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Mission Statement

To prepare, inspire and empower students to achieve excellence in the field of music through a comprehensive music curriculum. The program focuses on helping students achieve advanced musicianship via concentrated study of a primary instrument, ensemble and performance experience, a complete music theory, ear training and sight singing curriculum, a comprehensive music history curriculum, along with general education requirements.

Music Program Description

The Associate in Fine Arts in Music degree is a focused, two-year study of music that includes music theory, ear training, sight singing, music history, the study of a specific instrument or voice, and ensemble participation. This degree is intended primarily for students who plan to transfer to another college to complete a baccalaureate degree in music. It can be considered as the first two years of a four-year degree program in music because core music requirements as well as general education course requirements are met. This program is accredited by The National Association of Schools of Music.

How to become a Music Major

Prospective students are expected to have, at minimum, a basic competency level of musicianship (voice or primary instrument) and a basic music reading ability. Students interested in majoring in music should first consult with a member of the music faculty about the program specifics and to identify his/her primary instrument. Students may then become active music majors by enrolling in the core music curriculum and by showing satisfactory academic progress semester to semester.

An Entrance Music Performance Assessment is conducted at the initial lesson with the applied music instructor to determine basic competency on the primary instrument. In addition, students must pass the initial music theory diagnostic test (see below) to begin the 4-semester music theory sequence. Students with a limited musical background are encouraged to take MUSC 1030 Fundamentals of Music, MUSC 1020 Beginning Group Piano and lessons on their primary instrument. Students with sufficient musical background should follow the Model Course Sequence (see p. 4 below).

Advising

Century College counselors and academic advisors are available to aid students generally in developing academic and career goals, overcoming personal barriers, and transferring to a four-year institution.
Century Music Faculty are available to mentor and guide music students with information and ideas geared more specifically to the field of music. We're here to help! Please don’t hesitate to ask.

Model Course Sequence

**SEMESTER 1**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>MUSC 1061</td>
<td>Music Theory I</td>
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<td>MUSC 1071</td>
<td>Ear Training I</td>
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**SEMESTER 4**

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**SEMESTER 4 Credit Total:** 18
1. MUSC 1026 Class Piano for Music Majors (offered Fall semester only) and MUSC 2031 Private Piano are recommended for piano proficiency preparation. See Piano Proficiency, pp. 8-9, for more information.

2. Music Theory and Ear Training courses are designed to be taken concurrently.

**Ensembles**

All students in the program are required to participate in an ensemble each semester. Students will be expected to show growth in their collaborative and technical skills, artistry, and their knowledge of the repertoire.

- **MUSC 1000**  Century College Choir - open
- **MUSC 1005**  Century Chamber Singers – by audition and interview with instructor
- **MUSC 1010**  Century Chamber Orchestra – by audition and interview with instructor
- **MUSC 1011**  Theatre Orchestra (spring semester) – by audition with instructor
- **MUSC 1012**  Popular Styles Ensemble – by audition and interview with instructor
- **MUSC 1015**  Century Concert Band – by audition and interview with instructor
- **MUSC 1018**  Century Guitar Ensemble – by audition and interview with instructor
- **MUSC 1019**  Century Piano Ensemble – by audition and interview with instructor

**Applied Lessons**

The AFA/Music Degree requires 8 credits of applied instruction on the student’s primary instrument. Students earn these credits in four consecutive semesters of study at the Advanced level. Students who cannot meet the advanced threshold upon beginning their studies at Century may complete 8 credits in a combination of both Private level and Advanced level lessons.

Students should pay close attention to the requirements listed in the instructor’s syllabus. Each instructor describes in their syllabus the advanced standards an AFA student should achieve over the 2 years of concentrated study on their primary instrument. This includes standards in technical skills, sight
reading, improvisation, interpretation and performance of a cross section of the repertoire. In addition to regular practice and sufficient progress on the student’s primary instrument, music majors may also be required to attend performance/studio classes and four recitals or concerts approved by the instructor each semester.

**Juries**

Juries are a way for the entire music faculty to constructively critique a student’s progress and to see growth over time. Each student shall complete a minimum of two comprehensive juries over the course of four semesters of advanced study. Students may do more than two juries with the instructor’s consent. Jury comment sheets will be saved in the student’s file. Students presenting a sophomore recital are exempt from the jury requirement for that semester. Juries are typically held on Wednesday morning of Finals Week.

Instrumental (piano, strings, guitar, percussion, woodwinds, brass): Each jury may include two prepared contrasting pieces at an appropriately advanced level. The jury may also include sight-playing and/or appropriate technical exercises (etudes or scales and arpeggios) at the instructor’s discretion.

Vocal: Students will prepare three memorized selections (at least two in foreign languages) of which the jury panel will choose one for the student to perform.

