

The logo for East Central College, featuring three overlapping, curved, golden-brown lines that form a stylized, abstract shape resembling a sun or a musical instrument.

**EAST CENTRAL COLLEGE**

**MUSIC DEPARTMENT**

**STUDENT HANDBOOK**

**2012 ~ 2013**

EAST CENTRAL COLLEGE MUSIC DEPARTMENT  
STUDENT HANDBOOK  
2012~2013

**Contents**

<b>Welcome Letter</b>	<b>2</b>
<b>Music Department Mission, Goals, and Objectives</b>	<b>3</b>
<b>Degree</b>	<b>4</b>
<b>Faculty</b>	<b>5</b>
<b>Music Major Core Curriculum</b>	<b>6</b>
<b>Music Major Sample Schedule</b>	<b>7</b>
<b>Scholarships</b>	<b>8</b>
<b>General Information</b>	<b>9</b>
<b>Placement Exams</b>	
<b>Recital Attendance</b>	
<b>Juries</b>	
<b>Facilities</b>	
<b>Practice rooms</b>	
<b>Accompanists</b>	
<b>Student Recitals</b>	
<b>Outreach and Community Activities</b>	
<b>Library Resources</b>	<b>11</b>
<b>2012-13 Concert Season Schedule</b>	<b>12</b>
<b>APPENDIX A. Faculty Biographies</b>	<b>15</b>
<b>APPENDIX B. Jury Repertoire Sheet</b>	<b>20</b>
<b>APPENDIX C. Jury Rubrics</b>	
<b>Piano Rubric</b>	<b>21</b>
<b>Vocal Rubric</b>	<b>22</b>
<b>Instrumental Jury Rubric</b>	<b>23</b>
<b>Percussion Rubric</b>	<b>24</b>
<b>APPENDIX D. Class Piano Requirements</b>	<b>29</b>
<b>Final Exam Practice and Placement Guide—Class Piano I - IV</b>	



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.

Jennifer Judd,  
Program Coordinator

Aaron Bounds,  
Director of Bands

Tim Sexton,  
Director of Choirs

**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

### Ensemble

- 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](mailto:limj@eastcentral.edu), 636-584-6696

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

Aaron Bounds, M.M., Missouri State University  
Band Director, Instructor of Music, [akbounds@eastcentral.edu](mailto:akbounds@eastcentral.edu), 636-584-6697

### **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

**Dr. Brandon Christensen**, Adjunct String Instructor, String Ensemble Director  
D.M.A. in Violin, Stony-Brook University in New York

**Amanda Cook**, Adjunct Music Instructor  
M.M. in Clarinet Performance, University of Michigan

**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  
B.S. in Music, Missouri State University

**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

**Patricia Tavenner**, Adjunct Voice Instructor  
M.S. in Music, Missouri State University

**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

**Timothy Weddle**, Adjunct Double Bass Instructor  
B.M. in Music Performance, Southeast Missouri State University

## **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.

### **Ensemble**

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

## **Music Major Sample Schedule**

<b>Semester 1</b>		Hours
MU1000	Recital Attendance I	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

---

15-16

<b>Semester 2</b>		Hours
MU1020	Recital Attendance II	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 from 1800	3

---

17-18

<b>Summer</b>		Hours
Non-Music Humanity Communication		3
US History		3

---

9

<b>Semester 3</b>		Hours
MU1030	Recital Attendance III	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

<b>Semester 4</b>		Hours
MU1040	Recital Attendance IV	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 Skill.**

**\* Freshman students who are taking one credit hour of Applied Lessons must enroll in MU 1010 Studio Performance Class**

## Scholarships



## **Scholarships**

Scholarships are available to students who major in music or perform in an ensemble. The amount of scholarship ranges from \$100 to \$1000 per semester. Please contact the appropriate faculty 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.

