

Associate in Fine Arts – Music
Student Handbook – 2023-2024



ANOKA-RAMSEY
COMMUNITY COLLEGE

— Music —

anokaramsey.edu/music – College Website

arccmusic.com – Music Website



ANOKA-RAMSEY
COMMUNITY COLLEGE

A member of Minnesota State



Contents

Music Department Mission Statement	2
Music Department Faculty	3
Music Department Facilities	10
Being a Music Major – what does it mean?	12
Essential Courses for Music Majors	13
Suggested Program Sequence for Music Majors	13
Associate in Fine Arts – Music Degree	13
Music Major Applied Lessons	13
Music Major Performance Requirements	14
Music Scholarships	15
Transferring the AFA-Music Degree	16
Music Ensembles	17
Instrumental Ensembles	17
Vocal Ensembles	18
Other Ensembles	18
Music Courses	19

Music Department Mission Statement

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

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

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

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

Music Department Faculty

(*denotes full-time faculty)

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

*Melissa Bergstrom, **Concert Choir, Chamber Singers, Music History, Music Appreciation**, has been a music faculty member at Anoka-Ramsey Community College since the turn of the century. She also serves as organist and choir director at Edina Community Lutheran Church. Melissa received her M.M. in choral conducting from the University of Minnesota and her B.M. in voice performance from Augsburg University. She frequently performs throughout the metro area as conductor, mezzo-soprano, flutist, pianist, and organist. Melissa's choral compositions have won several national competitions and her pedagogical and liturgical writing are published through the Music Listening Contest, Augsburg Fortress and Vocal Essence Music Press. The center of her world, though, remains her husband, Sam, and three amazing sons.

*Samuel Bergstrom directs the **Concert Band** and **Guitar Ensemble** and teaches classes in **Music Education, World Music, Rock and Roll History, and Music Appreciation**. He received his B.M. in Music Education from Augsburg College (Minneapolis) and his M.A. in Music Education from the University of St. Thomas (St. Paul). A guitarist specializing in classical and jazz styles, Samuel also plays bass and trombone. He has served on the board of the Minnesota Band Directors Association and as the state chair for jazz education on the Minnesota Music Educators Association board of directors (MMEA). Samuel has also served as the guitar and modern band chair for MMEA and has presented multiple sessions at MMEA's annual conference, including leading the ARCC guitar ensemble in a performance. Samuel has served as a guest director, clinician, and guest artist at various schools throughout Minnesota and has had articles published by the National Association for Music Education (NAfME), MMEA, as well as other state music education associations.

Matthew Bertrand, **bassoon faculty**, was a member of the South Dakota Symphony for thirteen seasons before stepping down to focus more on performing and teaching in the Minneapolis-St. Paul area. Currently, Matt is a member of Music Saint Croix, a professional chamber music group based in Stillwater, MN. In addition, he has also performed as a substitute bassoonist with the Minnesota Orchestra, the St. Paul Chamber Orchestra and the Minnesota Opera Orchestra, as well as various other ensembles and theaters around the metropolitan area. Matt also maintains a small private teaching studio out of his home in Coon Rapids, Minnesota. He graduated from Minnesota State University-Moorhead with a Bachelor of Science degree in Instrumental Music Education. Principal teachers include Russell Peterson and John Miller.

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

Richard Joseph, **voice faculty**, started taking voice lessons with Kermit Finstad at Gettysburg College in 9th grade. He received his B.A. in Music from Clearwater Christian College in 2004. During his

time at Clearwater, Richard spent three years touring with summer music ensembles and was highly involved in both Chamber Choir and Concert Choir. He was featured in multiple recordings for Clearwater. He also had the opportunity to participate in master classes with Elizabeth Futral and Steven White. Mr. Joseph has just finished his master's program in voice performance at Florida State University where he studied with tenor, Stanford Olsen. He has had the privilege of working with conductors Andre Thomas and Douglas Fisher, and director Matthew Lata. He has also worked closely with vocal coaches, Valerie Trujillo and Timothy Hoekman. His performances include: FSU's opera outreach *Little Red's Most Unusual Day*, Bardolfo in *Falstaff*, and performances of Handel's *Messiah* with the Tallahassee Community Choir and the Thomasville Community Choir. Originally from Gettysburg, PA, Mr. Joseph now lives in Anoka, MN with his wife Sarah.

