



Music Department

Student Handbook

2013 ~ 2014

EAST CENTRAL COLLEGE MUSIC DEPARTMENT
STUDENT HANDBOOK
2012~2013

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EAST CENTRAL COLLEGE

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 in the process of becoming 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,
Program Coordinator



Aaron Bounds,
Director of Bands



Dr. Tim Sexton,
Director of Choirs

1964 Prairie Dell Road ♪ Union, MO ♪ 63084 ♪ Ph-636.584.6500 ♪ www.eastcentral.edu

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

The Associate of Arts in Music (AA)

The 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. 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.

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

- Music Theory ~ written I, II, III, IV
- Music Theory ~ aural I, II, III, IV
- Music History to 1800
- Music History from 1800
- Class Piano I, II, III, IV, V, VI
- Ensembles
- Applied Music I, II, III, IV, V, VI – Voice, Piano, Woodwind, Strings, Brass, Percussion, Guitar
- Recital Attendance
- Fundamentals of Music
- Music Appreciation
- The Age of Rock and Roll
- Jazz Appreciation
- World Music
- Jazz Improvisation
- Vocal Diction
- Studio Performance Class

Ensembles

- College Choir
- Vocal Jazz Ensemble
- College Band
- Jazz Combo
- Jazz Band
- Percussion Ensemble
- String Ensemble
- Guitar Ensemble
- Piano Ensemble

Music Faculty

Full-Time Faculty

Dr. Jennifer Lim Judd, D.M.A. in Piano Performance, University of Missouri - Kansas City
Associate Professor of Music, Coordinator of Music Department
limj@eastcentral.edu, 636-584-6696

Aaron Bounds, M.M., Missouri State University
Band Director, Instructor of Music, akbounds@eastcentral.edu, 636-584-6697

Dr. Tim Sexton, D.M.A. in Choral Conducting, University of South Carolina
Choir Director, Instructor of Music
tcsexton@eastcentral.edu, 636-584-6698

Adjunct Faculty

Lisa Blackmore, Adjunct High Brass Instructor
D.M.A. in Trumpet, University of Illinois-Urbana Champaign

Dr. Leon Burke III, Adjunct Voice Instructor
D.M.A. in Choral Conducting, University of Kansas

Su Chiu, Adjunct Piano Instructor, M.M.
Southern Illinois University at Edwardsville

Bill Hopkins, Adjunct Guitar Instructor, Guitar Ensemble Director
M.M. in Guitar Performance, University of Missouri - Kansas City

Tamara Miller-Campbell, Adjunct Voice Instructor
M.M. in Music, Southern Illinois University at Edwardsville

Maggie Noud, Adjunct Woodwind Instructor
M.S. in Music Education, Lindenwood University

Doug Rice, Adjunct Woodwind Instructor
M.M., Missouri State University

Elizabeth Ramos, Adjunct String Instructor
B.M. in Violin Performance, Cleveland Institute of Music

James Shollenberger, Adjunct Music Instructor
M.A., Temple University, Kodaly

Cheryl Stewart, Adjunct Class Piano Instructor
B.M.E. , Murray State University, Certificate of Piano Pedagogy , Southern Illinois University

Sue Stubbs, Adjunct Double Bass
M.M., University of Missouri-Columbia

Damon Van, Adjunct Percussion Instructor, Percussion Ensemble Director
B.M. in Music Education, graduate work at Millikin University, 12 years as band director in the public school system

Music Major Core Curriculum

The following core courses are required for all Music Majors:

Music Theory

MU1603	Music Theory I (Written)
MU1621	Music Theory I (Aural)
MU1703	Music Theory II (Written)
MU1711	Music Theory II (Aural)
MU2103	Music Theory III (Written)
MU2121	Music Theory III (Aural)
MU2203	Music Theory IV (Written)
MU2211	Music Theory IV (Aural)

Piano Proficiency

MU1042	Class Piano I: Beginners
MU1142	Class Piano II: Upper Elementary
MU2042	Class Piano III: Early Intermediate
MU2052	Class Piano IV: Intermediate

Music History

MU1813	Music History to 1800
MU1913	Music History from 1800

Applied Music

Applied Voice
Applied Piano
Applied Woodwind
Applied String
Applied Upper Brass
Applied Lower Brass
Applied Percussion
Applied Guitar

*Music Majors are required to participate in an ensemble each semester.

