

Music Department

Student Handbook

2017 ~ 2018

EAST CENTRAL COLLEGE MUSIC DEPARTMENT

STUDENT HANDBOOK

2015-2016

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Greetings,

Welcome to the East Central College Department of Music! Thank you for your interest in our program. The Department of Music at East Central College offers a variety of performing and learning experiences. We offer music degree programs, a wide variety of performance opportunities, and a dynamic concert series for the campus and the region.

East Central College is an accredited institutional member of the National Association of Schools of Music. Our talented faculty members offer instruction in all areas of musical study. We have up-to-date facilities including a state-of-the-art class piano lab. In addition, students can take part in our many bands, choirs and chamber ensembles. We also have generous scholarship offerings for music students.

We offer a rewarding cultural and intellectual learning environment. The college is recognized as a center of artistic excellence in the community. Students will have the opportunity to attend performances by world-class artists. After graduating, our students have proven to be successful in their future studies and careers in music.

Our goal is to provide the very best experience for our students at East Central College. Please contact any one of us if you have questions about your study.



Dr. Jennifer Judd Aaron Bounds Dr. Tim Sexton

Program Coordinator Director of Bands Director of Choirs, Division Chair

**EAST CENTRAL COLLEGE MISSION STATEMENT**

East Central College will provide an environment for lifelong learning.

**VISION STATEMENT**

East Central College will connect its community to its future.

**Music Department Mission, Goals, and Objectives**

**Music Department Mission**

Help students to develop individual skills to meet their professional and personal goals in music, and provide educational and cultural opportunities for the college and the greater community.

**Goal I**

The department of music offers instruction to those who want professional training in music as well as those who wish to pursue music as a vocation.

Objectives:

* Provide associate degree program and coursework to prepare students for transfer to baccalaureate institutions
* Offer music courses in general education curricula
* Offer music courses for community members
* Promote knowledge and skills in music through core music curriculum

**Goal II**

Serve as a resource for cultural activities, providing enrichment to the community.

Objectives:

* Offer a variety of concerts, recitals, and music festivals
* Provide performance opportunities for both individual and ensemble

**Goal III**

Maintain a standard of excellence.

Objectives:

* The music department offers curricula in accordance with the standards established by the National Association of Schools of Music
* Maintain high standards in hiring faculty and developing curricula according to NASM standards

**Degree**

**Associate of Arts**

Students seeking a transfer credential from East Central College will traditionally study in an Associate of Arts (AA) degree program. Each AA degree program is comprised of a 42 credit hour block of general education coursework coupled with a minimum of 18 credit hours of elective coursework, typically in the academic discipline chosen.

Each of the AA degree areas listed specifies coursework in a semester by semester arrangement

**Degree Requirements**

Candidates for an Associate of Arts degree must meet the following degree requirements:

* Completion of a minimum of 60 college semester credit hours (a combination of the general education requirements and elective coursework), excluding developmental coursework (coursework numbered below 1000) or continuing education coursework
* A minimum cumulative grade point average of 2.00 on all college credit earned
* Satisfaction of the college residency requirement (a minimum of 15 hours must be completed at East Central College)

**General Education Requirements**

Students must complete the 42 credit hour minimum skills and knowledge requirements for general education. Completion of this requirement will enable students transferring to a Missouri public four year college or university to enter having satisfied the lower level general education requirements and enter at the junior level.

**Degree Options**

East Central College offers students a variety of options in the Associate of Arts degrees. These options reflect departmental and discipline based requirements. For all Associate of Arts degree options, students should carefully consider transfer institution and baccalaureate degree requirements. The following list is accurate as of publication. Students should discuss elective options in the Associate Arts degrees with an academic advisor and/or the transfer institution.

**Associate of Fine Arts in Music (AFA in Music)**

The East Central College Associate of Fine Arts (AFA) in Music is designed to transfer into baccalaureate degree programs for students who wish to complete a Bachelor of Fine Arts (BFA) in Music, a Bachelor of Music (BM), or a Bachelor of Arts (BA) in Music. The curriculum provides general education courses required of liberal arts students and music specialization courses required by four year institutions. The purpose of the AFA degree is to provide the first two years of preparation (assuming appropriate placement scores) for those students interested in careers in performance, music theory/composition, music therapy, and music business. The AFA curriculum aligns with the first two years of the transfer institution’s degree program. It provides students the flexibility and optimal opportunity to work with their respective four year degrees. The AFA in Music is also appropriate for students who want additional training in music for their present career, without the need to pursue a bachelor’s degree.

**Degree Requirements**

Candidates for an Associate of Fine Arts (AFA) degree must meet the following degree requirements:

* Completion of an approved program of study, consisting of a minimum of 64 college semester credit hours (a combination of the general education requirements and program requirement coursework), excluding developmental coursework.
* A minimum cumulative grade point average of 2.00 on all college credit earned
* Satisfaction of the college residency requirement (a minimum of 15 of the last 30 credit hours must be completed at East Central College)

**General Education Requirements**

Students must complete the specific coursework for general education as detailed in the AFA degree plan.

**Course Offerings**

The offerings in the Music Department are not limited to Music Majors. The applied lessons, ensembles and music appreciation, world music, and survey of literature courses are offered as a general enrichment program.

**Courses Ensembles**

\*Music Theory ~ written I, II, III, IV \*College Choir

\*Music Theory ~ aural I, II, III, IV \*Vocé Blue

\*Music History to 1800 \*College Band

\*Music History from 1800 \*Jazz Combo

\*Class Piano I, II, III, IV, V, VI \*Jazz Band

\*Ensembles \*Percussion Ensemble

\*Applied Music I, II, III, IV, V, VI – \*String Ensemble

Voice, Piano, Woodwind, Strings, \*Guitar Ensemble

Brass, Percussion, Guitar \*Piano Ensemble

\*Recital Attendance

\*Music Appreciation

\*The Age of Rock and Roll

\*Jazz Appreciation

\*World Music

\*Vocal Diction

\*Studio Performance Class

**Music Faculty**

**Full-Time Faculty**

Dr. Jennifer Judd, D.M.A. in Piano Performance, University of Missouri - Kansas City

Professor of Music, Coordinator of Music Department (NASM Music Executive)

[jennifer.judd@eastcentral.edu](mailto:jennifer.judd@eastcentral.edu), 636-584-6696

Aaron Bounds, M.M., Missouri State University

Band Director, Instructor of Music, [aaron.bounds@eastcentral.edu](mailto:aaron.bounds@eastcentral.edu), 636-584-6697

Dr. Tim Sexton, D.M.A. in Choral Conducting, University of South Carolina

Choir Director, Instructor of Music, Division Chair

[timothy.sexton@eastcentral.edu](mailto:timothy.sexton@eastcentral.edu), 636-584-6698

**Adjunct Faculty**

**Kelly Austermann,** D.M. A., Adjunct Woodwind Instructor

**Lisa Blackmore,** Adjunct High Brass Instructor, [lisa.blackmore@eastcentral.edu](mailto:lisa.blackmore@eastcentral.edu)

D.M.A. in Trumpet, University of Illinois-Urbana Champaign

**Dr. Leon Burke III**, Adjunct Voice Instructor, [leon.burke@eastcentral.edu](mailto:leon.burke@eastcentral.edu)

D.M.A. in Choral Conducting, University of Kansas

**Bill Hopkins**, Adjunct Guitar Instructor, Guitar Ensemble Director, [william.hopkins@eastcentral.edu](mailto:william.hopkins@eastcentral.edu)

M.M. in Guitar Performance, University of Missouri - Kansas City

**Lansin Kimler**, Adjunct Piano Instructor, [lansin.kimler@eastcentral.edu](mailto:lansin.kimler@eastcentral.edu)

M.M. in Performance, Southern Illinois University at Edwardsville

**Tamara Miller-Campbell**, Adjunct Voice Instructor, [tamara.campbell@eastcentral.edu](mailto:tamara.campbell@eastcentral.edu)

M.M. in Music, Southern Illinois University at Edwardsville

**Maggie Noud,** Adjunct Woodwind Instructor

M.S. in Music Education, Lindenwood University

**James Shollenberger**, Adjunct Music Instructor, [james.shollenberger@eastcentral.edu](mailto:james.shollenberger@eastcentral.edu)

MMus, Temple University, Kodaly Certification

**Samuel Charles**, D.M. A., Adjunct Percussion Instructor, Samuel.Charles@eastcentral.edu

**Sarah Johnson**, D. M. A., Adjunct World Music Instructor

**Matthew Sokeland**, Adjunct Percussion Ensemble Instructor, Matthew.Sokeland@eastcentral.edu

**Course Catalog Information**

Please visit East Central College 2017-18 Course Catalog website:

http://catalog.eastcentral.edu/index.php?catoid=4

For music degrees:

<http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242>

**Associate of Arts**

The **Associate of Arts (AA) degree** is the institutional transfer degree. Each AA degree is comprised of the general education block (a minimum of 43 credit hours) coupled with elective options in the academic area of choice, totaling a minimum of 64 credit hours. Students completing the AA degree who transfer to a public baccalaureate institution in Missouri will enter the transfer institution at the junior level; all lower division general education coursework will be satisfied.

Information on the following AA degree options is provided at the links below.

* [**Arts & Humanities Pathways, AA**](http://catalog.eastcentral.edu/preview_program.php?catoid=4&poid=411)

**Associate of Fine Arts**

The**Associate of Fine Arts (AFA) degree** is the institutional fine arts degree, with options in studio art. A specifically articulated degree with specific Missouri baccalaureate institutions, the AFA degree is comprised of a general education core tailored to students interested in study in a Bachelor of Fine Arts program and the necessary fine arts coursework to prepare students for that study, totaling a minimum of 64 credit hours. Students may choose from a variety of elective coursework appropriate for the specialized areas of studio art and music.