### **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 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. 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 in 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](mailto:limj@eastcentral.edu)
- East Central Children's Chorale
  - Contact: Dr. Timothy Sexton, 636-584-6698, [tcsexton@eastcentral.edu](mailto:tcsexton@eastcentral.edu)
- Community Band and Jazz Combo
  - Contact: Aaron Bounds, 636-584-6697, [akbounds@eastcentral.edu](mailto:akbounds@eastcentral.edu)
- Sonatina Festival
  - Contact: Dr. Jennifer Judd, 636-584-6696, [limj@eastcentral.edu](mailto:limj@eastcentral.edu)
- Monster Piano Concert
  - Contact: Dr. Jennifer Judd, 636-584-6696, [limj@eastcentral.edu](mailto:limj@eastcentral.edu)
- Summer Camp
  - Contact: Dr. Jennifer Judd, 636-584-6696, [limj@eastcentral.edu](mailto:limj@eastcentral.edu)
- Continuing Education Music Lessons
  - Contact: Sharron Witte, 636-584-6528, [wittesk@eastcentral.edu](mailto:wittesk@eastcentral.edu)
- Choral Association (Community Choir)
  - Contact: Dr. Timothy Sexton, 636-584-6698, [tcsexton@eastcentral.edu](mailto: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

## **2012-13 Concert Season Schedule**

### **Guest Artists and Faculty Series**

**August 24, 2012**  
Friday, Theater

**Manuel Ramos Violin Recital**

Our concert season opens with St. Louis Symphony violinist Manuel Ramos performing dazzling Paganini's Caprices and the beautiful Beethoven's *Spring* Sonata joined by Jennifer Judd.

**September 7, 2012**

**Hirschl/Hirschl/Judd Trio**

Friday, 7:30p.m., Theatre

Virtuosic siblings Ann and Richard Hirschl, Chicago Symphony Orchestra cellist. Pianist Jennifer Judd will join them in playing brilliant piano trios by Brahms and Schubert.

**September 14, 2012**

**Gateway City Big Band**

Friday, 7:30p.m., Theatre

A 17 piece big band with two vocalists that has been entertaining audiences in the St. Louis area and beyond for more than 45 years. Come and enjoy one of the most popular style of jazz. Foot tapping is encouraged.

**September 28, 2012**

**Trio from Stockholm**

Friday, 7:30p.m., Theatre

World renowned artists from Sweden, violinist Hugo Ticciati, praised to has a rare ability to convey classical elegance and impeccable virtuosity, pianist Michael Tsalka and cellist Ulrika Edstrom from Swedish Radio Symphony Orchestra will be performing repertoire by Rameau, Schubert, Prokofiev, Shostakovich, and Schnelzer.

**October 19, 2012**

**Arianna String Quartet**

**Pre-concert reception 5:30 p.m., Pre-concert talk 6:30 p.m., Concert 7:30 p.m.**

Friday, Theatre

Join us in celebrating our 10<sup>th</sup> year anniversary with the sensational Arianna String Quartet performing with Jennifer Judd. The dynamic Arianna String Quartet will play a dazzling program. Treat yourself to a pre-concert talk, a first for the concert series, and stay for a not-to-be-missed concert to witness why they have won consistent acclaim and enthusiastic audiences every year!

**November 2, 2012**

**6<sup>th</sup> Annual Jazz Bistro**

Friday, 6:00p.m. dinner, 7:30p.m. concert, Gala Event Center

The best combination of food and music, sumptuous dinner prepared by ECC Culinary Department and unforgettable interpretation of standard jazz favorites promise to please everyone. Seating is limited. Please reserve your tickets early.

**January 25, 2013**

**Faculty Recital**

Friday, 7:30p.m., Theatre

Come hear East Central College's Music Department. This talented and cherished group of faculty will perform a variety of vocal and instrumental music.