Ensembles

College Choir
Vocal Jazz Ensemble
College Band
Jazz Combo
Jazz Band
Percussion Ensemble
String Ensemble
Guitar Ensemble
Piano Ensemble

Recital Attendance

Studio Performance Class

Music Major Sample Schedule

Semester 1		Hours
MU1000	Recital Attendance	0
MU1010	Studio Performance Class	0
MU1613/1621	Music Theory I (written and aural)	3/1
MU1042	Class Piano I	2
MU	Applied Major I	1-2
MU	Ensemble I	1
EN1223	English Comp I	3
MT1403	College Algebra	3
FS100	Foundation Seminar	1
		16

Semester 2		Hours
MU1000	Recital Attendance	0
MU1010	Studio Performance Class	0
MU1703/1711	Music Theory II (written and aural)	3/1
MU1142	Class Piano II	2
MU	Applied Major II	1-2
MU	Ensemble II	1
EN1333	English Comp II	3
ES1023	Intro Environmental Science	3
MU 1913	Music History	3
		17-18

Summer		Hours
Non-Music Humanity Communication		3
US History		3
		9

Semester 3		Hours
MU1000	Recital Attendance	0
MU2103/2121	Music Theory III (written and aural)	3/1
MU2042	Class Piano III	2
MU	Applied Major III	1-2
MU	Ensemble III	1
SC1000	Science Lab Safety	0
BI1303/1312	General Biology & lab	5
PE	Any Activity Course	1
MU1813	Music History up to 1800	3
		17-18

Semester 4		Hours
MU1000	Recital Attendance	0
MU2203/2211	Music Theory IV (written and aural)	3/1
MU2052	Class Piano IV	2
MU	Applied Major IV	1-2
MU	Ensemble IV	1
	Social Behavioral Science*	3
PY 1103	Psychology	3
CS1013	Intro Comp & Info Sys	3
		17-18

*** Either the Non Music Humanity course or one Social Behavioral Science course needs to include the Writing and Valuing Skills.**

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 2012-13 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 on the second and fourth Friday of each month at 1:30 p.m. in room AC 116.

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 AC147. The music computer lab is also located in AC147. 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 AC113. 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.

Outreach and Community Activities

- Concert series
 - Contact: Dr. Jennifer Judd, 636-584-6696, limj@eastcentral.edu
- East Central Children's Chorale
 - Contact: Dr. Timothy Sexton, 636-584-6698, tcsexton@eastcentral.edu
- Community Band and Jazz Combo
 - Contact: Aaron Bounds, 636-584-6697, akbounds@eastcentral.edu
- Sonatina Festival
 - Contact: Dr. Jennifer Judd, 636-584-6696, limj@eastcentral.edu
- Monster Piano Concert
 - Contact: Dr. Jennifer Judd, 636-584-6696, limj@eastcentral.edu
- Choral Association (Community Choir)
 - Contact: Dr. Timothy Sexton, 636-584-6698, tcsexton@eastcentral.edu

Library Resources

ECC Library has 834 individual items in the music subject area. This includes circulating and reference books and subject specific DVDs. The Library has OVER 500 music CDs available for checkout. The collection is divided into 11 different genres.

- CHRISTIAN – classic and contemporary artists
- CLASSICAL – classical and opera selections
- COUNTRY - classic and contemporary artists
- JAZZ – jazz and blues
- MISC – holiday, children’s, various selections
- RAP – rap and reggae
- ROCK – classic rock, pop, and contemporary artists
- SOUL – soul and Motown artists
- SOUNDTRACK – movie and television soundtracks
- STANDARDS – Frank Sinatra, Tony Bennett & others
- WORLD – music from around the world

The Library also has online resources including searching for full-text articles, reference materials, listening to music selections, music scores and more. These are available 24/7 from any internet computer.

