

**Western Connecticut State University
Music Department**

Student Handbook

2010-2011

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Mission and Goals.....	3
Department of Music Faculty and Administration	4
Administration	4
Department of Music Faculty	4
Degree Programs.....	10
Academic Program Procedures.....	12
Facilities	17
Student Recitals and Master Class	20
Music Department Fees	23
Ensemble Participation	23
Concert Attire.....	24
Applied Lessons.....	25
Juries	26
Piano Proficiency Requirements.....	33
Special Requirements for the Bachelor of Science in Music Education	34
Music Department Student Organizations (Open to all Students).....	36
Appendix I	38
Audition Requirements for the Bachelor of Arts, Bachelor of Science in Music Education, Bachelor of Music in Performance Degrees, and Minor in Music programs.	38
Woodwinds	38
Brass.....	39
Percussion	40
Strings	40
Piano/Organ	42
Voice	42
Audition Requirements for the Bachelor of Music in Jazz Studies degree.	43

Mission and Goals

Overview

Western Connecticut State University is a fully accredited institutional member of the National Association of Schools of Music (NASM).

Mission

The Department of Music at Western Connecticut State University is a friendly, vibrant, student-oriented unit in an institution of higher learning that serves as an accessible, responsive and creative intellectual resource for the people and institutions of Connecticut. The faculty and staff of the department strive to meet the educational needs of a diverse student body through instruction, performance, scholarship and public service. Additionally, the department fosters the highest standards of teaching and research in its undergraduate and graduate programs and supports the establishment and continuation of a just and moral society through its own accomplishments, the work of its faculty and staff, and the achievements of its graduates.

Goals

The primary goals of the Department of Music are:

- a. To provide a professional education for music majors that develops, nurtures, and assures their competency in all aspects of the discipline;
- b. To encourage development of the creative, intuitive, and intellectual capabilities of students, faculty, and audience;
- c. To provide an education for non-majors that introduces them to the discipline of music through appreciation, performance, and basic skills courses, thus developing an informed group of advocates and affirming that music is an integral part of a classic liberal arts education;
- d. To provide for and to enrich the cultural and educational life of the campus, city, state, and region through excellence in instruction, research, performance and composition; and
- e. To support collaborations between music and related disciplines, and to cultivate and apply new approaches to performance, scholarship, and education.

Objectives for Music Majors:

- 1 Students will meet standards of musical performance (applied music studies) in accordance with NASM guidelines.
- 2 Students will demonstrate competence in content-based areas of music history, theory, technology, and analysis.
- 3 Students will demonstrate competence in skill-based areas of ear training/sight singing, improvisation, composition and conducting.
- 4 Additionally, Music Education students will demonstrate competence in planning, instructing, and assessing student learning (for PK-12 students).

Department of Music Faculty and Administration

Administration

Dr. Carol Hawkes, Dean, School of Visual and Performing Arts

Dr. Dan Goble, Chair

Dr. Kevin Isaacs, Associate Chair/Coordinator of Graduate Studies

Dr. Wesley Ball, Coordinator of Music Education

Department of Music Faculty

Full-Time Faculty

Astrup, Margaret

Professor of Music; B.M., Concordia College (Minnesota); M.M., University of Wisconsin; M.M.E., Ed.D.; Columbia University Teachers College.

Voice Area Coordinator, Applied Voice, Opera Ensemble

Ball, Wesley A.

Professor of Music; B.M.E., Shenandoah University; M.A., Case Western Reserve University; M.M., Cleveland Institute of Music; Ph.D., Case

Western Reserve University.

Music Education Coordinator, Student Teacher Supervision, Music Education Courses, Sight-Singing/Ear-Training

Begian, Jamie

Assistant Professor of Music; B.M., The Hartt School of Music; M.M., The Manhattan School of Music

Jazz Studies Area Coordinator, Applied Jazz Guitar, Jazz Ensemble, Jazz Theory, Jazz Arranging

Callaghan, Marjorie

Associate Professor of Music; B.A., Gettysburg College; M.M., The Hartt School of Music; D.M.A., The Manhattan School of Music

Musicology, Applied Horn, Sight Singing/Ear Training, Music Theory, Chamber Music

Goble, Daniel

Professor of Music; B.M./B.M.E., University of Northern Colorado; M.M., D.M.A., University of Texas at Austin

Department of Music, Chair, Applied Saxophone, Chamber Music

Hirshfield, Russell

Associate Professor of Music; B.M., Eastman School of Music; M.M., Boston University; D.M.A., University of Colorado.

Keyboard/String Area Coordinator, Applied Piano, Music Theory, Chamber Music

Isaacs, Kevin Jay

Professor of Music; B.M., M.M., Texas Christian University; A.Mus.D., University of Arizona.

Department of Music, Associate Chair, Graduate Music Coordinator, Music Theory, Choral Ensembles, Composition, Choral Conducting

Jiménez, Luis Fernando

Associate Professor of Music; B.M., Baylor University; M.M., Duquesne University; D.M.A., Peabody Conservatory

Instrumental Ensembles, Applied Trombone, Instrumental Conducting

Lewis, Eric

Professor of Music; B.M., M.M., The Manhattan School of Music

Applied Violin, Applied Viola, History and Appreciation of Music, Music History, Chamber Music, Orchestra

O'Grady, Douglas

Assistant Professor of Music; B.S., University of Massachusetts Dartmouth; M.M., University of Louisiana at Lafayette; D.M.A., University of Alabama

Music Theory, Musicianship, Music Industry, Music Technology

Smith, David

Professor of Music; B.S., Mansfield State College; M.M., East Carolina University

Brass/percussion Area Coordinator, Applied Percussion, Percussion Ensemble

Theisen, Kathleen*

Assistant Professor of Music (Special Appointment 2009-2010); B.M., University of Wisconsin, Stevens Point; M.M., University of Wisconsin, Madison

Keyboard Competency, Musicianship, Arranging, Accompanying

Walker, Kerry

Professor of Music; B.M., University of Michigan; M.M., Bowling Green State University; Ph.D., Texas Tech University

Applied Flute, Music Education, Music History, Chamber Music

*Special Appointment 2010-2011

Part-Time Faculty

Beals, Andrew

Adjunct Instructor of Music; B.A., Rutgers University; M.A.,
New York University
Jazz Saxophone, Jazz Improvisation, Chamber Jazz, Franksax

Chase, Constance

Adjunct Instructor of Music; B.M., University of North Carolina, Greensboro; M.A.,
Hunter College, City University of New York
Applied Voice, Voice Workshop

Clymer, Richard

Adjunct Instructor of Music; B.A., Hartt College of Music; M.M., Manhattan School of
Music
Applied Trumpet

Cuffari, Gina

Adjunct Instructor of Music; B.M., Cincinnati College-Conservatory of Music; M.M.,
Manhattan School of Music
Applied Bassoon, Chamber Music, Double Reed Workshop, History and Appreciation of
Music

Cullen, Christopher

Adjunct Instructor of Music; B.M., SUNY Albany; M.M., The New England
Conservatory
Applied Clarinet, Chamber Music

Finckel, Christopher

Adjunct Instructor of Music; Certificate, Curtis Institute of Music
Applied Cello, Chamber Music

Giampietro, Matilda

Adjunct Instructor of Music; B.A., Trinity College (Washington, D.C.);
D.S.M., The Graduate Theological Foundation
World Music in the Classroom

Huffman, Kristin

Adjunct Instructor of Music; B.M. Capitol University; M.M. Northwestern University
Applied Voice, Voice Workshop

Lafreniere, Andrew

Adjunct Instructor of Music; B.M. Hartt School of Music ; M.M., Hartt School of Music
Classical Guitar, Guitar Ensemble

Lutnes, Patricia

Adjunct Instructor of Music; B.A., M.A., University of Washington; Certificate,
Diploma, L'Institute Jacques-Dalcroze
Class Piano

Mansfield, Cynthia

Adjunct Instructor of Music; B.M., Boston University; M.S., Western Connecticut State
University
Music Education, Student Teacher Supervision

Mazzacane, Roy

Adjunct Instructor of Music; B.F.A. the University of Connecticut; M.M. The Manhattan
School of Music; Artist Diploma, Santa Margherita Ligure
Applied Voice

Metcalf, Lee

Adjunct Instructor of Music; B.F.A., City College of New York; M.M., Purchase College
Conservatory, State University of New York
Evolution of Jazz and Rock Music

Morrison, Christopher

Adjunct Instructor of Music; B.M., Western Connecticut State University, M.M.,
Purchase College Conservatory of Music, State University of New York
Applied Jazz Guitar, Jazz Guitar Ensemble, Chamber Jazz

Noland, James David

Adjunct Instructor of Music; B.M., William Patterson University; M.M., New Jersey City
University
Applied Saxophone, Woodwind Methods, Chamber Music

Oviedo, Javier

Adjunct Instructor of Music; B.M., M.M., University of Texas, Austin; Certificate of
Professional Studies, Mannes College
Applied Saxophone, Chamber Music

