



Course Syllabus: Recital Attendance

Lamar D. Fain College of Fine Arts
MUSC 1000 Spring 2024: January 15 – May 3

Contact Information

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E-mail: jennifer.amox@msutexas.edu Please message me from within D2L. If you must use my school email, please place "Recital Attendance" in the subject line so that I don't miss it. If you do not receive a response from me within 24 hours, please email or text me again.

Course Description

Credit Hours: 3

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

No physical copies of assignments will be accepted. 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 13th. Points are earned by performing in the weekly Departmental Recital and 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 & Anticipated Dates	Submission Type
<p>Departmental Recitals/Presentations (1 point)</p> <ul style="list-style-type: none"> ○ Wednesday, January 17, 4 p.m. ○ Wednesday, January 24, 4 p.m. ○ Wednesday, January 31, 4 p.m. ○ Wednesday, February 7, 4 p.m. ○ Wednesday, February 14, 4 p.m. ○ Wednesday, February 21, 4 p.m. ○ Wednesday, February 28, 4 p.m. ○ Wednesday, March 6, 4 p.m. ○ Wednesday, March 20, 4 p.m. ○ Wednesday, March 27, 4 p.m. ○ Wednesday, April 3, 4 p.m. ○ Wednesday, April 10, 4 p.m. ○ Monday, April 15, 4 p.m. ○ Wednesday, April 24, 4 p.m. ○ Wednesday, May 1, 4 p.m. 	<p>D2L form &/or selfie with program taken in performance venue immediately <i>following</i> performance</p>
<p>Student Recitals (1 point)</p> <ul style="list-style-type: none"> ○ Thursday, March 21, 7:30 p.m.; Woodwind Studio Recital ○ Tuesday, April 23, 7:30 p.m.; Piano Studio Recital ○ Tuesday, April 30, 7:30 p.m.; Didzun Honors Recital ○ Thursday, May 7, 7:30 p.m.; Voice Studio Recital ○ TBD; Various Junior or Senior Degree Recitals 	<p>Selfie with program taken in performance venue immediately <i>following</i> performance</p>
<p>Ensemble Concerts & Musical Theatre Productions (1 point)</p> <ul style="list-style-type: none"> ○ Thursday, February 29; Red River Valley Choir Concert (Akin) ○ Tuesday, April 9, 7:30 p.m.; Percussion Ensemble (Akin) ○ Tuesday, April 16, 7:30 p.m.; Wind Ensemble Concert (Akin) ○ *Thursday, April 25, 7:30 p.m.; Pirates of Penzance (Fain) ○ *Friday, April 26, 7:30 p.m.; Pirates of Penzance (Fain) ○ *Saturday, April 27, 7:30 p.m.; Pirates of Penzance (Fain) ○ *Sunday, April 28, 2:30 p.m.; Pirates of Penzance (Fain) ○ Thursday, May 2, 7:30 p.m.; Choir Concert (Akin) TBD; Other Student Ensemble Concerts 	<p>Selfie with program taken in performance venue immediately <i>following</i> performance</p> <p>Students may only count one performance of <i>Pirates of Penzance</i>.</p>

Assignments & Anticipated Dates	Submission Type
Faculty/Guest Artist Recitals (2 points) <ul style="list-style-type: none"> ○ Tuesday, January 23, 7:30 p.m.; Christopher Adkins, cello ○ Tuesday, January 30, 7:30 p.m.; Faculty Showcase ○ Thursday, February 27; Prof. Rafael Powell ○ Friday, May 3; Dr. Chris Vivio 	Selfie with program taken in performance venue immediately <i>following</i> performance
Music Series at Akin Recital (5 points) <ul style="list-style-type: none"> ○ *Thursday, February 15, 7:30 p.m.; Curtis on Tour 	Selfie with program taken in performance venue immediately <i>following</i> performance
WFSO Concerts (2 points) <ul style="list-style-type: none"> ○ *Saturday, January 20, 7:30 p.m.; “Bohemian Dreams” ○ *Saturday, February 24, 7:30 p.m.; “Rachmaninoff’s Third” ○ *Saturday, April 20, 7:30 p.m.; “Blissful Impressions” 	Selfie with program taken in performance venue immediately <i>following</i> performance
Off-Campus Recital/Concert (1 point) <i>Students may attend/view other recitals or concerts off-campus with approval.</i>	Selfie with program taken in performance venue immediately <i>following</i> performance or typed concert review submitted as .pdf or .doc
Departmental Recital Performance (2 points)	Recital request form

*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 15,
- 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 by 3:30 p.m. on the Monday 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 counter melody).	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.