* [**Music, AFA**](http://catalog.eastcentral.edu/preview_program.php?catoid=4&poid=405)

**Courses**

**Music**

* [**MUA 100 - Studio Performance Class**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 101 - Applied Voice I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 102 - Applied Voice II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 103 - Applied Voice III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 111 - Applied Instrument I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 112 - Applied Instrument II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 113 - Applied Instrument III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 115 - Applied Woodwind I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 116 - Applied Woodwind II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 117 - Applied Woodwind III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 121 - Applied Low Brass I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 122 - Applied Low Brass II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 123 - Applied Low Brass III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 125 - Applied High Brass I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 126 - Applied High Brass II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 127 - Applied High Brass III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 131 - Applied Piano I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 132 - Applied Piano II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 133 - Applied Piano III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 135 - Applied String I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 136 - Applied String II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 137 - Applied String III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 141 - Applied Guitar I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 142 - Applied Guitar II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 143 - Applied Guitar III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 145 - Applied Percussion I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 146 - Applied Percussion II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 147 - Applied Percussion III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 200 - Studio Performance Class**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 201 - Applied Voice IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 202 - Applied Voice Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 211 - Applied Instrument IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 212 - Applied Instrument Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 215 - Applied Woodwind IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 216 - Applied Woodwind Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 221 - Applied Low Brass IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 222 - Applied Low Brass Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 225 - Applied High Brass IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 226 - Applied High Brass Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 231 - Applied Piano IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 232 - Applied Piano Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 235 - Applied String IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 236 - Applied String Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 237 - Applied String VI**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 241 - Applied Guitar IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 242 - Applied Guitar Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 245 - Applied Percussion IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUA 246 - Applied Percussion Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 001 - Recital Attendance I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 002 - Recital Attendance II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 003 - Recital Attendance III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 004 - Recital Attendance IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 005 - Recital Attendance V**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 006 - Recital Attendance VI**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 101 - Music Theory I(Aural)**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 102 - Music Theory I (Written)**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 103 - Music Theory II (Aural)**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 104 - Music Theory II (Written)**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 111 - Class Piano I: Beginners**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 112 - Class Piano II: Upper Elementary**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 113 - Class Piano III: Early Intermediate**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 141 - Vocal Diction (English & French)**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 142 - Vocal Diction (Italian & German)**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 201 - Music Theory III (Aural)**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 202 - Music Theory III (Written)**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 203 - Music Theory IV (Aural)**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 204 - Music Theory IV (Written)**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 211 - Class Piano IV: Intermediate**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 212 - Class Piano Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUC 222 - Basic Conducting**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 101 - Choral Association I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 102 - Choral Association II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 103 - Choral Association III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 105 - College Choir I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 106 - College Choir II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 107 - College Choir III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 111 - Vocal Jazz Ensemble I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 112 - Vocal Jazz Ensemble II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 113 - Vocal Jazz Ensemble III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 115 - College Band I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 116 - College Band II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 117 - College Band III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 121 - Jazz Band I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 122 - Jazz Band II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 123 - Jazz Band III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 125 - Jazz Combo I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 126 - Jazz Combo II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 127 - Jazz Combo III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 131 - Piano Ensemble I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 132 - Piano Ensemble II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 133 - Piano Ensemble III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 135 - String Ensemble I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 136 - String Ensemble II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 137 - String Ensemble III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 141 - Guitar Ensemble I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 142 - Guitar Ensemble II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 143 - Guitar Ensemble III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 145 - Percussion Ensemble I**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 146 - Percussion Ensemble II**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 147 - Percussion Ensemble III**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 201 - Choral Association IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)
* [**MUE 202 - Choral Association Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 205 - College Choir IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 206 - College Choir Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 211 - Vocal Jazz Ensemble IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 212 - Vocal Jazz Ensemble Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 215 - College Band IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 216 - College Band Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 221 - Jazz Band IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 222 - Jazz Band Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 225 - Jazz Combo IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 226 - Jazz Combo Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 231 - Piano Ensemble IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 235 - String Ensemble IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 236 - String Ensemble Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 241 - Guitar Ensemble IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 242 - Guitar Ensemble Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 245 - Percussion Ensemble IV**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUE 246 - Percussion Ensemble Advanced Skills**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUS 100 - Fundamentals of Music**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUS 101 - Music Appreciation**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUS 151 - World Music**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUS 152 - Music Appreciation: Age of Rock & Roll**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUS 155 - Jazz Appreciation**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUS 171 - Music History From 1800**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUS 172 - Music History to 1800**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUS 270 - I.S.-Music**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)
* [**MUS 280 - Special Topics-Music**](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&p=2)

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**Scholarships**

**Scholarships**

Scholarships are available to students who major in music or perform in an ensemble. Please contact Dr. Jennifer Judd for auditions.

Outstanding Music Major Scholarships: $1000 per semester

Qualifications for eligibility:

1. Only available for full time music major students, students who will take required courses for music majors, music theory, intro to music history, applied major voice or instrument, applied piano, ensemble and recital attendance
2. Auditions and recommendation from music faculty, demonstrate strong music abilities, talent and commitment to complete a music degree
3. 2.50 GPA in high school

Qualification for retaining the scholarship:

1. For full time music major students, students who will take required courses for music majors, music theory, intro to music history, applied piano and ensemble, applied major voice or instrument, and receive at least a “B” in all of the core music courses

2. Demonstrate strong commitment to music department activities including volunteering for the Missouri State High School Music Festival

3. Recommendation from a music faculty

4. 2.50 GPA

5. Excellent attendance in classes

Music Major Scholarships: $500 per semester

Qualifications for eligibility:

1. Only available for full time music major students, students who will take required courses for music majors, music theory, intro to music history, applied major voice or instrument, applied piano, ensemble and recital attendance
2. Auditions and recommendation from music faculty
3. 2.50 GPA in high school

Qualifications for retaining the scholarships:

1. Only available for full time music major students, students who will take required courses for music majors, music theory, intro to music history, applied major voice or instrument, applied piano and ensemble
2. Recommendation from music faculty
3. Demonstrate strong commitment to music department activities including volunteering for the Missouri State High School Music Festival
4. 2.50 GPA

**General Information**

**Placement Exams**

While East Central College is an “open-enrollment” institution, meaning anyone can enroll as a music major, students declaring music as the major are enrolled in core music classes. Pretesting music in Written Theory, Aural Theory, and Class Piano ensures that students are adequately prepared for success. Therefore, placement examinations are administered to assess the student’s ability to read and study music. Students who do not score above the minimum level may be advised to enroll in Fundamentals of Music [MU 1003] before registering for the core music courses. It is noted that the course of action will add one year of study at East Central College to achieve any of the Associate degrees in music. Ideally, students should enroll in Written Theory I, Aural Theory I, and Class Piano I concurrently.

Freshman music students are enrolled in Class Piano I unless the student has had a significant piano background. If so, please consult with the class piano instructor before the first week of class. An exam will be given to assess the student’s capability and to determine placement. Please see Appendix D for Class Piano Placement Guide.

**Recital Attendance**

The Music Department and ECC Patrons of the Arts annually host and fund nationally renowned performers of various genres at no cost to students and minimal cost to outside attendees. A concert schedule of 2015-16 season is on the last page of this handbook. Music major students are required to attend a minimum number of 8 recitals each semester on campus (two of these recitals may be performances given by the student). Attendance sign-up sheets will be available at the beginning and end of each concert and attendance will be documented.

**Studio Performance Class**

To enhance the knowledge of the applied lesson repertoire including historical background of the repertoire, theoretical syntheses of the music and performance aspects of the assigned work in applied lessons. Studio Performance Class will meet at **12:30p.m. on the second and fourth Friday of each month** in room HH101.

**Juries**

Juries take place during final exam week each semester in all performance areas: voice, piano, and all other applied instruments. Approximately one month prior to jury week, students will need to sign up for a jury time. The sign-up sheets will be posted on the Music Department bulletin board. Prior to the student’s jury, a jury repertoire sheet needs to be completed. The jury repertoire sheets will be provided by each instructor. Students should study course syllabi and check with their area coordinators for specific jury requirements. Jury repertoire sheets can be found in Appendix B, Jury rubrics can be found in Appendix C.

**Facilities**

All of the ECC Music Department facilities are located on the Union campus. The primary facility for the music department is located in the AC building and include:

* classrooms for theory, music history, general education music courses, all containing smart boards, computers with internet access, speakers, and pianos. These are also used for other college classes not related to the music unit.
* one instrumental room, capable of supporting a 80 plus member band, which also doubles as a small recital space
* one choral rehearsal room
* one new Yamaha keyboard lab, containing 12 digital piano stations linked to a central instructor’s station and 4 computer stations with music theory software.
* the John Edson Anglin Performing Arts Center containing a shared performance theater space, with a seating capacity of 450, plus backstage area; and additional green rooms.
* One performance library, housing the printed choral and band scores
* 6 individual faculty studios
* 4 individual practice rooms
* One instrumental storage room
* One Fine and Performing Arts Division staff office

**Music Computer Lab & Practice Rooms**

The brand new piano lab is located in HH120. The music computer lab is also located in HH120. There are four computers with music theory software. The piano lab is open daily for students to practice the piano. Piano major students can sign up to practice on the baby grand piano in HH107. The department practice rooms are located on the lower level of the John Edson Anglin Performance Arts Center.

**Accompanists**

The music department provides accompanist for studio lessons, rehearsals, recitals and juries. At the beginning of each semester, students will schedule time with the accompanist through the studio instructor. The cost of accompanist is included in the applied lesson fee. Vocal students are able to work with an accompanist for a total of eight 30-minute rehearsals or lessons per semester. Instrumental students are able to work with an accompanist for a total of four 30-minute rehearsals or lessons per semester.

