



Music Department

Student Handbook

2018 ~ 2019

EAST CENTRAL COLLEGE MUSIC DEPARTMENT  
STUDENT HANDBOOK  
2015-2016

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Greetings,

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

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

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

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

Dr. Jennifer Judd  
Program Coordinator

Aaron Bounds  
Director of Bands

Dr. Tim Sexton  
Director of Choirs, Division Chair

## **EAST CENTRAL COLLEGE MISSION STATEMENT**

East Central College will provide an environment for lifelong learning.

## **VISION STATEMENT**

East Central College will connect its community to its future.

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

### **Music Department Mission**

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

### **Goal I**

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

Objectives:

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

### **Goal II**

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

Objectives:

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

### **Goal III**

Maintain a standard of excellence.

Objectives:

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

## Degree

### Associate of Arts

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

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

#### **Degree Requirements**

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

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

#### **General Education Requirements**

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

#### **Degree Options**

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

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

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

#### **Degree Requirements**

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

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

## **General Education Requirements**

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

## **Course Offerings**

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

### **Courses**

- \*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
- \*Music Appreciation
- \*The Age of Rock and Roll
- \*Jazz Appreciation
- \*World Music
- \*Vocal Diction
- \*Studio Performance Class

### **Ensembles**

- \*College Choir
- \*Vocé Blue
- \*College Band
- \*Jazz Combo
- \*Jazz Band
- \*Percussion Ensemble
- \*String Ensemble
- \*Guitar Ensemble
- \*Piano Ensemble

## **Music Faculty**

### **Full-Time Faculty**

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

Dr. Jennifer Judd, D.M.A. in Piano Performance, University of Missouri - Kansas City  
Professor of Music, Coordinator of Music Department (NASM Music Executive)  
[jennifer.judd@eastcentral.edu](mailto:jennifer.judd@eastcentral.edu), 636-584-6696

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

### **Adjunct Faculty**

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

**Lisa Blackmore**, Adjunct High Brass Instructor, [lisa.blackmore@eastcentral.edu](mailto:lisa.blackmore@eastcentral.edu)  
D.M.A. in Trumpet, University of Illinois-Urbana Champaign

**Dr. Leon Burke III**, Adjunct Voice Instructor, [leon.burke@eastcentral.edu](mailto:leon.burke@eastcentral.edu)  
D.M.A. in Choral Conducting, University of Kansas

**Samuel Charles**, Adjunct Percussion Instructor,  
Doctor in Education, [Samuel.Charles@eastcentral.edu](mailto:Samuel.Charles@eastcentral.edu)

**Bill Hopkins**, Adjunct Guitar Instructor, Guitar Ensemble Director, [william.hopkins@eastcentral.edu](mailto:william.hopkins@eastcentral.edu)  
M.M. in Guitar Performance, University of Missouri - Kansas City

**Lansin Kimler**, Adjunct Piano Instructor, [lansin.kimler@eastcentral.edu](mailto:lansin.kimler@eastcentral.edu)  
M.M. in Performance, Southern Illinois University at Edwardsville

**Tamara Miller-Campbell**, Adjunct Voice Instructor, [tamara.campbell@eastcentral.edu](mailto:tamara.campbell@eastcentral.edu)  
M.M. in Music, Southern Illinois University at Edwardsville

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

**Matthew Sokeland**, Adjunct Percussion Ensemble Instructor, [Matthew.Sokeland@eastcentral.edu](mailto:Matthew.Sokeland@eastcentral.edu)

## Course Catalog Information

Please visit East Central College 2017-18 Course Catalog website:  
<http://catalog.eastcentral.edu/index.php?catoid=4>

For music degrees:

[http://catalog.eastcentral.edu/preview\\_entity.php?catoid=4&ent\\_oid=230&returnto=242](http://catalog.eastcentral.edu/preview_entity.php?catoid=4&ent_oid=230&returnto=242)

### Associate of Arts

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

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

- [Arts & Humanities Pathways, AA Associate of Fine Arts](#)

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

- [Music, AFA](#)