Roberts, Stephen

Adjunct Instructor of Music; B.M., University of Oklahoma; M.M., Yale University
Applied Organ, Organ Repertoire

Rodgers, Andrew

Adjunct Instructor of Music: B.M., Western Connecticut State University; M.M., The
Julliard School
Applied Tuba, Applied Euphonium, Brass Workshop, Chamber Music

Ruffels, David

Adjunct Instructor of Music; B.M., William Paterson University; M.M., Purchase College Conservatory of Music, State University of New York
Applied Bass, Chamber Jazz

Schlafer, Boyd

Adjunct Instructor of Music; B.M., Washington State University; M.M., University of Southern California
Applied Voice

Scott, David

Adjunct Instructor of Music; B.M., Missouri State University; M.M., University of Southern California
Applied Jazz Trumpet, Jazz Ensemble, Chamber Jazz

Siegel, Jeff

Adjunct Instructor of Music; B.F.A., City College, New York;
M.A., Queens College
Applied Jazz Percussion, Chamber Jazz

Smith, Jeff

Adjunct Instructor of Music; B.S., M.S., Western Connecticut State University
Music Education

Smith, Judith

Adjunct Instructor of Music; B.M.E., Eastman School of Music; M.M., East Carolina University
Applied Cello, String Workshop, Sight Singing/Ear Training

Smith, Patrick

Adjunct Instructor of Music; B.A.E., B.M., Western Washington University; M.M., Yale University
Applied Percussion

Snyder, Mark

Adjunct Instructor of Music; B.M., University of Connecticut; M.M., Manhattan School of Music; D.M.A., Rutgers University
Applied Oboe, Chamber Music, Double Reed Workshop, History and Appreciation of Music

Straub, Dorothy

Adjunct Instructor of Music; B.M.E., M.M.E., Indiana University
Music Education

Sternberg, Jo-Ann

Adjunct Instructor of Music; B.M., New England Conservatory; M.M., The Juilliard School

Applied Clarinet, Chamber Music, Single Reed Workshop

Tomlinson, Peter

Adjunct Instructor of Music; B.F.A., State University of New York, New Paltz

Applied Jazz Piano, Jazz and Commercial Keyboard, Chamber Jazz

Trudel, Eric

Adjunct Instructor of Music; Diplôme d'Études Supérieures, Conservatoire de Music du Québec

Vocal Diction

Weidlich, Richard

Adjunct Instructor of Music; B.A. Portland State University;

M.M., D.M.A., University of Arizona

Applied Voice

Weisz, Deborah

Adjunct Instructor of Music; A.A., Mesa Community College; B.A., University of Nevada, Las Vegas; M.A., New York University

Applied Jazz Trombone, Chamber Jazz, Music Essentials

Westervelt, Dirck

Adjunct Instructor of Music; B.A., Wesleyan University

World Music, World Music in the Classroom

Winters, Greg

Adjunct Instructor of Music; B.S., M.S., Western Connecticut State University

Music Technology

Staff

Ms. Debbie DelVecchio—Department of Music Secretary (203-837-8350)

Ms. Laura Piechota—Musical Arts Assistant (203-837-8614)

Degree Programs

Undergraduate Degree Programs

Bachelor of Arts

Bachelor of Music in Performance (Vocal and Instrumental Emphasis)

Bachelor of Music in Jazz Studies

Bachelor of Science in Music Education

Minor in Music

Bachelor of Arts in Music

This degree is appropriate for students who wish to study music within the broader context of a liberal arts education. Goals for the Bachelor of Arts degree in Music include the following:

- 1 To prepare students for careers in music and arts-related professions.
- 2 To increase students' understanding and appreciation of the arts in relation to society, thus encouraging their lifelong advocacy of the arts.
- 3 To allow students to maintain an emphasis on music while further exploring other academic interests.
- 4 To foster intellectual curiosity.
- 5 To encourage students to seek breadth and variety in their educational pursuits to aid them in securing employment in the ever-changing global economy

Bachelor of Science in Music Education (B.S.)

The B.S. in Music Education degree leads to provisional PK-12 certification in the State of Connecticut. The program is designed for students who wish to pursue a career in music education.

The program goals include:

1. To prepare students to become highly skilled teaching professionals.
2. To prepare students to become highly skilled performers on their principal instrument.
3. To give students a comprehensive musical education which includes experiences in traditional ensembles, jazz and contemporary ensembles, conducting, form & analysis, music history, music of diverse cultures, pedagogy, music technology, composition, improvisation and professional development.
4. To increase students' understanding and awareness of the arts in relation to society, in particular the education system, thereby developing life-long advocates of the arts.

Self-declared music education majors must maintain a GPA of 2.67 or higher upon the completion of 30 credits of course work in order to remain a self-declared education major. Students who fail to meet this requirement will be notified by the dean of the School of Visual and Performing Arts. Students must achieve a GPA of 2.8 or higher in order to be accepted into all professional education programs as candidates for teacher certification.

Bachelor of Music in Performance (Vocal and Instrumental Emphasis)

This degree is designed for students who wish to pursue a performing and/or teaching career in music. Many students who choose this option continue their studies at the graduate level and participate in various professional programs in their specific area. Goals for the Bachelor of Music in Performance degree include:

- 1 To prepare students to become highly skilled performers on their principal instrument, thus providing them with the tools necessary to succeed in a highly competitive field.
- 2 To give students a comprehensive musical education which includes experiences in traditional, jazz and contemporary ensembles, conducting, form & analysis, music history, music of diverse cultures, pedagogy, music technology, composition, and improvisation.
- 3 To prepare students for careers as private music teachers.
- 4 To prepare students for the academic rigor and professional performance level required for advanced study at the graduate level.
- 5 To increase the student's understanding and awareness of the arts in relation to society, thus developing lifelong advocates of the arts.

Bachelor of Music in Jazz Studies

This degree is designed for students wishing to pursue a performing and/or teaching career in jazz and commercial music. Many students who choose this option continue their studies at the graduate level and in various professional programs in their specific area. Goals for the Bachelor of Music in Jazz Studies include:

- 1 To prepare students to become highly skilled performers on their principal instrument, thus giving them the tools necessary to succeed in a highly competitive field.
- 2 To give students the requisite skills in theory, arranging, composition, and improvisation necessary to succeed in the industry.
- 3 To give students a comprehensive musical education which includes experiences in traditional, jazz and contemporary ensembles, conducting, form & analysis, music history, music of diverse cultures, pedagogy, music technology, composition, and improvisation.
- 4 To prepare students for careers as private music teachers.
- 5 To prepare students for the academic rigor and professional performance level required for advanced study at the graduate level.
- 6 To increase the student's understanding and awareness of the arts in relation to society, thus developing lifelong advocates of the arts

Graduate Degree Programs

Master of Science in Music Education

The Master of Science in Music Education is designed to develop the student's cultural, musical, and professional growth and leads to permanent certification in Connecticut and neighboring states.

The Department of Music desires through its graduate program to achieve the following goals:

- Prepare students for careers in music education.
- Prepare students to be lifelong advocates for music and the arts.
- Encourage development of the creative, intuitive, and intellectual capabilities of students, faculty, and audience
- Provide for the cultural enrichment of the individual, the unit, the university, the community, the region, and the state.
- Provide services to the individual, the unit, the university, the community, the region, and the state.

The Department of Music believes the earnest pursuit of this mission will have a positive effect in promoting the arts and cultivating culture in our community and will greatly enhance Western Connecticut State University's influence throughout the region and state.

Academic Program Procedures

Major Programs

Prospective students may audition for any of the above degree programs provided they meet the official academic entrance requirements of WCSU as stated in the University Catalog.

Entrance Requirements to the Department of Music

Students wishing to pursue degree programs in the Department of Music must adhere to the following criteria for admission:

1. Fulfill general admission guidelines found in this catalog for the university, school and department.
2. Perform and pass an audition, in person or through electronic media, for members of the faculty. The student, through this audition, must exhibit the standards and skill sets required for entry into the Department of Music, including:
 - a. The ability to read and interpret standard musical notation.
 - b. The ability to produce an acceptable tone quality on one's instrument or voice commensurate with entrance into the liberal arts program, the Bachelor of Arts

- (B.A.) or one of two professional degree programs, the Bachelor of Music (B.M.) or the Bachelor of Science (B.S.) at the collegiate level.
- c. The ability to accurately perform basic fundamentals associated with one's instrument or voice, such as:
- i. clear and focused tone quality;
 - ii. a clear and precise rhythmic concept
 - iii. an understanding of the interpretation of musical line;
 - iv. acceptable intonation;
 - v. an understanding of the appropriate style of the selection; and,
 - vi. clear and precise articulation/diction.
- d. The ability to accurately perform repertoire on one's instrument or voice commensurate with entrance into a liberal arts (B.A.) or professional degree program (B.M. or B.S.) at the collegiate level.
3. Take and receive a passing score on a sight singing/ear training examination. (This examination will be used for entrance.)
4. Take a music theory placement examination. (This examination is for placement only.)

