



# Music Department



Student Handbook  
2020 ~ 2021

# **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. Whether you are interested in transferring to a baccalaureate degree, or pursuing selected courses for personal enrichment, you will find that we are committed to helping you achieve your academic and music goals.

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.

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**

Empowering students and enriching communities through education.

### **Music Department Mission**

The mission of the music department is to provide quality educational experiences and culturally enrich the community.

### **East Central College VISION**

East Central College will be a leader in higher education, inspiring academic excellence and driving community development.

### **Music Department Vision**

East Central College Music Department will serve the needs of those in the college district by fostering the development of students' musical skills and abilities and enrich community by providing educational and cultural opportunities through music.

### **Music Department Goals and Objectives**

#### **Goal I**

The Music Department offers education to those who seek professional training and transfer to baccalaureate institutions as well as for those who pursue music as a vocation.

#### **Objectives:**

- Provides degrees and courses works for music majors.
- Develop Students' musical skills. By the time students complete our program, they will be able to
  1. Understand music in its historical and cultural context.
  2. Have a better understanding of the music they perform and hear. Develop knowledge of styles, genre and historic periods.
  3. Develop technical skills and artistic abilities.
  4. Develop sight-reading skills.
  5. Knowledge of music literature and interpretive styles.
  6. Learn and apply music theoretical concepts.
  7. Develop efficient and effective practice skills.
  8. Able to perform in both solo and ensemble settings and be familiar with rehearsal techniques.
  9. Develop functional keyboard skills.

#### **Goal II**

Offer music courses in general education curricula as music courses for community members.

#### **Objectives:**

To broaden knowledge of music, provide live concert experience and develop intellectual listening skills in music.

#### **Goal III**

Fulfill ECC's Common Learning Objectives (Communication, Critical and Creative Thinking, Ethical and Social Responsibility), reflect ECC's Mission Statement and be tied to ECC's Strategic Plan.

#### **Objectives:**

- Map curriculum to align course and program outcomes with institutional outcomes.
- Assess degree and General Education courses with identified performance indicators.

#### **Goal IV**

Serve as an accessible, creative and intellectual resource for the greater college community.

##### **Objectives:**

- Offer a variety of high quality professional programming.
- Provide performance opportunities for both individuals and ensembles through community ensemble concerts and music festivals.
- Develop creative experiences between music and related disciplines. Foster artistic and intellectual growth of faculty and students.

#### **Goal V**

Maintain the standard of excellence as established by National Association of Schools of Music.

##### **Objectives:**

- The music department offers curricular in accordance with the standards established by the National Association of Schools of Music.
- Cultivate relationships with other artistic and cultural organizations.

## Degrees

East Central College offers two Associate degrees with emphases in music: AFA in Music-Associate of Fine Arts in Music and AA with Arts and Humanity Guided Pathway with Music Emphasis. Information about the degree plans can be found on ECC website:

<http://catalog.eastcentral.edu/content.php?catoid=7&navoid=557>

## Associate of Arts Degree

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)

### Missouri Core 42 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.

**In each of the following degree listings, the semester by semester plans include the following information:**

- Plans assume students are entering and starting at the college level courses in English and mathematics; for students needing prerequisite coursework, the planning of their degree will differ.
- General Education core coursework must be completed from the Missouri Transfer Core 42 Knowledge Areas
- Information on the AA degree options is provided at the **Academic Programs** section. In some of the areas listed, different degree options are available.

### Associate of Arts - Arts and Humanities Guided Pathways to Success with Music Emphasis

[http://catalog.eastcentral.edu/preview\\_program.php?catoid=7&poid=640&returnto=551](http://catalog.eastcentral.edu/preview_program.php?catoid=7&poid=640&returnto=551) The Arts and Humanities Pathway will introduce students to the history of ideas that have defined cultures through a study of the visual arts, literature, theater, music, and journalism. We emphasize connections among the arts, and how artistic expression has shaped humanity. Students may choose to pursue an AFA in Art or Music or an AA with tracks in English, Journalism/Mass Media, Music, or Theater that will prepare them to obtain a bachelor's degree and work in a wide variety of fields.

## **Associate of Fine Arts (AFA) Degree**

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.

