



Music Department

Student Handbook

2019 ~ 2020

**EAST CENTRAL COLLEGE MUSIC DEPARTMENT
STUDENT HANDBOOK**

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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. 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. Our Concert Series has received National Endowment for the Arts-Art Engagement in American Communities Award for two consecutive years in 2018-2020. 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

EAST CENTRAL COLLEGE MISSION STATEMENT

East Central College will be a dynamic, innovative college of choice.

VISION STATEMENT

As the primary provider of higher education in the area, East Central College will serve the needs of those in the college district and service region by providing quality educational programs and services. As an open access institution, the College will serve students who have a range of preparation and ability. As a learning organization, the College will preserve and enhance its commitment to continuous quality improvement. As a planning institution, the College will make decisions informed by data.

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 Arts-Arts and Humanities Guided Pathways to Success - Music Emphasis: The ECC Associate of Arts with an emphasis in Music prepares students to pursue the Bachelor of Music Education degree and other degrees in music.

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, 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, 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, 636-584-6698

Adjunct Faculty

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

Lisa Blackmore, Adjunct High Brass Instructor, 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
D.M.A. in Choral Conducting, University of Kansas

Samuel Charles, Adjunct Percussion Instructor,
Doctor in Education, Samuel.Charles@eastcentral.edu

Connor Joyce, Adjunct Piano Instructor,
Connor.Joyce@eastcentral.edu

Bill Hopkins, Adjunct Guitar Instructor, william.hopkins@eastcentral.edu
M.M. in Guitar Performance, University of Missouri - Kansas City

Lansin Kimler, Adjunct Piano Instructor, lansin.kimler@eastcentral.edu
M.M. in Performance, Southern Illinois University at Edwardsville

Tamara Miller-Campbell, Adjunct Voice Instructor,
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

Ben Sachs, Adjunct Low Brass Instructor,
Ben.Sachs@eastcentral.edu

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

Course Catalog Information

Please visit East Central College 2019-2020 Course Catalog website:

<http://catalog.eastcentral.edu/>

For music degrees:

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

Associate of Arts

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

East Central College offers a 42 hour general education block of coursework that satisfies the [Missouri Department of Higher Education General Education Core 42](#) Transfer model.

Core 24 Matrix: <http://catalog.eastcentral.edu/mime/media/view/6/525/Core42+Matrix.pdf>

- **Arts & Humanities Pathways, AA**

- **Associate of Fine Arts**

- http://catalog.eastcentral.edu/preview_program.php?catoid=6&poid=584&returnto=470

The **Associate of Fine Arts (AFA) degree** is the institutional fine arts degree, with options in studio art and music. 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.

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
	Total Hours	15-16

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
	Total Hours	17-18

*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
	Total Hours	18

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
	Total Hours	15-7

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.

Associate of Arts, Arts and Humanities Pathways – Music Emphasis

The ECC Associate of Arts with an emphasis in Music prepares students to pursue the Bachelor of Music Education degree and other degrees in music. The Department of Music at East Central College offers a viable transfer program, a variety of performing and learning experiences and a dynamic concert series for the campus and region. Our talented faculty members offer high quality instruction in general education and core music curriculum and music performance fields which includes: music theory I-IV, music history, Applied music in voice, piano, woodwind, strings, brass, percussion, guitar, choral ensembles, band ensembles, percussion ensembles, music appreciation, world music, fundamentals of music, jazz improvisation, and class pianos in a state-of-the-art class piano lab. Music majors are employed in numerous career fields, including education, music therapy, performance, music library services, promotions and marketing, and composing.