Information regarding audition dates and specific audition requirements for all performance areas may be obtained on the Web site at <http://www.wcsu.edu/music/audition.asp> or by contacting the Department of Music at (203) 837-8350.

Transfer Admissions

All students wishing to transfer into any degree program in music at WCSU must meet the criteria listed above, including those currently attending institutions holding articulation agreements with WCSU. All transfer applicants will be assessed in the areas of applied music, keyboard competency, music history, music theory, and sight-singing/ear-training to determine eligibility for matriculation as well as for transfer credits that may be accepted in individual coursework.

Advanced Placement (AP) Credit

Credit for AP testing will be accepted as follows:

Grade of 5 on AP Theory Test-MUS 108 Music Theory I (2 SH)) (matriculated music majors); or
MUS 105 Music Essentials (3 SH) (non-music majors)

Grade of 4 on AP Theory Test-MUS 105 Music Essentials (3 SH).

Note: The Department of Music recommends taking MUS 108 Music Theory I even if AP credit is granted.

Readmission To all Music Degree Programs

Music majors who withdraw or take a leave of absence from the University must re-audition and pass appropriate placement exams before being re-admitted into their respective degree program. Such exams include music theory, keyboard, sight-singing/ear-training, and music education workshop skills. Additionally, all sophomore barrier requirements may be re-examined. Note: re-admission may be subject to availability of applied studio space.

Specific Repertoire Requirements for Auditions

Please See Appendix I: Audition Requirements for Admission to WCSU Music Degree Programs or go to <http://www.wcsu.edu/music/audition.html> on the web.

Program Sheets

Each program leads to a degree, the requirements of which are indicated on a program sheet. Program sheets are available through the Department of Music, the Office of the Dean of the School of Visual and Performing Arts, or the Admissions Office. You are obliged to obtain and carefully study the program sheets, and discuss course selection with your faculty adviser. Pay close attention to the General Education requirements. Program sheets for specific music degree programs can be found on the web at:

<http://www.wcsu.edu/academics/programsheets/>

Important: your program sheet is a legal contract with the University.

Academic Advisement and Registration:

1. The Dean in conjunction with the Chair of the Department of Music assigns academic advisors (full-time faculty) to the students. Advisors are posted each semester on the Department of Music message board.
2. Students are responsible for checking the list and scheduling an appointment with his/her assigned advisor at least a week prior to registration.
3. Applied lesson registration is done through the Department of Music Office.
4. It is very important to keep track of your own degree program and to be aware of the requirements as articulated in the University Catalog and on your program sheet. Your advisor is responsible for advising you if you are taking the proper courses for your major, not for keeping track of your progress in your degree program.

Change of Major

To change or declare a major, you will need to:

1. Obtain a change of major form from the Department of Music office or the Academic Advisement Center¹.
2. Meet with the chairperson of the new department to discuss the new major and its requirements. If there is no problem with entering the new major, the department chairperson will sign your change of major form and assign you a new adviser.
3. Obtain the signature of the chairperson of the department in which the major is being dropped.
4. File the change of major form with the Registrar's Office.
5. If you are changing majors within the Department of Music, you must include a written statement explaining the change of major request. If you are requesting a change of major from the Bachelor of Arts or Bachelor of Science in Music Education to the Bachelor of Music degree; or if you are requesting a change of major from the Bachelor of Arts to the Bachelor of Science in Music Education degree, you must perform an audition. All change of major requests must be approved by a vote of the full-time faculty.

The deadline to file for a change of major within the Department of Music is November 19 for Spring 2011 and April 29 for Fall 2011.

Course Loads for Full-Time Undergraduate Students

Full-time Status: Minimum of 12 credits/semester.

Standard Course Load: 15 credits/semester.

Maximum Credit Load: 17 credits/semester, or the equivalent of 5 major (3-4 credits) courses. Additional load will need the approval of the Dean of the School of Visual and Performing Arts. Music Majors may take up to 21 credits without additional fees.

Course Prerequisites

You are required to meet the prerequisites for a course or obtain specific permission to take the course from the instructor.

Adding Courses

To add courses, you must make your request before the fourth class session for courses, which meet three times a week, or before the third class session for courses that meet twice a week. Any requests later than the first week of classes will require the approval of the department chairperson. Added courses that result in overloads also need the approval of the dean.

Note: The dean of the school reserves the right to make changes in personnel and to cancel, if necessary, any course (including Student Developed Study) offered. The dean also reserves the right to limit class size and to refuse registration when limits have been reached.

Dropping Courses

If you drop a course, it will no longer appear on your record. You may drop a course during the first week it is offered. If dropping a course will cause a full-time student to lose full-time status, the student must request to withdraw from that course. The course will then appear on your academic record with a grade of “W.”

Withdrawal from Courses

You may withdraw from a full-semester course, without penalty, until the end of the tenth week of the semester. Withdrawals are recorded on your transcript with a grade of “W”. There is no penalty attached to this grade. Withdrawals after the tenth week of a course normally result in an automatic penalty grade of “WF”. Withdrawals through the tenth week must be initiated by you in the Registrar’s Office. If you wish to initiate a later request for withdrawal from a course, without penalty, you must do so through a conference with your instructor. Withdrawal “without penalty” refers only to academic penalty (i.e., failure). Withdrawal may affect your attainment of satisfactory progress as defined by financial aid, housing, athletic eligibility and other policies. Withdrawal deadlines for other than full-semester courses are posted at the Registrar’s Office.

Repeating a Course

You are permitted to repeat a course only if you have received a “C-” or lower grade. However, credit is granted only once toward graduation unless specifically noted in the course description (e.g., ENG 242.) If you repeat a course, both grades appear on your transcript and are used for computing your grade-point average.

Taking a Course at Another Institution

If you are enrolled at Western, but wish to take courses at other accredited institutions, you may not receive credit unless prior approval is obtained from the dean of your school. The form for such approval is available in the Department of Music office. A minimum grade of “C” is required for transfer of credit.

Guideline on Minimum Student Preparation Hours

The Department of Music expects that all students devote a minimum of two hours of preparation per week for each hour of class time, including applied lessons and ensembles.

Electronic Devices

The Department of Music adheres to a strict policy regarding the use of electronic devices (e.g. cell phones, pdas, digital music players, etc). Use of such devices during concerts, recitals, rehearsals and classes is strictly prohibited. Students found texting, tweeting, faxing, or other such activities will be asked to leave the premises and will forfeit their enrollment in the ensemble or class for the semester.

Audio and Video Recording

The audio and video recording of concerts, rehearsals and classes is strictly prohibited without authorization from the Department Chair. The posting of audio and video files on such web sites as YouTube, MySpace and Facebook is strictly prohibited in accordance with international copyright law.

Facilities

The WCSU Department of Music maintains facilities appropriate to its size and scope. The primary facility is housed in White Hall. Included in this facility are:

1. Ives Concert Hall
2. 1 Office suite for the Department Chair and Secretary
3. 1 Office for the Musical Arts Assistant
4. 1 Music Technology and Piano Lab
5. 13 Teaching Studios for Full-Time Faculty
6. 4 Teaching Studios for Part-Time Faculty
7. 2 Classrooms (Equipped with sound systems, iMac instructor stations, and projection) These classrooms are also utilized for applied music and chamber ensemble rehearsals.
8. 2 Large Rehearsal Rooms/Classrooms (Equipped with sound systems, iMac instructor stations, and projection)
9. 1 Small Chamber Music Rehearsal Room (doubles as drum set studio)
10. 44 Practice Rooms—Currently 15 practice rooms are available for general use. 4 practice rooms are utilized by adjunct faculty members as applied music studios. 6 practice rooms are enhanced by technology. 1 practice room is reserved for organ students. 7 practice rooms are shared by 16 Percussion Students and 5 by students with large instruments such as bass, low brass, and guitar. 3 practice rooms are reserved for Piano Majors. 2 practice rooms are used for opera set storage. 1 practice room is reserved for Music Education equipment storage.
11. 1 Percussion practice studio
12. 1 Storage Room with Wenger Instrument Storage Lockers
13. 1 Performance Score and Parts Library (doubles as additional storage room)
14. 1 Storage room for opera sets and costumes.

In addition, an additional performance venue exists in Alumni Hall, which is suitable for small recitals and concerts. Ives Concert Park is located on the Westside Campus

and is appropriate for large, arena style concerts and is utilized in the summer by the Ives Concert Park performance series. A new Center for Visual and Performing Arts will open in the Fall of 2013.

Use of WCSU Department of Music Facilities

Persons who use the music facilities at Western Connecticut State University must be registered students in the Department of Music at WCSU. Students must obtain proper identification from the Public Safety office at WCSU. Faculty, staff, and security officers are authorized to ask individuals to see their current and valid WCSU ID. Damage or vandalism of property belonging to the University or others is prohibited and may require restitution as well as subject persons responsible to disciplinary and/or legal action.