## Courses

### Music

- [MUA 100 - Studio Performance Class](#)
- [MUA 101 - Applied Voice I](#)
- [MUA 102 - Applied Voice II](#)
- [MUA 103 - Applied Voice III](#)
- [MUA 111 - Applied Instrument I](#)
- [MUA 112 - Applied Instrument II](#)
- [MUA 113 - Applied Instrument III](#)
- [MUA 115 - Applied Woodwind I](#)
- [MUA 116 - Applied Woodwind II](#)
- [MUA 117 - Applied Woodwind III](#)
- [MUA 121 - Applied Low Brass I](#)
- [MUA 122 - Applied Low Brass II](#)
- [MUA 123 - Applied Low Brass III](#)
- [MUA 125 - Applied High Brass I](#)
- [MUA 126 - Applied High Brass II](#)
- [MUA 127 - Applied High Brass III](#)
- [MUA 131 - Applied Piano I](#)



- **MUA 132 - Applied Piano II**
- **MUA 133 - Applied Piano III**
- **MUA 135 - Applied String I**
- **MUA 136 - Applied String II**
- **MUA 137 - Applied String III**
- **MUA 141 - Applied Guitar I**
- **MUA 142 - Applied Guitar II**
- **MUA 143 - Applied Guitar III**
- **MUA 145 - Applied Percussion I**
- **MUA 146 - Applied Percussion II**
- **MUA 147 - Applied Percussion III**
- **MUA 200 - Studio Performance Class**
- **MUA 201 - Applied Voice IV**
- **MUA 202 - Applied Voice Advanced Skills**
- **MUA 211 - Applied Instrument IV**
- **MUA 212 - Applied Instrument Advanced Skills**
- **MUA 215 - Applied Woodwind IV**
- **MUA 216 - Applied Woodwind Advanced Skills**
- **MUA 221 - Applied Low Brass IV**
- **MUA 222 - Applied Low Brass Advanced Skills**
- **MUA 225 - Applied High Brass IV**
- **MUA 226 - Applied High Brass Advanced Skills**
- **MUA 231 - Applied Piano IV**
- **MUA 232 - Applied Piano Advanced Skills**
- **MUA 235 - Applied String IV**
- **MUA 236 - Applied String Advanced Skills**
- **MUA 237 - Applied String VI**
- **MUA 241 - Applied Guitar IV**
- **MUA 242 - Applied Guitar Advanced Skills**
- **MUA 245 - Applied Percussion IV**
- **MUA 246 - Applied Percussion Advanced Skills**
- **MUC 001 - Recital Attendance I**
- **MUC 002 - Recital Attendance II**
- **MUC 003 - Recital Attendance III**
- **MUC 004 - Recital Attendance IV**
- **MUC 005 - Recital Attendance V**
- **MUC 006 - Recital Attendance VI**
- **MUC 101 - Music Theory I(Aural)**
- **MUC 102 - Music Theory I (Written)**
- **MUC 103 - Music Theory II (Aural)**
- **MUC 104 - Music Theory II (Written)**
- **MUC 111 - Class Piano I: Beginners**
- **MUC 112 - Class Piano II: Upper Elementary**
- **MUC 113 - Class Piano III: Early Intermediate**
- **MUC 141 - Vocal Diction (English & French)**
- **MUC 142 - Vocal Diction (Italian & German)**
- **MUC 201 - Music Theory III (Aural)**
- **MUC 202 - Music Theory III (Written)**
- **MUC 203 - Music Theory IV (Aural)**
- **MUC 204 - Music Theory IV (Written)**