Year 1

Fall Semester

Course	Hours
Campus Orientation	1
Foundation Seminar	
Civics Achievement Exam	0
Comp I or Honors Comp I	3
Honors Comp II or CORE 42 Oral Communications	3
Contemporary Math, Statistics, College Alg., or higher	3
CORE 42 Civics req. US Hist to 1877, US Hist since 1877, or US Government	3
Arts & Humanities Pathway Music Elective*	3-6
Total Hours	16-19

Spring Semester

Course	Hours
Comp II or CORE 42 Oral Communications	3
CORE 42 Natural Science no lab	3
CORE 42 Social and Behavioral Science	3
CORE 42 Humanities and Fine Arts	3
Arts & Humanities Pathway Music Elective **	1-7
Total Hours	13-19

***Arts & Humanities Pathway elective:**

MUSIC: Recital Attendance I (MUC 001), Music theory I (Aural) (MUC101), Music Theory I (Written) (MUC102), Ensemble I (MUE105, MUE115, MUE121 earn credit towards CORE 42), & Applied Major I – 5 – 6

****Arts & Humanities Pathway elective:**

MUSIC: Recital Attendance II (MUC 002), Music Theory II (Written) (MUC104), Music theory II (Aural) (MUC103), Ensemble II, & Applied Major II – 6 – 7

Year 2

Fall Semester

Course	Hours
CORE 42 Humanities and Fine Arts	3
Class Piano I	2
Ensemble III	1
Music History up to 1800	3
CORE 42 Social and Behavioral Sciences	3
Recital Attendance III	0
Applied Major III	1
Total Hours	13

Spring Semester

Course	Hours
CORE 42 Natural Sciences with lab	4-5
Class Piano II	2
Recital Attendance IV	0
Applied Major IV	1
Music History from 1800	3
CORE 42 Electives*	4-5
Total Hours	14-15

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 2019-2020 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
- Community Band, Jazz Band, Jazz Festival
 - Contact: Aaron Bounds, 636-584-6697, aaron.bounds@eastcentral.edu
- Choral Association (Community Choir)
 - Contact: Dr. Timothy Sexton, 636-584-6698, timothy.sexton@eastcentral.edu
- Sonatina Festival
 - Contact: Dr. Jennifer Judd, 636-584-6696, 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 chat or by phone via voice or text.

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

World Music <http://eastcentral.libguides.com/worldmusic>

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 4 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)

Naxos Jazz is a database with access to over 100,000 jazz music tracks (limit 5 simultaneous logins)

These are 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 name and ECC ID # followed by ec (0123456ec).

***The NML Mobile App is an ideal way to listen to Naxos Music or Naxos Jazz. Please set up a free account on campus first.**

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)

Naxos Jazz is a database with access to over 100,000 jazz music tracks (limit 5 simultaneous logins)

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

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.

2019-20 Guest Artist Series

NEW ORLEANS meets RIO de JANEIRO Friday, September 6, 2019

Internationally renowned American jazz pianist **Peter Martin** joins master Brazilian guitarist **Romero Lubambo** for *New Orleans Meets Rio de Janeiro* – a unique engaging performance merging New Orleans style jazz piano with the bossa nova rhythms of Rio de Janeiro. With New Orleans’ deep roots in Latin American music, this is a natural, yet progressive extension of the musical language. Guitarist **Romero Lubambo** may be the best practitioner of his craft in the world today... [his] facility, creativity and energy are in a class all their own. **Jazziz Magazine**. **Peter Martin’s** artistry is nothing short of extraordinary. To sing with him is sublime – To listen to him play is a transcendent experience.

Arianna String Quartet Friday, September 20, 2019

Hailed for their outstanding musicianship, the Arianna String Quartet has firmly established itself as one of America’s finest chamber ensembles. Their performances have been praised for “tonal warmth, fastidious balance...expressive vitality” (Chicago Tribune) and “emotional commitment and fluent virtuosity,” (Pretoria News, South Africa). Formed in 1992, the ASQ garnered national attention by winning the Grand Prize in the Fischhoff Chamber Music Competition, First Prize in both the Coleman and Carmel Chamber Music Competitions, and were Laureates in the Bordeaux International String Quartet Competition.