### **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.

### **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.

## **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**

#### **Core Music 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
- \*Recital Attendance

#### **Applied Courses**

- \*Applied Music I, II, III, IV, V, VI –  
Piano, Voice, Woodwind,  
Percussion, Guitar, Upper Brass,  
Low Brass, Strings

#### **General Education Courses**

- \*Music Appreciation
- \*The Age of Rock and Roll
- \*Jazz Appreciation
- \*World Music

#### **Music Electives**

- \*Vocal Diction
- \*Basic Conducting
- \*Studio Performance Class

### **Ensembles**

- \*College Choir
- \*Vocal Jazz Ensemble
- \*College Band
- \*Jazz Combo
- \*Jazz Band
- \*Percussion Ensemble
- \*Piano Ensemble

- \*String Ensemble
- \*Guitar Ensemble



## **Music Faculty**

### **Full-Time Faculty**

**Aaron Bounds**, M.M., Missouri State University  
Band Director, Assistant Professor 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  
[timothy.sexton@eastcentral.edu](mailto:timothy.sexton@eastcentral.edu), 636-584-6698

### **Adjunct Faculty**

**Kelly Austermann**, D.M. A., Adjunct Woodwind Instructor [kelly.austermann@eastcentral.edu](mailto:kelly.austermann@eastcentral.edu)

**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

**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

**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 [margret.noud@eastcentral.edu](mailto:margret.noud@eastcentral.edu)  
M.S. in Music Education, Lindenwood University

**Connor Joyce**, Adjunct Piano Instructor, [connor.joyce@eastcentral.edu](mailto:connor.joyce@eastcentral.edu)

**Ben Sachs**, Adjunct Low Brass Instructor, [bensachs@eastcentral.edu](mailto:bensachs@eastcentral.edu)

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

### **Accompianist**

**Naomi Joyce**, Music Accompanist , [naomi.joyce@eastcentral.edu](mailto:naomi.joyce@eastcentral.edu)

## **Course Catalog Information**

Please visit East Central College 2020-2021 Course Catalog website: <http://catalog.eastcentral.edu/>

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- Arts & Humanities Guided Pathways with Music Emphasis**

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

Information about the degree requirements can be found at

[http://catalog.eastcentral.edu/preview\\_program.php?catoid=7&poid=640&returnto=551](http://catalog.eastcentral.edu/preview_program.php?catoid=7&poid=640&returnto=551)

### **Associate of Fine Arts**

[http://catalog.eastcentral.edu/preview\\_program.php?catoid=6&poid=584&returnto=470](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.

# 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
Col 100	Campus Orientation	0
COL101	Falcon Seminar	1
PSC Civics	Civics Achievement Exam	0
ENG 101 or 104	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
MATH140,150,170	Contemporary Math, Statistic, College Algebra or higher	3
	<b>Total Hours</b>	<b>15-16</b>

### Spring Semester

Course		Hours
PSY 101	General Psychology	3
ENG102	English Comp II or Honors English Comp II	3
COM101 or COM 110	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
	Core 42 US History Elective	3
MUS 172	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
MUS171	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
	Core 42 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.

## AA Arts and Humanity Guided Pathway to Success Music Emphasis Plan

### Year 1 -First Semester

Course	Course Title	Hours
Col 100	Campus Orientation	0
COL101	Falcon Seminar	1
PSC Civics	Civics Achievement Exam	0
ENG 101 or 104	English Comp I or Honors English Comp I	3
MUC 001	Recital Attendance I	0
HIST101,102 or PSC 102	Core 42 Civic Req. US History to 1877, US History from 1877, or US Government	3
MATH140,150,170	Contemporary Math, Statistic, College Algebra or higher	3
ENG115 or COM	English Comp II or Core 42 Oral Communications	3
	Music Pathway Electives	4-5
	MUC 111 Class Piano I	
	Applied Major I**	
	Ensemble	
	<b>Total Hours</b>	<b>17-18</b>

### Year 1- 2<sup>nd</sup> Semester

Course	Course Title	Credit Hour
ENG 102 or COM101	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 and Humanities Pathway Electives (see below)	
	Pathway Music Elective	4-5
	MUC001 Recital Attendance 0	
	MUC112 Class Piano II 2	
	MUE Ensemble 1	
	MUA Applied Major 1-2	
<b>Total</b>		<b>16-17</b>

### Year 2- First Semester

### Year 2-2<sup>nd</sup> Semester

Course	Course Title	Credit Hour
	Core 42 Social and Behavioral Science	3
MUS172	Music History up to 1800	3
	Arts and Humanities Pathway Electives (see below)	
	Pathway Music Elective	
	MUC001 Recital Attendance 0	
	MUC101 Music Theory I-Aural 1	
	MUC102 Music Theory II-Written 3	
	MUC113 Class Piano III 2	
	MUE Ensemble 1	
	MUA Applied Major 1-2	
<b>Total</b>		<b>14-15</b>

Course	Course Title	Credit Hour
MUS171	Music History from 1800	3
	Core 42 Science with Lab	4-5
	Core 42 Elective	1-2
	Arts and Humanities Pathway Electives (see below)	
	Pathway Music Elective	8-9
	MUC001 Recital Attendance 0	
	MUC103 Music Theory II-Aural 1	
	MUC 104 Music Theory II-Written 3	
	MUC211 Class Piano IV 2	
	MUE Ensemble 1	
	MUA Applied Major 1-2	
<b>Total</b>		<b>15-18</b>

## 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:

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

### **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 <http://eastcentral.libguides.com/musicappreciation>

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

Music Appreciation: Rock and Roll <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

MusicOnline: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

NaxosMusicLibrary - 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 world-wide coverage of humanities

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

GaleVirtualReference - 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.