**Student Recitals**

Performance opportunities are an important component of the music department. Sign-up sheets for the recitals will be posted no later than two weeks before the scheduled date. Students performing in the recitals must have permissions from their applied instructor. Appropriate attire is required for the recitals. Students must seek applied teachers approval for all formal public performances and auditions.

**Outreach and Community Activities**

* Concert series
  + Contact: Dr. Jennifer Judd, 636-584-6696, [jennifer.judd@eastcentral.edu](mailto:jennifer.judd@eastcentral.edu)
* East Central Children’s Chorale
  + Contact: Dr. Timothy Sexton, 636-584-6698, [timothy.sexton@eastcentral.edu](mailto:timothy.sexton@eastcentral.edu)
* Community Band, Jazz Band, Jazz Festival
  + Contact: Aaron Bounds, 636-584-6697, [aaron.bounds@eastcentral.edu](mailto:aaron.bounds@eastcentral.edu)
* Sonatina Festival
  + Contact: Dr. Jennifer Judd, 636-584-6696, [jennifer.judd@eastcentral.edu](mailto:jennifer.judd@eastcentral.edu)
* Choral Association (Community Choir)
  + Contact: Dr. Timothy Sexton, 636-584-6698, [timothy.sexton@eastcentral.edu](mailto:timothy.sexton@eastcentral.edu)

**Library Resources**

**ECC LIBRARY**

ECC Library is here to provide the information resources and services that support the educational and recreational pursuits of East Central students. In addition to friendly, helpful service, we provide course reserves, library research instruction, research assistance, internet computers, wireless access, study areas and print and online resources. ECC Library is on the Union campus on the first floor of Buescher Hall.We are open 7:30 – 7:30 Monday – Thursday and 7:30 – 2:00 on Friday, when classes are in session. [The Library staff is available to assist you in person, online or by phone](http://www.eastcentral.edu/library/gethelp.php)..

**RESEARCH GUIDES**

Research guides AKA Libguides can be used to find resources specific to a certain class or topic of study. You will find a wide selection of guides at <http://eastcentral.libguides.com>

Those specific to music are:

Music Appreciation 1603 <http://eastcentral.libguides.com/musicappreciation>

Jazz Appreciation <http://eastcentral.libguides.com/jazzappreciation>

Music Appreciation: Rock and Roll 1103 <http://eastcentral.libguides.com/rockandroll_1103>

**BOOKS; PRINT and ELECTRONIC**

Books and documentaries that focus on Music are located in the General Collection in the "M" section. ECC Library has over 700 print titles available for 3 week check out. Thousands more print books are available through MOBIUS\* and can be delivered in 3-4 days to ECC Library. The [EBSCO ebook collection](http://ezproxy.eastcentral.edu:2048/login?url=http://search.epnet.com/login.asp?profile=ebooks) has 5,000 books available 24/7 from any internet computer on the topic of music.

**AUDIO; MUSIC CDs and STREAMING AUDIO**

There are over 900 music CDs at ECC.  You may check out up to 4 audio/visual titles and for one week.  You can also borrow CDs from some MOBIUS libraries.\* Jefferson College has a wide variety of options as well.

Located in the drawers behind the Leisure books, there are 11 genres of music.

**Genres**

[CHRISTIAN](http://archway.searchmobius.org/search/f?SEARCH=CHRISTIAN) – classic and contemporary artists

[CLASSICAL](http://archway.searchmobius.org/search/f?SEARCH=CLASSICAL) – classical and opera selections

[COUNTRY](http://archway.searchmobius.org/search/f?SEARCH=COUNTRY) - classic and contemporary artists

[JAZZ](http://archway.searchmobius.org/search/f?SEARCH=JAZZ) – jazz and blues

[MISC](http://archway.searchmobius.org/search/f?SEARCH=MISC) – holiday, children’s, various selections

[RAP](http://archway.searchmobius.org/search/f?SEARCH=RAP) – rap and reggae

[ROCK](http://archway.searchmobius.org/search/f?SEARCH=rock) – classic rock, pop, and contemporary artists

[SOUL](http://archway.searchmobius.org/search/f?SEARCH=SOUL) – soul and Motown artists

[SOUNDTRACK](http://archway.searchmobius.org/search/f?SEARCH=SOUNDTRACK) – movie and television soundtracks

[STANDARDS](http://archway.searchmobius.org/search/f?SEARCH=STANDARDS) – Frank Sinatra, Tony Bennett & others

[Naxos Music Library](http://ezproxy.eastcentral.edu:2048/login?url=http://eastcentral.naxosmusiclibrary.com/) is a database providing access to over 1.2 million music tracks (limit 5 simultaneous logins) from any internet device.  This is a libray provided resource and you must click through the Library (or above link) for access.  If off campus you will be asked to login, with your ECC ID # followed by ec (0123456ec) and Last name (smith)

**VISUAL; DVDs and STREAMING VIDEO**

Documentary DVDs about Music are shelved in the “M” section with the book collection.  Click on the link for [complete list of DVDs](http://archway.searchmobius.org/search%7ES1?/dmusic+videos/dmusic+videos/1%2C2%2C70%2CB/exact&FF=dmusic+videos&1%2C67%2C) on this topic.

Streaming video music videos and clips are available online through [Films on Demand](http://digital.films.com/).

Enter the campus login and password: eastcentral

Choose Collections and then Music & Dance; select from Music Appreciation, Music History or World Music or do a keyword search

**DATABASES**

[Databases](http://www.eastcentral.edu/library/electronic/index.php) provide access to journals, newspapers, magazines, reference books, images, music, statistics, videos and more.  Majority of these resources are full-text.  These resources are typically more up to date than books.

Databases are credible resources available to ECC students 24/7 from any internet device.

**CORE MUSIC DATABASES**

[African American Music Reference](http://ezproxy.eastcentral.edu:2048/login?url=http://aamr.alexanderstreet.com/) - Biographies, chronologies, sheet music, images, lyrics, liner notes, and discographies covering blues, jazz, spirituals, civil rights songs, slave songs, minstrelsy, rhythm and blues, gospel, and other forms of black American musical expression   
  
[Classical Music Reference Library](http://ezproxy.eastcentral.edu:2048/login?url=http://bakr.alexanderstreet.com/) - Baker's Dictionary of Music, Baker's Biographical Dictionary of Musicians, and Baker's Student Encyclopedia of Music   
  
[Classical Scores Library](http://ezproxy.eastcentral.edu:2048/login?url=http://shmu.alexanderstreet.com/) - Collection of 400,000 pages of classical scores including works spanning time periods from the Renaissance to the 21st century. Coverage of score types is comprehensive, with full scores, study scores, piano and vocal scores, and piano reductions   
  
[Garland Encyclopedia of World Music Online](http://ezproxy.eastcentral.edu:2048/login?url=http://glnd.alexanderstreet.com/) - Articles about music from all the world's people including overview of the region, a survey of its musical heritage, traditions and themes, a description of specific musical genres, photographs, drawings, maps, and musical examples   
  
[Music Online: Reference](http://ezproxy.eastcentral.edu:2048/login?url=http://music.alexanderstreet.com/) - Search four music resources (African American Music Ref, Classical Music Ref, Classical Scores Lib, and Garland Encyc. of World Music Online) at the same time   
  
[Naxos Music Library](http://ezproxy.eastcentral.edu:2048/login?url=http://eastcentral.naxosmusiclibrary.com/) - Access to over 400,000 classical music tracks (limit 5 simultaneous logins)   
  
[Oxford Music Online](http://ezproxy.eastcentral.edu:2048/login?url=http://www.oxfordmusiconline.com) - Includes Oxford Dictionary of Music, Grove Music Online and The Oxford Companion to Music

[Credo Reference](http://ezproxy.eastcentral.edu:2048/login?url=http://www.credoreference.com/home.do) - Subject specific references including images, maps, in-depth writings, biographical writings, sound files and more   
  
EBSCOhost – [ALL DATABASES](http://ezproxy.eastcentral.edu:2048/login?url=http://search.epnet.com/login.asp?profile=ehost) – Choose from the entire list of databases including Academic Search, Greenfile, Masterfile, Business, Medline, Education and more   
  
EBSCOhost - [Academic Search Premier](http://ezproxy.eastcentral.edu:2048/login?url=http://search.epnet.com/login.asp?profile=asptop3) - Articles from 4,500 magazines and journals; full-text and scholarly options   
  
EBSCOhost - [Associates Programs Source](http://ezproxy.eastcentral.edu:2048/login?url=http://search.epnet.com/login.asp?profile=asptop3) - Journal and book resources related to 2 year college programs and vocational studies   
  
EBSCOhost - [Humanities International Complete](http://ezproxy.eastcentral.edu:2048/login?url=http://search.epnet.com/login.asp?profile=asptop3) - Resources from journals and books with worldwide coverage of humanities   
  
[EBSCO eBooks](http://ezproxy.eastcentral.edu:2048/login?url=http://search.epnet.com/login.asp?profile=ebooks) - Over 125,000 electronic books available for viewing with an internet connection   
  
[Gale Virtual Reference](http://ezproxy.eastcentral.edu:2048/login?url=http://go.galegroup.com/ps/start.do?p=GVRL&u=morenetecentral&authCount=1) - Collection of electronic books on a variety of topics   
  
[Global Issues in Context](http://ezproxy.eastcentral.edu:2048/login?url=http://infotrac.galegroup.com/itweb/morenetecentral?db=GIC) - Global perspective of international issues from variety of media formats and sources

**MOBIUS**

\*[MOBIUS](http://searchmobius.org/) is a group of over [70 libraries in Missouri](http://searchmobius.org/libinfo) that share books, CDs, DVDs, VHS, audiobooks and more with each other.  East Central College is a member of MOBIUS and this allows you to request up to 10 titles at a time of over 20 million selections.