Building Hours / After Hours Access

White Hall is open Monday – Friday from 8am – 1:00 a.m.; Saturday from 8am – 12pm and closed on Sundays. Music students may be put on an access list to use the practice room areas after hours and on the weekends. Students who wish to be on the access list must see the Department of Music Secretary. Your WestConnect card will allow access to the quad side door of White Hall.

Bulletin Boards

Bulletin Boards are hung throughout the music department. Students who wish to post something on a bulletin board should see the Musical Arts Assistant. Any unauthorized materials will be removed and discarded. Nothing may be posted on walls.

Use of Technology Enhanced Music Laboratories

White Hall has a 16 station MIDI laboratory available for students enrolled in the music technology classes. The lab will be open each semester for 30 hours each week for students to do homework and assigned projects. The lab hours will be posted each semester.

There are six (6) computer equipped practice rooms available to music students as practice aids. The stations are equipped with Band-in-a-Box software and Smart Studio accompaniment software, as well as sequencing programs. Keys to these rooms are available for students to sign out on a first come first serve basis from the Musical Arts Assistant.

Practice room / Storage room usage

White Hall has 44 practice / storage rooms available for student use. Music students with large equipment can request usage of a storage room; Piano majors may request a key for use of a practice room equipped with a baby grand piano through the Musical Arts Assistant (see attached form). Students will be held responsible for any damage to

assigned areas. Storage Rooms are to be used for storage or practicing only. **No personal items will be allowed in the room.** Violations will result in loss of storage room privilege. (ex: no electrical appliances, personal appliances, sofas, lounge chairs, wall hangings. Rugs are permitted only in percussion rooms.) Use of a WCSU storage room is done at the student's own risk and WCSU cannot be held liable for theft or vandalism of stored items.

Students who wish to practice may use any open available practice room on a first come first serve basis. Any room left unattended for longer than 10 minutes may be claimed by another student. Leaving books and music in a room does constitute occupation, for example. Students should never leave their belongings unattended – WCSU is not responsible for items and materials left unattended in practice rooms.

Keys

Students with permission to use specific rooms and / or storage rooms may obtain keys from the Musical Arts Assistant. A \$ 50 key deposit is required to obtain a key. The key must be returned by the date of the contract expiration or the deposit will be forfeited. Deposits will be returned to the student when keys are returned.

Lockers

White Hall 127B has large instrument lockers available for student use. Music students with large equipment can request usage of a Department of Music locker through the Musical Arts Assistant. The department will provide combination locks to students using the lockers. Lockers must be emptied by the last day of the semester.

White Hall is equipped with lockers available to students with smaller instruments. Students who wish to use them should go to the student center and see the Musical Arts Assistant. There is a \$20 key deposit required.

WCSU Instrument Loan Policy

WCSU has instruments available to students and are loaned on a priority basis (ex: music ed students in methods classes, ensemble needs etc.). A nominal fee will be charged to cover wear and tear on borrowed instruments. Students should see the Musical Arts Assistant to sign out instruments. NOTE: WCSU instruments may not be removed from White Hall without prior authorization. Students found using WCSU instruments off-campus without prior authorization will be referred to law enforcement officials.

Music Stands

Music students are expected to provide a folding music stand and have them available for use in the music buildings. WCSU will provide permanent music stands for large ensemble rehearsal rooms, performance halls, and faculty studios. WCSU will not provide music stands in individual practice rooms or other public areas where security of

the stands cannot be monitored. Students are not allowed to remove WCSU music stands from White Hall. Unauthorized removal of University equipment from White Hall by students will be referred to the proper law enforcement authorities.

Electronic Devices

The Department of Music adheres to a strict policy regarding the use of electronic devices (e.g. cell phones, pdas, digital music players, etc). Use of such devices during concerts, recitals, rehearsals and classes is strictly prohibited. Students found texting, tweeting, faxing, or other such activities will be asked to leave the premises and will forfeit their enrollment in the ensemble or class for the semester.

Audio and Video Recording

The audio and video recording of concerts, rehearsals and classes is strictly prohibited without authorization from the Department Chair. The posting of audio and video files on such web sites as YouTube, MySpace and Facebook is strictly prohibited in accordance with international copyright law.

Student Recitals and Master Class

Music 113 – Convocation, Recital and Concert Repertoire is a required class for all music students. This includes the weekly studio master-classes at 12:00 Noon on Monday and the recital hour at 12:00 Noon on Wednesdays and select Mondays. Students must attend all studio master classes as well as a minimum of 80% of the total of all Monday and Wednesday recitals (in addition to the studio master classes). In addition, all students must attend a minimum of five (5) concerts during each semester. Concert programs, tickets, etc. are to be presented during juries.

Students in the B.M. and B.S. Music Education programs will present at least one performance each semester on the Monday/Wednesday recital/master class series upon consultation with their applied instructor. Students may not perform on a convocation unless they have first performed on a master class and received clearance from the faculty. Students in the B.A. program may present one performance per semester with recommendation of their applied teacher.

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Audio and Video Recording

The audio and video recording of concerts, rehearsals and classes is strictly prohibited without authorization from the Department Chair. The posting of audio and video files on such web sites as YouTube, MySpace and Facebook is strictly prohibited in accordance with international copyright law.

Recital Hour Procedures:

- An application form for recital performance must be filed at least two weeks before the concert date. This form is available in the office of the Musical Arts Assistant. This form must be signed by the student's applied instructor. *All program information must adhere to the proper format or the recital performance will be canceled.*
- Recital hours will not exceed 50 minutes in length; therefore it is imperative that the student provides the Musical Arts Assistant with an accurate timing of the piece(s).

Master Class Procedures

- Students in all degree programs must perform during at least one Master Class per semester.
- Students will complete feedback forms for all performances at master classes.
- Every upper class BM and BS degree student will be assigned a student performer for whom he or she will serve as Master Class Student Clinician.
- The Clinician will address the pedagogical issues of the undergraduate performance during Master Class.
- Student clinicians will receive feedback from the faculty following the master class.
- Students in professional degree programs (BM and BS) will keep a studio notebook that will include lesson information and assignments, pedagogical feedback from Master Classes and information from Convocation. The notebooks will be monitored each semester by the student's applied teacher and be checked at the Sophomore Barrier Exam and again at the final jury exam during senior year.

Half and Full Department-Sponsored Recitals

Students enrolled in the Bachelor of Music in Performance and the Bachelor of Music in Jazz Studies degree programs are required to perform:

- A. One half recital during their 5th or 6th semester containing a minimum of 25 minutes of music.
- B. One full recital during their 7th or 8th semester containing a minimum of 50 minutes of music.). Intermissions are not permitted unless a re-setting of

the stage is required.

1. Recital repertoire is chosen in careful consultation with the student's applied instructor. The student must be enrolled in MUS 390, 391, 392 or 393: Applied Music on their major instrument/voice during the semester in which they perform their recital(s). In the event a student has taken the maximum number of semesters of lessons for their degree program, he/she will register for MUS 182 or 183 during the semester in which they play the recital.
2. A pre-recital jury is required at least 4 weeks before the recital date.
3. The student is responsible for assembling a faculty panel of no less than two faculty members plus the private instructor.
4. At the time of the pre-recital jury, a (typed) draft of the program including program notes must be presented to the panel for approval.
5. Full and Half recitals should be scheduled at least a semester in advance with the Musical Arts Assistant.
6. All recitals, performances, recordings and other activities in the Ives Concert Hall and Green Room are scheduled through the Musical Arts Assistant/Concert Hall Manager.
7. A \$80.00 recital fee is charged for a full recital and \$40 fee for a half recital.
8. Printing of programs, accompanist fees, piano tuning, and any other financial obligations incurred, are the responsibility of the performer.
9. A final draft of the program, approved by the faculty panel, must be presented to the Musical Arts Assistant no later than two (2) weeks prior to the recital date.
10. Ten copies of the final programs must be provided to the department for archival use.
11. Students enrolled in the Bachelor of Science in Music Education majors are not required to perform a senior recital. However, one may perform a recital their final semester of applied study with the approval of the applied teacher. The above pre-recital jury requirements apply to such a recital.
12. For students using Alumni Hall: you must complete the attached room reservation form and return it to the Musical Arts Assistant with the rest of your paperwork.

Program and Recital Flyer Information

1. See sample program on website—Program must adhere to the style and format of the PDF sample.
2. Program must be on 8 1/2 " X 11" paper, folded or cut in half
3. The complete title of the work performed must be used, including opus numbers or catalog numbers where appropriate.
4. Composer birth and death dates must be included.
5. Full names of composers must be used (example Johann Sebastian Bach, not J.S. Bach.....)
6. All programs must include program notes (approved by the applied instructor and recital panel).
7. If you wish to include special thanks, they must be on an insert, not in the body of the program.

8. For degree recitals, the following statement must be included at the bottom of the program page: “This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Performance degree/Bachelor of Music in Jazz Studies degree”

Music Department Fees

Piano Accompanist Fees – All Students

Recital accompanists are to be paid by the student according to the current rate in place at the time of the recital. All accompanist fees are payable no later than the date of the recital. Failure to pay the accompanist prior to or on the date of the recital will result in the forfeiture of the recital date.

