become a music educator in the state of Texas:

Domain/Competencies	Course Objectives/Assessments
Standard I and III Competency 001- The teacher applies standard terminology to describe and analyze various elements in a musical recording.	
A. Interprets music symbols and terms aurally (e.g., dynamics, embellishments, articulation, tempo markings), identifies specific melodic and harmonic intervals and recognizes scales and pitch collections (e.g., modal, major, minor, pentatonic, whole-tone).	Students will apply their aural skills to critically listen to performances.
B. Identifies different rhythms and meters and interprets rhythmic and melodic phrases aurally (e.g., syncopation, hemiola, augmentation, contour, sequence, repetition).	Students will apply their aural skills to critically listen to performances.
C. Recognizes and describes the melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and countermelody).	Students will apply their aural skills to critically listen to performances.
D. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic).	Students will apply their aural skills to critically listen to performances.
Standard V Competency 002- The teacher recognizes and describes music of diverse genres, styles and cultures in a musical recording.	
A. Recognizes and demonstrates knowledge of major periods, styles and individuals in the history of music and their significance (e.g., Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern).	Students will apply their knowledge of Western and World Music to critically listen to performances.
B. Characterizes and classifies examples of nonWestern music (e.g., Indonesian gamelan, African drumming, Indian raga, Cuban salsa) by genre, style, culture or historical period.	Students will apply their knowledge of Western and World Music to critically listen to performances.

Domain/Competencies	Course Objectives/Assessments
Standard VI Competency 003- The teacher evaluates and critiques musical compositions and performances in a musical recording.	
A. Identifies vocal and instrumental sounds and distinguishes among timbres (e.g., voice and instrument types and ensembles).	Students will apply their aural skills to critically listen to performances.
B. Recognizes accurate pitch, intonation, rhythm and characteristic tone quality; recognizes and diagnoses performance problems; and detects errors accurately.	Students will apply their error detection skills as they perform.
C. Identifies and analyzes musical forms in performance and listening repertoire (e.g., twelve-bar blues, binary, ternary) and characteristics of style and expression in musical performance (e.g., dynamics, tempo, articulation, embellishments).	Students will apply their aural skills to critically listen to performances.
Standard I and III Competency 004- The teacher knows how to read, write and interpret standard music notation.	
A. Knows standard music terminology and identifies and interprets music symbols and terms from notation (e.g., dynamics, embellishments, articulation markings, tempo markings).	Students will apply their music terminology and knowledge of music symbols and notation in preparation for performance.
B. Recognizes clefs, keys and meters; recognizes scales and pitch collections (e.g., modal, major, minor, pentatonic, whole-tone); identifies specific melodic and harmonic intervals; and identifies different rhythms and meters.	Students will apply their music theory knowledge and analysis skills in preparation for performance.
C. Reads melodies in various modes and tonalities; interprets rhythmic and melodic phrases from notation; and reads music that incorporates complex rhythmic patterns in simple, compound and asymmetric meters.	Students will apply their music theory knowledge and analysis skills in preparation for performance.
D. Recognizes and describes melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and countermelody).	Students will apply their music theory knowledge and analysis skills in preparation for performance.

Domain/Competencies	Course Objectives/Assessments
E. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic)	Students will apply their music theory knowledge and analysis skills in preparation for performance.
Standard IV and VI Competency 005- The teacher understands methods and techniques of musical composition and improvisation and knows how to arrange music for specific purposes and settings.	
A. Knows how to compose and arrange simple vocal and instrumental music for specific purposes and settings (e.g., scoring techniques, transpositions, ranges).	Select students will demonstrate their composition and/or arranging skills in preparation for performance.
B. Analyzes compositional devices (e.g., repetition/contrast, delayed resolution, augmentation/diminution, fugue, tone row, ostinato) and applies knowledge of music forms (e.g., binary, ternary, rondo, concerto, opera, twelve-bar blues).	Students will apply their music theory knowledge and analysis skills in preparation for performance.
Standard V Competency 006- The teacher demonstrates a comprehensive knowledge of the history of Western music.	
A. Recognizes and describes major periods (e.g., Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern), styles and individuals in the history of Western music and their significance.	Students will apply their knowledge of Western and World Music to critically listen to performances.
B. Characterizes and classifies examples of Western music by genre, style, culture or historical period.	Students will apply their knowledge of Western and World Music to critically listen to performances.
Standard V Competency 007- The teacher understands music of diverse genres, styles and cultures and knows how music can reflect elements of a specific society or culture.	
A. Characterizes and classifies examples of nonWestern music (e.g., Indonesian gamelan, African drumming, Indian raga, Cuban salsa) by genre, style, culture or historical period.	Students will apply their knowledge of Western and World Music to critically listen to performances.
B. Recognizes and describes music that reflects the heritage of the United States and Texas (e.g., folk songs, work songs, jazz, blues, gospel, Tejano, country, bluegrass).	Students will apply their knowledge of Western and World Music to critically listen to performances.