Christine Brewer in Concert Friday, November 8, 2019

Grammy Award-winning American soprano Christine Brewer’s appearances in opera, concert, and recital are marked by her own unique timbre, at once warm and brilliant, combined with a vibrant personality and emotional honesty reminiscent of the great sopranos of the past. Named one of the top 20 sopranos of all time (BBC Music), her range, golden tone, boundless power, and control make her a favorite of the stage and a highly sought-after recording artist, one who is “in her prime and sounding glorious” (Anthony Tommasini, New York Times).

St. Louis Wind Symphony Friday, November 22, 2019

The Saint Louis Wind Symphony (SLWS) was founded in 1998 as an avenue for music educators to continue to perform. Founded by Dan Presgrave and a core group of musicians, the Saint Louis Wind Symphony was established as a non-profit, all volunteer concert band dedicated to the highest-quality performance of the best wind literature.

David Halen, Bjorn Ranheim and Jennifer Judd in Concert Friday January 31, 2020

Come hear St. Louis Symphony Concertmaster David Halen and acclaimed SLSO Cellist Bjorn Ranheim with pianist Jennifer Judd perform piano trios by Corelli and Schubert. Each musician boasts a robust solo career, and their passion for chamber music has amazed audiences all over the world.

Faculty Recital February 28, 2020

The ECC music department faculty 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.

The Trombones of the Saint Louis Symphony Thursday, March 19, 2020

Since 2006, the Trombones of the Saint Louis Symphony have taken their finely honed ensemble skills out of the symphonic concert stage and into chamber music settings across the US. The International Trombone Association Journal, in a review of their most recent recording, Fleur de Lis, cited "an astonishing amount of versatility and virtuosity". The Trombones continue to expand the repertoire of the trombone quartet with commissioned works as well as their own arrangements and transcriptions.

Funky Butt Brass Band Friday, April 24, 2020

The Funky Butt Brass Band was formed in St. Louis, Missouri in 2007 by six talented musicians who respect and revere the New Orleans brass band tradition. The FBBB takes classic New Orleans brass tunes and gives them a twist, in the style of Dirty Dozen Brass Band, Rebirth and Bonerama. But don't be surprised if you also hear some Motown, Southern rock, Memphis soul, Chicago blues and St. Louis R&B in the mix.

Matinee Series Fridays 4p.m. HH105

A Season of Song August 23, 2019

Join us for an afternoon of works for soprano and clarinet. Tammy Campbell, Kelly Austermann and Jennifer Judd will perform works by Schubert, Cooke, and McCabe.

Cortango Duo “A Tale of Two Cities” December 6, 2019

St. Louis Symphony English horn player Cally Banham and acclaimed Jazz pianist Adam Maness of Cortango take you on a journey from the tango halls of Buenos Aires to turn of the century clubs of St. Louis. They will entertain with tangos and rags, Argentine and American ballads, and background stories and anecdotes about the music.

Lindsay Garritson in Concert February 14, 2020

Pianist Lindsay Garritson has performed throughout the United States and abroad since the age of four. She has appeared as soloist with the Phoenix Symphony, Eastern Connecticut Symphony Orchestra, Las Colinas Symphony Orchestra (Texas), Charleston Symphony Orchestra, Orchestre Métropolitain (Montreal), Atlantic Classical Orchestra, Orquestra Sinfônica Barra Mansa (Brazil), the Yale Philharmonic Orchestra, and the European Philharmonic Orchestra, among others.

Chamber Music for Flutes, Cello, and Piano May 1, 2020

“Family musicians Paul, James, and Matthew Thompson and Sara Edgerton join forces to present a diverse and intriguing selection of music for flutes, cello, and piano. The concert will feature music by contemporary British composers Dave Heath and Gavin Bryars, and will also include selections of music from the Baroque and Classical eras. Sara, Paul, James, and Matthew will repeat this concert on tour with performances in London and Manchester, England in May and June 2020.”

Ensemble Series

ECC Bands Concert Tuesday, October 15, 7:00 p.m.

College Choir Invitational Concert Tuesday, October 22, 7:00 p.m.

ECC Jazz Ensembles Friday, October 25, 7:00 p.m.

