

**Western Connecticut State University  
Department of Music**



**Student Handbook**

**2018-2019**

6/28/18

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## Mission and Goals

### Overview

Western Connecticut State University is an 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.

## Department of Music Faculty and Administration

### Administration

**Dr. Brian Vernon, Dean, School of Visual and Performing Arts**

**Dr. Laurel Larsen, Chair**

**Dr. Douglas O'Grady, Associate Chair/Coordinator of Audio & Music Production**

**Mr. Matthew Doiron, Coordinator of Music Education**

**Mr. Jamie Begian, Co-Coordinator of Jazz Studies**

**Mr. James Greene, Co-Coordinator of Jazz Studies**

### [Department of Music Faculty](#)

#### Full-Time Faculty

[Astrup, Margaret](#)

[Begian, Jamie](#)

[Callaghan, Marjorie](#)

[Doiron, Matthew](#)

[Greene, James](#)

[Haynes, Gregory](#)

[Hirshfield, Russell](#)

[Isaacs, Kevin Jay](#)

[Jiménez, Luis Fernando](#)

[Larsen, Laurel](#)

[O'Grady, Douglas](#)

Ellen Gilson Voth

[Walker, Kerry](#)

**Emeritus**

Goble, Daniel

Smith, David

**Part-Time Faculty**

[Avgerinos, Paul](#)

[Beals, Andrew](#)

[Chase, Constance](#)

[Clymer, Richard](#)

[Cuffari, Gina](#)

[Dzubak, Edward](#)

[Gray, Daniel](#)

[Grenci, Andrew](#)

[Kilroy, Patti](#)

[Lifton, Deborah](#)

[Mashburn, Laura](#)

[Mazzacane, Roy](#)

[Metcalf, Lee](#)

[Morcaldi, Ted](#)

[Morrison, Christopher](#)

[Noland, James David](#)

[Oviedo, Javier](#)

[Perry, Doug](#)

[Robinson, Janelle](#)

[Rodgers, Andrew](#)

[Ruffels, David](#)

[Scott, David](#)

[Siegel, Jeff](#)

Silva, Mark

[Snyder, Mark](#)

Taghavi, Hafez

[Tomlinson, Peter](#)

[Weidlich, Richard](#)

[Weisz, Deborah](#)

[Wessel, Ken](#)

[Westervelt, Dirck](#)

[Winters, Gregg](#)

### **Staff**

Ms. Jolee Dinho - Guerreiro–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: Emphasis in Audio and Music Production](#)

[Bachelor of Music in Performance \(Vocal and Instrumental Emphasis\)](#)

[Bachelor of Music in Jazz Studies](#)

[Bachelor of Science in Music Education](#)

[Minor in Music](#)

### **Graduate Degree Programs**

[Master of Science in Music Education](#)

## **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. a 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.
  - e. \* Complete and pass an interview for acceptance into the professional degree programs of BM-Audio & Music Production and BS-Music Education.
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**

### **Readmission To all Music Degree Programs**

Music majors who withdraw, take a leave of absence from the University, or at academically suspended 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

evaluation requirements may be re-examined. Note: re-admission may be subject to availability of applied studio space.

### Auditions

### 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. **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

A student who desires to change his/her major from one department to another department must complete the appropriate form which is available in the office of the chairman of the new department.

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 the music department chair.

***The deadline to file for a change of major within the Department of Music is November 1 for Spring semester changes and April 4 for Fall semester changes.***



### **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.

### **Changing Your Schedule**

### **Repeating Courses**

### **Taking a Course at Another Institution**

### **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, Twitter, 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 the Visual and Performing Arts Center. Included in this facility are:

1. Veronica Hagman 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. 5 Teaching Studios for Part-Time Faculty
7. 2 Classrooms (Equipped with sound systems, Mac instructor stations, smart boards, and projection) These classrooms are also utilized for applied music and chamber ensemble rehearsals.
8. 2 Large Rehearsal Rooms/Classrooms (Equipped with sound systems, Mac instructor stations, smart boards and projection)

9. 1 Small Chamber Music Rehearsal Room
10. 28 Practice Rooms—Currently 15 practice rooms are available for general use. 5 practice rooms are enhanced by technology. 5 practice rooms are dedicated Percussion practice rooms and are equipped with instruments. 3 practice rooms are reserved for Piano Majors.
11. 1 Storage Room with Wenger Instrument Storage Lockers
12. 2 Performance Score and Parts Libraries
13. 1 Storage room percussion instruments.
14. 1 Piano Technician office.

### **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. All recitals, performances, recordings and other activities in the VPAC Concert Hall and other music spaces are scheduled through the Musical Arts Assistant/Concert Hall Manager.