- Academic Onefile - Articles from thousands of magazines, academic journals and reference resources
- African American Music Reference (on campus access) - 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 (on campus access) - Reference titles Baker's Dictionary of Music, Baker's Biographical Dictionary of Musicians, and Baker's Student Encyclopedia of Music
- Classical Scores Library (on campus access) - 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
- Credo Reference - Subject specific references including images, maps, in-depth writings, biographical writings, sound files and more
- EBSCOhost - Academic Search Elite - Articles from thousands of magazines and journals
- Fine Arts & Music - Articles covering drama, music, art history and filmmaking
- Garland Encyclopedia of World Music Online (on campus access) - 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.
- General Onefile - Articles, book and multimedia resources of general topics
- Music Online: Reference (on campus access) - 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 - Access to over 400,000 classical music tracks (limited number of logins)
- NetLibrary eBooks - Over 10,000 electronic books
- Oxford Music Online - Includes Oxford Dictionary of Music, Grove Music Online and The Oxford Companion to Music

2013-14 Concert Season Schedule

Guest Artists and Faculty Series

August 23, 2013

Exploring the Music of 19th Century Women

Friday, 4:00 p.m., AC 116

Soprano Tammy Campbell and pianist Annette Burkhart will perform music by Clara Schumann, Cecile Chaminade and Amy Beach.

September 6, 2013

Great German Masterworks

Friday, 7:30 p.m., Theatre

Thomas Jostlein, associate principal horn with the St. Louis Symphony Orchestra and longtime SLSO violinist Darwyn Apple will be joined by pianist Jennifer Judd performing Brahms' beloved *Horn Trio* and the *Violin and Piano Sonata* by Strauss.

September 13, 2013

From Bach to Bryars

Friday, 4:00 p.m., AC 116

Dr. Sara Edgerton and Professor Paul Thompson will present a lecture recital of music from the Baroque to contemporary British composers.

September 27, 2013

Kingsbury Ensemble: Shall We Dance

Pre-concert talk 7:00 p.m., Concert 7:30 p.m.

Friday, Theatre

Explore the relationship between dance and music in the Baroque period. This performance includes two Baroque dancers and four instrumentalists playing period instruments.

October 4, 2013

Arianna String Quartet

Pre-concert talk 6:30 p.m., Concert 7:30 p.m.

Friday, Theatre

Hailed for their outstanding musicianship, the Arianna String Quartet has firmly established itself as one of America's finest chamber ensembles. Their performances have been praised for "tonal warmth, fastidious balance...expressive vitality" and "emotional commitment and fluent virtuosity." Pianist Jennifer Judd will join the quartet performing Dvorak's *Piano Quintet Op.81*.

October 25, 2013

Celebrating Milhaud's Vocal Music

Friday, 4:00 p.m., AC 116

Martha Hart, voice professor from Webster University, will present 'Darius Milhaud and his students' focusing on the works of Milhaud, William Bolcom, Thomas Pasatieri, Dave Brubeck and Burt Bacharach. 2014 marks 40 years since Milhaud's death.

November 8, 2013

Beethoven's Emperor Piano Concerto

Friday, 4:00 p.m., AC 116

The Piano Concerto No. 5 in E-flat major, Op. 73, popularly known as the Emperor Concerto, was Beethoven's last piano concerto. Dr. Shelley Moorman-Stahlman will discuss the work and then perform the concerto with Dr. Jennifer Judd joining her on the orchestral reduction.

November 15, 2013

Saint Louis Wind Symphony

Friday, 7:30 p.m., Theatre

The Saint Louis Wind Symphony has become the premier wind ensemble in the region. The Wind Symphony will perform the newest wind literature as well as the standard favorite repertoire.

February 7, 2014

The Hamm and Aho Jazz Duo: Abstract Thought

Friday, 7:30 p.m. Theatre

“Working with a duo is one of the most intimate musical settings in the jazz genre. Kyle Aho and Randy Hamm embrace the challenge, the opportunity, and the freedom that such a setting offers. That freedom is a double edged sword, requiring great creativity and absolute musical trust.”

March 7, 2014

Various Vocal Vittles

Friday, 7:30 p.m. Theatre

Enjoy a smorgasbord of songs, arias, and duets to satisfy the soul. Soprano Lori Shaffer and tenor Christopher Goeke collaborate with pianist Jennifer Judd on a lively and varied concert of beautiful, fun, and inspiring piano/vocal music. There will be something for everyone!

March 14, 2014

Spring Meditations: Works for Clarinet and Soprano

Friday, 4:00 p.m., AC 116

Clarinetist Amanda Cook and soprano Tammy Campbell will perform the music of Vaughan Williams, Arnold Cook, Gordon Jacob, and others.