## **2020-2021 Guest Artist Series**

### **Christine Brewer and Friends**

Friday, August 28, 2020 7:30p.m.

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).

<https://www.christinebrewer.com/>

### **Arianna String Quartet**

Friday, September 18, 2020 7:30p.m.

Now in their 29th season, the Arianna String Quarter continues to maintain a national and international presence as educators and performers. Their performances have been praised for "tonal warmth, fastidious blance...expressive viality" (Chicago Tribune) and "emotional commitment and fluent virtuosity," (Pretoria News, South Africa) "These performances of the Arianna String Quartet demonstrate how technical excellence, in alliance with imagination and the human heart, can come to create something truly transcendent." – Fanfare Magazine

<http://www.ariannaquartet.com/assets/arianna-9.jpg>

### **Lovestruck Balladeers**

Friday, Sept. 25, 2020 7:30p.m.

The Lovestruck Balladeers enchant audiences with their masterful performances and inspired repertoire of ragtime, jazz and beautiful songs from around the world. They might whip out a lost melody from a forgotten mandolin folio or they might play a Mexican waltz. They might push into a renegade rearrangement of a swing standard or get down with a country rag. Their repertoire is a rare repository of American and international music seldom heard beyond the walls of low-lit dance halls at the edge of the known world.

<https://www.lovestruckballadeers.com/>.

### **The 442's**

Friday, December 4, 2020 7:30p.m.

Combining three members of the world-class St. Louis Symphony Orchestra and two of the St. Louis region's finest jazz musicians, The 442s are a genre-defying acoustic quintet named for the modern standard tuning of 442 Hz! Brought together by the innovative and inspired compositions of Adam Maness, who plays piano, guitar, accordion, melodica and glockenspiel in the group, The 442s features Shawn Weil on violin, Michael Casimir on viola, Bjorn Ranheim on cello and Bob DeBoo on bass. Formed in 2012, this unique ensemble blends virtuosic musicianship, group singing and inventive improvisation, all while breaking down barriers between jazz, classical, folk and pop music.



## **Woodwind Quintet from the Saint Louis Symphony**

Thursday, January 21, 2021 7:30p.m.

“Musicians from the Saint Louis Symphony present concert selections for the classic woodwind quintet ensemble, to include the ever popular Nielsen quintet, the dazzling and rhythmically compelling Afro-Cuban Concerto by Valerie Coleman, and the group’s own arrangement of the beloved slow movement from Mozart’s Jupiter Symphony.”

## **Halen, Ranheim and Judd in Concert**

Friday March 12, 2021 7:30p.m.

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

## **The Trombones from the Saint Louis Symphony**

Thursday, March 25, 2021 7:30p.m.

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 return to East Central College with a new program featuring works recently commissioned by the group, including works by Caleb Burhans (*Alarm Will Sound*) and St. Louis’s own Adam Maness (*The 442’s*). The Trombones will also include their own arrangements in works by Sergei Prokofiev and Giovanni Gabrieli.

## **Adam Maness Trio**

Friday, April 30, 2021 7:30p.m.

Adam Maness is a versatile multi-instrumentalist, songwriter and composer. Born in St. Louis, Missouri, Maness has performed around the globe with award-winning artists from a plethora of musical genres. His songs and compositions have been featured on several national and international recordings, television shows, and films. The Adam Maness Trio formed in early 2017 around a mutual love of melody, and joyful improvisation. Featuring Adam Maness on piano, Bob DeBoo on bass, and Montez Coleman on drums, the trio is continually adding new compositions and arranging popular songs in the tradition of the modern piano trio.

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

### **Chamber Music for flutes, cello and piano**

Friday, September 4, 2020 4 p.m. HH105

Family members Sara Edgerton and Matthew, James, and Paul Thompson will perform a recital of chamber music for flutes, cello and piano. This program will focus on the diverse and beautiful music of the 18th-century Enlightenment, and will include such composers as C.P.E. Bach, Joseph Haydn, and Telemann.

### **Shelly Mooreman-Stahlman Piano Recital**

Friday, October 23, 2019 4 p.m. HH105

Dr. Shelly Moorman-Stahlman is a Professor of Music at Lebanon Valley College in Annville, Pennsylvania. A frequent recitalist as both an organist and pianist, she has garnered an impressive array of competition credits and concerts.

[www.shellymoormanstahlman.com](http://www.shellymoormanstahlman.com)

### **The Art of Listening**

Friday, February 12, 2021, 4p.m. 4 p.m. HH105

The Art of Listening is an interactive tour through the essential works, concepts and characters of classical music given by Croatian pianist, Javor Bracic. Mingling live performance and collaborative inquiry, this unique conversation-concert takes the audience on a deep dive into the rich inner world of a chosen masterwork.