Christmas Celebration Saturday, December 7, Immanuel Lutheran Church in Washington

ECC Jazz Holiday Concert at Driftwood, Washington, MO Friday, December 13

ECC Bands and Choir Concert Tuesday, March 10, 7:00 p.m.

Spring Choir Concert Thursday, April 30, 7:00 p.m.

ECC Pops Concert Friday, May 8, 7:00 p.m.

FESTIVALS

Treble Choir Festival- Saturday, November 23

Piano Sonatina and Violin Festival Sat, Jan 25th – Sun, Jan 26th

MSHSAA Choir – Friday, March 13, 2020

MSHSAA Solo/Ensemble – Saturday, March 14, 2020

MSHSAA Band/Orchestra – Friday, April 3, 2020

Jazz Clinic – Thursday/Friday, April 23-24, 2020

Student Recitals

December 3 and 6

May 5 and 7

Health and Safety

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

From the NASM Handbook:

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

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

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

Hearing Health

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

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

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

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/2_NASM_PAMA-Faculty_and_Staff_2011Nov.pdf

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

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

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

Neuromusculoskeletal and Vocal Health

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

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

Information and Recommendations for Administrators and Faculty in Schools of Music

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

Information and Recommendations for Faculty and Staff in Schools of Music

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

Information and Recommendations for Student Musician

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

Protecting Neuromusculoskeletal Health

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

Protecting Vocal Health

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

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://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

APPENDIX A

Full-Time Faculty Biographies

Aaron Bounds, aaron.bounds@eastcentral.edu, Assistant Professor of Music, 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, Professor of Music, is an accomplished solo recitalist and chamber musician. She is also in frequent demand as a clinician and adjudicator across the country. During her tenure at the ECC, she has given more than 400 performances in concert halls, area schools and the community. She has appeared as soloist with St. Louis Wind Symphony, University City Symphony Orchestra, Southeast Missouri Symphony Orchestra, University of Missouri-Kansas City Orchestra, St. Louis Brass Band, Jefferson City Symphony Orchestra, Clayton Symphony Orchestra, and ECC Wind Ensemble. Dr. Judd has been regularly featured in the Christ Church Cathedral Concert Series and the "Sunday at Three" Chamber Music Series for more than a decade. 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. Dr. Judd has performed in Italy, Spain, Philippines, Taiwan, Sweden and a series of concerts in China.

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 the recipient of 2012 Governor's Excellence in Teaching Award and 2013 Emerson's Excellence in Teaching Award. Dr. Judd is the Music Program Coordinator at East Central College. Dr. Judd 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. Timothy C. Sexton, timothy.sexton@eastcentral.edu, Instructor of Music, 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, teaches Trumpet and Horn at ECC, along with Music History and World Music. She is Adjunct Professor of Trumpet at the University of Missouri-St. Louis, and she is a member of “Cadre” at Missouri Baptist University, teaching trumpet and assisting with the concert band. She earned a Doctorate of Musical Arts (DMA) in Trumpet with a minor in Music History at the University of Illinois-Urbana/ Champaign where she received the Graduate College Dissertation Award in Musicology. Dr. Blackmore also holds degrees from the University of Missouri-Columbia and SUNY-Stony Brook. Her trumpet ensemble at UMSL has been selected to perform at the 2015 ITG conference in Columbus, Ohio. Her private studio teaching has resulted in students performing in the St. Louis Youth Symphony and various Missouri All-State ensembles. Lisa performs with the Confluence Brass Trio, Clarion Herald Trumpets, and she was a bugler with the Missouri Military Funeral Honors Program from 2008-2013, performing Taps at over 350 military services for Missouri Veterans. She performs with the Compton Heights Concert Band, and she is principal trumpet in the St. Louis Wind Symphony. She serves as a trumpet adjudicator for the Missouri All-State groups. Recent solo performances include *The Green Hornet* with the ECC Jazz Band, *Birthday of a King* with the Ambassadors of Harmony at Powell Hall, and *Concerto No. 1 for Piano, String Orchestra, and Trumpet, Op. 35* with Alla Voskoboynikova, piano and the UMSL Orchestra. She has performed as cornet soloist with The Old Pueblo Brass Band in Tucson, AZ and she played herald trumpet at Wrigley Field in Chicago for statue dedications of Billy Williams and Ron Santo (secretly wearing Cardinal Red!). Lisa is the editor for the Master Class Column of the ITG Youth Web Site (www.trumpetguild.org/itgyouth/masterclass.htm). This website provides useful information for young trumpeters, band directors, and amateurs. Her interview with a former teacher and reviews from the International Women’s Brass Conference and International Trumpet Guild Conferences were published in ITG Journals. Lisa lives in Wright City, MO with her husband, Mark (also a trumpeter) and their two cats, Chet and Ella. In her spare time, she makes practice mutes and also enjoys reading and traveling.