### **Building Hours / After Hours Access**

VPAC is open Monday – Friday from 8am – 5:00 p.m.; 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 exterior doors of the building.

### **Bulletin Boards**

Bulletin Boards are hung throughout the music department. Students who wish to post something on a bulletin board should see the Department Secretary. Any unauthorized materials will be removed and discarded. Nothing may be posted on walls. Students performing degree recitals are required to create a flyer (8 1/2x11) for the department secretary to post on the Music Department bulletin board on the second floor.

### **Use of Technology Enhanced Music Laboratories**

VPAC 320 is a 20-station MIDI laboratory available for students enrolled in the music technology classes. Software includes Finale, Pro Tools, Logic Pro, Reason, Ableton Live Suite, Garageband, Pyware, Smart Music, Ozone, Rx, software synthesizers and samplers such as Omnisphere, MetaSynth, EastWest Gold, Arturia Moog Modular V, and various processing plugins from Waves and iZotope. 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. Students should not interrupt classes to use equipment in the technology lab.

VPAC 210, 211, 212, 213, and 215 are computer-equipped practice rooms available to music students as practice aids. The stations are equipped with the same software and plugins as found in VPAC 320. Access to these rooms is limited to BMA majors.

### **Practice room usage**

VPAC has 28 practice / storage rooms available for student use. Students will be held responsible for any damages to the practice rooms. 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. **No food or drink is allowed in the practice rooms. Water in closed containers is allowed.**

### **Lockers**

VPAC 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 on a first come first served basis. The department will provide combination locks to students using the lockers. Lockers must be emptied by the last day of the semester.

VPAC is equipped with lockers available to students with smaller instruments.

To request a locker please fill out the locker request form [here](#).

### **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.). **To request an instrument please fill out the instrument request form [here](#).** *NOTE: WCSU instruments may not be removed from VPAC.*

### **Music Stands**

WCSU will provide permanent music stands for large ensemble rehearsal rooms, performance halls, and faculty studios and practice rooms. Students are not allowed to remove WCSU music stands from VPAC. ***Unauthorized removal of University equipment from VPAC by students will be referred to the proper law enforcement authorities.***

### **Music Student Policies**

#### **Accompanists**

Students in applied lessons for voice, strings, and classical winds will be assigned an accompanist. Students should contact their accompanist as soon as the semester begins and provide legible sheet music in the appropriate key as soon as the pieces are assigned. Please check all editions with your teacher before providing the music to the accompanist. Voice students are assigned vocal coaches and times by Dr. Astrup; instrumentalists are strongly encouraged to rehearse at least once before midterms with their accompanist.

### **Musical Theatre Pit Musician Guidelines**

Based on standards set by the American Federation of Musicians, the following guidelines must be adhered to for music students who perform with the theatre department in the pit for theatre productions.

- Pit musicians must arrive 15 minutes prior to call, well-prepared, having practiced the part individually and by playing with a recording of the show.
- There will be no more than two services each day, each up to three hours, with at least 1.5 hours between the two services.
- There will be a five-minute break per 55 minutes of rehearsal, or a 10-minute break per 80 minutes of rehearsal.
- Students must be given the music at least one month prior to rehearsals, and a rehearsal schedule for each week at least three days prior to the start of the week (rehearsal schedule for the week starting Monday given out on the Friday before).

### **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 1:00 p.m. on Monday and the recital hour at 1:00 p.m. on Thursdays and select Mondays. Students must attend all studio master classes as well as a minimum of 80% of the total of all Monday and Thursday 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/Thursday recital/master class series upon consultation with their applied instructor. Students may not perform at 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.

### **Convocation Performance Procedures:**

- An application **form** for recital performance must be filed at least two weeks before the concert date. *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).

The final convocation program will be sent to the faculty one week prior to the performance for approval. Performances on the last four recitals each semester are limited to 7 minutes.

### **Master Class Performance Procedures**

- Students in all degree programs must perform during at least one Master Class per semester.
- Students will complete feedback forms and/or provide verbal feedback to their colleagues for all performances at master classes.
- 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.

## **Half and Full Department-Sponsored Recitals**

### **Half Recital**

Students in the B.M. in Performance and B.M. in Jazz Studies programs must present a half-hour recital during their junior year. Students must be enrolled in their Applied Music lessons in the same semester in which they are presenting the recital. Recital repertoire is selected after careful consultation with the student's applied instructor. A pre-recital hearing must be performed at least four weeks prior to the recital. Please refer to the course syllabus for further information concerning proper procedures for the half recital.