March 20, 2014

The Lighter Side of Opera: the Good, Bad, the Opera

Friday, 7:30p.m., Theater

Four vocal faculty from Southeast Missouri State University will lead you through some of the best music and most intriguing “characters” in this light hearted operatic reviews. Romance, intrigue, scandal-all to your favorite tunes!

April 5, 2013

Elliot Trio

Friday, 7:30 p.m., Theatre

For the third consecutive year, the fantastic Eliot Trio will take to the ECC stage. St. Louis Symphony concert master David Halen, cellist Bjorn Ranheim and pianist Seth Carlin will perform a set of inspiring works by beloved composers. The Eliot Trio will mesmerize the audience with their brilliant mastery and intensity.

April 25, 2014

Romantic Chamber Music

Friday, 7:30 p.m., Theatre

Violinist Jane Price, cellist Kurt Baldwin, and pianist Jenifer Judd will perform chamber music of the Romantic giants, Schumann and Brahms. Enjoy the composers’ lyrical melodies and enchanting harmonies.

May 2, 2014

Settling the Score: How to Organize Your Music-Making

Friday, 4:00 p.m., AC 116

Award-winning pianist Choo Choo Hu gives a talk and performance focused on structural organization, antigravity and “cutting the fat” out of music. She shares the knowledge imparted to her by her renowned teacher at the Peabody Conservatory, Leon Fleisher.

Community Events

12th Annual Sonatina Festival

Saturday & Sunday, February 8 & 9, 2014

MSHSAA District High School Music Festival

Thursday – Saturday, March 27 – 29, 2014

High School Jazz Festival

Saturday, April 26, 2014, All Day

Spring Concert

Monday, May 12, 2014 at 7:00 p.m.

Featuring the East Central Children's Chorale

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 2012-2013 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/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMA-Student_Guide-Standard.pdf

For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL links below:

http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health.

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_Important_Notes2

Faculty and Staff

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA_NMH-Admin_and_Faculty_2013July_DRAFT.pdf

Students

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/3_NASM_PAMA_NMH-Student_Orientation_Script-Standard_2013July_DRAFT.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

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>

The Performing Arts medical Association (PAMA)

www.artsmed.org

APPENDIX A

Full-Time Faculty Biographies

Dr. Jennifer Judd limj@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 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 a series of concerts in China, including recitals at Shanghai Normal University and Hunan Normal University and Zhejiang University. 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 Associate Professor of Music at East Central College. In 2012, Dr. Judd received the Governor’s Excellence in Teaching Award.

Aaron Bounds akbounds@eastcentral.edu a native of Hermann, Missouri, is in his third year as Director of Bands at East Central College. Aaron has taught World Music and Introduction to Music Theory and is currently teaching three sections of Music Appreciation, Low Brass Private Lessons, Jazz Combo, Jazz Band and Concert Band. In 2006, Aaron received his Bachelor of 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. Currently Aaron performs with the local swing band The Starlighter 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 three years, and Aaron hopes to continue this development as the ensembles progress with literature.

Dr. Timothy C. Sexton tcsexton@eastcentral.edu is in his second year as director of choirs at East Central College, where he also teaches Music Theory, Ear Training, and Music Appreciation. He is Artistic Director for the Four Rivers Children’s Chorale and directs the newly formed Jazz Vocal Ensemble. Timothy 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. Timothy has taught at both the middle and high school levels. Over the past ten years of teaching, he has served as the Repertoire and Standards Chair for Middle School Choral Music in the Commonwealth of Kentucky and served on the State Choral Board of Directors. Timothy continues to be amazed by the talent level of his students and their desire to create fine musical experiences.