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

Dr. Patrick Charles Currently Dr. Charles is in his 15th year as a band director and 12th 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, 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, 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.

Connor Joyce holds a Master of Music degree in piano performance (with an emphasis in pedagogy) from the University of Missouri-Columbia, where he studied under Dr. Peter Miyamoto and served as graduate teaching assistant in group piano, instructing both music students and community members. While at Mizzou, he served as president of the Mid-Missouri Collegiate Chapter of MTNA (Music Teachers National Association). For his undergraduate degrees, Mr. Connor studied with Dr. Kevin Hampton at Southeast Missouri State University, and Dr. Jennifer Lim-Judd at East Central College. Highlights of his collegiate performances include masterclasses with artists Valentina Igoshina and Amy I-Lin Cheng. Some things Mr. Connor enjoys besides teaching and playing piano include unicycling, hiking, origami, gardening, bird watching, and spending time with his wife and their new puppy.

Lansin Kimler, 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, 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.

Ben Sachs received his MM in Trombone Performance from Indiana University and a BME from the University of Central Missouri. Ben teaches applied low brass at ECC and is the Director of Bands at Hermann High School and Hermann Middle school where he directs the Bearcat Brigade Marching Band, Wind Ensemble, Jazz Band, 6-8th Grade band, Music Appreciation and Fundamentals of Music. Hailing from Union, Missouri, Sachs has been the director at Hermann since 2016. For his undergraduate studies, Sachs attended the University of Central Missouri where he received his Bachelors Degree in Music Education (BME). While at the University of Central Missouri, Ben was active in very active in numerous performing ensembles including the Marching Mules, Jazz Ensemble 1, Wind Ensemble, Symphony Orchestra, and Basketball Pep Band. Ben studied trombone under Dr. David Stagg and Roger Oyster and euphonium with John Gregory. Ben was an active member of Phi Mu Alpha Sinfonia, C-MENC, an active tech with area high school marching bands, and marched baritone with the Madison Scouts Drum and Bugle Corps. After completing his degree at UCM, Ben attended Indiana University's Jacobs School of Music for his Master of Music in Trombone 2Performance. While there, he performed in the Symphonic Band, Concert Orchestra, Steve Allee Jazz.