### **Senior Capstone Project/Recital**

Students in the B.M. in Performance and B.M. in Jazz Studies programs must present an hour-long recital during their senior year. For students in the B.M. Emphasis in Audio and Music Production option, completion of their capstone project consists of the production of a large-scale project such as a self-produced CD, film score, multimedia production, etc. Students must be enrolled in their Applied Music lessons in the same semester in which they are presenting the recital/capstone. Recital and project repertoire/content is selected after careful consultation with the student's applied instructor. A pre-recital hearing or capstone project pre-screening must occur at least four weeks prior to the event or presentation of the final project. Please refer to the course syllabus for further information concerning proper procedures for the capstone project/full recital.

Note: Any B.S. in Music Education major wishing to present a half recital during their last semester of applied music study may petition the Department of Music for permission. Permission will be granted on a case-by-case basis with consideration for time and space availability, the student's academic standing, and solo performance experience factoring into

the Music Department's decision. B.S. Music Education students must conform to the requirements for half recitals as specified in the Department of Music Student Handbook and provide documentation of at least 3 solo performances during their time of study at the MUS 113 Convocation or Studio Recital in order to be considered eligible for half recital.

### **Student Recital Requirements by Degree**

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 5<sup>th</sup> or 6<sup>th</sup> semester containing a minimum of 25 minutes of music.
  - b. One full recital during their 7<sup>th</sup> or 8<sup>th</sup> 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 department will assign the student a recital panel made up of their Applied teacher plus two other faculty members.
  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. 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. 60 programs will be printed for each performance.

### **Recital Program Information**

1. Student should refer to the MUS 214 or MUS 380 syllabus for program due-date and procedures for scheduling the recital and hearings.
2. Use the program template provided by the Musical Arts Assistant.
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. 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”
8. Students are encouraged to create Facebook events and share them with friends, family, and the closed Facebook group. Students are encouraged to create posters, which can be displayed with permission on faculty doors and on the Department of Music bulletin board for up to three weeks before the event.

## Department of Music Fees

### Applied Music Fees

Applied Music Fees are \$150.00 – \$600.00 per applied music course. Information regarding fees can be found [here](#).

## 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 into 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. To be early is to be on time, to be on time is to be late.
2. Always bring everything necessary for a rehearsal (e.g., pencil, mutes, doubles, stands, extension cords, extra reeds, extra strings, rosin, etc.).
3. Come to rehearsal with your music prepared. Rehearsal time is not intended for individual practice.
4. Leave electronic devices on silent and out of sight.
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 Chorale or University Choir  
Piano: Concert Chorale or University Choir  
Guitar: Concert Chorale or University 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  
Piano: Jazz Ensemble, Jazz Orchestra  
Bass: Jazz Ensemble, Jazz Orchestra  
Guitar: Jazz Ensemble, Jazz Orchestra, Jazz Guitar Ensemble

***Bachelor of Music: Emphasis in Audio and Music Production***

Determined by audition and advisement

**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, sunglasses and bare feet are not permitted.

**Jazz Orchestra/Jazz Chamber Jazz/Jazz Guitar Ensemble**

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



## Applied Music

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

- **Bachelor of Arts** (MUS 181, 182) 1 SH Credit. Students enrolled in the Bachelor of Arts in Music degree program 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** (MUS 180, 181, 390, 391) 2 SH Credit: 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: Emphasis in Audio and Music Production** (MUS 180, 181, 390, 391) 2 SH Credit: 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** (MUS 186, 187, 392, 393) 3 SH Credit: Students enrolled in this program 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 Jazz Studies** (MUS 186, 187, 392, 393) 3 SH Credit: Students enrolled in this degree program 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.

Each student will keep a studio notebook that will include lesson information and assignments, pedagogical feedback from Master Classes and information from Convocation.

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 absence by the faculty member.

### Secondary (Optional) Applied Lessons

Students in the BM and BS degree programs may request secondary (minor) applied music lessons in their junior or senior 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 as well as an outstanding academic record to be considered for secondary applied lessons.

## Juries

All students enrolled in applied music courses are required to present a jury at the end of each semester, unless they are presenting a degree recital or a sophomore evaluation at the end of the semester in question (students performing degree recitals will be assessed for sight-reading and scale/rudiment proficiency only at their jury). Students must fill out a jury assessment form with complete information regarding repertoire studied during each semester of study. Jury assessment forms are available in the Department of Music Office. Completed jury assessment forms, with faculty observations and comments, as well as video and or/audio recordings of the assessment are available for student review in the Department of Music Office in the semester immediately following each jury.

## Sophomore Evaluation

All students enrolled in the B.S. in Music Education, the B.M. Emphasis in Audio and Music Production, the B.M. in Performance, or the B.M. in Jazz Studies programs must pass a Sophomore Evaluation 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.