<http://www.javorbracic.com/gallery.html>

### **Lyracle**

Thursday, March 11, 2021 4 p.m. HH105

Lyracle, an award-winning Early Music ensemble, performs repertoire for solo voice and viola da gamba. The duo—mezzo soprano Ashley Mulcahey and viola da gambist James Perrotta—offer scintillating performances of 16<sup>th</sup>- and 17<sup>th</sup>-century song and viol solos with technical skill and infectious energy. Recognized for their performances across the country, Lyracle is a finalist in Early Music America's 2020 Young Artists Competition.

<http://www.lyraclemusic.com/>



## **Ensemble Series**

**Choral Association Concert** Friday, July 31, 2020 7:00 pm at Augusta Winery

**Jazz Band Concert** Tuesday, October 27, 2020

**Christmas Celebration Choral Concert** Saturday, December 5, 2020 at Zion UCC

**Christmas Nutcracker Jazz Concert** Saturday, December 5, 2020 at 514 Restaurant??

**Concert Band Concert** Tuesday, December 9, 2020, 7:00 PM

**VFW Swing Concert Jazz Band and Choir** Friday, March 5, 2021

**Concert Band Concert** Tuesday, March 9, 2021

**Choral Concert** Thursday, May 6, 2021

**Pops Concert** Friday, May 7, 2021 at Washington Fairgrounds

## **FESTIVALS**

**Treble Choir Festival** Saturday, November 21, 2020, 9:00 AM–12:00 PM

**Piano Sonatina & Violin Festival** Sunday, January 31, 2021

**MSHSSA Solo/Ensemble** Friday, March 12, 2021

**MSHSSA Solo/Ensemble** Saturday, March 13, 2021

**Palen Band Day** Thursday, March 25, 2021, 8:00 AM–4:00 PM

**MSHSSA Band/Orchestra** Friday, April 9, 2021

**MSHSSA Choir** Sunday, April 18, 2021

**Jazz Clinic** Thursday, April 29, 2021

**Jazz Clinic** Friday, April 30, 2021

## **Student Recitals**

**4 p.m. on Thursdays December 3 and December 10.**

**4p.m. on Tuesdays, May 4 and May 11.**

## 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 following resources 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 National Association of Schools of Music (NASM) and the [Performing Arts Medicine Association \(PAMA\)](#) have developed a comprehensive overview of hearing health issues for postsecondary schools and departments of music. Information of a medical nature is provided by PAMA; information regarding contextual issues in music programs, by NASM. This section of the website provides a “tool kit” of documents focused on the issue of hearing health. It addresses the risk of noise-induced hearing loss, a widespread and serious public health issue for musicians and others.

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

### **Basic Information on Hearing Health and Information Recommendations for Administrators and Faculty can be found at:**

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/2\\_NASM\\_PAMA-Faculty\\_and\\_Staff\\_2011Nov.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/2_NASM_PAMA-Faculty_and_Staff_2011Nov.pdf)

### **Basic Information on Hearing Health and Information Recommendations for Faculty and Staff can be found at:**

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/2\\_NASM\\_PAMA-Faculty\\_and\\_Staff\\_2011Nov.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/2_NASM_PAMA-Faculty_and_Staff_2011Nov.pdf)

### **Information and Recommendation for Student Musicians**

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a\\_NASM\\_PAMA-Student\\_Guide-Standard.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA-Student_Guide-Standard.pdf)

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a\\_NASM\\_PAMA-Student\\_Information\\_Sheet-Standard.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA-Student_Information_Sheet-Standard.pdf)

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

## **Neuromusculoskeletal and Vocal Health**

The National Association of Schools of Music (NASM) and the [Performing Arts Medicine Association \(PAMA\)](#) have developed a comprehensive set of jointly authored advisory documents on neuromusculoskeletal and vocal health for musicians. Information of a medical nature is provided by PAMA: information regarding contextual issues in music programs, by NASM.

This section of the website provides a “tool kit” of documents focused on the neuromusculoskeletal and vocal health of musicians.

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>

### **Information for Administrators and Faculty**

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/1\\_NASM\\_PAMA\\_NMH-Admin\\_and\\_Faculty\\_June-2014.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/1_NASM_PAMA_NMH-Admin_and_Faculty_June-2014.pdf)

### **Information for Faculty and Staff**

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/2\\_NASM\\_PAMA\\_NMH-Faculty\\_and\\_Staff\\_June-2014.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/2_NASM_PAMA_NMH-Faculty_and_Staff_June-2014.pdf)

### **Music Student Guide**

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a\\_NASM\\_PAMA\\_NMH-Student\\_Guide-Standard\\_June-2014.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA_NMH-Student_Guide-Standard_June-2014.pdf)

### **Student Information Sheet — Neuromusculoskeletal Health**

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a\\_NASM\\_PAMA\\_NMH-Student\\_Information\\_Sheet-Standard-NMH\\_June-2014.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf)