- **MUC 211 - Class Piano IV: Intermediate**
- **MUC 212 - Class Piano Advanced Skills**
- **MUC 222 - Basic Conducting**
- **MUE 101 - Choral Association I**
- **MUE 102 - Choral Association II**
- **MUE 103 - Choral Association III**
- **MUE 105 - College Choir I**
- **MUE 106 - College Choir II**
- **MUE 107 - College Choir III**
- **MUE 111 - Vocal Jazz Ensemble I**
- **MUE 112 - Vocal Jazz Ensemble II**
- **MUE 113 - Vocal Jazz Ensemble III**
- **MUE 115 - College Band I**
- **MUE 116 - College Band II**
- **MUE 117 - College Band III**
- **MUE 121 - Jazz Band I**
- **MUE 122 - Jazz Band II**
- **MUE 123 - Jazz Band III**
- **MUE 125 - Jazz Combo I**
- **MUE 126 - Jazz Combo II**
- **MUE 127 - Jazz Combo III**
- **MUE 131 - Piano Ensemble I**
- **MUE 132 - Piano Ensemble II**
- **MUE 133 - Piano Ensemble III**
- **MUE 135 - String Ensemble I**
- **MUE 136 - String Ensemble II**
- **MUE 137 - String Ensemble III**
- **MUE 141 - Guitar Ensemble I**
- **MUE 142 - Guitar Ensemble II**
- **MUE 143 - Guitar Ensemble III**
- **MUE 145 - Percussion Ensemble I**
- **MUE 146 - Percussion Ensemble II**
- **MUE 147 - Percussion Ensemble III**
- **MUE 201 - Choral Association IV**
- **MUE 202 - Choral Association Advanced Skills**
- **MUE 205 - College Choir IV**
- **MUE 206 - College Choir Advanced Skills**
- **MUE 211 - Vocal Jazz Ensemble IV**
- **MUE 212 - Vocal Jazz Ensemble Advanced Skills**
- **MUE 215 - College Band IV**
- **MUE 216 - College Band Advanced Skills**
- **MUE 221 - Jazz Band IV**
- **MUE 222 - Jazz Band Advanced Skills**
- **MUE 225 - Jazz Combo IV**
- **MUE 226 - Jazz Combo Advanced Skills**
- **MUE 231 - Piano Ensemble IV**
- **MUE 235 - String Ensemble IV**
- **MUE 236 - String Ensemble Advanced Skills**
- **MUE 241 - Guitar Ensemble IV**
- **MUE 242 - Guitar Ensemble Advanced Skills**

- [MUE 245 - Percussion Ensemble IV](#)
- [MUE 246 - Percussion Ensemble Advanced Skills](#)
- [MUS 100 - Fundamentals of Music](#)
- [MUS 101 - Music Appreciation](#)
- [MUS 151 - World Music](#)
- [MUS 152 - Music Appreciation: Age of Rock & Roll](#)
- [MUS 155 - Jazz Appreciation](#)
- [MUS 171 - Music History From 1800](#)
- [MUS 172 - Music History to 1800](#)
- [MUS 270 - I.S.-Music](#)
- [MUS 280 - Special Topics-Music](#)

# AFA in Music Degree Plan

This program of study is for a full time student; part time study is also available. Please contact an academic advisor for full course options. All academic schedules are subject to change. For the most current schedule, visit [www.eastcentral.edu](http://www.eastcentral.edu).

## Year 1

### Fall Semester

Course		Hours
	Campus Orientation	1
	Foundation Seminar	
	English Comp I or Honors English Comp I	3
MUC 001	Recital Attendance I	0
MUC 102	Music Theory I (Written)	3
MUC 101	Music Theory I (Aural)	1
MUC 111	Class Piano I*#	2
	Applied Major I**	1-2
	Ensemble I	1
	College Algebra	3
	<b>Total Hours</b>	<b>15-16</b>

### Spring Semester

Course		Hours
	General Psychology	3
	English Comp II or Honors English Comp II	3
	Oral Communication or Public Speaking	3
MUC 002	Recital Attendance II	0
MUC 104	Music Theory II (Written)	3
MUC 103	Music Theory II (Aural)	1
MUC 112	Class Piano II	2
	Applied Major II**	1-2
	Ensemble II	1
	<b>Total Hours</b>	<b>17-18</b>

\*Piano majors who do not need to take Class Piano I should take an equivalent of three hours of electives

# In addition, in lieu of Class Piano, piano majors must take a total of 6 hours of applied lessons and pass the piano proficiency exam.