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

Laura LeVoir, **voice faculty**, completed her undergraduate degree at the Juilliard School in New York City where she made her recital debut at Alice Tully Hall, performed the role of Contessa in Mozart's *Le Nozze di Figaro*, and toured the U.S. and Europe with Juilliard415. She graduated with her Master of Music degree from Rice University's Shepherd School of Music, where she was the soprano soloist in John Rutter's *Requiem* and in operatic scenes as Ann Trulove (*The Rake's Progress*), Blanche de la Force (*Dialogues des Carmélites*), Gretel (*Hänsel und Gretel*) and Susanna (*Le Nozze di Figaro*). Dr. LeVoir recently received her doctorate from the University of Cincinnati College-Conservatory of Music, with specializations in voice performance, pedagogy, and Polish song. While in Cincinnati, she performed as a soloist with Collegium Cincinnati and Cincinnati Song Initiative and she gave the North American premiere of Sixten's *Johannespassionen* and did a recording of an English translation of the same work. Currently residing in Minnesota, Dr. LeVoir is an in-demand performer as the resident soprano soloist for the Twin Cities Catholic Chorale and frequently performs locally and

nationally with renowned companies such as Minnesota Opera and Theater Latté Da. Dr. LeVair maintains a robust private teaching studio in addition to being on faculty at Anoka-Ramsey Community College.

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

Anastasiya Nyzkodub, **clarinet faculty**, is a solo, chamber, orchestral musician and music educator described as a clarinetist with “fluid technical mastery of her instrument and delightfully liquid phrasing.” She has performed with Fargo-Moorhead Symphony Orchestra, La Crosse Symphony Orchestra, Metropolitan Symphony Orchestra, Mankato Symphony Orchestra among others. She is also a member of a twin-cities based woodwind trio Sonora winds. Dr. Nyzkodub had completed her Doctor of Musical Arts and Master of Music degrees at the University of Minnesota. She holds a Bachelor of Music degree from Grand Valley State University. During her Doctorate degree she worked as a Teaching Assistant for Music Theory and Ear-Training at the University of Minnesota. Anastasiya’s main teachers include Scott Anderson, Alex Fiterstein, Arthur Campbell and Sergiy Nizkodub.

Joel Salvo, **String Orchestra, bowed strings faculty, Rock and Roll History, Hip-Hop Music and Social Justice**, maintains an active schedule as both a performer and educator that has included engagements across the United States and Canada. He has established himself as a cellist who is able to perform seamlessly within a wide range of styles from Baroque to contemporary, folk to hip-hop, acoustic to electric. In turn, Dr. Salvo is continually expanding his pedagogy to provide an organized pathway to stylistic-versatility for his cello students. His performances have been broadcast over WCLV Cleveland Classical Radio and Minnesota Public Radio. Dr. Salvo has also been a concerto soloist with the St. Cloud Symphony and the Sioux City Symphony. As a recording-artist, he was