### **Student Information Sheet — Vocal Health**

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/6a\\_NASM\\_PAMA\\_NMH-Student\\_Information\\_Sheet-Standard-Vocal\\_June-2014.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-Vocal_June-2014.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 whose 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 and books on Music Performance Anxiety, these live within Archway Library and EBSCO and are available to ECC students, staff and faculty <https://www.eastcentral.edu/library/>

<https://archway.searchmobius.org/search~S12?/Yperformance+anxiety&search-scope=12&SORT=D/Yperformance+anxiety&searchscope=12&SORT=D&SUBKEY=performance+anxiety/1%2C218%2C218%2CB/frameset&FF=Yperformance+anxiety&search-scope=12&SORT=D&1%2C1%2C>

[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=e-host-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=e-host-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](mailto:aaron.bounds@eastcentral.edu), Assistant Professor Aaron Bounds is in his twelfth year as Director of Bands at East Central College. Aaron is also an adjunct music instructor at St. Louis University as the director of their Concert Band. At East Central College he has taught World Music, Fundamentals of Music Theory, Music Appreciation, Low Brass private lessons, Jazz Combo, Jazz Band and Concert Band. Aaron has also developed and taught Music Appreciation: The Age of Rock & Roll as well as Jazz Appreciation. In 2006, Aaron received his Bachelor's Degree in Music Education and in 2008 he received his Master's 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 stays busy by balancing his local Jazz combo "Friends of Aaron" and his beautiful family; Emily (wife) and two sons, Carl and Theodore. The ECC Band program has seen much growth over the years, and Aaron hopes to continue this development as the ensembles progress with literature.

**Dr. Jennifer Judd**, [jennifer.judd@eastcentral.edu](mailto:jennifer.judd@eastcentral.edu), is an accomplished solo recitalist and chamber musician. She is also in frequent demand as a clinician and adjudicator across the country. Dr. Judd is Professor of Music at East Central College. 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 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](mailto: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** [kelly.austermann@eastcentral.edu](mailto:kelly.austermann@eastcentral.edu), 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. [kellyaustermann.wixsite.com](http://kellyaustermann.wixsite.com)

**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. Patrick Charles** [samuel.charles@eastcentral.edu](mailto:samuel.charles@eastcentral.edu) 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** [tamara.campbell@eastcentral.edu](mailto:tamara.campbell@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** [william.hopkins@eastcentral.edu](mailto:william.hopkins@eastcentral.edu) 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.

**Maggie Noud**, [maggienoud@hotmail.com](mailto:maggienoud@hotmail.com) 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** [benjamin.Sachs@eastcentral.edu](mailto:benjamin.Sachs@eastcentral.edu), 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 Performance. While there, he performed in the Symphonic Band, Concert Orchestra, Steve Allee Jazz.

**Connor Joyce** [connor.Joyce@eastcentral.edu](mailto:connor.Joyce@eastcentral.edu), 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.

# 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 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.						
6.						
7.						
8.						