\*\* Freshmen students who are taking one credit hour of applied lessons must enroll in MUA 100 Studio Performance Class.

## Year 2

### Fall Semester

Course		Hours
	Constitutions Study Module/	0
	US History Elective	3
	Music History up to 1800	3
MUC 003	Recital Attendance III	0
MUC 202	Music Theory III (Written)	3
MUC 201	Music Theory III (Aural)	1
MUC 113	Class Piano III	2
	Applied Major III	2
	Ensemble III	1
	Humanities or Music Elective	3
	<b>Total Hours</b>	<b>18</b>

### Spring Semester

Course		Hours
	Music History from 1800	3
MUC 004	Recital Attendance IV	0
MUC 204	Music Theory IV (Written)	3
MUC 203	Music Theory IV (Aural)	1
MUC 211	Class Piano IV	2
	Applied Major IV	2
	Ensemble IV	1
	Biological or Physical Science	3-5
	<b>Total Hours</b>	<b>15-7</b>

#### UMSL Transfer considerations:

- Transfer students must audition on their major instruments/voice before being accepted as a music major or minor at UMSL.
- Vocal majors must take 10 hours of foreign language (German or French – these courses may be taken at ECC).
- Students should select appropriate ensembles based on their major performance area.

## 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: Full scholarship

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: Half Scholarship

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 2018-19 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 at 1:00p.m.-2:00p.m. of each month in room HH101.

### **Juries**

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

### **Facilities**

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

- classrooms for theory, music history, general education music courses, all containing smart boards, computers with internet access, speakers, and pianos. These are also used for other college classes not related to the music unit.

- one instrumental room, capable of supporting a 80 plus member band, which also doubles as a small recital space
- one choral rehearsal room
- one new Yamaha keyboard lab, containing 12 digital piano stations linked to a central instructor's station and 4 computer stations with music theory software.
- the John Edson Anglin Performing Arts Center containing a shared performance theater space, with a seating capacity of 450, plus backstage area; and additional green rooms.
- One performance library, housing the printed choral and band scores
- 6 individual faculty studios
- 4 individual practice rooms
- One instrumental storage room
- One Fine and Performing Arts Division staff office

### **Music Computer Lab & Practice Rooms**

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

### **Accompanists**

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

### **Student Recitals**

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

### **Outreach and Community Activities**

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

## Library Resources

### **ECC LIBRARY**

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

### **RESEARCH GUIDES**

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

Those specific to music are:

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

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

Music Appreciation: Rock and Roll 1103 [http://eastcentral.libguides.com/rockandroll\\_1103](http://eastcentral.libguides.com/rockandroll_1103)

### **BOOKS; PRINT and ELECTRONIC**

Books and documentaries that focus on Music are located in the General Collection in the "M" section. ECC Library has over 700 print titles available for 3 week check out. Thousands more print books are available through MOBIUS\* and can be delivered in 3-4 days to ECC Library. The EBSCO ebook collection has 5,000 books available 24/7 from any internet computer on the topic of music.

### **AUDIO; MUSIC CDs and STREAMING AUDIO**

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

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

### **Genres**

CHRISTIAN – 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



Naxos Music Library is a database providing access to over 1.2 million music tracks (limit 5 simultaneous logins) from any internet device. This is a library provided resource and you must click through the Library (or above link) for access. If off campus you will be asked to login, with your ECC ID # followed by ec (0123456ec) and Last name (smith)

## **VISUAL; DVDs and STREAMING VIDEO**

Documentary DVDs about Music are shelved in the “M” section with the book collection. Click on the link for complete list of DVDs on this topic.

Streaming video music videos and clips are available online through Films on Demand.

Enter the campus login and password: eastcentral

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

## **DATABASES**

Databases provide access to journals, newspapers, magazines, reference books, images, music, statistics, videos and more. Majority of these resources are full-text. These resources are typically more up to date than books.