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

Vocal Rubric

Assessment Categories	Acceptable 14-15	Proficient 16-18	Exceptional 19-20
Artistry/Musical Interpretation Dynamics Emotion/Spirit Style appropriate	<ul style="list-style-type: none"> Has acceptable stylistic qualities Some stylistic appropriateness Sings with a reasonable musical effect Acceptable phrasing and dynamics 	<ul style="list-style-type: none"> Has proficient stylistic qualities Usually sings with stylistic appropriateness sings with proficient musical effect Proficient phrasing and dynamics 	<ul style="list-style-type: none"> Exceptionally stylistic Always sings with stylistic appropriateness Sings with exceptional musical effect Exceptional phrasing and dynamics
Stage Presence	<ul style="list-style-type: none"> Maintains visual focus Shows knowledge of text/translation 	<ul style="list-style-type: none"> Shows expressive, story-telling skills 	<ul style="list-style-type: none"> Creates mood/style of song Has researched song/aria
Technique/Diction Consistency Breath Support Intonation Articulation & Vowel production	<ul style="list-style-type: none"> Shows acceptable posture Holds vocal instrument with competence Has acceptable specific technical skills-low breath Shows minimal problems with jaw 	<ul style="list-style-type: none"> Shows good posture Holds vocal instrument with confidence Has proficient specific technical skills- low breath Shows no problems with jaw 	<ul style="list-style-type: none"> Shows great posture Holds instrument with bravura, confidence Has exceptional specific technical skills-low breath, abdominal support Shows relaxed jaw and space
Breath	<ul style="list-style-type: none"> Can sustain breath for at least 2 measures 	<ul style="list-style-type: none"> Can sustain breath for 2-4 measures 	<ul style="list-style-type: none"> Can sustain breath for a full musical phrase of 4 measures
Accuracy Rhythm/tempo/ Melodic Accuracy Memorization	<ul style="list-style-type: none"> Short periods of consistent tempo Some inaccuracies in rhythm and notes Sings correct notes 	<ul style="list-style-type: none"> Consistent tempo most of the time Minor accuracy flaws in rhythm and notes Sings correct notes with confidence 	<ul style="list-style-type: none"> Tempo was consistent all the time Rhythm and notes are precise all the time Sings correct notes all of the time with exceptional confidence
Diction	<ul style="list-style-type: none"> Acceptable English diction with some errors 	<ul style="list-style-type: none"> Consistent, clear English diction Mostly clear Italian diction 	<ul style="list-style-type: none"> Purity of vowels in Italian diction Fluent diction in English
Tone	<ul style="list-style-type: none"> Tone in general is acceptable Tone is mainly consistent across passaggio Head voice (falsetto for men) and chest voice both present 	<ul style="list-style-type: none"> Tone, in general, is clear Tone is maintained proficiently across passaggio Head voice (falsetto for men) and chest voice both present, blended 	<ul style="list-style-type: none"> Tone, in general, is extremely clear Tone is exceptional across passaggio Head voice (falsetto for men) and chest voice both present and exceptionally well-blended
Projection	<ul style="list-style-type: none"> Voice projects most of the time 	<ul style="list-style-type: none"> Voice projects, consistently fills the room 	<ul style="list-style-type: none"> Voice projects exceptionally well at all times
Intonation	Intonation is adequate but is inconsistent some of the time within the singer Demonstrates some understanding of tonality	Intonation is proficient and only small inconsistencies appear within the singer Demonstrates proficient understanding of tonality	<ul style="list-style-type: none"> Intonation is exceptional and no inconsistencies appear within the singer Demonstrates exceptional understanding of tonality