**February 8, 2013**

**Ken Kehner Jazz Trio**

Friday, 7:30p.m. Theater

"Ken Kehner is quite possibly the best kept secret in the jazz world today. He brings his impeccable artistry and musical taste to every situation, with superior results every time." - Scott Whitfield (jazz great)

**February 15, 2013**

**Valentine's Concert**

Friday, 7:30p.m. Theater

St. Louis Symphony Cellist Alvin McCall and his wife, violist Anna Lackshewitz will perform the most romantic master works of Johannes Brahms joined by violinist Ann Hirschl and pianist Jennifer Judd

**February 22, 2013**

**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**

**Choral Association and UCSO**

Friday, 7:30p.m., Theater

East Central College Choir and Choral Association with the University City Symphony under the direction of Dr. Tim Sexton and Dr. Leon Burke will perform *Missa In Angustiis* more often referred to as the *Lord Nelson Mass* by Franz Joseph Haydn. This Mass is considered by many to be Haydn’s greatest work.

**April 13, 2013**

**Eliot Trio**

Sat 3p.m

Back by popular demand, the exceptional Eliot Trio, featuring St. Louis Symphony concert master, David Halen, cellist Bjorn Ranheim and pianist Seth Carlin will be performing a set of inspiring pieces by beloved composers. Undoubtedly, what will be the talk of the town, this must-see concert will leave you breathless.

**Matinee Series**

October 5, 2012

**Friday, 3:00p.m., AC116**

**Alexander Technique Workshop**

Introduction to the Alexander Technique

Alexander Technique is a wonderful method practiced by performers to improve how they move, respond to stress, and to enhance flexibility, power and expressiveness. It also helps in avoiding strain and injury.

**November 16, 2012**

**Such Sweet Melodie, Baroque Music**

Friday, 3:00p.m., AC116

*Such Sweete Melodie* offers an intimate concert program focused on the first fifty years of the Baroque era, featuring the music and performance styles that came to define “baroque” as a break with the old style and something clearly on the edge. *Such Sweete Melodie* offers programs of evocative and beautiful songs supported by the dulcet sounds of lutes, guitars, liron and violone. The trio—vocalist Lindsey Adams accompanied by Philip Spray on bowed strings and Jeffrey Noonan on plucked strings—brings this repertoire to life with attention to historical details and vibrant music-making.

**February 1, 2013**

**Clarinet Chamber Music**

Friday, 3:00p.m., AC116

Clarinetists Jeanine Garesche and Amanda Cook join pianist Jennifer Judd for an afternoon of most favorite clarinet chamber music.

**May 3, 2013**

**String Faculty Recital**

**3:00p.m. AC116**

World travelers Brandon Christensen and Jennifer Judd team up once again on the eve of their European tour in a concert “Where East Meets West”. They will perform works by Chinese and American composers in celebration of their many years of collaboration and travel together.

**Ensemble Series**

October 23, 2012, 7:30p.m. - College Choir/College Band Concert

October 30, 2012, 7:30p.m. – Vocal Jazz Ensemble and Jazz Bands Concert

December 6, 7:30p.m., 2012., AC116- Guitar and String Ensemble Concert

December 7, 7:30p.m. and December 9,3:00p.m., 2012 – Christmas Celebration

March 5<sup>th</sup> 2013 , 7:30p.m.– Bands concert  
April 25, 2013, 7:30p.m. – Vocal Jazz Ensemble Concert  
April 29, 2013, 7:30p.m. – College Choir Concert  
May 2, 2013, 7:30 p.m., AC116 - Guitar and String Ensemble Concert  
May 7 , 2013 , 7:30p.m.– Bands Concert

### **Student Recitals**

#### **October 22, 2012**

Monday, 4:00p.m., Theatre

November 2, 9 and 30, 2012, Friday, 3 p.m. ,AC116

April 12 & 19, 2013 Friday, 3 p.m. ,AC116

April 26, 2013, Friday, 5 p.m., Theater

### **Community Events**

December 17 – East Central Children’s Chorale Concert

Sonatina Festival Feb 2 &3, 2013

Missouri State High School Music Festival March 21-23 2013

May 13 – East Central Children’s Chorale Concert

## **APPENDIX A**

### **Full-Time Faculty Biographies**

**Dr. Jennifer Judd** [limj@eastcentral.edu](mailto: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.

**Dr. Timothy C. Sexton** [tcsexton@eastcentral.edu](mailto: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.

**Aaron Bounds** [akbounds@eastcentral.edu](mailto: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.

### **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](http://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. Leon Burke** [leonburke@aol.com](mailto: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](mailto: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.