Adjunct Faculty Biographies

Lisa Blackmore was Adjunct Professor of Trumpet and Horn at Lindenwood University in St. Charles, MO from 1988 to 2010. Under her direction, the Lindenwood Trumpet Ensemble performed at the 2007 conference of the International Trumpet Guild at the University of Massachusetts–Amherst. She is a member of “Cadre” at Missouri Baptist University and assists with the concert band. She also maintains a studio of trumpet and horn students at Band Instrument Service Company in St. Charles, Missouri. She earned a 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. In 2004, she presented a paper at the Historic Brass Society Symposium in Basel Switzerland. Lisa also holds degrees from the University of Missouri-Columbia and SUNY-Stony Brook. She performs with the Compton Heights Concert Band, and she is principal trumpet in the St. Louis Wind Symphony. She has performed at the International Women’s Brass Conference and on Festival of Trumpets Recitals at conferences of the ITG. She is a bugler with the Missouri Military Funeral Honors Program and she has performed Taps at approximately 200 military services for Missouri Veterans since 2008. Lisa is the editor for the Master Class Column of the ITG Youth Web Site (www.trumpetguild.org/itgyouth/masterclass.htm). This web site 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. She served as a member of the Pioneers of Brass Committee for the IWBC and she is a trumpet adjudicator for the Missouri All-State Band and Orchestra. Dr. Blackmore is also on the faculty at University of Missouri-St. Louis.

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.

Su Chiu suwachiu@yahoo.com holds a M.M. degree from the Southern Illinois University at Edwardsville. She has taught in high schools in Taiwan, the YAMAHA School of Music in St. Louis and has been an independent piano teacher from over 25 years. She has held officer positions at the state level for Music Teachers National Association. Many of her students have won top prizes in state and local piano competitions. She teaches Applied Piano at ECC.

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.

Tamara Miller-Campbell 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.

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.

Elizabeth Ramos is a St. Louis based professional freelance violinist who specializes in classical, popular, and mariachi music. Formally trained since the age of two, Ms. Ramos attended such prestigious music programs as the Interlochen Arts Academy and Aspen Music Festival, before completing her bachelor's degree in violin performance at the Cleveland Institute of Music in 2006. Since moving to St. Louis, Elizabeth has performed extensively with the Bach Society at Powell Symphony Hall, the Pittsburgh Ballet at the Fox Theatre, and has twice premiered new pieces for chamber ensemble with the Sphinx Chamber Orchestra at Carnegie Hall. Solo appearances with orchestra include a performance of Tchaikovsky's Violin Concerto with the Belleville, IL Philharmonic. More recently, Ms. Ramos performed with famed pop group "The Black Eyed Peas" at the Edward Jones Dome, and with Alejandro Escovedo at Off Broadway. Raised in a large Mexican family, Elizabeth has grown up playing mariachi music, in addition to the more traditional classical repertoire, and plays with several mariachi groups in the St. Louis area. Miss Ramos has taught in public schools, private studios and has received Suzuki Violin Teachers training.

Mr. Douglas Rice grew up in Florissant Missouri and graduated in 1994 from Hazelwood West High School. He was Drum Major and played saxophone under the direction of Wade Dowdy. He received his M.M. from Missouri State University. In college he held the positions of lead Alto Saxophonist for the University Wind Ensemble and Jazz Band, Saxophone Section leader and 2 years as Drum Major of the Pride Marching Band he also performed with the Chamber singers (a vocal Madrigal Group) for five years. His first teaching assignment was Mountain Grove MO as assistant band director. He then took the head band director position at Union High School in (2001-2005). Douglas then served as a Graduate Assistant at Missouri State(2005-2007) for Mr. Jerry Hoover and Dr. Belva Prather while studying towards his MM in Instrumental Conducting (to be completed 2011). In Graduate School he held the positions of lead Alto Saxophonist for the University Wind Ensemble and Jazz Band and lead Trumpet in the Lab Jazz Band. He then had the opportunity to return to Union High School as the band director in the fall of 2007, co-directing with his wife Cassie. He is in his 4th year in that position and 8th year at Union High School and 9th year as a music educator. He currently serves as the ECMMEA District #7 Band Vice President and is a member of MBA, MMEA, MENC, Phi Beta Mu, Kappa Kappa Psi, and MSTA and has been chosen for Who's Who Among America's Teachers and Who's Who Among Students in American Colleges and Universities. He lives in Union, Missouri with his wife Cassie and their daughters Raegan and Valerie.

Jim Shollenberger shollenjm@adjunct.eastcentral.edu Former professor of Music at East Central College now teaches a online music appreciation course as a part-time instructor. He holds a B.S. in Music Education from SMSU, a Master of Music from Temple University, Kodaly and Orff certification from Webster University, University of North Texas, and University of St. Thomas. 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 SMSU 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.