**Guest Artist Series**

**The 442’s with Erin Bode -Friday, September 8, 2017, 7:30p.m.**

Consisting of two jazz and two classical musicians, The 442’s are an acoustic instrumental group exploring the boundaries of jazz, classical, folk, and rock music. Joining them is renowned St. Louis vocalist, Erin Bode, with her bell-like voice. Don’t miss this unique collaboration combining outstanding musicianship, group singing, and inventive improvisation, in a performance of innovative and inspired music.

**Arianna String Quartet -Friday, September 29, 2017, 7:30p.m.**

Hailed for their outstanding musicianship, the Arianna String Quartet has firmly established itself as one of America's finest chamber ensembles. Garnering national attention, the ASQ is now world-renowned– performing, collaborating, teaching, and recording in this country and abroad.

Come see, “how technical excellence, in alliance with imagination and the human heart, can come to create something truly transcendent.” – Fanfare Magazine

**The Funky Butt Brass Band -Thursday, November 9, 2017, 7:30p.m.**

The FBBB takes classic New Orleans brass tunes and gives them a twist, in the style of Dirty Dozen Brass Band, Rebirth and Bonerama. But don’t be surprised if you also hear some Motown, Southern rock, Memphis soul, Chicago blues and St. Louis R&B in the mix. The band has been voted **Best Funk/Soul Band** by the Riverfront Times Music Awards for four of the past five years.

**St. Louis Wind Symphony featuring Lisa Blackmore -Friday, November 17, 2017, 7:30p.m.**

The Saint Louis Wind Symphony is the premier wind ensemble in the St. Louis area, dedicated to the quality performance of the finest literature for wind groups of all sizes. Concerts each year draw hundreds of listeners to a variety of venues and include compositions from classic and contemporary wind band composers. No matter what your favorite genre, join us for a musical selection that is sure to please.

**Music Faculty Recital -Friday, January 19, 2018, 7:30p.m.**

Join us as ECC's outstanding music faculty perform a recital, sure to please any set of ears. We are blessed with a staff of acclaimed musicians who have performed internationally, are teaching faculty at major universities, and have collaborated with many other leading artists of their field. They will perform compositions spanning a wide variety of origin and interpretation, making for the most delightful of performances.

**David Halen, Bjӧrn Ranheim and Jennifer Judd in Concert -Friday, March 9, 2018, 7:30p.m.**

Come hear St. Louis Symphony Concertmaster David Halen and acclaimed SLSO Cellist Björn Ranheim for an evening of pristine chamber music, joined by pianist Jennifer Judd. Each musician boasts a robust solo career, and their passion for chamber music has amazed audiences all over the world.  We invite all to witness their enchanting artistry on the ECC stage.

**Full Spectrum -Friday, April 20, 2018, 7:30p.m.**

From deep lows to dazzling highs, fiery passion to silly slapstick, come hear Bass Timothy Schmidt, Tenor Christopher Goeke, Contralto Leslie Jones, and Soprano Lori Shaffer perform the best of songs, arias, and musical theatre favorites in this concert highlighting the full range of voice from faculty members at Southeast Missouri State University – it the Full Spectrum!

**The Bryan Carter Trio featuring Ronald Carter -Friday, April 27, 2018, 7:30p.m.**

What do you get when you combine a St. Louis jazz legend and a rising jazz recording artist? An enchanting evening of jazz by Ronald Carter and the Bryan Carter Trio. But this is not just any evening of jazz – this is an opportunity to experience a dynamic father/son duo performing the music they love best, as only those who have played with the jazz greats can. Rediscover the rich tradition and heritage St. Louis has fostered, as these musicians share their passion for jazz.

**Matinee Series- 4p.m. Friday, HH107**

**American Voices, August 25, 2017**

Enjoy an afternoon of musical selections taken from the pages of the great American songbook performed by soprano Tammy Campbell and pianist Annette Burkhart. Works by Copland, Gershwin, Foster and Sondheim will be featured.

***La petite brise,* A Baroque Chamber Trio, Friday, November 10, 2017**

The Early Music trio ***La petite brise***presents a recital of intimate chamber music for the baroque flute, baroque cello and theorbo. The program features music by composers famous for their flute playing, including Jacques-Martin Hotteterre and Johann Joaquim Quantz. In addition, the ensemble performs works by two of the eighteenth century’s great rivals—George Frideric Handel and Giovanni Bononcini. The program includes virtuoso variations, dance suites with movements written as programmatic character sketches as well as formal sonatas, including Bononcini’s famed Sonata for Cello.

**Melancholia and Ekstasis: Keyboard works from across the Centuries- February 2, 2018**

Join Dr. Michael Tsalka as he masterfully interprets keyboard masterpieces from every golden age of music. Dr. Tsalka, an internationally renowned pianist, is critically acclaimed for his versatility at the keyboard, having recorded 20 CDs for labels such as NAXOS, Paladino, Brilliant Classics, and many more. He is bringing this talent of versatility to the ECC stage for a moving evening of baroque, classical, romantic, and contemporary works.

**Required Reeding: music for clarinet and bassoon- May 4, 2018**

Southeast Missouri State University faculty members Jacqueline Wilson and Gabrielle 4903Baffoni team up with Kelly Austermann and Jennifer Judd of ECC for a performance of woodwind duos and trios.

**Ensemble Series**

**Oct. 17, 7:00 p.m.– Concert Band and Percussion Ensemble**

**Tuesday, October 24 – 7:00 p.m. – College Choir Invitational: A Journey Through Time**

**Friday, October 27 – 7:00 p.m. - ECC Jazz Ensembles Concert – Jazz Band, Voce Blue, and Jazz Combo**

**Friday, December 1, 7:00 p.m.– Christmas Celebration – College Choir, Voce Blue, and the East Central Children’s Chorale at Immanuel Lutheran Church at Washington, MO**

**Dec. 5, 7:00 p.m. – Band Concert, Percussion ensemble and Jazz Band**

**Mar. 13, 7:00 p.m. – Band Concert, Percussion ensemble and Jazz Band**

**Thursday, May 3, 7:00 p.m. – College Choirs Concert**

**May 11, 7:00 p.m. – Pops Concert with Concert Band, Jazz Band and Perc. Ensemble**

**Festivals**

**Saturday, November 18 – 8:00a.m.-3 p.m.** -Treble Choir Festival

**January 27-28, 2018 -**Sonatina Festival

**March 22-24th** – MSHSSA Music Festival

**April 26-27th** – Jazz Clinic

**Student Recital**

**Thursday, Nov. 30, 2017, 4:00p.m.**

**Thursday, Dec. 7, 2017, 4p.m.**

**Tuesday, May 1, 2018, 4p.m.**

**Tuesday, May 8, 2018, 4p.m.**

**Health and Safety**

The Music Department is concerned with the health and safety of all music students, faculty and staff. It is essential that musicians carry out their daily practice and performance activities carefully.

**From the NASM Handbook:**

*Students enrolled in music unit programs and faculty and staff with employment status in the music unit must be provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening.*

***NOTE****: Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and wellness responsibilities, but fulfillment of these responsibilities cannot and will not ensure any specific individual’s health and safety. Too many factors beyond any institution’s control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at any institution.*

The resources on this page are for informational purposes only. They are not a substitute for professional or medical advice. Students should consult with their studio instructors, their ensemble directors and medical professionals for specific concerns.

**Hearing Health**

The information found here is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA).

http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\_Hearing\_Health

**Basic Information on Hearing Health and Information Recommendations for Faculty and Staff in Schools of Music** can be found at:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM\_Advisories/2\_NASM\_PAMA-Faculty\_and\_Staff\_2011Nov.pdf

**Basic Information on Hearing Health and Information Recommendations for Student Musicians** can be found located on the NASM Web site at the URL links below:

<http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf>

In addition, earplugs are available for ensemble students as a preventative measure against potential hearing loss.

**Neuromusculoskeletal and Vocal Health**

NASM has provided the following resources regarding neuromusculoskeletal and vocal health for musicians:

<http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA+Advisories+on+Neuromusculoskeletal+and+Vocal+Health>

**Information and Recommendations for Administrators and Faculty in Schools of Music**

<http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA_NMH-Admin_and_Faculty_June%202014.pdf>

**Information and Recommendations for Faculty and Staff in Schools of Music**

<http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/2_NASM_PAMA_NMH-Faculty_and_Staff_June%202014.pdf>

**Information and Recommendations for Student Musician**

<http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/3a_NASM_PAMA_NMH-Student_Orientation_Script-Standard_June%202014.pdf>

**Protecting Neuromusculoskeletal Health**

<http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20NMH_June%202014.pdf>

**Protecting Vocal Health**

<http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20Vocal_June%202014.pdf>

**Handling Instruments and Equipment**

Only ECC facility staff or other authorized personnel should move heavy equipment or handle any potentially dangerous materials. Music students, faculty and staff are advised to consult with the Director of Grounds and Facility for proper handling of any potentially dangerous materials. Use of recording devices, music technology and electronics must be done with guidance from authorized personnel.

Students working as stage managers or assisting productions must be trained to properly handle and move any equipment including audio/recording equipment, risers, percussion instruments, etc.

Students are expected to clean and maintain their instruments regularly. Special attention to Department of Music instruments that are shared is especially important. As a rule, students should have their own instrument. When this is not possible, students who share a brass or woodwind instrument should have their own mouthpiece. All students who are sharing a reed instrument **must** have their own reeds. The Department of Music will provide alcohol wipes or Sterisol germicide solution for student use when sharing instruments in class.