SPECIAL COMMITTEE COMMENTS: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

JURY GRADE/Signature \_\_\_\_\_

INSTRUCTORS' GRADE \_\_\_\_\_

## APPENDIX C

### Vocal Rubric

Assessment Categories	Acceptable 14-15	Proficient 16-18	Exceptional 19-20	
<b>Artistry/Musical Interpretation</b> Dynamics Emotion/Spirit Style appropriate	<input type="checkbox"/> Has acceptable stylistic qualities <input type="checkbox"/> Some stylistic appropriateness <input type="checkbox"/> <b>Sings</b> with a reasonable musical effect <input type="checkbox"/> Acceptable phrasing and dynamics	<input type="checkbox"/> Has proficient stylistic qualities <input type="checkbox"/> Usually <b>sings</b> with stylistic appropriateness <input type="checkbox"/> <b>sings</b> with proficient musical effect <input type="checkbox"/> Proficient phrasing and dynamics	<input type="checkbox"/> Exceptionally stylistic <input type="checkbox"/> Always <b>sings</b> with stylistic appropriateness <input type="checkbox"/> <b>Sings</b> with exceptional musical effect <input type="checkbox"/> Exceptional phrasing and dynamics	
<b>Stage Presence</b>	<input type="checkbox"/> <b>Maintains visual focus</b> <input type="checkbox"/> <b>Shows knowledge of text/translation</b>	<input type="checkbox"/> <b>Shows expressive, story-telling skills</b>	<input type="checkbox"/> <b>Creates mood/style of song</b> <input type="checkbox"/> <b>Has researched song/aria</b>	
<b>Technique/Diction</b> Consistency Breath Support Intonation Articulation & Vowel production	<input type="checkbox"/> Shows acceptable posture <input type="checkbox"/> Holds <b>vocal</b> instrument with competence <input type="checkbox"/> Has acceptable specific technical skills- <b>low breath</b> <input type="checkbox"/> Shows minimal problems with <b>jaw</b>	<input type="checkbox"/> Shows good posture <input type="checkbox"/> Holds <b>vocal</b> instrument with confidence <input type="checkbox"/> Has proficient specific technical skills- <b>low breath</b> <input type="checkbox"/> Shows no problems with <b>jaw</b>	<input type="checkbox"/> Shows great posture <input type="checkbox"/> Holds instrument with bravura, <b>confidence</b> <input type="checkbox"/> Has exceptional specific technical skills- <b>low breath, abdominal support</b> <input type="checkbox"/> Shows <b>relaxed jaw and space</b>	
<b>Breath</b>	<input type="checkbox"/> <b>Can sustain breath for at least 2 measures</b>	<input type="checkbox"/> <b>Can sustain breath for 2-4 measures</b>	<input type="checkbox"/> <b>Can sustain breath for a full musical phrase of 4 measures</b>	
<b>Accuracy</b> Rhythm/ Tempo/ Melodic Accuracy Memorization	<input type="checkbox"/> Short periods of consistent tempo <input type="checkbox"/> Some inaccuracies in rhythm and notes <input type="checkbox"/> <b>Sings</b> correct notes	<input type="checkbox"/> Consistent tempo most of the time <input type="checkbox"/> Minor accuracy flaws in rhythm and notes <input type="checkbox"/> <b>Sings</b> correct notes with confidence	<input type="checkbox"/> Tempo was consistent all the time <input type="checkbox"/> Rhythm and notes are precise all the time <input type="checkbox"/> <b>Sings</b> correct notes all of the time with exceptional confidence	
<b>Diction</b>	<input type="checkbox"/> Acceptable English diction with some errors	<input type="checkbox"/> Consistent, clear English diction <input type="checkbox"/> Mostly clear Italian diction	<input type="checkbox"/> Purity of vowels in Italian diction <input type="checkbox"/> Fluent diction in English	
<b>Tone</b>	<input type="checkbox"/> Tone in general is acceptable <input type="checkbox"/> Tone is mainly consistent across <b>passaggio</b> <input type="checkbox"/> <b>Head voice (falsetto for men) and chest voice both present</b>	<input type="checkbox"/> Tone, in general, is clear <input type="checkbox"/> Tone is maintained proficiently across <b>passaggio</b> <input type="checkbox"/> <b>Head voice (falsetto for men) and chest voice both present, blended</b>	<input type="checkbox"/> Tone, in general, is extremely clear <input type="checkbox"/> Tone is exceptional across <b>passaggio</b> <input type="checkbox"/> <b>Head voice (falsetto for men) and chest voice both present and exceptionally well-blended</b>	
<b>Projection</b>	<input type="checkbox"/> <b>Voice projects most of the time</b>	<input type="checkbox"/> <b>Voice projects, consistently fills the room</b>	<input type="checkbox"/> <b>Voice projects exceptionally well at all times</b>	
<b>Intonation</b>	Intonation is adequate but is inconsistent some of the time within the <b>singer</b> Demonstrates some understanding of tonality	Intonation is proficient and only small inconsistencies appear within the <b>singer</b> Demonstrates proficient understanding of tonality	<input type="checkbox"/> Intonation is exceptional and no inconsistencies appear within the <b>singer</b> <input type="checkbox"/> Demonstrates exceptional understanding of tonality	