principal cellist/soloist for a recording of James P. Johnson's Jazz Operetta *De Organizer* for the Naxos Music label soon to be released and is in demand as a studio musician in the Twin Cities. As a chamber musician, he has performed on the St. Paul Chamber Orchestra's Liquid Music series, and has been invited to perform at the Walker Contemporary Art Museum concert series for composer Mason Bates, and with Javanese Gamelan ensemble Sumunar. He has toured nationally with his flute, harp, and cello trio, Trio Matisse. Additionally, he has publicly performed chamber music with nationally acclaimed musicians including members of the Minnesota Orchestra, The Vancouver Philharmonic, the JACK quartet, the North Carolina Symphony, the Sydney Symphony, and A Prairie Home Companion house band. Dr. Salvo has worked with famed-composers on public performances of their works including Bright Sheng, Oswald Golijov and Libby Larsen. Additionally, he has premiered works by Justin Merritt, Kirsten Broberg, Abbie Bethenis, Ayanna Woods, and Joko Sutrisno. A devoted teacher, Dr. Salvo is on faculty at St. Cloud State University and Anoka-Ramsey Community College. Formerly, he was the head of strings at University of Minnesota, Morris and held a residency at the University of Wisconsin, Eau-Claire. Outside of higher education, he regularly hosts clinics for Minnesota high-school orchestras and has worked with some of the nation's leading youth ensembles including the Detroit Civic Youth Orchestra, the Michigan Youth Symphony, and the Lakewood Project Youth Rock-Orchestra. He has published articles in regional string education journals, written a series of etudes focusing on extended techniques for his students, and currently is working on a comprehensive guide to learning "guitar-inspired" strumming on cello. Dr. Salvo holds degrees from the Baldwin-Wallace Conservatory of Music, the University of Michigan, and a Doctorate from the University of Minnesota. His primary teachers include Regina Mushabac, Anthony Elliott, Richard Aaron, and Tanya Remenikova. As a graduate student he was one of only eight cellists from across the country to participate in an intensive study of contemporary solo repertoire and free improvisation titled Creative Dialogue III with international soloist Anssi Karttunen, and studied orchestral repertoire with Robert DeMaïne, principal cellist of the Los Angeles Philharmonic. Dr. Salvo spent his summers studying at Encore School for Strings and Aria International Music Academy with many leading cello pedagogues and performers including Orlando Cole (Curtis Institute), Stephen Geber (Cleveland Institute of Music), Emilio Colon (Indiana University), Jean Michel-Fontaneau (San Francisco Conservatory), Alison Wells (Peabody Conservatory) and Mihai Tetel (The Hartt School).


David Schmalenberger, **World Drumming Ensemble, percussion faculty, World Music**, recently performed on drumset/percussion with musicians such as: the Minnesota Orchestra, trumpeter Chuck Lazarus, the Laura Caviani trio, the Children's Theatre Company, the Freier Department, the Joan Hutton Jazz Group, vocalists Karrin Allyson, Connie Evingson, Vicky Mountain, and cabaret legend Marilyn Maye, Pat Frederick and Rebel Fiddle, the vocal groups Cantus and the Steeles, the Daisy

Dillman Band, Take That!, and the Bill Simenson Jazz Orchestra. David also recently recorded with vocalist Connie Evingson (“Sweet Happy Life”), guitarist David Singley (“Good Hope”), trumpeter Chuck Lazarus (“Lovejoy” and “Merry and Bright”), the Laura Caviani trio with Chris Bates (“Mysterious Thelonius” and “Confluence”), and the Bill Simenson Jazz Orchestra (“Big Alpaca”) and Vicky Mountain and David Martin (“Play On”). David is active as a clinician offering workshops in jazz, percussion, and world music. Schmalenberger has served as adjudicator/clinician for several jazz festivals, both regionally and nationally. He has also presented scholarly papers and clinics for the Percussive Arts Society, the Society for American Music, the Minnesota Music Educators Association, and the International Association of Jazz Education. Schmalenberger received his DMA in Percussion Performance and World Music from West Virginia University, Master of Music Degree in Orchestral Percussion from the University of Michigan, and Bachelors Degree in Jazz Studies from Capital University. David endorses Paiste cymbals and Premier drums.

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

Megan Small, **horn faculty**, has been a horn teacher throughout the midwest for the past sixteen years. Currently a PhD candidate in Musicology at the University of Iowa, Megan has master’s degrees in Horn Performance and Musicology from Illinois State University and the University of Kansas, and a bachelor’s degree in Music with a minor in Dance from Missouri State University. In addition to regularly performing with the Mississippi Valley Orchestra and the Twin Cities Horn Club, Megan remains active in the International Horn Society, having presented her research and pedagogy at the conferences in Los Angeles, California, and Natal, Brazil. Her research on the brass music of Hungarian composer Frigyes Hidas was funded by the Fulbright Student Research Grant to Hungary in 2014-2015. Megan also serves as the CLA for the Anoka-Ramsey Music Department.