Instrument Rental Fees - All Students

Per semester fee:

\$50 for 1
\$75 for 2
\$90 for 3

1. All instrument loans will expire on the last day of final exams of the semester that the instrument is on loan unless otherwise specified.
2. The student is responsible for any damage, damage beyond repair, loss or theft of any instruments on loan.
3. \$25 will be refunded to the student if the instruments are returned in good condition by the loan expiration date.

Ensemble Participation

Performance ensembles at WCSU are designed to give music students a wide variety of performing experiences. Students are encouraged to perform in as many different ensembles as their schedules will allow. Full-time music majors must perform in a major ensemble, according to their voice/instrument, every semester. Ensemble credit in excess of the minimum will be applied as elective credit. Additional ensemble requirements are outlined in the program sheets of each degree program. Auditions for major ensembles and chamber ensembles are held during the first week of classes. Students are placed in to ensembles appropriate to their ability/experience level. The student’s personal schedule, including work related conflicts, is not a factor in ensemble placement. Any student who fails to meet their major ensemble obligations due to personal or work-related schedule conflicts will be required to take the ensemble an additional semester before graduation.

The Department of Music is a microcosm of any musical community found in cities across the nation. Within such musical communities, rules of conduct exist that make it possible for the community to function at a high level. These basic rules include:

1. If you must miss a rehearsal, for any reason, it is your responsibility to send a substitute with your music folder.
2. To be early is to be on time, to be on time is to be late.
3. Always bring everything necessary for a rehearsal (e.g., pencil, mutes, doubles, stands, extension cords, extra reeds, extra strings, rosin, etc.).
4. Come to rehearsal with your music prepared. Rehearsal time is not intended for individual practice.
5. Perform at a high level; even at a rehearsal. Always remember: every rehearsal is an audition!

Major ensembles are as follows:

Bachelor of Arts, Bachelor of Science in Music Education, Bachelor of Music in Performance

Brass, Wind & Percussion: Symphonic Band, Wind Ensemble, Orchestra

String: Orchestra

Voice: Concert Choir

Piano/Organ: Concert Choir

Guitar: Concert Choir

Jazz Guitar: Jazz Ensemble, Jazz Orchestra, Jazz Guitar Ensemble

Bachelor of Music in Jazz Studies

Brass: Jazz Ensemble, Jazz Orchestra

Saxophone: Jazz Ensemble, Jazz Orchestra

Percussion: Jazz Ensemble, Jazz Orchestra, Chamber Jazz

Piano: Jazz Ensemble, Jazz Orchestra, Chamber Jazz

Bass: Jazz Ensemble, Jazz Orchestra, Chamber Jazz

Guitar: Jazz Ensemble, Jazz Orchestra, Jazz Guitar Ensemble

Concert Attire

Students are responsible to furnish the proper concert attire:

Wind Ensemble/Symphonic Band/Orchestra/Concert Choir/Chamber Singers

Women – Long sleeve black concert dress (no sequins)

Men – Tuxedo

Black hosiery and footwear is required for both.

Chamber Music/Student Recitals

Appropriate concert attire (dress as you would if you were performing a recital or concert in New York). Tennis shoes, flip-flops, running shoes, hiking boots, hats, sandals, shorts, tank tops, sun glasses and bare feet are not permitted.

Jazz Orchestra/Jazz Chamber Jazz/Jazz Guitar Ensemble

Black shirt, black pants, black socks, black shoes.

Applied Lessons

Students may register for lessons on their major instrument/voice only as defined in their degree program as follows:

Bachelor of Arts: Students enrolled in these degree programs receive 12 half-hour lessons per semester, plus an additional 6 hours of classroom instruction as a part of MUS 113 Convocation, Concert and Recital Repertoire.

Bachelor of Science in Music Education: Students enrolled in these degree programs receive 12 one-hour lessons per semester, plus an additional 6 hours of classroom instruction as a part of MUS 113 Convocation, Concert and Recital Repertoire.

Bachelor of Music in Performance and Bachelor of Music in Jazz Studies: Students enrolled in these degree programs receive 12 one-hour lessons per semester, plus an additional 6 hours of classroom instruction as a part of MUS 113 Convocation, Concert and Recital Repertoire.

Applied lessons are scheduled with the applied instructor either prior to or during the first week of classes. Applied instructor assignments are made by the Department Chair in consultation with each area's applied instructors. A listing of applied lesson assignments is available in the Department of Music Office.

It is the responsibility of the student to contact the faculty member in the case of an unavoidable conflict with the scheduled lesson time. Faculty members are obligated to provide make-up lessons only in the case of verifiable excuse or absence by the faculty member.

Students in the BM degree programs may request secondary (minor) applied music lessons in their junior year. Approval for secondary lessons is granted on a case-by-case basis by the Department Chair. Students must show evidence of exemplary performance ability on their primary instrument to be considered for secondary applied lessons.

Each student will keep a studio notebook that will include lesson information and assignments, pedagogical feedback from Master Classes and information from Convocation. The notebooks will be checked at the Sophomore Barrier Exam and again at the final jury exam during senior year.

Applied Lesson Fees

30 Minute Lesson (MUS 182/183)\$100 per semester

60 Minute Lesson (MUS 180/181/186/187/390/391/392/393)\$150 per semester

Juries

All music students enrolled in Applied Music are required to perform a jury at the end of each semester of study. This gives the student an opportunity to receive valuable critique from the faculty within their area. Jury forms are available in the Department of Music office and are due no later than the Monday prior to juries each semester. Content of juries is at the discretion of the applied teacher, however students in all areas must show progress and work in the following areas:

1. Etudes/Studies/Transcriptions
2. Repertoire
3. Scales and Arpeggios
4. Sight Reading

It is the student's responsibility to complete a jury form each semester and carefully record their progress in the above areas.

Sophomore Barrier Jury.

All students enrolled in the B.S. in Music Education, the B.M. in Performance, or the B.M. in Jazz Studies programs must pass a Sophomore Barrier Jury on their major instrument/voice, as well as pass proficiency examinations in keyboard competency and sight-singing. Students will also be evaluated for professionalism as exhibited over the course of the first four semesters of study.

Passing of the Sophomore Barrier Jury and proficiency examinations in keyboard competency and sight-singing is required prior to enrollment in upper division applied music courses (MUS 390/391; MUS 392/393). The musicianship portion of the exam will take place after the successful completion of four semesters of musicianship courses (theory, keyboard competency, sight-singing/ear-training). The performance portion of the jury will take place after the successful completion of four semesters of applied music on the student's major instrument. The musicianship and performance portions of the exam will be administered consecutively on the same jury exam day.

Students may take their sophomore barrier jury if the following criteria have been met:

1. Passing grade in four semesters of 100-level applied music as required for the student's major (BS or BM).
2. Passing grade in four semesters of Music Theory (MUS 108, 109, 208, 209).
3. Passing grade in four semesters of Sight Singing and Ear Training (MUS 114, 115, 210, 211).

4. Passing grade in four semesters of Keyboard Competency (BS, BM Performance: MUS 125, 126, 225, 226); (BM Jazz Studies: MUS 125, 125, 216, 217).

5. Passing grade in four semesters of MUS 113 Convocation, Concert and Recital Repertoire.

Note: Students may attempt the sophomore barrier a second time if unsuccessful the first time. Failure to pass the sophomore barrier a second time will preclude a student from continuing in the chosen degree program. Should a student fail the exam a second time, the Department of Music will send notification of a change of the major to a Bachelor of Arts in Music. The student may also select a different major in another department. A student who receives 3 marginal grades in the *General Musicianship Skills & Professionalism* section of the Barrier on their second attempt but also receives a unanimous grade of satisfactory in the separately labeled PROFESSIONALISM area may, in consultation with the Chair, file a petition with the full-time faculty for a third and final Barrier hearing. The PROFESSIONALISM area will be an evaluation of a student's classroom attendance, reliability, leadership, and overall department.

Specific Sophomore Barrier Requirements (Minimum)

Sophomore Barrier Exam. Students are assessed for competency in sight-singing and ear training as well as keyboard skills prior to advancement to upper division applied study and coursework. Students are required to exhibit the following skills at the musicianship portion of the sophomore barrier jury, to taken at the end of their fourth semester of study:

- a. Achievement in sight-singing at an acceptable level (e.g., sing examples from *Music for Sight-Singing* by Robert Ottman ex 8.1 - 8.11 or similar)
- b. Harmonize and play a simple song on the piano (selected by the faculty) in three keys of the students choosing.
- c. Harmonize a melody on the piano at sight using diatonic chords I IV and V (i, iv and v)
- d. Transpose instrumental parts on the piano, playing in concert pitch. (BS Instrumental including Jazz Instruments, BS Vocal, BM Instrumental).
- e. Students in the Jazz area are required to demonstrate basic keyboard knowledge (drop-2 voicings, ii-V-I(i) progressions and ability to perform a 12-bar blues).
- f. Students in the Bachelor of Music-Vocal Emphasis degree program will demonstrate the ability to prepare a piece of vocal music within three days. (Three-Day Piece).