**Performance/Studio Class**

Performance/Studio Class is an opportunity for the members of a teacher’s studio to perform for one another in an intimate setting. These classes are often held as an aid in recital preparation. See your instructor’s syllabus for requirements.

**Practice**

Practice is an essential component of musical study. Instructors expect to see application of concepts learned both in the classroom and over the course of lessons applied in new repertoire. Each student is expected to practice a minimum of ten hours weekly. Some students may require more time to make sufficient progress. Students preparing for a recital or other public performance may also require more practice and rehearsal time.
Recital Hour

Student Recitals will be held at 2:15 p.m. on Fridays three or four times each semester. Guest Artist Recitals and Master Classes will also typically be held at this time. In planning your work and class schedules, please keep this time open. Music students are expected to perform at least once per semester. Significant solos in ensemble performances may satisfy this requirement at the discretion of the studio teacher. Piano Ensembles and Guitar Ensembles will also perform as part of the Student Recital Series.

Concert Attendance

Attendance at FOUR recitals or concerts each semester is part of the music student’s applied lesson grade. A recital or concert in which the student participates does not count towards this requirement. Attendance at any Century College Music Department event does count. Other concerts should be cleared with the studio instructor. We live in an area with a wealth of great musical opportunities! Students are strongly encouraged to seek out recitals/concerts at other colleges and universities, regional orchestras, chamber groups and professional organizations (St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Orchestra). The music bulletin board near the piano and voice studios will be kept up to date with upcoming concert events.

Concert Etiquette

For performers: Large ensembles – follow the course syllabus. All other performances – students should dress as if they are going to a nice restaurant. Jeans, shorts and mini-skirts, tank tops, etc. are discouraged. Students should seek to present themselves and their art professionally, including following the tradition of bowing and acknowledging the accompanist, if applicable.

For audience members: If you arrive late, please wait until a break between movements or pieces before entering the auditorium. When in doubt, wait for applause. Turn off cell phones and all other electronic devices, including flash photography. Noise and light from the audience is not acceptable.

Practice Rooms

Practice Rooms are available (W1071-W1076) on the lower floor of the West Campus Building. Building hours of operation can be found at https://www.century.edu/about/hours-maps-parking. All six rooms contain upright pianos. During the first week of each semester, students may sign up for reserved
practice time. Piano Majors may sign up for two hours daily and all other music majors may sign up for one hour daily. If the student is not using the room, any other student may use it. If a student is signed up and another student is practicing, the student with the reservation has priority. Please be kind to one another. Any questions or concerns should be addressed to a faculty member. In the event the student sees unacceptable behavior, security should be called. Student ID cards are used to gain access.

**Computer Centers**

Information Technology Services has two open Computer Centers providing computer access to all registered Century College credit students. 59 Computers are located on the west side of East Campus and 100 Computers are located on the third floor of West Campus. All computers in the West Campus third floor computer lab have Sibelius 7 and Finale Notepad software installed. Computer Center information and hours can be found at [https://www.century.edu/support-services/technology-services/computer-center](https://www.century.edu/support-services/technology-services/computer-center).

**Instrument Lockers**

Some limited space for instruments may be available. Contact Music Executive Shirley Mier for more information.

**Library Resources**

The Century College Library has a wealth of resources essential for students! The library contains a number of musical scores, books about music and musicians and videos. Follow the Music Subject Guide on the Library’s web page [https://www.century.edu/academics/library](https://www.century.edu/academics/library) for links to music listening services (Music Online) and for links to sheet music online: International Music Score Library Project (IMSLP) and Classical Scores Library to name a few.

**Theory Diagnostic Test**

A basic Music Theory I diagnostic test (note identification, rhythm, music symbols, etc.) is given on the first day of class for MUSC 1061. Students who do not pass this test will need to consult with the music faculty (especially the music theory instructor) about their score on the test, their academic plan and possible alternate plans.
Piano Proficiency

Students must prepare for and complete a piano proficiency exam to graduate with the Associate in Fine Arts Degree in Music. Certain basic skills at the piano are essential for all musicians, regardless of primary instrument, and demonstrate theoretical and aural understanding. Knowledgeable use of the piano is a valuable tool for both teachers and performing artists.

It is highly recommended that students take MUSC 1026 Class Piano for Music Majors (offered during Fall semester) to begin preparations for the piano proficiency exam. Permission is required to enroll in this course. Please contact Julia Elkina Ehrlich by e-mail or telephone: JuliaElkina.Ehrlich@century.edu or (651) 779-3210. Students may register for MUSC 2031 Private Piano upon completion of MUSC 1026 until the piano proficiency requirement has been met. See piano proficiency requirements on the next page.

Century College Piano Proficiency Requirements:

1. Major and Minor Scales (harmonic): Two octaves, hands together.
2. Harmonization of a simple melody using I, IV and V7 with appropriate inversions, blocked chords, at sight.
3. Sight reading a simple melody and accompaniment.
4. Transposition of a simple melody and accompaniment.
5. Performance of an approved solo piano piece.