Instrumental Jury Rubric

Assessment Categories	Acceptable 14-15	Proficient 16-18	Exceptional 19-20
Artistry/Musical Interpretation Dynamics Emotion/Spirit Style appropriate	<ul style="list-style-type: none"> Has acceptable stylistic qualities Some stylistic appropriateness Plays with a reasonable musical effect Acceptable phrasing and dynamics 	<ul style="list-style-type: none"> Has proficient stylistic qualities Usually plays with stylistic appropriateness Plays with proficient musical effect Proficient phrasing and dynamics 	<ul style="list-style-type: none"> Exceptionally stylistic Always plays with stylistic appropriateness Plays with exceptional musical effect Exceptional phrasing and dynamics
Points			
Technique Intonation Articulation Scales	<ul style="list-style-type: none"> Shows acceptable posture Holds instrument with competence Has acceptable specific technical skills-transposition, clefs, mute changes, hand-stopping Shows minimal problems with embouchure 	<ul style="list-style-type: none"> Shows good posture Holds instrument with confidence Has proficient specific technical skills- transposition, clefs, mute changes, hand-stopping Shows no problems with embouchure 	<ul style="list-style-type: none"> Shows great posture Holds instrument with bravura Has exceptional specific technical skills-transposition, clefs, mute changes, hand-stopping Shows strong embouchure
Points			
Accuracy Rhythm/Tempo Note Memorization	<ul style="list-style-type: none"> Short periods of consistent tempo Some inaccuracies in rhythm and notes Plays correct notes (fingering and/or pitching) 	<ul style="list-style-type: none"> Consistent tempo most of the time Minor accuracy flaws in rhythm and notes Plays correct notes with confidence (fingering and/or pitching) 	<ul style="list-style-type: none"> Tempo was consistent all the time Rhythm and notes are precise all the time Plays correct notes all of the time with exceptional confidence
Points			
Tone Quality	<ul style="list-style-type: none"> Tone in general is acceptable Tone is mainly consistent across registers 	<ul style="list-style-type: none"> Tone, in general, is clear Tone is maintained proficiently across registers 	<ul style="list-style-type: none"> Tone, in general, is extremely clear Tone is exceptional across all registers
Points			
Intonation	<ul style="list-style-type: none"> Intonation is adequate but is inconsistent some of the time within the play and /or accompaniment Demonstrates some understanding of tonality 	<ul style="list-style-type: none"> Intonation is proficient and only small inconsistencies appear within the player and/or with accompaniment Demonstrates proficient understanding of tonality 	<ul style="list-style-type: none"> Intonation is exceptional and no inconsistencies appear within the player and/or accompaniment Demonstrates exceptional understanding of tonality
Points			

East Central College Brass & Woodwind Performance Rubric

	Unsatisfactory	Acceptable	Proficient	Exceptional
Tone Quality	Tone in general is unacceptable Consistently thin, forced, or unfocused	Tone in general is acceptable Tone is inconsistent in register extremes & dynamics	Tone, in general, is clear Tone is maintained proficiently across registers Use of vibrato (where appropriate)	Tone, in general, is extremely clear & full Tone is exceptional across all registers Vibrato highly developed (where appropriate)
Points: ____	1 2	3 4 5	6 7 8	9 10
Technique	Inaccurate technical passages Articulations are mostly incorrect Tone production is labored & inefficient Little flexibility or pitch accuracy Bad posture	Some technical facility, but some passages imprecise Articulation is unclear &/or inconsistent Inconsistent pitch accuracy Acceptable posture	Occasional weakness in technical passages Articulation is clean and somewhat consistent Dexterity, facility, & flexibility are generally good Good posture	Exceptionally accurate technical performance Articulation is very consistent & well-executed Performance reflects ease & efficiency Great posture
Points: ____	1 2	3 4 5	6 7 8	9 10
Rhythmic Accuracy	Generally unstable with many rhythmic problems Inappropriate choice of tempo Inaccurate or imprecise subdivision of pulse	Inconsistent rhythmic patterns Choice of tempo generally appropriate & somewhat stable	Infrequent errors and corrected quickly Appropriate tempo Generally precise	Tempo consistent all the time Rhythms are precise all the time Clear subdivision of the pulse
Points: ____	1 2	3 4 5	6 7 8	9 10
Intonation	Significant intonation problems Unable to tune with accompaniment Underdeveloped listening skills	Intonation is accurate most of the time, but marred by inconsistency Demonstrates some understanding of tonality Register/dynamics changes cause intonation issues	Intonation is proficient and only small inconsistencies appear within the player and/or with accompaniment Demonstrates proficient understanding of tonality Able to adjust pitch most of the time	Intonation is exceptional and no inconsistencies appear within the player and/or accompaniment Demonstrates exceptional listening skills Makes quick corrections
Points: ____	1 2	3 4 5	6 7 8	9 10
Musicianship	Lacks stylistic qualities Little phrase direction Absence of contrast Mechanical performance	Has acceptable stylistic qualities Some stylistic appropriateness Plays with a reasonable musical effect Occasional phrasing and dynamics	Has proficient stylistic qualities Usually plays with stylistic appropriateness Plays with proficient musical effect Proficient phrasing and dynamics	Exceptionally stylistic Always plays with stylistic appropriateness Plays with exceptional musical effect Exceptional phrasing and dynamics
Points: ____	1 2	3 4 5	6 7 8	9 10
Scales	Most pitches are missed Does not know key signature Very slow tempo & no rhythmic pattern Incomplete scale	Several wrong pitches Knowledge of key, but inconsistent Slow tempo, inconsistent rhythm	Occasional wrong pitch Appropriate tempo Good flexibility	No pitch errors Fast tempo with accuracy Exceptionally flexible and musical
Points: ____	1 2	3 4 5	6 7 8	9 10
TOTAL POINTS: ____				
GRADE: ____				
COMMENTS				