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

## **CORE MUSIC DATABASES**

African American Music Reference - 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 - Baker's Dictionary of Music, Baker's Biographical Dictionary of Musicians, and Baker's Student Encyclopedia of Music

Classical Scores Library - Collection of 400,000 pages of classical scores including works spanning time periods from the Renaissance to the 21st century. Coverage of score types is comprehensive, with full scores, study scores, piano and vocal scores, and piano reductions

Garland Encyclopedia of World Music Online - Articles about music from all the world's people including overview of the region, a survey of its musical heritage, traditions and themes, a description of specific musical genres, photographs, drawings, maps, and musical examples

Music Online: Reference - 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 (limit 5 simultaneous logins)

Oxford Music Online - Includes Oxford Dictionary of Music, Grove Music Online and The Oxford Companion to Music

Credo Reference - Subject specific references including images, maps, in-depth writings, biographical writings, sound files and more

EBSCOhost – ALL DATABASES – Choose from the entire list of databases including Academic Search, Greenfile, Masterfile, Business, Medline, Education and more

EBSCOhost - Academic Search Premier - Articles from 4,500 magazines and journals; full-text and scholarly options

EBSCOhost - Associates Programs Source - Journal and book resources related to 2 year college programs and vocational studies

EBSCOhost - Humanities International Complete - Resources from journals and books with worldwide coverage of humanities

EBSCO eBooks - Over 125,000 electronic books available for viewing with an internet connection

Gale Virtual Reference - Collection of electronic books on a variety of topics

Global Issues in Context - Global perspective of international issues from variety of media formats and sources

## **MOBIUS**

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

## **2018-19 Guest Artist Series**

### **Peter Martin Trio      Friday, September 7, 2018**

The Peter Martin Trio Features some of today's most charismatic jazz musicians. St. Louis pianist Peter Martin, drummer Gregory Hutchinson, and bassist Reuben Rogers make up the trio described as "feisty, fierce, and crackling with virtuosity," (Sydney Morning Herald). The Peter Martin Trio has enchanted the world with their music from St. Louis to Tokyo. The members of the trio have been involved with some of the most important recordings of the last 20 years. Recording with artists such as Joshua Redman, Dianne Reeves, Joe Henderson, Charles Lloyd and Roy Hargrove the members have been on 14 Grammy winning CD's. The music of The Peter Martin Trio is captivating, entertaining, and will leave you wanting more long after the concert has ended.

### **Arianna String Quartet      Friday, September 21, 2018**

For seventeen years the Arianna String Quartet has been gracing ECC's audiences with some of the most memorable performances in the college's concert series history. Pianist Jennifer Judd's, who will join them in a performance of Franck's Piano Quintet in F minor. Come see "how technical excellence, in alliance with imagination and the human heart, can come to create something truly transcendent" (Fanfare Magazine).

### **Sweet and Spicy- Musical Flavors of the World      Friday, November 16, 2018**

Join us for a trip around the world with Percussionist John Kasica, flutist Paula Kasica, harpist Lacey Lee, and violist Joanna Mendoza. They will perform a vibrant mix of composition, using instruments from around the world. This program will feature a collective of composers with Irish, Latin, African and Asian influences.

### **Cortango Concert and Christmas CD Release Party      Friday, November 30, 2018**

Cortango is a tango ensemble with a symphonic twist. The ensemble is a concert and dance band featuring members of the Saint Louis Symphony Orchestra. Founded and led by Cally Banham, Cortango specializes in popular classics from the beloved orchestra leaders of Tango's golden era. Join us as we come together and lose ourselves for a night, in pursuit of the high art form of Argentine Tango.

### **Music Faculty Recital      Friday, January 18, 2019**

ECC music department is home to many talented and dedicated teachers who are also performing artists. Join us for an evening of artistry that belongs to our community more than any other; the mentors and professors of our music students.

### **David Halen, Bjorn Ranheim, and Jennifer Judd in Concert      Friday, March 1, 2019**

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

## **Viennese Masters**

**Friday, March 15, 2019**

Do not miss these beautiful piano and choral works with orchestra by great Austrian masters Mozart and Schubert, presented by ECC music department faculty and students. The evening will feature acclaimed pianists Dr. Michael Tsalka and Dr. Jennifer Judd performing Mozart's Double Piano Concerto, and ECC Choirs under the direction Dr. Timothy Sexton performing Schubert's Mass in G Major. Along with the University City Orchestra under the direction of Dr. Leon Burke.