Domain/Competencies	Course Objectives/Assessments
C. Analyzes the purposes and roles of music in society and culture and analyzes relationships between music and society, culture and technology.	Students will apply their knowledge of Western and World Music to critically listen to performances.
Standard I, II and IX Competency 008- The teacher demonstrates knowledge of methods and techniques for singing.	
A. Understands performance skills and appropriate techniques for singing (e.g., tone production, sight-singing methods).	Students will apply their vocal technique knowledge in preparation for performance.
B. Understands proper health techniques to use during vocal rehearsals and performances (e.g., maintaining good posture, protecting the changing voice).	Students will apply their vocal technique knowledge in preparation for performance.
C. Selects appropriate vocal literature to enhance technical skills and provide musical challenges.	Students will apply their vocal literature knowledge in preparation for performance.
D. Understands standard terminology used in communicating about students' musical skills and performances.	Students will complete concert reviews using appropriate terminology to describe musical performances.
E. Knows how to offer meaningful prescriptions for correcting performance problems and errors (e.g., diction, tone production, intonation, phrasing) and understands the constructive use of criticism when evaluating musical skills or performances.	Students will listen critically to performances and offer constructive criticism when solicited.
Standard I and II Competency 009- The teacher demonstrates knowledge of methods and techniques for playing musical instruments.	
A. Understands performance skills and appropriate playing techniques (e.g., bowing, fingering, embouchure, rudiments) for a range of instruments (e.g. band, orchestral, classroom).	Students will apply their instrumental technique knowledge in preparation for performance.
B. Understands proper health techniques to use during instrumental rehearsals and performances (e.g., posture, hand position, instrument maintenance).	Students will apply their instrumental technique knowledge in preparation for performance.
C. Selects appropriate instrumental literature to enhance technical skills and provide musical challenges.	Students will apply their instrumental literature knowledge in preparation for performance.

Domain/Competencies	Course Objectives/Assessments
D. Understands standard terminology used in communicating about students' musical skills and performances.	Students will complete concert reviews using appropriate terminology to describe musical performances.
E. Knows how to offer meaningful prescriptions for correcting performance problems and errors (e.g., intonation, vibrato, articulation, tone production) and understands the constructive use of criticism when evaluating musical skills or performances.	Students will listen critically to performances and offer constructive criticism when solicited.
Standard V, VI, VII and X Competency 010- The teacher knows how to conduct vocal and instrumental performances.	
A. Selects appropriate conducting techniques for small and large ensembles (e.g., basic conducting patterns, techniques for communicating expression markings, cuing techniques).	Students will observe conducting techniques.
B. Demonstrates knowledge of appropriate vocal and instrumental performance techniques for small and large ensembles.	Students will apply their vocal and instrumental technique knowledge in preparation for performance.
C. Knows how to interpret music through performance and demonstrates knowledge of musical performance styles.	Students will demonstrate their knowledge of stylistic characteristics in preparation for performance.
D. Demonstrates knowledge of a varied musical repertoire for vocal and instrumental performance.	Students will critically listen to a variety of instrumental and vocal repertoire.
Standard V, VII, and IX Competency 011- The teacher knows how to plan and implement effective music instruction.	
H. Instructs students to apply skills for forming and communicating critical judgments about music and music performance; knows strategies and benefits of promoting students' critical-thinking and problem-solving skills in relation to music; and knows how to provide students with frequent opportunities to use critical-thinking and problem-solving skills in analyzing, creating and responding to music.	Students will critically listen to a variety of instrumental and vocal repertoire and offer constructive criticism when solicited.

Domain/Competencies	Course Objectives/Assessments
Standard V, VIII Competency 012- The teacher knows how to provide students with learning experiences that enhance their musical knowledge, skills and appreciation.	
C. Demonstrates knowledge of various music and music-related career options and knows how to promote music as an integral element in students' lives, whether as a vocation or as an avocation.	Students will engage in conversation with various guest artists who present their music-related careers.
F. Applies strategies and procedures for effectively managing and organizing the music class in various settings (e.g., rehearsal room, concert hall, marching field); knows how to manage time, instructional resources and physical space effectively for the music class; and knows how to teach students concert etiquette.	Students will demonstrate their knowledge of concert etiquette while attending performances. Students will demonstrate their knowledge of performance practice and appropriate performance venue usage in preparation of performance.