*Jason Vanselow, **guitar faculty, Advanced Music Theory and Aural Comprehension, Music in Film,**



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

Danielle Vinup, **voice faculty**, graduated in 1998 from Butler University with a B.S. in Music Theory and Composition. She then went on to get her Master's degree from the University of Minnesota in Choral Conducting. After graduating from the U of MN, she spent a decade in music publishing, running Paulus Publications. Danielle conducted Bel Canto Voices for many years, taught at ARCC and Stages Theatre, worked for several local churches, and has been involved with community theaters around the Twin Cities metro as a performer. As a composer, Danielle has primarily written works for chorus, as well as many musicals for youth. As a singer-songwriter, Danielle released an album in 2014 entitled *When It's Real*. Currently, she sings and plays piano in the Worship Band at Lord of Life-Maple Grove, and is the artistic director of Avalanche Arts of MN.

Music Department Facilities

Performing Arts Center

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

Classrooms

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

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

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

Mac Lab

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

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

Music Library

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



Practice Rooms

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

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

Instrument Storage

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

Being a Music Major – what does it mean?

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

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

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

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

Essential Courses for Music Majors

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

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

Suggested Program Sequence for Music Majors

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

FIRST YEAR

Fall Semester

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

Spring Semester

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

SECOND YEAR

Fall Semester

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

Spring Semester

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

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

Associate in Fine Arts – Music Degree

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

Music Major Applied Lessons

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

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

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

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

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

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

Music Major Performance Requirements

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

Performance Hour

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

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

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

Juries

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

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

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

Recital Lessons

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

Pre-Recital Hearing

All students registered for music major recital lessons (MUSC 2175) must complete a pre-recital hearing demonstrating command of their recital repertoire. Amount of recital repertoire to be performed is left to the discretion of the instructor. This pre-recital hearing takes place during performance hour in the month prior to the recital (November or April).

Recital

All students registered for music major recital lessons (MUSC 2175) must perform with their peers in the AFA-Music Graduate Recital, usually held on an evening of finals week each semester at 7:00 p.m. in the Performing Arts Center. This performance is open to the public. 10-15 minutes of repertoire are prepared for this graduate recital. Formal performance accompaniment, attire, etiquette, and repertoire are expected.

Music Scholarships

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

- Ensemble Participant Scholarship
- AFA Music Major Scholarship
- Ellis Bergstrom Memorial Scholarship
- Lake Wobegon Brass Band Brass & Percussion Scholarships

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

Transferring the AFA-Music Degree

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

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

Augsburg College – Minneapolis
Bemidji State University
Minnesota State University–Mankato
Minnesota State University–Moorhead
Northwestern College – Orange City, Iowa
Southwest State University – Marshall, MN
St. Cloud State University
St. Thomas University – St. Paul
University of Minnesota – Duluth
University of Minnesota – Twin Cities
University of Northwestern – St. Paul
University of Wisconsin – River Falls
Winona State University

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

Music Ensembles

Whether you are a seasoned performer or simply delight in new opportunities, Anoka-Ramsey music ensembles may be just what you need to enliven your creative spirit. Ensembles satisfy requirements toward an Associate's in Fine Arts degree in music, but may be taken as an elective as well. These courses are also available as an activity (zero tuition) for those who do not need to fulfill a degree requirement.

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

Instrumental Ensembles

Concert Band - MUSC 1106 (large ensemble)

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

String Orchestra – MUSC 1107 (large ensemble)

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

World Drumming Ensemble – MUSC 1145 (small ensemble)


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

Jazz Ensemble - MUSC 1146 (small ensemble)

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

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

Calling all guitarists, bass guitarists, or upright bassists! From Bach to Rock, students explore a variety of styles such as classical, jazz, rock, and blues. Students will also have the opportunity to solo/improvise as well as work on reading and technical skills. No audition, instruments and storage available.