Suggested sites for instrumental care and maintenance:

<http://musicshowcaseonline.com/resources_instrumentCare.asp>

<http://redwingmusicrepair.org/band/resources.html>

**Psychological Health including Performance Anxiety**

Free  linkable articles on Music Performance Anxiety, these live within EBSCO and are available to ECC students, staff and faculty  
<http://search.ebscohost.com/login.aspx?direct=true&db=aph&db=oih&db=hlh&db=psyh&bquery=(DE+%26quot%3bPERFORMANCE+anxiety%26quot%3b)+AND+(DE+%26quot%3bMUSIC+--+Performance%26quot%3b)&type=1&site=ehost-live>

For off campus access I need to add the ezproxy to the link.  This allows ECC faculty, staff and students to access these articles after entered ID number followed by EC and last name as this link is to EBSCOhost databases.

Please use

[http://ezproxy.eastcentral.edu:2048/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=aph&db=oih&db=hlh&db=psyh&bquery=(DE+%26quot%3bPERFORMANCE+anxiety%26quot%3b)+AND+(DE+%26quot%3bMUSIC+--+Performance%26quot%3b)&type=1&site=ehost-live](http://ezproxy.eastcentral.edu:2048/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=aph&db=oih&db=hlh&db=psyh&bquery=(DE+%26quot%3bPERFORMANCE+anxiety%26quot%3b)+AND+(DE+%26quot%3bMUSIC+--+Performance%26quot%3b)&type=1&site=ehost-live%20%20)

Helpful resources include:

* <http://www.webmd.com/anxiety-panic/guide/stage-fright-performance-anxiety>
* <http://www.bulletproofmusician.com/>
* <http://www.musiciansway.com/performance.shtml>

**General Musicians’ Health Websites:**

**American Federation of Musicians (AFM)**

[**http://www.afm.org.resources.health-and-therapy**](http://www.afm.org.resources.health-and-therapy)

**The Performing Arts medical Association (PAMA)**

**www.artsmed.org**

**APPENDIX A**

**Full-Time Faculty Biographies**

**Dr. Jennifer Judd**, jennifer.judd@eastcentral.edu, holds a Doctor of Musical Arts degree from the University of Missouri-Kansas City Conservatory of Music, where she studied with Curators Professor Joanne Baker. Dr. Judd is an accomplished solo recitalist and chamber musician. She is also in frequent demand as a clinician and adjudicator across the country. She has appeared as soloist with St Louis Wind Symphony, St. Louis Brass Band, Jefferson City Symphony Orchestra, Clayton Symphony Orchestra, University City Missouri Symphony Orchestra, University of Missouri-Kansas City Orchestra, Southeast Symphony Orchestra and ECC Wind Ensemble. In 1997, Dr. Judd and Annette Burkhart, a piano faculty member from Washington University, formed a piano duo team and have performed in various concert series and university campuses throughout the Midwest. For nearly a decade, Dr. Judd has been regularly featured in the Christ Church Cathedral Concert Series in St. Louis, MO and the “Sunday At Three” Chamber Music Concert Series in Southeast Missouri State University. Dr. Judd has performed concerts in Spain, Italy, China, Taiwan, China, Philippines and Sweden. Dr. Judd was awarded the Permanent Professional Certificate by the Music Teachers National Association. Many of her piano students have won top awards in state and national competitions. Several of her articles were published in the Keyboard Companion. Dr. Judd is a Professor of Music at East Central College. In 2012, Dr. Judd received the Governor’s Excellence in Teaching Award. In 2013, Dr. Judd received the Emerson’s Excellence in Teaching Award.

**Aaron Bounds**, aaron.bounds@eastcentral.edu, is a native of Hermann, Missouri, and is the Director at East Central College. He has taught World Music, Introduction to Music Theory, Music Appreciation, Low Brass private lessons, Jazz Combo, Jazz Band and Concert Band. In 2006, Aaron received his Bachelor’s Degree in Music Education and in 2008 he received his Masters in Music, both from Missouri State University in Springfield. Throughout his studies at Missouri State, Aaron performed with many ensembles including MSU Jazz Band under the direction of Jerry Hoover, MSU Lab Band directed by Randall Hamm, MSU Wind Ensemble under Dr. Belva Prather, and the MSU Orchestra with Dr. Robert Quebbeman. During this time, Aaron also performed with the Madison Scouts Drum and Bugle Corps for two summers (2003, 2004).  Currently Aaron performs with the local swing band “The Starlighters,” as a substitute for the Gateway City Big Band, and also with the St. Louis Philharmonic. The ECC Band program has seen growth in the last five years, and Aaron hopes to continue this development as the ensembles progress with literature.

**Dr. Timothy C. Sexton**, timothy.sexton@eastcentral.edu, is the director of choirs at East Central College, where he also teaches Music Theory, Ear Training, Music Appreciation. He is Artistic Director for the East Central Children’s Chorale and conducts the College Choir, Jazz Vocal Ensemble, and Choral Association. Tim graduated in 2009 with his Doctorate of Musical Arts in Conducting from the University of South Carolina under the direction of Dr. Larry Wyatt. He also holds a Bachelor’s and Master’s in Music Education from Western Kentucky University. Tim has taught at both the middle school and high levels. Choirs under his direction have performed in Austria, Germany, France, and several cities across the United States. Currently, he serves as the 2-year College Repertoire and Standards Chair for the Missouri Chapter of the American Choral Director’s Association. Tim is also the Minister of Music at Zion United Church of Christ in Union where he directs the Chancel Choir, Adult Handbells, and Youth Handbells.

**Adjunct Faculty Biographies**

**Dr. Lisa Blackmore**, lisa.blackmore@eastcentral.edu, teaches Trumpet and Horn at ECC, along with Music History and World Music. She is Adjunct Professor of Trumpet at the University of Missouri-St. Louis, and she is a member of “Cadre” at Missouri Baptist University, teaching trumpet and assisting with the concert band. She earned a Doctorate of Musical Arts (DMA) in Trumpet with a minor in Music History at the University of Illinois-Urbana/ Champaign where she received the Graduate College Dissertation Award in Musicology. Dr. Blackmore also holds degrees from the University of Missouri-Columbia and SUNY-Stony Brook. Her trumpet ensemble at UMSL has been selected to perform at the 2015 ITG conference in Columbus, Ohio. Her private studio teaching has resulted in students performing in the St. Louis Youth Symphony and various Missouri All-State ensembles. Lisa performs with the Confluence Brass Trio, Clarion Herald Trumpets, and she was a bugler with the Missouri Military Funeral Honors Program from 2008-2013, performing Taps at over 350 military services for Missouri Veterans. She performs with the Compton Heights Concert Band, and she is principal trumpet in the St. Louis Wind Symphony. She serves as a trumpet adjudicator for the Missouri All-State groups. Recent solo performances include The Green Hornet with the ECC Jazz Band, Birthday of a King with the Ambassadors of Harmony at Powell Hall, and Concerto No. 1 for Piano, String Orchestra, and Trumpet, Op. 35 with Alla Voskoboynikova, piano and the UMSL Orchestra. She has performed as cornet soloist with The Old Pueblo Brass Band in Tucson, AZ and she played herald trumpet at Wrigley Field in Chicago for statue dedications of Billy Williams and Ron Santo (secretly wearing Cardinal Red!). Lisa is the editor for the Master Class Column of the ITG Youth Web Site (www.trumpetguild.org/itgyouth/masterclass.htm). This website provides useful information for young trumpeters, band directors, and amateurs. Her interview with a former teacher and reviews from the International Women’s Brass Conference and International Trumpet Guild Conferences were published in ITG Journals. Lisa lives in Wright City, MO with her husband, Mark (also a trumpeter) and their two cats, Chet and Ella. In her spare time, she makes practice mutes and also enjoys reading and traveling.

**Dr. Leon Burke**, leonburke@aol.com, teaches Applied Voice at ECC. He earned a MM and DMA in conducting from the University of Kansas. He also has been a Fulbright Fellow in Paraguay and has served as Conductor/Music Director of the Lawrence Chamber Players, the Hutchinson Symphony, and the McPherson Symphony. He has also been on the faculties of Baker University, Sterling College, Hutchinson Community College, and Webster University. Currently he is the Conductor of the University City Symphony Orchestra and Assistant Conductor of the St. Louis Symphony Chorus. He is the Choir Director at Eliot Chapel in Kirkwood. Outside of St. Louis he is the Conductor for the Metropolitan Ballet of Topeka and conducts the Metro East Junior Orchestra in Belleville.

**Tamara Miller-Campbell** [tjcampbe@adjunct.eastcentral.edu](mailto:tjcampbe@adjunct.eastcentral.edu), soprano, holds a Bachelor of Music degree from Michigan State University and a Master of Music degree from Southern Illinois University at Edwardsville, with further graduate study at the University of Michigan and the Conservatorium of Music, Sydney, Australia. Performance credits include Handel's "Messiah" and Bach's Cantata #202 with the St Louis Symphony, the Faure "Requiem" and Poulenc "Gloria" with the Belleville Philharmonic.  She has appeared with Union Avenue Opera Theatre as an ensemble member in "Carmen", "La Traviata", "Faust", "Falstaff" and "Suor Angelica".  She appeared most recently with Early Music St Louis and at Washington University in a performance of Schoenberg's Second String Quartet. She was honored to appear as guest soloist on the Odyssey Concert Series in Columbia MO in a performance of Schoenberg's landmark piece "Pierrot Lunaire".  She returned in 2009 to her alma mater SIU Edwardsville as soprano soloist in the Rossini "Stabat Mater" as well as taking part in the premier of James Stephenson's "Remembering Our Fathers" at SIU Carbondale.  She is a section leader with the St Louis Symphony Chorus and serves on the faculty of Washington University as an adjunct instructor of applied voice.