## **Dave Dickey Big Band**

**Friday, April 26, 2019**

The Dave Dickey Big Band features 18 of the top Jazz musicians from St Louis, Edwardsville, Columbia, and Springfield, and Champaign-Urbana. Performing big band music from greats such as Count Basie, Woody Herman, Stan Kenton, Buddy Rich, Thad Jones / Mel Lewis, Duke Ellington, Terry Gibbs Dreamband, and many others. Many of the members in the Dave Dickey Big Band are top music and Jazz educators in universities in and around Missouri.

## **Matinee Series Fridays 4p.m. HH105**

### **"Fairest Isle: Music of England, Ireland and Scotland"**

**August 24, 2018**

Join us for an afternoon of songs from the British Isles performed by soprano

Tamara Campbell, performing works by Henry Purcell, Thomas Moore, Phil Coulter and others will be featured.

### **Musicke's Cordes-Jeff Noonan and Samuel Breene, Baroque Violin, theorbo and guitar**

**October 19, 2018**

*Musicke's Cordes* embraces a wide swath of 17<sup>th</sup>-century instrumental music including fantastic Italian sonatas, elegant French suites and rustic English variations on popular tunes. Baroque violinist Samuel Breene and lutenist Jeffrey Noonan, performing as *Musicke's Cordes*, offer programs that illustrate the common elements of the experimental instrumental music of the 17<sup>th</sup> century while also pointing up the characteristics of the various national styles.

## **The Art of Listening**

**February 8, 2019**

The Croatian pianist **Javor Bračić** was hailed by New York Concert Review for "deep, genuine musicianship and an outstanding technique". Mr. Bračić has started a series of conversation-recitals under the title *The Art of*

*Listening* in order to promote the understanding and appreciation of classical music. He has given over thirty such recitals and was praised by the audience for his “contagious enthusiasm” and “unique ability to elucidate imagery both as a performer and teacher.”

## **Iberian Fantasy – Alon Sariel and Michael Tsalka**

**April 5, 2019**

*internationally known* mandolinist and lutenist, Alon Sariel also serves as the **musical director** of the international Baroque orchestra [Concerto-Foscari](#) and founding member of [PRISMA](#). He will be joined by pianist Michael Tsalka to perform breathtakingly beautiful music from Spanish composers.

## **Ensemble Series**

Tuesday, October 16th - Band and Percussion Ensemble Concert

Friday, Oct. 19 - Jazz Concert

Friday, October 19 - ECC Jazz Concert featuring the Jazz Band, Voce Blue, and Jazz Messengers

Tuesday, October 23 - College Choir Invitational: Postcards from America

Friday, Nov. 30th - Jazz Holiday

December 2 - ECC Jazz Holiday featuring Voce Blue and the Jazz Combo (Jazz Messengers?) site to be announced

Tuesday, December 4th - Bands Concert

Friday, December 7 - ECC College Choirs: Christmas Celebration featuring the College Choir, Voce Blue, and the East Central Children's Chorale at Immanuel Lutheran Church

Tuesday, March 12th - Bands Concert

Tuesday, April 30 - ECC College Choirs Concert - featuring the College Choir and Voce Blue

Friday, May 3 - Pops Concert "The Return of: A Night at the Movies" - At the Fairgrounds in Washington, MO

## **FESTIVALS**

**Treble choir Festival    November 17, 2018**

**Piano and Violin Festival    Jan 26 and 27, 2019**

**MSHSSA Music Festival    March 21-23, 2019**

**Jazz Festival    April 25-26, 2019**

**Student Recitals**

**November 27 and 29, 2018**

**May 2 and 7, 2019**

## Health and Safety

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

### From the NASM Handbook:

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

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

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

## Hearing Health

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

[http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\\_Hearing\\_Health](http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health)

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

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/2\\_NASM\\_PAMA-Faculty\\_and\\_Staff\\_2011Nov.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/2_NASM_PAMA-Faculty_and_Staff_2011Nov.pdf)