Vocal Ensembles

Concert Choir – MUSC 1108 (large ensemble)

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

Chamber Singers – MUSC 1148 (small ensemble)

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

Other Ensembles

Chamber Ensembles – MUSC 1148 (small ensemble)

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

Musical Theatre Ensemble - MUSC 1147 (small ensemble)

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

Music Courses

- **Music Appreciation** (MUSC 1100) - The study of music and its relation to culture and society.
- **Introduction to World Music** (MUSC 1101) - Explore music as an art form and cultural influence in diverse, non-Western societies throughout the world.
- **Class Guitar** (MUSC 1102) - Basic Guitar techniques covering chords and elementary music reading.
- **Class Piano** (MUSC1103) - Basic Piano techniques covering basic keyboard skills and music reading.
- **Fundamentals of Music** (MUSC 1104) - Basic introduction to music notation and reading, including instruction in note reading, rhythm, scales, intervals triads, and piano keyboard.
- **Applied Lessons** *half-hour* sessions (MUSC 1105) - Private instruction in music. Fifteen half-hour lessons per semester. Intended for non-music-majors or for music majors pursuing a secondary instrument.
- **Concert Band** (MUSC 1106) - Organization that performs a variety of concert band literature and is open to all students.
- **String Orchestra** (MUSC 1107) - String Orchestra rehearses a variety of orchestra literature for study and performance. Ensemble is open to all students that play and read music for violin, viola, cello and string bass.
- **Concert Choir** (MUSC 1108) - Mixed chorus that rehearses and performs a variety of choral literature from classical to popular songs.
- **History of Rock and Roll** (MUSC 1110) - A social history of the development of Rock and Roll from its beginnings to the present
- **Jazz History** (MUSC 1111) - The study of the evolution of Jazz in America from its beginnings to the present.
- **Introduction to Music Technology** (1113) - College Reading Level, Basic Computer Skills, Familiarity with Macintosh operating system, at least a minimal background in music (reading notation and some performing is preferred). An introduction to computer-based (MAC OS) music technology used in the music profession and music educational settings including music notation and recording software/hardware.
- **Music Theory I** (MUSC 1116) - Fundamentals of music, scales, chords, notation, chord grammar, rhythmic and melodic dictation, and sight singing
- **Aural Comprehension I** (MUSC 1117) - Aural Comprehension prepares the ear to perceive and identify both large and small patterns in music through ear training, sight-singing, and rhythmic performance.
- **Hip-Hop Music and Social Justice** (MUSC 1118) - This course provides a survey of the history of social justice through the lens of Hip-Hop music. Along with being a survey into Hip-Hop artists who have dealt with social justice issues in their work, this class will also

explore how the roots of Hip-Hop and its continued evolution has tied into significant cultural criticism, activism, and protest in American History.

- **Introduction to Music Business** (MUSC 1120) - An introduction to the music industry. Topics covered include contracts, business structures and basic business essentials, band names, publicity and advertising, and the role of agents and managers.
- **Keyboarding Skills for Majors I** (1121) - Applies the concepts of Music Theory I and Aural Comprehension I specifically to the keyboard. Class is two hours per week in keyboard lab developing skills in keyboard navigation, sight reading, scales, chord progressions, harmonizing and transposing. The first in a two-part course sequence (with Keyboard Skills II), this course prepares music majors and minors for required piano proficiency exams in bachelor programs across the country.
- **Music Theory II** (MUSC 1126) - Continuation of Music 1116. Advanced study of scales, chords, notation, chord grammar, ear training and sight singing.
- **Aural Comprehension II** (MUSC 1127) - Continuation of Music 1117. Aural Comprehension prepares the ear to perceive and identify both large and small patterns in music through ear training, sight-singing and rhythmic performance.
- **Music in Film, Television and Gaming** (1132) - No musical performance ability required. College level reading and writing. A historical survey and study of the function and development of music in popular media forms: film, television, and video/computer gaming. This course will be focusing on music's effect on drama/expression and how it has influenced popular culture.
- **World Drumming Ensemble** (1145) - World Drumming Ensemble performs, studies and explores the cultural connections of music from around the world, particularly non-western cultures. It is open to all students regardless of musical background or experience. Students may repeat this course to gain a maximum of four credits.
- **Jazz Ensemble** (MUSC 1146) - Concert ensemble that rehearses and performs a variety of jazz band literature.
- **Musical Theatre Ensemble** (MUSC 1147) - An instrumental ensemble performing music to accompany the yearly musical production.
- **Chamber Singers** (MUSC 1148) - Performance and training in repertoire for the small vocal ensemble called Chamber Singers.
- **Guitar Ensemble** (MUSC 1149) - Guitar Ensemble is an ensemble that performs a variety of guitar ensemble literature and is open to students who play the guitar, bass guitar, or upright bass and read standard music notation.
- **Applied Lessons *hour sessions*** (MUSC 2105) - Private instruction in music. Fifteen hour-long lessons per semester. Permission required. Intended for non-music-majors or for music majors pursuing a secondary instrument.
- **Introduction to Music Education** (MUSC 2115) - Introduction to Music Education will give