**William Hopkins**, hopkinswl@sbcglobal.net, teaches Applied Guitar. He graduated from Saint Louis University in 2003 with a Bachelor's degree, and went on to study at the prestigious Conservatory of Music, University of Missouri-Kansas City, where he received his Master of Music degree in Guitar Performance (2005) under the study of Douglas Niedt. Mr. Hopkins has performed with chamber ensembles, musical theatre groups, small orchestras, and as a soloist. He is an outstanding music educator with over nine years of private teaching experience. Having studied with world famous soloists, he possesses first-hand knowledge of a wide variety of teaching and performing styles.

**Sarah Johnson**

Dr. Sarah Johnson graduated from Louisiana State University in December, 2013, with a Doctorate in Musical Arts in piano performance and collaborative piano.  During her time there she studied with Dr. Willis Delony, the Virginia Martin Howard Professor of Keyboard Studies and Professor of Jazz Studies at Louisiana State University, and a renowned classical and jazz recitalist.  As a student, she was a graduate teaching assistant for group piano and secondary piano lessons.  In November 2011 she won the LSU concerto competition and soloed with the LSU symphony the following spring. Her doctoral dissertation examined the life and music of Dana Suesse, a Tin Pan Alley classical/jazz composer and a contemporary of George Gershwin. After graduation she served as a guest lecturer at Southeastern University and an adjunct professor at Southern University.  In addition, she maintains a large private studio.

**Lansin Kimler**, llim123us@yahoo.com, received her bachelor's and master's of music from Southern Illinois University at Edwardsville, while studying under the guidance of Ruth Slenczynska and Dr Linda Perry. Her previous engagements were; as adjunct faculty at McKendree University, where she taught privately as well as class piano, accompanied choirs and recitals for students and faculty. She was the piano accompanist for the Suzuki String Program, Choral Society at Southern Illinois University Edwardsville. Lansin is currently the choir pianist at Third Baptist Church, accompanist for the Suzuki string program at Community Music School of Webster University and accompanies Parkway Central middle and high schools.

**Maggie Noud**,noudm@eagles.k12.mo.us, teaches Applied Flute. She holds a Master of Science in Education from Lindenwood University. She received her undergraduate degree from Southeast Missouri State University where she studied with Paul Thompson.  While at Southeast, she was the principal flutist for the University Wind Ensemble being featured twice as a concerto soloist.  In addition to the Wind Ensemble, she was principal flutist for the University Orchestra.  She has been teaching privately for over 15 years and in public schools for 7 years.

**Jim Shollenberger**, james.shollenberger@eastcentral.edu, Professor Emeritus of Music at East Central College now teaches Music Appreciation WEB as an adjunct instructor. He holds a B.S. in Music Education from SMSU, a Master of Music from Temple University, Orff Certification from Webster University and University of St. Thomas, and Kodaly studies at University of North Texas. He has extended his study at several universities throughout the Midwest. He has served as honor choir conductor, clinician, and adjudicator. In. 1991, Jim received the Outstanding Alumni Award from the Missouri State University Music Department, in 2000, the Outstanding Music Educator Award from the Missouri State High School Activities Association and in 2003 the Governor's Award for Excellence in Teaching.

**APPENDIX C**

**Piano Rubric**

|  |  |
| --- | --- |
| **Technique (5 points)** | Scales, arpeggios, etudes, abstract technical exercises |
| **Repertoire Performed (5 points)** | Assess general level of literature |
| **Performance Assessment (10 points)** |  |
| Accuracy | Notes & rhythm |
| Nuances | Articulation, dynamics, tone/balance, phrasing, pedaling |
| Interpretation | Tempo, character, other artistic factors |

The following gives a number value to the assessments listed above.

|  |  |  |  |
| --- | --- | --- | --- |
| **Technique** |  |  |  |
| 5 Flawless | 4 Minor flaws | 3-2 Some inaccuracies | 1 Inaccurate |
| **Repertoire Level** |  |  |  |
| 5 Advanced | 4 Late Intermediate | 3-2 Intermediate | 1 Early Intermediate |
| **Performance** |  |  |  |
| 10-9  Artistic  Flawless accuracy  Musical phrasing  Dynamic interpretation | 8-7  Somewhat artistic  Minor accuracy flaws  Somewhat musical  Convincing interpretation | 6-5-4  Average artistry  Some inaccuracies  Average musicality  Average interpretation | 3-2-1  Lacks artistry  Unprepared  Unmusical phrasing  Inappropriate interpretation |

**Vocal Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Vocal Characteristics**  Evenness  Tone quality  Range |  |  |  |  |
| 5 Superior quality | 4 Excellent quality | 3 Average quality | 2 Below average quality | 1 Minimal vocal production |
| **Technique/Diction**  Consistency  Breath Support  Intonation  Articulation &  Vowel production |  |  |  |  |
| 5 Flawless | 4 Minor flaws | 3 Some inaccuracies | 2 Quite a few inaccuracies | 1 Inaccurate |
| **Musicianship**  Rhythmic &  Melodic Accuracy  Line  Phrasing  Memorization |  |  |  |  |
| 5 Flawless | 4 Very few flaws | 3 Some inaccuracies | 2 Quite a few inaccuracies | 1 Flawed |
| **Artistry/Musical Interpretation**  Dynamics  Emotion/Spirit  Style appropriate |  |  |  |  |
| 5 Extremely musical | 4 Very musical | 3 Somewhat musical | 2 Little musicality | 1 Unmusical |
| **Physical Qualities Interpretation**  Presence  Posture  General appearance  Focus |  |  |  |  |
| 5 Professional quality | 4 Excellent quality | 3 Average quality | 2 Below Average quality | 1 Inappropriate for performance |

**Instrumental Jury Rubric**

|  |  |
| --- | --- |
| **Technique (5 points)** | Scales, arpeggios, etudes |
| **Repertoire Performed (5 points)** | Assess general level of literature |
| **Performance Assessment (10 points)** |  |
| Accuracy | Notes & rhythm |
| General Technique | Intonation, tone production, posture, coordination of hands |
| Nuances | Articulation, dynamics, phrasing, bowing |
| Interpretation | Tempo, character, other artistic factors |

The following gives a number value for the assessments listed above.

|  |  |  |  |
| --- | --- | --- | --- |
| **Technique** |  |  |  |
| 5 Flawless | 4 Minor flaws | 3-2 Some inaccuracies | 1 Inaccurate |
| **Repertoire Level** |  |  |  |
| 5 Advanced | 4 Late Intermediate | 3-2 Intermediate | 1 Early Intermediate |
| **Performance** |  |  |  |
| 10-9  Artistic  Flawless accuracy  Musical phrasing  Dynamic interpretation | 8-7  Somewhat artistic  Minor accuracy flaws  Somewhat musical  Convincing interpretation | 6-5-4  Average artistry  Some inaccuracies  Average musicality  Average interpretation | 3-2-1  Lacks artistry  Unprepared  Unmusical phrasing  Inappropriate interpretation |

**Percussion Rubric**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Student’s Name: | | Grade: | Jury Judges | Jury Date: | Location: | Semesters Studied: |
|  | |  | Van/Bounds | May. 18, 2010 | ECC Band Room | 4 |
|  | | | | | | |
| ***Definition of Scoring:*** | *Below you see the explanation of how each category is scored.* | | | | | |
| Top Score | In order to attain a top score, you must have a flawless, or nearly flawless performance in regards to the category that is being scored. | | | | | |
| Middle Score | This score reflects an obvious understanding of the category’s concept, but with some obvious flaws in the performance of that area. | | | | | |
| Low Score | If you are not showing an understanding of the category’s concept and/or a very poor performance of it, you will score here. | | | | | |
| Below Category Scoring | If a student does not fulfill the performance of the piece to even the minimum mark on the sheet, a score of 0 can be awarded. | | | | | |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Mallet  Piece | Tone & Musicianship (mallet selection, bar placement, dynamics, etc.) | Rhythmic Accuracy | Tempo | Pitch Accuracy | Technique | Possible Score | Total Score |
| Consistency |  | Grip – Thumbs on top | Up-Stroke & wrist isolation |  |
| Melodic Minor |  |  | 1 2 3 | 3 6 9 | 1 2 3 | 15 |  |
| Melodic Minor |  |  | 1 2 3 | 3 6 9 | 1 2 3 | 15 |  |
| Melodic Minor |  |  | 1 2 3 | 3 6 9 | 1 2 3 | 15 |  |
|  |
| Major |  |  | 1 2 3 | 3 6 9 | 1 2 3 | 15 |  |
| Natural Minor |  |  | 1 2 3 | 3 6 9 | 1 2 3 | 15 |  |
| Harmonic Minor |  |  | 1 2 3 | 3 6 9 | 1 2 3 | 15 |  |
| Natural Minor |  |  | 1 2 3 | 3 6 9 | 1 2 3 | 15 |  |
| Major |  |  | 1 2 3 | 3 6 9 | 1 2 3 | 15 |  |
| Harmonic Minor |  |  | 1 2 3 | 3 6 9 | 1 2 3 | 15 |  |
| Chromatic |  |  | 1 2 3 | 3 6 9 | 1 2 3 | 15 |  |
|  |
| Arpeggio Exercise | 2 4 6 | 2 4 6 | 2 4 6 | 4 8 12 16 20 24 | 1 2 3 | 45 |  |
| Prepared Piece – Moyer 16 | 2 4 6 | 2 4 6 | 2 4 6 | 3 6 9 | 4 8 12 | 4 8 12 | 51 |
| Prepared Piece – Moyer 17 | 2 4 6 | 2 4 6 | 2 4 6 | 3 6 9 | 4 8 12 | 4 8 12 | 51 |
| Prepared Piece – Moyer 19 | 2 4 6 | 2 4 6 | 2 4 6 | 3 6 9 | 4 8 12 | 4 8 12 | 51 |
| Sub-Total | 348 |  |