**Dr. Brandon Christensen** [bchristensen@semo.edu](mailto:bchristensen@semo.edu) completed the doctor of musical arts degree from Stony-Brook University in New York in December, 2002, where he studied violin with Mitchell Stern and Baroque performance practice with harpsichordist Arthur Haas. He joined the faculty of Southeast Missouri State University in the fall of 2002 where he is currently an Assistant Professor. Before moving to Missouri, Dr. Christensen was a visiting professor of violin and viola at Dickinson College, and a member of the artist-faculty at the Pennsylvania Academy of Music in Lancaster, Pennsylvania. He has performed as a recitalist and chamber musician throughout the United States as a former member of the West-End Chamber Ensemble, and was a chamber music fellow at the Banff summer festival as a member of the Stony-Brook graduate piano trio. He maintains a vigorous concert schedule and in recent seasons he has performed regularly throughout the region, as well as in Italy, Finland, and China. In addition to his teaching duties at Southeast he maintains active private studios in both Cape Girardeau and St. Louis. Dr. Christensen is the founder and artistic of the "Chamber Music Sundays at Three" concert series in Cape-Girardeau, Missouri.

**Amanda Cook** [amandacook4@gmail.com](mailto:amandacook4@gmail.com) is a native of Washington, Missouri with Bachelor of Music degrees in clarinet performance and music education from the University of Missouri-Kansas City and a Master of Music degree in clarinet performance from the University of Michigan. She is currently completing a Doctorate of Music degree in clarinet performance at Indiana University, where she served as an Associate Instructor for three years. Amanda also taught at the South Carolina Governor's School for the Arts and Humanities.

**William Hopkins** [hopkinswl@sbcglobal.net](mailto: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**, 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](mailto: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.

**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 B.S. in Instrumental Music Education in 2000 from Southwest Missouri State University (now Missouri State). 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 5 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 4<sup>th</sup> year in that position and 8<sup>th</sup> year at Union High School and 9<sup>th</sup> 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](mailto: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 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.

**Patricia Tavenner** [ptavenner@cuba.k12.mo.us](mailto:ptavenner@cuba.k12.mo.us) teaches Applied Voice. She holds a Master of Science in Education from Missouri State University. She has performed in cathedrals in both the Czech Republic and Poland, choral performances at the American Choral Directors Association-Southwest Division conference and the Christ Church Cathedral in St. Louis, as well as various major work concerts at both Southwest Missouri State University and ECC. Currently she is involved in Missouri Music Educators Association, Music Educators National Conference, Pi Kappa Lambda, and Missouri State Teachers Association.

**Damon Van** [damonvan@hotmail.com](mailto: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.

**Timothy Weddle** [tjweddle@adjunct.eastcentral.edu](mailto:tjweddle@adjunct.eastcentral.edu) began his double bass studies under the instruction of Dr. Sara Edgerton from Southeast Missouri State University. There, Tim went on to receive his Bachelor of Music in music performance where he was introduced to Erik Harris, Principal Bass of the St. Louis Symphony, whom he studied with during his senior year. After getting accepted into Indiana University's Jacobs School of Music, he began studying with Bruce Bransby, former Principal of the L.A. Philharmonic. During his studies at IU, Tim went to such music festivals as the National Orchestral Institute where he worked with Robert Oppelt, Principal of the National Symphony and Ali Yazdanfar, Principal of the Montreal Symphony. The following summer, Tim attended the

Aspen Music Festival and School where he was an ACAA fellowship recipient continuing his studies with Bruce Bransby. Tim now teaches adjunct Bass at East Central College in Union, MO while performing with the Arkansas Symphony.

## **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**

<b>Technique (5 points)</b>	Scales, arpeggios, etudes, abstract technical exercises
<b>Repertoire Performed (5 points)</b>	Assess general level of literature

<b>Performance Assessment (10 points)</b>	
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.