students the opportunity to study current teaching strategies, philosophies of teaching, plan lessons, observe music educators in the field, investigate current technologies used in classrooms, and gain an overview of the field of music education.

- **Introduction to Music Therapy** (MUSC 2135) - Introduction to music therapy is the study of the history and theory of music therapy. The focus of the course will also be on adapting musical skills to working within a therapeutic process.
- **Chamber Ensembles** (MUSC 2145) - Chamber music is a performance class. Students will be assigned to small groups (duets, trios, etc), in which they will learn to select appropriate repertoire and develop rehearsal skills.
- **AFA Applied Lesson** (MUSC 2150) - For students pursuing the Associates in Fine Arts degree (AFA). Private instruction in music. Fifteen hour lessons per semester. Permission required.
- **AFA Performance Hour** (MUSC 2151) - AFA Music Major and concurrent enrollment with MUSC 2150 or 2175 Monthly performance opportunity for AFA Music Majors. Students enrolled in MUSC 2150 or 2175 must also be enrolled in MUSC 2151.
- **AFA Recital Applied Lessons** (MUSC 2175) - Recommended Skills, Abilities, or Coursework: AFA Music Major and concurrent enrollment with MUSC 2151 or permission of instructor Private instruction in music-vocal or instrumental-in preparation for the required AFA in Music recital. Extra charge for lessons is determined by the college and the rate is assessed per semester. At least three semesters of MUSC 2150 are required before enrolling in this course. Fifteen one-hour lessons per semester and a formal recital performance.
- **Music History and Literature I** (MUSC 2201) - This course provides information concerning the music of the Medieval, Renaissance, Baroque, and Classical Eras of music history.
- **Music History and Literature II** (MUSC 2202) -This course covers the history of music of the Classical, Romantic, and Twentieth Century of musical styles, including American music and jazz.
- **Advanced Music Theory I** (MUSC 2216) - Continuation of Music 1126. Designed for four-part harmonization, voice leading and expansion of basic progressions through inversions, secondary chords, modulation, non-harmonic tones, chromatic and melodic harmony with appropriate ear-training and keyboard work. Analysis of compositions of all periods.
- **Advanced Aural Comprehension I** (MUSC 2217) - Continuation of Music 1127. Advanced Aural Comprehension continues to prepare the ear to perceive and identify both large and small patterns in music through ear training, sight-singing and rhythmic performance.
- **Advanced Music Theory II** (MUSC 2226) - Continuation of Music 2216. An in-depth study of form in music: two-part binary, three-part ternary, two-voice eighteenth-century counterpoint, the fugue, etc.
- **Advanced Aural Comprehension II** (MUSC 2227) - Continuation of Music 2217. Advanced Aural Comprehension continues to prepare the ear to perceive and identify both large and small patterns in music through ear training, sight-singing and rhythmic performance.

www.anokaramsey.edu
www.arccmusic.com