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Snare  Piece | Tone & Musicianship (stick choice, drum tuning, drum placement, etc.) | Rhythmic Accuracy | Tempo | | | | | Dynamics | Technique | | Possible Score | Total Score |
| Actual | Consistency | | Appropriateness | | Grip & Body | Roll Quality |  |  |
| Prepared Piece | 2 4 6 | 5 10 15 |  | 3 6 9 | | 2 4 6 | | 3 6 9 | 2 4 6 | 3 6 9 | 60 |  |
| Semester Required Rudiments | Notes | Top Tempo Reached | Goal Tempo | | | | | Tempo Score | Transitions | | Rhythmic Accuracy | Total Score |
| Deficient | | Level 1 | | Level 2 | Slow/Fast | Fast/  Slow |  |  |
| Triple Stroke Roll | French Roll |  | 100 | | 120 | | 132 | 3 6 9 | 1 2 3 | 1 2 3 | 3 6 9 |  |
| Six Stroke Roll |  |  | 100 | | 120 | | 132 | 3 6 9 | 1 2 3 | 1 2 3 | 3 6 9 |  |
| Ten Stroke Roll |  |  | 100 | | 120 | | 132 | 3 6 9 | 1 2 3 | 1 2 3 | 3 6 9 |  |
| Eleven Stroke Roll |  |  | 100 | | 120 | | 132 | 3 6 9 | 1 2 3 | 1 2 3 | 3 6 9 |  |
| Fifteen Stroke Roll |  |  | 100 | | 120 | | 132 | 3 6 9 | 1 2 3 | 1 2 3 | 3 6 9 |  |
| Sub-Total (out of 105) | | | | | | | | | | |  | |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Random Rudiments | Clearly knows rudiment | Performance Accuracy | Notes | Total Score |
|  | 0 2 4 | 0 3 6 |  |  |
|  | 0 2 4 | 0 3 6 |  |  |
|  | 0 2 4 | 0 3 6 |  |  |
|  | 0 2 4 | 0 3 6 |  |  |
|  | 0 2 4 | 0 3 6 |  |  |
|  | 0 2 4 | 0 3 6 |  |  |
|  | 0 2 4 | 0 3 6 |  |  |
|  | 0 2 4 | 0 3 6 |  |  |
|  | 0 2 4 | 0 3 6 |  |  |
|  | 0 2 4 | 0 3 6 |  |  |
| Sub-Total (out of 100) | | | |  |
| Total of all snare (out of 265) | | | |  |

|  |  |
| --- | --- |
| ***Definition of Scoring:*** | *Below you see the explanation of how each category is scored.* |
| Tempo | Simply, the top speed reached is noted by tapping tempo on a metronome in conjunction with the performance of the student. That tempo is recorded in the box. That tempo, in turn, is compared with the three listed tempos listed (deficient/level 1/level 2) and given a score accordingly. A score of 3 is awarded to deficient, 6 to level 1 and 9 to level 2. The goal is to achieve level 1 and that is considered a top score. Achieving level 2 at this point is above expectations and rewards the student with a bonus. |
| Transitions | Students have been trained to transition tempos of the performed rudiments from extremely slow to as fast as is under control and back again. This transition is to be smooth and consistent. A score of 3 shows mastery of this concept/skill. A score of 2 reflects an understanding of the concept, but the performance lacks finesse and smooth transitions. A score of 1 shows many problems in the execution of the tempo transitions and a potential lack of understanding of the concept. (Certainly, a lack of preparation is evident.) |
| Rhythmic Accuracy | This is a simple reflection of the mastery of the rhythmic performance of the rudiment. Each rudiment has a way in which it is to be played, which has been sufficiently covered in lessons. A performance of the rudiment with the correct rhythm and interpretation will be awarded a score of 9. A good performance, showing a mastery of the concepts, but exhibiting some notable imperfections along the way will be scored as a 6. A performance that shows much trouble with the rhythm and interpretation of the rudiment at virtually all tempos will receive a 3. |
| Clearly knows rudiment | As this portion of testing is to see if the student has retained that which has been worked on over a two-year period, mental familiarity with these important elements is crucial. A score of 4 shows that the student is quickly and confidently correct in knowing which rudiment to produce. A score of 2 shows hesitation and/or an uncertainty in recalling the required rudiment. A score of 0 reflects that the student did not recall the proper rudiment. |
| Performance Accuracy | This is a simple matter of if the student can reasonably produce the rudiment asked for at a reasonable speed and with accuracy. A score of 6 shows that the student can play the rudiment repeatedly with clarity and virtually no fumbling. A score of 3 shows a partial ability to reproduce the rudiment, but with noticeable flaws and/or difficulty. A score of 0 will reflect the student’s inability to accurately reproduce the rudiment in a suitable manner. |
| Below Category Scoring | If a student does not fulfill the performance of the rudiment to even the minimum mark on the sheet, a score of 0 will be awarded. |
| Scoring Totals | A score of 21 would equal a full score per each rudiment (though it is possible to score higher if achieving perfect marks and level 2 tempos). |

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Timpani  Pieces | Tone & Musicianship (drum placement, dynamics, roll quality, etc.) | Rhythmic Accuracy | Tempo | | | Tuning Accuracy | Technique | | Possible Score | Total Score |
| Actual | Consistency | Appropriateness | Grip & Body | Muffling |
| Prepared Piece | 5 10 15 | 3 6 9 |  | 2 4 6 | 1 2 3 | 3 6 9 | 3 6 9 | 3 6 9 | 60 |  |
| Sub-Total | | | | | | | | | 60 |  |

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Drum Set  Piece | Tone & Musicianship (stick choice, drum tuning, balance, etc.) | Rhythmic Accuracy | Tempo | | | Groove  Style/Feel | Technique | | Possible Score | Total Score |
| Actual | Consistency | Appropriateness | Grip & Body | Fluidity |  |  |
| Prepared Piece | 2 4 6 | 4 8 12 |  | 3 6 9 | 2 4 6 | 5 10 15 | 2 4 6 | 2 4 6 | 60 |  |
| Prepared Piece | 2 4 6 | 4 8 12 |  | 3 6 9 | 2 4 6 | 5 10 15 | 2 4 6 | 2 4 6 | 60 |  |
| Prepared Piece | 2 4 6 | 4 8 12 |  | 3 6 9 | 2 4 6 | 5 10 15 | 2 4 6 | 2 4 6 | 60 |  |
| Sub-Total | | | | | | | | | 180 |  |
| Additional Comments: | | | | | | | | | |
| Mallet Score/Percentage  Snare Drum Score/Percentage | | | | | | | | | /348 | % |
| /265 | % |
| Timpani Score/Percentage | | | | | | | | | /60 | % |
| Drum Set Score/Percentage | | | | | | | | | /180 | % |
| Final Grade | | | | | | | | |  | % |

**Snare Barriers – Minimum Fast Tempos**

Rudiments Deficient Level I Level II

1. Single Stroke (32nds) 80 90 100

4. Multiple Bounce Roll 120 120 120

6. Dbl. Stroke Open Roll (32nd) 110 125 132

7. Five Stroke Roll 100 120 132

9. Seven Str. Roll (Double Pulse) 100 120 132

(Triple Pulse) 75 95 115

10. Nine Stroke Roll (32nd) 100 120 132

13. Thirteen Stroke Roll 100 120 132

15. Seventeen Stroke Roll 100 120 132

16. Single Paradiddle 155 180 192

20. Flam (8th Note Flams) 125 150 180

21. Flam Accent 6/8 112 160 176

22. Flam Tap 104 124 132

31. Drag (Quarter Notes) 124 170 200

34. Lesson 25 4/4 100 124 132

38. Single Ratamacue 90 114 116

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Student’s Name: | | Grade: | Jury Judge | | Jury Date: | | | Location: | | | | Semesters Studied: | | |
|  | |  |  | |  | | |  | | | |  | | |
|  | | | | | | | | | | | | | | |
| Rudiment | Notes | | Top Tempo Reached | Goal Tempo | | | | | Tempo Score | Transitions | | | Rhythmic Accuracy | Total Score |
| Deficient | | Level 1 | Level 2 | | Slow/Fast | Fast/Slow | |  |  |
| 1. Single Str. Roll | 32nd notes | |  | 80 | | 90 | 100 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 4. Buzz Roll | (Mult.Bnc./ Closed) | |  | 120 | | 120 | 120 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 6. Dbl. Str. Roll | (Long/Open) | |  | 110 | | 125 | 132 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 7. 5-Stroke Roll |  | |  | 100 | | 120 | 132 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 9. 7-Stroke Roll | Dbl/Triple Meter | |  | 100/75 | | 120/  95 | 132/  115 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 10. 9-Stroke Roll |  | |  | 100 | | 120 | 132 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 13. 13-Str. Roll |  | |  | 100 | | 120 | 132 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 15. 17-Str. Roll |  | |  | 100 | | 120 | 132 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 16. Paradiddle |  | |  | 155 | | 180 | 192 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 20. Flam | 8th notes | |  | 125 | | 150 | 180 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 21. Flam Accent | 6/8 | |  | 112 | | 160 | 176 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 22. Flam Tap |  | |  | 104 | | 124 | 132 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 31. Drag | Quarter notes | |  | 124 | | 170 | 200 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 34. Lesson 25 | 4/4 | |  | 100 | | 124 | 132 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| 38. Ratamacue |  | |  | 90 | | 114 | 116 | | 3 6 9 | 1 2 3 | 1 2 3 | | 3 6 9 |  |
| Total of all rudiments | | | | | | | | | | | | | |  |