Professionalism

The PROFESSIONALISM area will be an evaluation of a student's classroom attendance, reliability, leadership, and overall department. A student who receives 3 marginal grades in the *General Musicianship Skills & Professionalism* section of the Barrier on their second attempt but also receives a unanimous grade of satisfactory in the separately labeled PROFESSIONALISM area may, in consultation with the Chair, petition for a third and final Barrier hearing.

Bachelor of Science in Music Education, Bachelor of Music in Performance

(*indicates additional requirements for the BM Degree)

Woodwinds**Bassoon**

- All major and minor scales (2 octaves)
- Chromatic scale (3 octaves)
- Examples taken from the following:
 - Orchestral excerpts*
 - Etudes
 - Classical Concerto, with piano accompaniment (Mozart)
- Sight Read

Clarinet

- All Major and Minor Scales, Arpeggios, and Thirds (tongued)
- Chromatic Scale: Three octaves-slurred
- Perform 1 or 2* etudes (Rose, Kell, Polatschek, Stark, Jean-Jean, Didier, etc)
- Orchestral Exerpts: (Example:Beethoven 4,6; Brahms 3,4 symphonies)*
- One (two*) solo piece(s) (or movements) from the following with piano accompaniment
 - Weber: Concerto No.1, Concertino
 - Mozart: Concerto
 - Saint Saenz: Sonata*
 - Rabaud: Solo de Concours*
 - Osborne: Rhapsody*
 - Stravinsky: 3 Pieces*
 - Schuman: Fantasy Pieces*
- Sight Read

Flute

- All major and minor scales (2 octaves)
- Chromatic scale (3 octaves)
- Examples taken from the following:
 - Orchestral excerpts*
 - Etudes
 - Classical Concerto with piano accompaniment
 - Contemporary piece* with piano accompaniment
 - Baroque Sonata with piano accompaniment
 - French Piece* with piano accompaniment
- Sight Read

Oboe

- All major and minor scales (full range) 8th notes at quarter =120, slurred
- Chromatic scale (full range)
- One (two*) piece(s) taken from the following with piano accompaniment:
 - Concerto in C major-Mozart

- Concerto in C minor-Marcello
- Any sonata by Vivaldi or Telemann
- Any of the first 24 (all 48*) etudes from 48 Etudes by Ferling
- Sight Read

Saxophone

- All major and minor scales (full range) 8th notes at quarter =120, slurred
- Chromatic scale (full range)
- One (two*) piece(s) taken from the following with piano accompaniment:
 - Sonata, Opus 19-Paul Creston
 - Concerto for Alto Saxophone and Orchestra-Glazounov
 - Concertino da Camera-Ibert
 - Tableaux du Provence-Maurice
 - Scaramouche-Millhaud
- Any of the first 24 (all 48*) etudes from 48 Etudes by Ferling
- Sight Read

Brass

Horn

- All major and minor scales with arpeggios –2 octaves
- One (two*) movement(s) of a major concerto or sonata with piano accompaniment
- One (two*) technical etudes (Kopprasch, Kling, Schuller, Reynolds)
- Orchestral excerpts* (eg. Beethoven 3rd, 6th, 7th Symphonies, Brahms 1st Symphony, Strauss)
- Sight Read

Trombone

- All major and minor scales with arpeggios
- At least one (two*) movement(s) of a major concerto or an entire sonata with piano accompaniment
- One (two*) technical etude(s) (Blume or Kopprasch)
- Orchestral excerpts* :Tuba Mirum – Mozart; La Gazza Ladra – Rosini; Symphony No.4 – Tchaikovsky
- Sight Read

Euphonium

- All major and minor scales with arpeggios-2 octaves
- At least one (two*) movement(s) of a major Baroque concerto or sonata with piano accompaniment
- One (two*) technical etude(s) (Blazhevich or Kopprasch)
- One characteristic study from Arban
- Sight Read

Tuba

- All major scales and arpeggios (2 octaves)
- Legato studies from book 1 by Bordogni, Rochut
- Technical study from Kopprasch and/or Blazevitch
- Rhythmic Study from Pascuale Bona's "Rhythmic Articulation"
- Baroque Sonata and*/or Concerto with piano accompaniment
- Sight Read

Trumpet

- All major and minor scales with arpeggios
- At least one (two*) movement(s) of a major concerto or an entire sonata with piano accompaniment
- One (two*) technical etude(s) (Arban, Clarke, Vizutti, Worm, Sachse)
- Orchestral excerpts* (e.g., Leonore #3, Mahler 5th Symphony, Tchaikovsky 4th Symphony, Egmont, etc.)
- Sight Read

Strings**Violin**

- 12 major scales and arpeggios, three octaves
- One (two*) etude(s) from Kreutzer or Dont, Opus 37
- One Bach unaccompanied sonata or partita
- One standard concerto (e.g. Mozart #4, Lalo Symphonie Espanole, Bruch g minor) with piano accompaniment
- Orchestral Exerpts*
- Sightreading

Viola

- 12 major scales and arpeggios, three octaves
- One (two*) etude(s) from Kreutzer or Don't
- One Bach unaccompanied suite (transcribed for viola)
- One standard concerto or sonata with piano accompaniment
- Orchestral Exerpts*
- Sightreading

Violoncello

- 12 major scales and arpeggios, three octaves
- One (two*) etude(s) etude from Popper and Sevcik, Opus 3-40 Variations, and Sevcik Opus 8-Changing Positions
- One complete Bach Suite for unaccompanied cello or standard sonata such as Beethoven A Major

- One standard concerto (Hayden, Dvorak, Schumann, Saint-Saens) with piano accompaniment
- Orchestral Exerpts*
- Sightreading

Bass

- Familiarity with different bow strokes
- Ability to perform 10 Simandl Etudes
- Ability to perform all major and minor scales at least two octaves
- Ability to perform 3 to 5* solo pieces/sonatas with piano accompaniment

Classical Guitar

- Major and Minor Scales free and rest strokes, Quarter note= 120 MM. Play quarters, eighths, triplets and sixteenths
- Any study using sixes at 92 to the quarter
- Villa-Lobos Preludes 2 & 4
- Any tremelo. Minimum speed 144 to the quarter

Jazz Guitar

- 10 Jazz Standards (by memory), Including at least 1 Blues by Charlie Parker and 1 “Rhythm Changes” tune. Ability to play melody, chord changes, and improvise.
- 2 Chord solos
- 2 Arban, Klose or Kreutzer Etudes
- Basic ability to outline changes in an improvisational context

Piano/Voice/Percussion**Piano**

- All major scales and arpeggios, hands together, four octaves
- All dominant and diminished seventh arpeggios, hands together, four octaves
- Three contrasting works, (BS students memorize two, BM students memorize all three):
 - A Prelude and Fugue by J.S. Bach; or a major work from the classical period.
 - Any piece from the Romantic Era.
 - A major work from the impressionistic or contemporary period
- Sight Read

Organ

- All major scales and arpeggios, hands together, four octaves
- All dominant and diminished seventh arpeggios, hands together, four octaves
- Works of J.S. Bach at level of Orgebüchlein chorales and free works such as the
- Romantic repertoire at the level of Lemmens “Fanfare”*
- Fluency in legato part playing of 4-part chorales with bass in the pedal
- Sight Read

Voice

- Three works in contrasting styles/languages from memory
- One selection prepared with three days notice (student receives song from applied teacher three days prior to jury)
- Sight Read

Percussion

- Snare Drum – All rudiments and basic concert techniques, solos such as Colgrass *Six Unaccompanied Snare Drum Solos*
- Mallets - major scales/arpeggios, three octaves. Solos using two and four mallet technique, such as works by Quartier and Zivkovic with piano accompaniment
- Timpani – tuning diatonic and chromatic intervals, rolls at various dynamic levels. Solos such as Ramey's *Sonata for Three Unaccompanied Timpani*.
- Drum Set – basic independence studies, time playing in various styles (swing, latin, funk, etc.)
- Sight Read

Bachelor of Music in Jazz Studies**Jazz Saxophone**

- All major and minor scales (full range) 8th notes at quarter =120, slurred
- Chromatic scale (full range)
- One piece from the following (accompanied):
 - Sonata, Opus 19-Paul Creston
 - Concerto for Alto Saxophone and Orchestra-Glazounov
 - Concertino da Camera-Ibert
 - Tableaux du Provence-Maurice
 - Scaramouche-Millhaud
- Any of the first 24 etudes from 48 Etudes by Ferling
- Perform at least ten (10) standard jazz compositions
- Perform a solo transcription from memory with the original recording
- Sight Read

Jazz Trumpet

- All major and minor scales with arpeggios
- At least one (two*) movement(s) of a major concerto or an entire sonata, accompanied
- One technical etude (Arban)
- Perform at least ten (10) standard jazz compositions
- Perform a solo transcription from memory with the original recording
- Sight Read