The exam will occur before a panel of three faculty. In the event the student is unable to pass all segments of the exam, a follow-up exam may be scheduled. Results will be recorded in the music student’s portfolio.

Composition and Improvisation – Music students will develop a basic capacity to create original or derivative music. Composition assignments will be given in all music theory courses. Basic improvisation skills will be developed in all applied lessons. The creation of compositions and the study of improvisation may include original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating common elements in non-traditional ways. Please see music theory and applied lessons syllabi for further information.
Music Student Portfolio

All AFA in Music students will create a living portfolio of their work that documents their progress and development from the beginning to the end of the degree. This portfolio will in turn become a valuable part of the transfer process to a 4-year college or university. The portfolio will be started in the student's first semester and will be overseen by the applied lessons instructor in coordination with other music faculty. It will contain repertoire data sheets, jury exams, theory compositions, and other key papers and exams (theory, ear training, history and piano proficiency).

Transferring to a four year college or university

Choosing the right transfer institution is extremely important for musicians. The student’s professional goals are a significant factor in determining which school to attend next. All music programs are not created equally. Your studio teacher and the music faculty are your greatest resource in discerning the next step in your education.

Century College has an articulation agreement with Minnesota State University – Mankato. Graduates have successfully transferred to many colleges and universities, including: Augsburg College, Bethel College, Minnesota State University – Mankato, Minnesota State University – Winona, University of Northwestern, South Carolina School of the Arts, University of Minnesota, University of Wisconsin – River Falls, and the University of St. Thomas.

The sophomore recital

With the instructor’s consent, student may wish to present a partial or complete recital during their time at Century College. This is encouraged, particularly for students pursuing Bachelor’s Degrees with a performance requirement.

Hearing Health

- **Hearing health is essential to your lifelong success as a musician.**
- **Your hearing can be permanently damaged by loud sounds**, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- **Noise-induced hearing loss is generally preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

1. 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
2. 90 dB (blender, hair dryer) – 2 hours
3. 94 dB (MP3 player at 1/2 volume) – 1 hour
4. 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
5. 110 dB (rock concert, power tools) – 2 minutes
6. 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines (example: don’t use Q-tips!).
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below.
  http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

**Musculoskeletal Health**

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person’s risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Good posture and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid “overdoing it.”
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
• If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
• If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
• This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20NMH_2013July_DRAFT.pdf.

Vocal Health

• Vocal health is important for all musicians and essential to lifelong success for singers.
• Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
• Practicing, rehearsing, and performing music is physically demanding.
• Musicians are susceptible to numerous vocal disorders.
• Many vocal disorders and conditions are preventable and/or treatable.
• Sufficient warm-up time is important.
• Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
• Good posture, adequate breath support, and correct physical technique are essential.
• Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
• It is important to set a reasonable limit on the amount of time that you will practice in a day.
• Avoid sudden increases in practice times.
• Know your voice and its limits, and avoid overdoing it or misusing it.
• Maintain healthy habits. Safeguard your physical and mental health.
• Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
• Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
• If you are concerned about your personal vocal health, talk with a medical professional.
• If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
• This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/6_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20Vocal_2013July_DRAFT.pdf

Note: The Music faculty at Century College are committed each day to maintaining safe environments in all practice rooms, rehearsal rooms and performance spaces. Any issues that arise will be addressed promptly by the music faculty, Music Executive, and the Dean of Humanities as need be.
Music Faculty

To read faculty biographies, please visit:
https://www.century.edu/sites/default/files/prg_music_FacultyBios.pdf

Eric Graham – Office W1111

Shirley Mier, Music Executive – Office W2046

Elliot Wilcox – Office W2048

Jocelyn Kalajian – Office W1092
Century College Choir, Century Chamber Singers, Private Voice, Advanced Private Voice

Ben Kunkel – Office W2074
Private Guitar, Advanced Private Guitar, Beginning Group Guitar, Guitar Ensemble

Julia Elkina Ehrlich – Office W1094
Class Piano for Music Majors, Beginning Group Piano, Intermediate Group Piano, Piano Ensemble, Private Piano, Advanced Private Piano

Charles Preis – Office W2043 – Century Concert Band

Kathryn Christie – Violin, Viola

Russell Dedrick – Flute

Janet Hanson – Clarinet

Greg Keel – Saxophone

John Madura – Cello

Randy Martens – Percussion

Laurie Merz – Bassoon

*Additional applied faculty members added by demand (i.e. brass instructor)
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<td>MUSC 2072</td>
<td>Advanced Ear Training II</td>
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<tr>
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<td>Music History I – Antiquity Through 1800</td>
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<td>MUSC 2082</td>
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