|  |  |
| --- | --- |
| ***Definition of Scoring:*** | *Below you see the explanation of how each category is scored.* |
| Tempo | Simply, the top speed reached is noted by tapping tempo on a metronome in conjunction with the performance of the student. That tempo is recorded in the box. That tempo, in turn, is compared with the three listed tempos listed (deficient/lvl 1/lvl 2) and given a score accordingly. A score of 3 is awarded to deficient, 6 to level 1 and 9 to level 2. The goal is to achieve level 1 and that is considered a top score. Achieving level 2 at this point is above expectations and rewards the student with a bonus. |
| Transitions | Students have been trained to transition tempos of the performed rudiments from extremely slow to as fast as is under control and back again. This transition is to be smooth and consistent. A score of 3 shows mastery of this concept/skill. A score of 2 reflects an understanding of the concept, but the performance lacks finesse and smooth transitions. A score of 1 shows many problems in the execution of the tempo transitions and a potential lack of understanding of the concept. (Certainly, a lack of preparation is evident.) |
| Rhythmic Accuracy | This is a simple reflection of the mastery of the rhythmic performance of the rudiment. Each rudiment has a way in which it is to be played, which has been sufficiently covered in lessons. A performance of the rudiment with the correct rhythm and interpretation will be awarded a score of 9. A good performance, showing a mastery of the concepts, but exhibiting some notable imperfections along the way will be scored as a 6. A performance that shows much trouble with the rhythm and interpretation of the rudiment at virtually all tempos will receive a 3. |
| Below Category Scoring | If a student does not fulfill the performance of the rudiment to even the minimum mark on the sheet, a score of 0 will be awarded. |
| Scoring Totals | A score of 21 would equal a full score per each rudiment (though it is possible to score higher if achieving perfect marks and level 2 tempos). With 15 rudiments on the list a total score of 315 would be a full score (equal to 100%). Remember that this is only one part of your jury and this score will be factored into the whole jury grade. |

**APPENDIX D**

**Class Piano Requirements**

By the end of each course, students should be able to achieve the following:

Piano I

1. Play elementary-level repertoire.
2. Sightread early elementary-level repertoire.
3. Play all major and minor pentascales.
4. Play C, G, D, A, and E major scales and arpeggios (one octave hands separately) and I-IV6/4-I-V6-V6/5-I chord progression hands separately.
5. Prepare simple harmonizations using primary chords.

Piano II

1. Play late elementary-level repertoire.
2. Sightread elementary-level repertoire.
3. Play all major and minor scales and arpeggios (one octave hands separately) and I-IV6/4-I-V6-V6/5-I chord progression hands separately.
4. Harmonize melodies in major and minor keys using primary chords and simple accompaniment patterns.
5. Transpose completed harmonizations to different keys.

Piano III

1. Play early intermediate-level repertoire.
2. Sightread late elementary-level repertoire.
3. Play all major and minor scales and arpeggios (one octave hands together) and I-IV6/4-I-V6-V6/5-I chord progression hands together.
4. Harmonize melodies using primary and secondary chords and basic accompaniment patterns.
5. Transpose completed harmonizations to different keys.
6. Read and play choral and instrumental scores consisting of 2-3 parts (including transposing instruments).
7. Play a simple 2-hand accompaniment for solo instrument or voice.
8. Improvise a RH melody over primary chords in the LH.

Piano IV

1. Play intermediate-level repertoire.
2. Sightread early intermediate-level repertoire.
3. Play all major and minor scales and arpeggios (two octaves hands together) and I-IV6/4-I-V6-V6/5-I chord progression hands together.
4. Prepare harmonizations using a variety of chords and accompaniment patterns.
5. Transpose completed harmonizations to different keys.
6. Read and play choral and instrumental scores consisting of up to 4 parts (including transposing instruments).
7. Play an intermediate-level accompaniment for solo instrument or voice.
8. Improvise a RH melody over primary and secondary chords in the LH.

**Final Exam Practice and Placement Guide—Class Piano I**

I. Solo Piece (30 points) – choose one:

**A. Summer Memories** (p. 115)

* Tempo q = 92
* Pedaling
* Dynamics
* Phrasing
* Articulations (slurs, lifts)
* Fingering
* Balance (LH softer when both hands play)

**B. Toccatina** (p. 134)

* Tempo h = 116
* Dynamics
* Phrasing
* Articulations (staccato, accent marks)
* Fingering
* Ease of changing position and moving up/down keyboard

**C. The Bear**, Rebikov (handout)

* Tempo q = 92
* Dynamics
* Phrasing
* Articulations (staccato, tenuto, “heavy” sound)
* Fingering
* Even, steady LH

**II. Scales—CAGED** (30 points)

**A. Scale—one octave, hands separate,** q =80

**B. Chord progression, hands separate**

**C. Arpeggio—one octave, hands separate**

**III. Harmonization** (20 points)

**“Dona Nobis Pacem”—p. 127**

* Accurate rhythm, notes, chords, fingering

**IV. Sight reading** (20 points)

* Accurate rhythm, notes, fingering
* Steady beat

**Final Exam Practice and Placement Guide—Class Piano II**

I. Solo Piece (30 points) – choose one:

**A. Sonatina in G**, Attwood

* Tempo q = 104
* Dynamics
* Phrasing
* Articulations (legato, lifts, staccato)
* Fingering
* Balance (LH softer, bring out melody)

**B. Minuet in G**, Petzold (p. 130)

* Tempo q = 108
* Dynamics
* Phrasing
* Articulations [legato slurs; lifts; portato (separated) quarter notes, except when followed by eighth notes]
* Fingering
* Mm. 25-26 (LH sustained notes)

**C. Night Journey**, Gurlitt

* Tempo q = 92
* Dynamics
* Phrasing
* Articulations (LH legato, lifts)
* Fingering, ease of changing hand position
* Balance (soft, light RH; bring out LH melody)
* Pedaling

**II. Scales—All minor** (30 points)

**A. Scale—one octave, hands separate,** q = 92

**B. Chord progression, hands separate**

**C. Arpeggio—one octave, hands separate**

**III. Harmonization** (20 points)

**“Scarborough Fair”—p. 112**

* Accurate rhythm, notes, chords, fingering
* Broken chord accompaniment pattern

\*Note that the chord in m. 11 is incorrect and should be **Bb/F**

**IV. Sight reading** (20 points)

* Accurate rhythm, notes, fingering, steady beat

**Final Exam Practice and Placement Guide—Class Piano III**

I. Solo Piece (40 points) – choose one:

**A. Arabesque**, Burgmüller (p. 362)

* Tempo q = 100
* Dynamics
* Phrasing
* Articulations (legato, lifts, staccato)
* Fingering
* Balance between hands
* Technique (*leggiero* playing, curved fingers, etc.)

**B. Sonatina in C, first movement**, Clementi (p. 354)

* Tempo h = 72
* Dynamics
* Phrasing
* Articulations (legato slurs, staccato, portato, lifts)
* Fingering
* Balance (bring out melody and moving lines)
* Technique

**C. The Clown**, Kabalevsky

* Tempo q = 76
* Dynamics
* Phrasing
* Articulations (legato slurs, staccato, tenuto, accent marks)
* Fingering
* Balance
* Technique

**II. Scales—All major** (40 points)

**A. Scale—one octave, hands together,** q = 92

**B. Chord progression, hands together**

**C. Arpeggio—one octave, hands together**

**III. Harmonization/Transposition** (20 points) --TBA

**IV. Accompaniment**: “Heidenröslein”—p. 169 (20 points) q = 80

**V. Score Reading** (15 points)

**VI. Sight Reading** (15 points)

**Final Exam Practice and Placement Guide—Class Piano IV**

I. Solo Piece (40 points) – choose one:

**A. Solfeggio**, C.P.E. Bach (p. 275)

* Tempo q = 92
* Give the first sixteenth note of every beat a slight accent for a clear rhythmic pulse.
* Dynamics/phrasing: As the notes go up, get louder; as they go down, get softer. Identify the phrases and make each one sound like one long line/sentence.
* Articulations (legato except where marked staccato)
* Fingering
* Technique: Keep fingers curved and arm relaxed—move arm with the direction of the notes. Play lightly on the keys to increase tempo.

**B. Spinning Song**, Ellmenreich (p. 358)

* Tempo q = 92
* Dynamics
* Phrasing: Knowing where each phrase begins and ends will help you define them for the listener.
* Articulations (legato slurs, staccato, tenuto, accent marks)
* Fingering
* Balance: Bring out the melody—it goes back and forth between the hands.
* Technique: Curve fingers; drop arm into the keys for accent marks; push off the keys for staccato notes; 2-note slurs (drop wrist for louder sound on the first note; lift for softer second note).

**C. Ivan’s Song**, Khachaturian

* Tempo q = 94
* Dynamics
* Phrasing
* Articulations (legato slurs, staccato, tenuto, accent marks)
* Fingering
* Balance
* Technique

**II. Scales—All major and minor** (40 points)

**A. Scale—two octaves, hands together,** q = 96

**B. Chord progression, hands together**

**C. Arpeggio—two octaves, hands together**

**III. Harmonization/Transposition** (20 points) --TBA

**IV. Accompaniment**: “Ich Grolle Nicht”—p. 330 (20 points)

* Q = 88
* Observe dynamics and accent marks.
* Identify and shape the phrases.

**V. Score Reading** (15 points)

**VI. Sight Reading** (15 points)