Jazz Trombone

- All major and minor scales with arpeggios
- At least one (two*) movement(s) of a major concerto or an entire sonata, accompanied
- One (two*) technical etude(s) (Blume or Kopprasch)
- Perform at least ten (10) standard jazz compositions
- Perform a solo transcription from memory with the original recording
- Sight Read

Jazz Piano

- 4 note “A,” “B” voicings (John Mehegan) in 12 keys
- Perform at least ten (10) standard jazz compositions
- Play one composition by Charlie Parker-melody, chord voicings and improvised solo
- Perform a solo transcription from memory with the original recording
- Improved reading skills (especially for big band charts)

Jazz Guitar

- 10 Jazz Standards (by memory), including at least 1 Blues by Charlie Parker and 1 “Rhythm Changes” tune. Ability to play melody, chord changes, and improvise.
- 2 Chord solos
- 2 Arban, Klose or Kreutzer Etudes
- Basic ability to outline changes in an improvisational context

Acoustic Jazz Bass/Electric Jazz Bass

- Ability to construct bass lines through major dominant, minor, half diminished and diminished seventh chords
- Ability to read and play through any of the Simandl 30 etudes for bass
- Have at least 10 “standards” memorized
- Perform a solo transcription from memory with the original recording
- Articulate a strong desire to continue their studies

Jazz Percussion

- Snare Drum - All rudiments and basic concert techniques, solos such as Colgrass *Six Unaccompanied Snare Drum Solos*
- 10 Jazz Standards in contrasting styles (by memory) Play melody on drum set, play behind rhythm section, solo over form, trade fours over form
- Perform a solo transcription from memory with the original recording
- Sight Read

Piano Proficiency Requirements

All students enrolled in the B.S. in Music Education, B.M. in Performance (vocal and instrumental), B.M. in Jazz Studies, or B.A. in music programs must complete piano proficiency requirements in their area as follows:

Bachelor of Science in Music Education-MUS 125, 126; MUS 225, 226; and/or pass Piano Proficiency Exam

Bachelor of Music in Performance-MUS 125, 126; MUS 225, 226; and/or pass Piano Proficiency Exam

Bachelor of Music in Jazz Studies-MUS 125, 126; MUS 216, 217; and/or pass Piano Proficiency Exam

Bachelor of Arts in Music-MUS 125, 126; MUS 225, 226; OR pass Piano Proficiency Exam

Students must pass the proficiency requirements prior to enrollment in upper division applied music (MUS 390/391/392/393).

Special Requirements for the Bachelor of Science in Music Education

Special Music Education Requirements:

1. A minimum grade of “C” is required in each of the following courses for all music education majors.

MED 100 Voice Workshop

MED 102 Woodwind Workshop: Flute & Single Reeds

MED 103 Brass Workshop

MED 104 World Music in the Classroom

MED 105 String Workshop

MED 108 Woodwind Workshop: Double Reeds

MED 110 Percussion Workshop

MED 206 Introduction to Music Education

MED 303 Elementary Music Methods

MED 304 Elementary Professional Development School Experience

MED 316 Arranging

MED 353 Secondary Music Methods

MED 354 Secondary Professional Development School Experience

2. Apply and meet the criteria for professional program acceptance and present a minimum grade of “C” in each of the following courses:

Writing Intensive Course (W)

COM 160, 161 or 162

HIS 148 or HIS 149

PSY 100 Intro to Psychology

Lab Science 4 SH

3. Apply and meet the criteria for professional program acceptance and present a minimum grade of “B” in each of the following courses:

EPY 204 Adolescent Development in the School

ED 206 Introduction to Education,

HPX 215 Health Issues in the Schools

4. Students applying for acceptance into the professional program must have passed the following music courses:

MUS 108, 109 Music Theory I & II;

MUS 113, 114 Sight Singing/Ear Training I & II

MUS 125, 126, 225, 226 Keyboard Competency I, II, III & IV

MUS 180, 181 Applied Music (4 semesters)

MUS 208, 209 Music Theory III, IV

MUS 210, 211 Sight Singing, Ear Training III, IV

MED 206 (Must be passed with a C or better)

5. IMPORTANT: Students applying for acceptance into the professional program must first pass their Sophomore Barrier examination before enrolling in professional program courses.

NOTE: FAILURE TO PASS THE SOPHOMORE BARRIER EXAM WILL RESULT IN THE STUDENTS APPLICATION BEING HELD FOR CONSIDERATION UNTIL THE FOLLOWING SEMESTER.

6. Students applying for acceptance into the Professional Program must adhere to the requirements as set forth in the University Catalog 2008-2010, pages 105-106. Additionally, students must show evidence of the following prior to acceptance into the Professional Program in Music Education:

- a. Candidates for the Professional Program in Music must exhibit exemplary leadership and citizenship within the Department of Music. (e.g. recital attendance, punctuality, demeanor, willingness to assist colleagues in need of help, etc).
- b. Candidates must be active members of the WCSU Student Chapter of the Music Educators National Conference (MENC)
- c. Candidates must demonstrate a basic understanding of the nature of professional work in their major field and show a genuine interest in teaching. Examples of this include working at summer music camps, volunteering at local schools, and teaching private lessons.

7. Students applying for acceptance into the professional program must present a least a 2.8 GPA in their academic and professional major requirements taken at WestConn. Since application to the professional program in Music Education usually occurs in the fifth (5th) semester, students must maintain at least a 2.67 GPA upon completion of 30 credit hours in their academic and professional major requirements taken at WestConn. Students dropping below a 2.67 GPA upon completion of 30 credit hours will be automatically switched to the Bachelor of Arts in Music degree program.

8. The following deadline dates must be met by students applying for professional teacher education program acceptance. The deadline date for fall semester admittance into the professional teacher education program is April 1, and the deadline date for spring semester admittance is Nov. 1.

9. During their senior year, students will enter the student teaching phase of the program, at which time all major course requirements must be completed. In order to register for student teaching, music education majors must present at least a 2.8 GPA in their academic and professional major requirements taken at WestConn. Students are advised not to register for other courses or work in other jobs during this semester. A student teaching application, available in the Office of E&EP in Westside 249 and approved by the appropriate music education adviser, must be filed with the chairperson of the E&EP department during the semester just prior to the student teaching semester. The applications must be submitted by noon on April 1 for the following fall semester and noon on Nov. 1 for the spring semester. The student teaching requirement for music consists of two seven and a half week assignments. Music education majors may elect student teaching in the fall or spring of their senior year. Students are responsible for providing their own transportation to and from the schools to which they are assigned for student teaching.

10. Students earning less than a “P” grade in student teaching may be required to complete additional student teaching and/or course work before receiving a recommendation for graduation and certification. Students must present at least a 2.8 cumulative GPA in academic and professional required courses to graduate as a music education major.

11. After completing the academic program and successfully completing student teaching, the PRAXIS II examination must be successfully passed. Although not a requirement for graduation, passing scores on the appropriate Praxis II exam are necessary for program completion and subsequent recommendation for certification.

Music Department Student Organizations (Open to all Students)

Ives Concert Flutists: Dr. Kerry Walker, Advisor

Ives Concert Flutists provides students with an avenue for learning flute repertoire in a fun, relaxed environment. Club members perform for their peers and for community organizations and public schools. ICF also provides opportunities for travel to national conferences in order to meet and hear world-class performers and attend master classes. ICF also brings world-class performers to WCSU for master classes and performances.

Jazz Club Membership required of all Jazz Majors. Jamie Begian – Advisor.

The Jazz Club provides music throughout the WCSU campus and beyond at numerous functions during the academic year. The Jazz Club sponsors a concert in November of each year with a special guest artist as well as the annual WCSU Jazz Festival in April.

Keyboard Club Membership required of all piano and organ majors. Dr. Russell Hirshfield, advisor

Music Educators National Conference (MENC): Membership required of all Music Education Majors. Dr. Wesley Ball – Advisor.

The WCSU Student Chapter of MENC is an active service and educational organization that provides opportunities for music education students to experience guest speakers and performers that enhance their education. In addition, MENC provides service to the Department of Music, the University, and the State of Connecticut at numerous functions, including the annual Connecticut Music Educators Association convention in Hartford.

Appendix I

Audition Requirements for the Bachelor of Arts, Bachelor of Science in Music Education, Bachelor of Music in Performance Degrees, and Minor in Music programs.