## **Instrumental Jury Rubric**

Assessment Categories	Acceptable 14-15	Proficient 16-18	Exceptional 19-20	
<b>Artistry/Musical Interpretation</b> Dynamics Emotion/Spirit Style appropriate	<input type="checkbox"/> Has acceptable stylistic qualities <input type="checkbox"/> Some stylistic appropriateness <input type="checkbox"/> Plays with a reasonable musical effect <input type="checkbox"/> Acceptable phrasing and dynamics	<input type="checkbox"/> Has proficient stylistic qualities <input type="checkbox"/> Usually plays with stylistic appropriateness <input type="checkbox"/> Plays with proficient musical effect <input type="checkbox"/> Proficient phrasing and dynamics	<input type="checkbox"/> Exceptionally stylistic <input type="checkbox"/> Always plays with stylistic appropriateness <input type="checkbox"/> Plays with exceptional musical effect <input type="checkbox"/> Exceptional phrasing and dynamics	
<b>Points</b>				
<b>Technique</b> Intonation Articulation Scales	<input type="checkbox"/> Shows acceptable posture <input type="checkbox"/> Holds instrument with competence <input type="checkbox"/> Has acceptable specific technical skills-transposition, clefs, mute changes, hand-stopping <input type="checkbox"/> Shows minimal problems with embouchure	<input type="checkbox"/> Shows good posture <input type="checkbox"/> Holds instrument with confidence <input type="checkbox"/> Has proficient specific technical skills-transposition, clefs, mute changes, hand-stopping <input type="checkbox"/> Shows no problems with embouchure	<input type="checkbox"/> Shows great posture <input type="checkbox"/> Holds instrument with bravura <input type="checkbox"/> Has exceptional specific technical skills-transposition, clefs, mute changes, hand-stopping <input type="checkbox"/> Shows strong embouchure	
<b>Points</b>				
<b>Accuracy</b> Rhythm/Tempo Note Memorization	<input type="checkbox"/> Short periods of consistent tempo <input type="checkbox"/> Some inaccuracies in rhythm and notes <input type="checkbox"/> Plays correct notes (fingering and/or pitching)	<input type="checkbox"/> Consistent tempo most of the time <input type="checkbox"/> Minor accuracy flaws in rhythm and notes <input type="checkbox"/> Plays correct notes with confidence (fingering and/or pitching)	<input type="checkbox"/> Tempo was consistent all the time <input type="checkbox"/> Rhythm and notes are precise all the time <input type="checkbox"/> Plays correct notes all of the time with exceptional confidence	
<b>Points</b>				
<b>Tone Quality</b>	<input type="checkbox"/> Tone in general is acceptable <input type="checkbox"/> Tone is mainly consistent across registers	<input type="checkbox"/> Tone, in general, is clear <input type="checkbox"/> Tone is maintained proficiently across registers	<input type="checkbox"/> Tone, in general, is extremely clear <input type="checkbox"/> Tone is exceptional across all registers	
<b>Points</b>				
<b>Intonation</b>	<input type="checkbox"/> Intonation is adequate but is inconsistent some of the time within the play and /or accompaniment <input type="checkbox"/> Demonstrates some understanding of tonality	<input type="checkbox"/> Intonation is proficient and only small inconsistencies appear within the player and/or with accompaniment <input type="checkbox"/> Demonstrates proficient understanding of tonality	<input type="checkbox"/> Intonation is exceptional and no inconsistencies appear within the player and/or accompaniment <input type="checkbox"/> Demonstrates exceptional understanding of tonality	
<b>Points</b>				

# East Central College Woodwind and Brass Performance Rubric

Name \_\_\_\_\_ Instrument: \_\_\_\_\_

Semester: \_\_\_\_\_

Unsatisfactory				
<b>Tone Quality</b>	Tone generally is unacceptable Consistently thin, forced, or unfocused	Tone generally is acceptable Inconsistent tone in register extremes & dynamics	Tone generally is clear Tone is maintained proficiently across registers Use of vibrato (where appropriate)	Tone generally is very clear & full Tone is exceptional across all registers Vibrato highly developed (where appropriate)
<b>Technique</b>	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
<b>Rhythmic Accuracy</b>	Generally unstable with many rhythmic problems Inappropriate choice of tempo Inaccurate/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
<b>Intonation</b>	Significant intonation problems Unable to tune with accompaniment Undeveloped 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
<b>Musician-ship</b>	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
<b>Scales</b>	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	Some wrong pitches Appropriate tempo Good flexibility	No pitch errors or occasional errors Fast tempo with accuracy Exceptionally flexible and musical
<b>Points:</b>	0 1	2 3 4	5 6 7	8 9 10

TOTAL: \_\_\_\_\_ GRADE \_\_\_\_\_

Comments:

Juror's Signature: \_\_\_\_\_

## Grade Conversion

45-60 = A  
30-44 = B  
18-29 = C  
9-17 = D  
0-8 = F

## **Piano Rubric**

Assessment Categories	Acceptable 14-15	Proficient 16-18	Exceptional 19-20	
<b>Artistry/Musical Interpretation/ Tone/ Balance</b> Dynamics Character/ Spirit Style appropriate	<input type="checkbox"/> Has acceptable stylistic qualities <input type="checkbox"/> Some stylistic appropriateness <input type="checkbox"/> Plays with a reasonable musical effect <input type="checkbox"/> Acceptable phrasing and dynamics	<input type="checkbox"/> Has proficient stylistic qualities <input type="checkbox"/> Usually plays with stylistic appropriateness <input type="checkbox"/> Plays with proficient musical effect <input type="checkbox"/> Proficient phrasing and dynamics	<input type="checkbox"/> Exceptionally stylistic <input type="checkbox"/> Always plays with stylistic appropriateness <input type="checkbox"/> Plays with exceptional musical effect <input type="checkbox"/> Exceptional phrasing and dynamics	
<b>Points</b>				
<b>Technique</b> Intonation Articulation Scales	<input type="checkbox"/> Shows acceptable posture <input type="checkbox"/> Has acceptable specific technical skills	<input type="checkbox"/> Shows good posture <input type="checkbox"/> Has proficient specific technical skills	<input type="checkbox"/> Shows great posture <input type="checkbox"/> Has exceptional specific technical skills	
<b>Points</b>				
<b>Accuracy</b> Rhythm/ Tempo Note Memorization	<input type="checkbox"/> Short periods of consistent tempo <input type="checkbox"/> Some inaccuracies in rhythm and notes <input type="checkbox"/> Plays correct notes (fingerings and/or pitching)	<input type="checkbox"/> Consistent tempo most of the time <input type="checkbox"/> Minor accuracy flaws in rhythm and notes <input type="checkbox"/> Plays correct notes with confidence (fingerings and/or pitching)	<input type="checkbox"/> Tempo was consistent all the time <input type="checkbox"/> Rhythm and notes are precise all the time <input type="checkbox"/> Plays correct notes all of the time with exceptional confidence	
<b>Points</b>				