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

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/3a\\_NASM\\_PAMA-Student\\_Orientation\\_Script-Standard.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf)

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

## Neuromusculoskeletal and Vocal Health

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

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

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

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/1\\_NASM\\_PAMA\\_NMH-Admin\\_and\\_Faculty\\_June%202014.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA_NMH-Admin_and_Faculty_June%202014.pdf)

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

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/2\\_NASM\\_PAMA\\_NMH-Faculty\\_and\\_Staff\\_June%202014.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/2_NASM_PAMA_NMH-Faculty_and_Staff_June%202014.pdf)

### **Information and Recommendations for Student Musician**

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/3a\\_NASM\\_PAMA\\_NMH-Student\\_Orientation\\_Script-Standard\\_June%202014.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/3a_NASM_PAMA_NMH-Student_Orientation_Script-Standard_June%202014.pdf)

### **Protecting Neuromusculoskeletal Health**

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/5a\\_NASM\\_PAMA\\_NMH-Student\\_Information\\_Sheet-Standard%20NMH\\_June%202014.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20NMH_June%202014.pdf)

### **Protecting Vocal Health**

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/6a\\_NASM\\_PAMA\\_NMH-Student\\_Information\\_Sheet-Standard%20Vocal\\_June%202014.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20Vocal_June%202014.pdf)

## **VOCAL HEALTH FOR SINGERS**

As singers, we are dependent on the health and function of the entire body. While some health issues, such as allergies, asthma, or gastric reflux must be addressed by a health care professional, there are many habits that we can cultivate to keep our voices healthy.

Maintaining vocal health involves: Rest, Hydration, and Proper Use

### **REST**

***Rest your body.*** We each have differing needs to function at our best. Know your own sleep needs and stick to them; especially the night before a voice lesson or a performance!



1. Maintain a regular sleep schedule; even on the weekends.
2. Avoid computers and cell phones for the last hour before bedtime. The blue light from these screens cues the body to wake up because your body interprets it as daylight!
3. Watch out for hidden sources of caffeine such as chocolate and avoid it before bedtime.

***Rest your voice.*** Again, we each have different needs. Some of us can speak or sing for longer periods of time than others. Are you speaking more than you have to?

1. Avoid speaking during class breaks. Step away from common areas and find a quiet place. Take a “vocal nap”!
2. A warm-up is exactly that; a few minutes spent vocalizing and stretching the instrument. Do NOT sing your whole performance or repeatedly sing high notes in an attempt to reassure yourself that they are there!
3. Speak with the same legato line you strive for when singing.
4. Men: stay out of your falsetto register during and immediately following a cold. Use of falsetto during or immediately after a cold can cause swelling and delay recovery.
5. Parties and crowded places can encourage us to speak loudly and more excitedly. This is to be avoided in general but especially before a voice lesson or performance.

## **HYDRATION**

*Most of us are dehydrated most of the time!*

1. Aim for 6-8 glasses of water per day.
2. Avoid caffeine and alcohol because they are dehydrating to you and your voice!
3. Humidify your home and your workspace
4. Vocalize in the shower. The steam and humidity are great for the vocal mechanism!
5. Heating systems dry out the throat and nasal cavity. Be prepared for winter!

**DID YOU KNOW:** *When the throat and nasal passages are dry, they are MORE prone to retain the germs that cause colds and respiratory illness!*

***Keep hydrated at all times!***

***Avoid caffeinated drinks and alcohol***

**OR**

***Follow a caffeinated or alcoholic beverages with water!***

## PROPER USE OF THE VOICE - WARMING UP

Topics such as correct posture and body alignment, breathing and tone production will be discussed in detail at your individual lesson. However, prior to rehearsals, practice sessions and performances, it is important for you to properly warm up the voice. Like a stretching routine before a physical workout, a vocal warm-up routine will ease you into singing and reduce the strain on your voice. Warm up exercises specific to your voice will be assigned in your lesson. The following exercises can be used by all voice categories:

EX. #1 – Trills – Use your lips to “buzz” (trill) a sliding scale of an octave

Use your tongue to trill a sliding scale of an octave

EX. #2 – Straw Exercises – Take a drinking straw and close your lips around it. Sing “uh” into the straw, sliding one octave back and forth, low to high.