<b>Technique</b>			
5 Flawless	4 Minor flaws	3-2 Some inaccuracies	1 Inaccurate
<b>Repertoire Level</b>			
5 Advanced	4 Late Intermediate	3-2 Intermediate	1 Early Intermediate
<b>Performance</b>			
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**

<b>Vocal Characteristics</b> Evenness Tone quality				
--	--	--	--	--

Range				
5 Superior quality	4 Excellent quality	3 Average quality	2 Below average quality	1 Minimal vocal production
<b>Technique/Diction</b> Consistency Breath Support Intonation Articulation & Vowel production				
5 Flawless	4 Minor flaws	3 Some inaccuracies	2 Quite a few inaccuracies	1 Inaccurate
<b>Musicianship</b> Rhythmic & Melodic Accuracy Line Phrasing Memorization				
5 Flawless	4 Very few flaws	3 Some inaccuracies	2 Quite a few inaccuracies	1 Flawed
<b>Artistry/Musical Interpretation</b> Dynamics Emotion/Spirit Style appropriate				
5 Extremely musical	4 Very musical	3 Somewhat musical	2 Little musicality	1 Unmusical
<b>Physical Qualities Interpretation</b> 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

<b>Technique (5 points)</b>	Scales, arpeggios, etudes
<b>Repertoire Performed (5 points)</b>	Assess general level of literature
<b>Performance Assessment (10 points)</b>	

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.

<b>Technique</b>			
5 Flawless	4 Minor flaws	3-2 Some inaccuracies	1 Inaccurate
<b>Repertoire Level</b>			
5 Advanced	4 Late Intermediate	3-2 Intermediate	1 Early Intermediate
<b>Performance</b>			
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



<b>Definition of Scoring:</b>	<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	3 6 9	1 2 3	1 2 3	15				
Melodic Minor			1 2 3	3 6 9	1 2 3	3 6 9	1 2 3	1 2 3	15				
Melodic Minor			1 2 3	3 6 9	1 2 3	3 6 9	1 2 3	1 2 3	15				
Major			1 2 3	3 6 9	1 2 3	3 6 9	1 2 3	1 2 3	15				
Natural Minor			1 2 3	3 6 9	1 2 3	3 6 9	1 2 3	1 2 3	15				
Harmonic Minor			1 2 3	3 6 9	1 2 3	3 6 9	1 2 3	1 2 3	15				
Natural Minor			1 2 3	3 6 9	1 2 3	3 6 9	1 2 3	1 2 3	15				
Major			1 2 3	3 6 9	1 2 3	3 6 9	1 2 3	1 2 3	15				
Harmonic Minor			1 2 3	3 6 9	1 2 3	3 6 9	1 2 3	1 2 3	15				
Chromatic			1 2 3	3 6 9	1 2 3	3 6 9	1 2 3	1 2 3	15				
Arpeggio Exercise	2 4 6	2 4 6	2 4 6	4 8 12 16 20 24	1 2 3	4 8 12	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	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	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	4 8 12	4 8 12	51				
Sub-Total	348												

Snare Piece	Tone & Musicianship (stick choice, drum)	Rhythmic Accuracy	Tempo			Dynamics	Technique		Possible Score	Total Score
			Actual	Consistency	Appropriateness		Grip & Body	Roll Quality		

	tuning, drum placement, etc.)									
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 Rudimen ts	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		
Sub-Total (out of 100)				
Total of all snare (out of 265)				

<b>Definition of Scoring:</b>	<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	5	10	15	3	6	9		2	4	6	1	2	3	3	6	9	3	6	9	3	6	9	60	

Piece										
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	Goal Tempo	Tempo Score	Transitions	Rhythmic Accuracy	Total Score
----------	-------	-----	------------	-------------	-------------	-------------------	-------------

		Tempo Reached	Deficient	Level 1	Level 2		Slow/Fast	Fast/Slow		
1. Single Str. Roll	3 <sup>rd</sup> 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 <sup>th</sup> 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	
<b>Total of all rudiments</b>										

<b>Definition of Scoring:</b>	<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.

## 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)