Cheryl Stewart received a B.M.E. from Murray State University, Murray, Ky. and a graduate "Certificate of Piano Pedagogy" from Southern Illinois University, Edwardsville, IL. She has done extensive training in the Suzuki Piano Method with Haraku Kataoka, Matsumoto, Japan and several Suzuki teacher trainers in the United States including observing lessons in Matsumoto, Japan. Her students have won top prizes in several competitions at the local and state level. In addition to more than 30 years of experience in teaching piano, Cheryl has judged local festivals and competitions and is very active in local organizations. She served as president and program chairman for Piano Teachers Roundtable, a treasurer for 10 years for St Louis Area Music Teachers Association and very active in the St Louis Suzuki Piano Associations, organizing several institutes and training sessions. She maintains a large private studio and her students actively participate in auditions held by the National Guild of Piano Teachers, National Federation of Music Clubs, and the National Carnegie Hall Achievement Program.

Sue Stubbs suestubbs28@aol.com has been a member of the Aspen Festival Orchestra, the New Jersey Symphony, and the Kansas City Philharmonic. She is Principal Bass of the Gateway Festival Orchestra in St. Louis, and the Springfield (Missouri) Symphony. She has performed throughout the Midwest, including concerto appearances with various orchestras and recital performances in St. Louis, Columbia, Springfield, and Kansas City. She is in demand a teacher; many of her students have won awards at state and national competitions and have gone on to graduate study at such institutions as Indiana University and The Juilliard School of Music. Professor Stubbs holds a bachelor of music degree from The Juilliard School and a master of music degree from the University of Missouri-Columbia. Her principal teachers were Stuart Sankey, Gary Karr, and Eugene Levinson. Professor Stubbs is also on the faculty of the University of Missouri-St. Louis, St. Louis University, University of Missouri-Kansas City, and the St. Louis Symphony Community Music School.

Damon Van damonvan@hotmail.com Damon received his Bachelor of Music Education with an instrumental emphasis from Millikin University in Decatur, IL. He also has work towards his masters at VanderCook College of Music in Chicago. He grew up in the St. Louis area on both sides of the river, and has resided in the Chicagoland area, Madison-Wisconsin, Colorado and Texas. Damon was the Timpani champion and part of the winning percussion ensemble at the 1994 Drum Corps International Individuals and Ensembles competition. He has been featured as a soloist with numerous groups including the Northshore Concert Band. Damon has also served as a clinician and adjudicator for many events for marching band, concert band, jazz and solo & ensemble in several states. After teaching public school bands for a dozen years, he has started a percussion services and consulting business called Drum NV. He comes from a family of musicians and band directors such that it is a bit scary. There is a killer silly putty collection and many yo-yos in his home (along with his kids' toys). Damon's lovely wife, Sarah, and two wonderful children, Barrett and Kaeden, help keep him in a state of constant disarray; as families are prone to do.

APPENDIX B

EAST CENTRAL COLLEGE DEPARTMENT OF MUSIC REPERTOIRE AND JURY SHEET

(To be filled in by the student and signed by the instructor for verification)

Note: No jury will be given without a completed and signed jury sheet!

All information requested pertains to this semester and this instrument or voice classification.

Student Name: _____

Instrument or voice classification: _____

Semester: FA__SP__ Year ____ Major Area of Concentration _____

Instructor: _____

Instructor Signature: _____

Scales and Technique: In the space below list technical and preparatory studies worked on for this jury. Include scales, etudes, methods, exercises, etc.

COMPOSER	TITLE & OPUS NO.	For jury	Memorized	Student Recital	Complete	Not complete
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						

SPECIAL COMMITTEE COMMENTS:

JURY GRADE: _____ INSTRUCTOR'S GRADE: _____

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:	<i>Below you see the explanation of how each category is scored.</i>
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:	<i>Below you see the explanation of how each category is scored.</i>
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	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

Timpani Score/Percentage

Drum Set Score/Percentage

Final Grade

/348	%
/265	%
/60	%
/180	%
	%

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	32 nd 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	8 th 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:	<i>Below you see the explanation of how each category is scored.</i>
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.

APENDIX 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. Toccata (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)