Piano Rubric

Assessment Categories	Acceptable 14-15	Proficient 16-18	Exceptional 19-20
Artistry/Musical Interpretation/Tone/Balance Dynamics Character/Spirit Style appropriate	<ul style="list-style-type: none"> Has acceptable stylistic qualities Some stylistic appropriateness Plays with a reasonable musical effect Acceptable phrasing and dynamics 	<ul style="list-style-type: none"> Has proficient stylistic qualities Usually plays with stylistic appropriateness Plays with proficient musical effect Proficient phrasing and dynamics 	<ul style="list-style-type: none"> Exceptionally stylistic Always plays with stylistic appropriateness Plays with exceptional musical effect Exceptional phrasing and dynamics
Points			
Technique Intonation Articulation Scales	<ul style="list-style-type: none"> Shows acceptable posture Has acceptable specific technical skills 	<ul style="list-style-type: none"> Shows good posture Has proficient specific technical skills 	<ul style="list-style-type: none"> Shows great posture Has exceptional specific technical skills
Points			
Accuracy Rhythm/Tempo Note Memorization	<ul style="list-style-type: none"> Short periods of consistent tempo Some inaccuracies in rhythm and notes Plays correct notes (fingering and/or pitching) 	<ul style="list-style-type: none"> Consistent tempo most of the time Minor accuracy flaws in rhythm and notes Plays correct notes with confidence (fingering and/or pitching) 	<ul style="list-style-type: none"> Tempo was consistent all the time Rhythm and notes are precise all the time Plays correct notes all of the time with exceptional confidence
Points			

Total Points: _____

Grade: _____

Comments

Grade Conversion
54-60 = A
48-53 = B
42-47 = C

Juror's Signature: _____

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. Toccata (p. 134)

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

C. The Bear, Rebikov (handout)

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

II. Scales—CAGED (30 points)

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

B. Chord progression, hands separate

C. Arpeggio—one octave, hands separate

III. Harmonization (20 points)

“Dona Nobis Pacem”—p. 127

- Accurate rhythm, notes, chords, fingering

IV. Sight reading (20 points)

- Accurate rhythm, notes, fingering
- Steady beat

Final Exam Practice and Placement Guide—Class Piano II

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

A. **Sonatina in G**, Attwood

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

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

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

C. **Night Journey**, Gurlitt

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

II. Scales—All minor (30 points)

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

B. **Chord progression, hands separate**

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

III. Harmonization (20 points)

“**Scarborough Fair**”—p. 112

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

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

IV. Sight reading (20 points)

- Accurate rhythm, notes, fingering, steady beat

Final Exam Practice and Placement Guide—Class Piano III

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

A. Arabesque, Burgmüller (p. 362)

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

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

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

C. The Clown, Kabalevsky

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

II. Scales—All major (40 points)

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

B. Chord progression, hands together

C. Arpeggio—one octave, hands together

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

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

V. Score Reading (15 points)

VI. Sight Reading (15 points)

Final Exam Practice and Placement Guide—Class Piano IV

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

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

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

B. Spinning Song, Ellmenreich (p. 358)

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

C. Ivan's Song, Khachaturian

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

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

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

B. Chord progression, hands together

C. Arpeggio—two octaves, hands together

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

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

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

V. Score Reading (15 points)

VI. Sight Reading (15 points)