Woodwinds

Bassoon

- A. 12 major scales and arpeggios
- B. One slow and one fast etude from Weisenborn or similar etude book
- C. One movement of a standard sonata or concerto (Mozart)
- D. Sightreading

Clarinet

- A. 12 major scales and arpeggios
- B. One slow and one fast etude from Klose
- C. One movement of a standard sonata or concerto (Mozart, von Weber, Brahms)
- D. Sightreading

Flute

- A. 12 major scales and arpeggios
- B. One slow and one fast etude from a standard etude book
- C. One movement of a standard sonata or concerto (Mozart, Vivaldi, Bach)
- D. Sightreading

Oboe

- A. 12 major scales and arpeggios
- B. One slow and one fast etude from Barrett
- C. One movement of a standard sonata or concerto (Mozart, Vivaldi, Bach)

D. Sightreading

Saxophone

A. 12 major scales and arpeggios

B. One slow and one fast etude from Ferling-48 Studies

C. One movement of a standard sonata or concerto (Creston, Glazounov, Heiden, Milhaud, Ibert, Dubois)

D. Sightreading

Brass

Horn

A. 12 major scales and arpeggios

B. One slow and one fast etude from a standard etude book

C. One movement of a standard sonata or concerto (Mozart, Straus,)

D. Sightreading

Trumpet

A. 12 major scales and arpeggios

B. One slow and one fast etude from Arban

C. One movement of a standard sonata or concerto (Hayden, Hummel, Piston)

D. Sightreading

Trombone

A. 12 major scales and arpeggios

B. Etude #6 from "Melodious Studies" by Rochut/Etude #6 from "36 Studies" by Blume

C. One movement of a standard sonata or concerto (example: "Morceau Symphonique" by Guilmant)

D. Sightreading

Tuba

- A. 12 major scales and arpeggios
- B. One slow and one fast etude from any standard etude book (Burdogni, Blazhevich, etc.)
- C. One movement of a standard sonata or concerto
- D. Sightreading

Euphonium

- A. 12 major scales and arpeggios
- B. One slow and one fast etude from any standard etude book (Bordogni/Rochut, Kopprasch, Arban etc.).
- C. One movement of a standard sonata or concerto.
- D. Sightreading.

Percussion**I. Mallet Instruments (Marimba, Vibraphone or Xylophone)**

- A. 12 major scales and arpeggios
- B. An etude from a standard etude/method book (Goldenberg, G.H. Green, etc.)
- C. One movement of a standard sonata or concerto (Tanner, Creston, Rosauro, etc.)

II. Snare Drum

- A. Rudiments (PAS List)
- B. Two solos/etudes: 1) Rudimental Style and 2) Classical Style
- C. Sightreading

III. Timpani

- A. Basic technique: strokes, rolls and tuning basic intervals (fourths and fifths)
- B. Movement from a Sonata or Concerto (Beck, Carter, etc.)

Strings**Violin**

- A. 12 major scales and arpeggios, three octaves
- B. One etude from Kreutzer or Dont, Opus 37
- C. One movement from a Bach unaccompanied sonata or partita
- D. One movement of a standard concerto (Mozart #4, Lalo Symphonie Espanole, Bruch g minor)

E. Sightreading

Viola

- A. 12 major scales and arpeggios, two octaves
- B. One etude from Kreutzer
- C. One movement from a Bach unaccompanied suite (transcribed for viola)
- D. One movement of a standard concerto (Telemann)
- E. Sightreading

Violoncello

- A. 12 major scales and arpeggios, two octaves
- B. One etude from Popper
- C. One movement of a Bach Suite
- D. One movement from a standard concerto (Hayden, Dvorak, Schumann)
- E. Sightreading

Bass

- A. 12 major scales and arpeggios
- B. One slow and one fast etude from a standard etude book (Simandl, Hertl)
- C. One movement of a standard sonata or concerto (Marcello, Vivaldi, Bach)
- D. Sightreading

Classical Guitar

- A. 2 octave C major scale.
- B. Sor, Aguado or Giuliani etude of easy to intermediate level, preferably memorized. (Comparable etude of Brouwer or Garcia)
- C. Sight read from excerpts of 'Sight Reading For Guitar' by Richard Benedict. (Vol 1)

Jazz Guitar

- A. 12 major scales and arpeggios, two octaves
- B. A solo transcription from the Charlie Parker Omnibook
- C. Sightreading
- D. Two of the following tunes (or similar tunes): 1. Straight No Chaser by Thelonius Monk; 2. Satin Doll by Duke Ellington; 3. Blue Bossa by Kenny Dorham; 4. Oleo by Sonny Rollins; 5. Ladybird by Tadd Dameron; 6. Tune-Up by Miles Davis

Piano/Organ**Piano**

Note: All selections should be memorized

- A. All major and harmonic scales, hands together, four octaves
- B. A prelude and fugue, or suite by J.S. Bach
- C. One movement of a classical sonata
- D. A contrasting selection of the student's choice
- E. Sightreading

Organ

- A. 12 major scales and arpeggios (two hands), three octaves
- B. One movement from an organ work by J.S. Bach or Buxtehude
- C. One movement of an additional organ work from 1800 to the present
- D. Sightreading

Voice

- A. Prepare at least two memorized songs in contrasting styles; one in English and one in a foreign language.
- B. Accurately sight-read a treble clef single-voiced melody at the piano.
- C. Sight sing, with reasonable accuracy, a simple vocal melody.

Audition Requirements for the Bachelor of Music in Jazz Studies degree.

Saxophone

- A. 12 major scales and arpeggios
- B. One slow and one fast etude from Ferling-48 Studies
- C. A solo transcription from the Charlie Parker Omnibook
- D. Sightreading
- E. Two of the following tunes (or similar tunes): 1. Straight No Chaser by Thelonius Monk; 2. Satin Doll by Duke Ellington; 3. Blue Bossa by Kenny Dorham; 4. Oleo by Sonny Rollins; 5. Ladybird by Tadd Dameron; 6. Tune-Up by Miles Davis

Trumpet

- A. 12 major scales and arpeggios
- B. One slow and one fast etude from Arban
- C. A solo transcription from "The Complete Transcribed Solos of Clifford Brown"
- D. Sightreading
- E. Two of the following tunes (or similar tunes): 1. Straight No Chaser by Thelonius Monk; 2. Satin Doll by Duke Ellington; 3. Blue Bossa by Kenny Dorham; 4. Oleo by Sonny Rollins; 5. Ladybird by Tadd Dameron; 6. Tune-Up by Miles Davis

Trombone

- A. 12 major scales and arpeggios
- B. Etude #6 from "Melodious Studies" by Rochut/Etude #6 from "36 Studies" by Blume
- C. A solo transcription from any trombone transcription book (e.g., J. J. Johnson, Slide Hampton)
- D. Sightreading
- E. Two of the following tunes (or similar tunes): 1. Straight No Chaser by Thelonius Monk; 2. Satin Doll by Duke Ellington; 3. Blue Bossa by Kenny Dorham; 4. Oleo by Sonny Rollins; 5. Ladybird by Tadd Dameron; 6. Tune-Up by Miles Davis

Piano

- A. 12 major scales and arpeggios, two octaves, two hands
- B. One classical etude or a movement from a standard sonata
- C. A solo transcription from any jazz piano transcription book
- D. Sightreading
- E. Two of the following tunes (or similar tunes): 1. Straight No Chaser by Thelonius Monk; 2. Satin Doll by Duke Ellington; 3. Blue Bossa by Kenny Dorham; 4. Oleo by Sonny Rollins; 5. Ladybird by Tadd Dameron; 6. Tune-Up by Miles Davis

Bass

- A. 12 major scales and arpeggios, two octaves
- B. One slow and one fast etude from a standard etude book (Simandl, Hertl)
- C. A solo transcription from any bass transcription book
- D. Sightreading
- E. Two of the following tunes (or similar tunes): 1. Straight No Chaser by Thelonius Monk; 2. Satin Doll by Duke Ellington; 3. Blue Bossa by Kenny Dorham; 4. Oleo by Sonny Rollins; 5. Ladybird by Tadd Dameron; 6. Tune-Up by Miles Davis

Guitar

- A. 12 major scales and arpeggios, two octaves
- B. A solo transcription from the Charlie Parker Omnibook
- C. Sightreading
- D. Two of the following tunes (or similar tunes): 1. Straight No Chaser by Thelonius Monk; 2. Satin Doll by Duke Ellington; 3. Blue Bossa by Kenny Dorham; 4. Oleo by Sonny Rollins; 5. Ladybird by Tadd Dameron; 6. Tune-Up by Miles Davis

Drum Set

- A. Demonstrate basic technique in several styles (swing, latin, funk, etc.)
- B. Demonstrate basic snare drum technique (Rudiments from PAS List)

C. Two of the following tunes (or similar tunes): 1. Straight No Chaser by Thelonius Monk; 2. Satin Doll by Duke Ellington; 3. Blue Bossa by Kenny Dorham; 4. Oleo by Sonny Rollins; 5. Ladybird by Tadd Dameron; 6. Tune-Up by Miles Davis. Play melody on drums and comp for other soloists, trade fours.

Vibraphone (mallet percussion)

A. 12 major scales and arpeggios

B. An etude from a standard etude/method book (Goldenberg, G.H. Green, etc.)

C. Sightread

D. Two of the following tunes (or similar tunes): 1. Straight No Chaser by Thelonius Monk; 2. Satin Doll by Duke Ellington; 3. Blue Bossa by Kenny Dorham; 4. Oleo by Sonny Rollins; 5. Ladybird by Tadd Dameron; 6. Tune-Up by Miles Davis. Play melody and solo on each tune. Play chords to comp for other soloist