Passing of the Sophomore Evaluation 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 Evaluation 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 Evaluation will take place after 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 Evaluation 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 to pass the Sophomore Evaluation a second time if unsuccessful the first time. Failure to pass the sophomore evaluation a second time will preclude a student from continuing in the chosen degree program. Should a student fail the Evaluation 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 evaluation 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 Sophomore Evaluation attempt. The Professionalism area will be an evaluation of a student's classroom attendance, reliability, leadership, and overall deportment.

### **Specific Sophomore Evaluation Requirements (Minimum)**

Sophomore Evaluation Exam Jury. 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 evaluation jury, to taken at the end of their fourth semester of study:

- 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)
- Harmonize and play a simple song on the piano (selected by the faculty) in three keys of the students' choosing.
- Harmonize a melody on the piano at sight using diatonic chords I IV and V (i, iv and v)
- Transpose instrumental parts on the piano, playing in concert pitch. (BS Instrumental including Jazz Instruments, BS Vocal, BM Instrumental).
- Students in the Jazz Studies and Audio/Music Production areas are required to demonstrate basic keyboard knowledge including the ability to perform a 12-bar blues melody and chord progression in all 12 keys and a prepared jazz standard with proper voicings, etc...
- 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) and sight-read text in another language (Italian, German, etc...)

### **Professionalism**

The Professionalism area will be an evaluation of a student's classroom attendance, reliability, leadership, and overall deportment. A student who receives 3 marginal grades in the General Musicianship Skills & Professionalism section of the evaluation 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 evaluation hearing.

## Sophomore Evaluation Requirements by Degree

### Bachelor of Science in Music Education, Bachelor of Music in Performance/Bachelor of Music: Emphasis in Audio and Music Production (if applicable)

(\*indicates additional requirements for the BM in Performance 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 Saents: 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) 8<sup>th</sup> 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) 8<sup>th</sup> 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-Milhaud
- 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 3<sup>rd</sup>, 6<sup>th</sup>, 7<sup>th</sup> Symphonies, Brahms 1<sup>st</sup> 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 – Rossini; 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 5<sup>th</sup> Symphony, Tchaikovsky 4<sup>th</sup> 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 Excerpts\*
- Sight Read

**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 Excerpts\*
- Sight Read

**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 (Haydn, Dvorak, Schumann, Saint-Saens) with piano accompaniment
- Orchestral Excerpts\*
- Sight Read

**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
- Sight Read

**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 tremolo. Minimum speed 144 to the quarter
- Sight reading

**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
- Sight Read

**Piano/Voice/Percussion****Piano**

- All major and minor 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

**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/Bachelor of Music: Emphasis in Audio and Music Production (if applicable)**

#### **Jazz Saxophone**

- All major and minor scales (full range) 8<sup>th</sup> notes at quarter =120, slurred
- Chromatic scale (full range)
- Any 2 (1 Fast and 1 Slow) of the first 24 etudes from 48 Etudes by Ferling
- Perform at least ten (10) standard jazz compositions from memory
- Perform a solo transcription from memory with the original recording
- Sight Read

#### **Jazz Trumpet**

- All major and minor scales with arpeggios
- Two technical etudes (1 Fast & 1 Slow) (Arban)
- Perform at least ten (10) standard jazz compositions from memory
- Perform a solo transcription from memory with the original recording
- Sight Read

#### **Jazz Trombone**

- All major and minor scales with arpeggios
- Two technical etudes (1 fast & 1 Slow) (Rochut or Kopprasch)
- Perform at least ten (10) standard jazz compositions from memory
- 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)
- Sight Read

### **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
- Sight Read

### **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
- Sight Read

### **Jazz Percussion**

- 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, B.M. Emphasis in Audio and Music Production 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.

**Bachelor of Music in Performance**-MUS 125, 126; MUS 225, 226.

**Bachelor of Music in Jazz Studies/Bachelor of Music: Emphasis in Audio Production** -MUS 125, 126; MUS 216, 217

**Bachelor of Arts in Music**-MUS 125, 126; MUS 225/216, 226/217.

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

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 Evaluation before enrolling in professional program courses.

**NOTE: FAILURE TO PASS THE SOPHOMORE EVALUATION WILL RESULT IN THE STUDENT'S 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 3.0 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 (5<sup>th</sup>) semester, students must maintain at least a 3.0 GPA upon completion of 30 credit hours in their academic and professional major requirements taken at WestConn. Students dropping below a 3.0 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.

## **Department of Music 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 and Jimmy Greene – Advisors.

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

National Association for Music Education (NAfME): Membership required of all Music Education Majors. Dr. Cory Ganschow, advisor

The WCSU Student Chapter of NAfME 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, NAfME 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.

WCSU Audio Club: Membership is open to all students interested in audio & music production. The club sponsors the annual Audio Day event, and presents various masterclasses throughout the year.