You can also try this exercise using a cup of water. Fill the glass about half-full and sing “uh” into the straw while it is in the cup of water. Try to keep the stream of air consistent so you constantly are making bubbles. If the water is splashing you in the face, you are directing too much air through the straw (and your vocal folds!).

If the sound stops when you put a finger over the end of the straw, you are directing too much air through your nose.

This is an excellent warm up for both your singing and speaking voice because it actually stretches and thins the vocal folds. The folds function best in this state.

There are numerous YouTube tutorials on the topic of straw exercises if you would like more information.

**PROTECT YOUR HEARING.** As a musician, you are dependent on your hearing! Consider the use of ear plugs if you will be exposed to prolonged, loud sounds at work, in public places or even in your car. **DAMAGED HEARING CAN RARELY BE FIXED.**

***Like an athlete, your body IS your instrument. Treat it with care and it will serve you for many years to come!***

## 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://musicshowcaseonline.com/resources_instrumentCare.asp)

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

## Psychological Health including Performance Anxiety

Free linkable articles on Music Performance Anxiety, these live within EBSCO and are available to ECC students, staff and faculty

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

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

Please use

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

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](http://www.artsmed.org)**

## APPENDIX A

### Full-Time Faculty Biographies

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

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

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

## Adjunct Faculty Biographies

**Dr. Kelly Austermann** has significant experience as a performing musician, music educator, and scholar. She has performed with the St. Louis Philharmonic Orchestra, the Hot Springs Festival Orchestra, the Gateway Festival Orchestra, the Greensboro Philharmonia, the Fountain Hills Chamber Players, Casella Sinfonietta, El Monstero, and the Vintage Brass Band. She can be heard in solo clarinet passages on the Grammy-nominated CD, *Fireworks!* released under the Equilibrium label and on *In This Hid Clearing* released under the Naxos label. Kelly has extensive teaching experience with students of all age and ability levels. She teaches clarinet, saxophone, and music appreciation at East Central College and St. Louis Community College. She teaches private clarinet lessons, coaches chamber music, and provides sectional instruction at Mehlville High School, Parkway West High School, Fox High School, Margaret Buerkle Middle School, and Washington Middle School. Many of her students have received superior ratings at performance competitions and have earned seats in honors ensembles. She received her Bachelors of Music from the University of Missouri-Columbia, her Masters of Music from the University of North Carolina-Greensboro, and completed her Doctor of Musical Arts from Arizona State University. Her former teachers include Robert Spring, Joshua Gardner, Eric Mandat, Diana Haskell, Anthony Taylor, and Paul Garritson.

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

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

**Dr. Patrick Charles** Currently Dr. Charles is in his 15<sup>th</sup> year as a band director and 12<sup>th</sup> year in the St. Louis Public Schools, where he currently teaches at Long International Middle School. As a percussion educator, Dr. Charles has taught and arranged for various high schools in and out of the state of Missouri. In addition to his high school teaching experience, Dr. Charles was the arranger and instructor for the 2006 Gateway Percussion front ensemble and instructor for the 2005 front ensemble. In 2004 Dr. Charles was the front ensemble instructor for Seattle Cascades and in 2006 became both instructor and arranger. Dr. Charles began performing with Pioneer Drum and Bugle Corps in 1998 and in 1999 moved to the Blue Knights Drum Bugle Corps. In 2000 and 2001 Dr. Charles was a member of the Glassmen Drum and Bugle Corps. Dr. Charles received his B.S. from Southwest Missouri State University (Missouri State University), his MME from University of Missouri St. Louis, and his Doctor of Education from Maryville University.

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

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

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

string program at Community Music School of Webster University and accompanies Parkway Central middle and high schools.

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



## 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	Incomplete
1.						
2.						
3.						
4.						
5.						

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

## 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)**