Total Points: \_\_\_\_\_

Grade: \_\_\_\_\_

Comments

Juror's Signature: \_\_\_\_\_

### **Grade Conversion**

**54-60=A**

**40-53=B**

**42-47=C**



## **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)**

# Fall 2020 Course Breakdown

Week 1: August 24-28

**August 28, 2020 Christine Brewer and Friends**

Week 2: August 31-September 6

**Friday, September 4, 4:00 pm Chamber Music for Flutes, Cello & Piano**

Week 3: September 7-11

**Monday, September 7, Labor Day (College Closed)**

Week 4: September 9-13

Week 5: September 14-18

**Friday, September 18, 7:30 pm Arianna String Quartet**

Week 6: September 21-25

**Friday, September 25, 7:30 pm Lovestruck Balladeers**

Week 7: September 28-October 2

Week 8: October 5-9

**Midterm week starts Thursday October 8**

Week 9: October 12-16,

**Midterms October 12-14**

**Fall Break October 15-16 (College Closed)**

Week 10: October 19-23,

**Tuesday, October 20 Concert Band Concert**

**Friday, October 23, 4:00 pm Shelly Mooremann - Stahlman Piano Recital**

Week 11: October 26-30

**Tuesday, October 27, Jazz Band Concert at Walt Theater in New Haven, Mo.**

Week 12: November 2-6

Week 13: November 9-13

Week 14: November 16-20

**Monday, November 16 Last Day to Withdraw**

**Saturday, November 21, 9:00 am –Noon Treble Choir Festival**

Week 15: November 23-27

**Thanksgiving Holiday (College Closed) Wednesday, November 25-28**

Week 16: November 30-December 4

**Friday, December 4, 7:30pm The 442's Christmas Celebration Saturday,**

**December 5 Christmas Celebration Choral Concert Zion UCC Sunday,**

**December 5, Christmas Nutcracker Jazz Concert 514 Restaurant?**

Week 17: December 7-11

**End of Classes Tuesday, December 8**

**Final Exams December 9-15**

**Monday, December 14, 7:00pm Homeschool Invitational Concert**

# Spring 2021 Course Breakdown

Week 1: January 19, 2021- 22

**January 8, Martin Luther King Jr. Day (College Closed)**

**Thursday, January 21, 7:30 pm** Woodwind Quinter from the Saint Louis Symphony

Week 2: January 25-29

**Sunday, January 31** Piano & Violin Festival (Sonatina)

Week 3: February 1-5

Week 4: February 8-12

**Friday, February 12, 4:00 pm** The Art of Listening

Week 5: February 15-19

Week 6: February 22-26

Week 7: March 1-5

**Midterms Thursday, March 4**

**Friday, March 5, VFW Swing Concert Jazz Band and Choir**

Week 8: March 8-12

**Midterm week**

**Tuesday, March 9** Concert Band Concert

**Friday, March 12, 7:30 pm** Halen, Ranheim, and Judd in Concert

**Friday, March 12** MSHSSA Solo/Ensemble

**Saturday, March 13** MSHSSA Solo/Ensemble

Week 9: March 15- 19

**Spring Break (College Closed)**

Week 10: March 22-26

**Thursday, March 25 7:30 pm** The Trombones from the Saint Louis Symphony

**Thursday, March 25 8:00 am-4:00 pm** Palen Band Day

Week 11: March 29-April 2

Week 12: April 5-9

**Thursday, April 8** Brahms Requiem with College Choir and Choral Association

**Friday, April 9, MSHSSA Choir/Orchestra**

Week 13: April 12-16

**Sunday, April 18** MSHSSA Choir

Week 14: April 19-23

**Monday, April 19** Last day to withdraw

Week 15: April 26-30

**Thursday, April 29** Jazz Clinic

**Friday, April 30, Jazz Clinic**

**Friday, April 30, 7:30 pm** Adam Maness Trio

Week 16: May 3-7

**Thursday, May 6, End of Classes**

**Friday, May 7, Final Assessments (Exams) Start**

**Thursday, May 6 Choral Concert**

**Friday, May 7 Pops Concert**

Week 17: May 10-14

**May 10-13 Final Assessments (Exams)**

**Saturday, May 5 Commencements**