

CCSU
DEPARTMENT OF MUSIC
UNDERGRADUATE STUDENT HANDBOOK

This handbook is intended as an aid to students. It aims to clarify and explain CCSU Music Department's requirements, policies and procedures. However, it should not be construed as a legal contract between the student and the university. The CCSU Undergraduate Catalog of the year in which you entered the university is the only official document stating the requirements for your degree. You will find valuable information in this handbook, however. It is information that cannot be included in a multi-purpose publication.

Revised 8/07

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I. Degree Programs

Undergraduate

Major in Music Education, B.S. Certifiable for K-12 teaching

66 credits in music as follows:

Core curriculum, 24 credits as follows: 115, 116, 121, 122; 211, 215, 216, 221, 222, 235, 236, 335.

Music Education courses: MUS 101, 114, 310, 315, 316, 367, 368, and 14 credits (7 semesters) of MUS 178/278/378/478; 6 credits in either MUS 141, 142 or 143; and 5 credits of MUS 259, 261, 263, 264, 267, 268.

Also required are 23 credits in Professional Education including: EDTE 315, EDSC 375, EDF 415, SPED 315, EDSC 420, EDSC 421 AND MUS 402.

Students in this program must take the following as part of their General Education requirements: HIST 261 or 262 in Study Area II, PSY 236 in Study Area III, PHYS 113 in Study Area IV, and ENG 110 in Skill Area I, and

NOTE: This major does not require a concentration.

Students enrolled in MUS 177 or 178 must pay an extra non-refundable fee of \$300 or \$400, respectively, each semester

Major in Music, B.A.

Core curriculum, 24 credits as follows: Basic Musicianship, MUS 115, 116, 121, 122, 211, 215, 216, 221, 222, 235, 236, 335. Music Performance: credits of MUS 177 and / or 178; credits from MUS 141, 142 and 143 (see specializations for number of credits).

The following specializations are offered in the BA Program:

- A. Specialization in Performance
- B. Specialization in Theory and Composition
- C. Specialization in Music History
- D. Specialization in Jazz Studies
- E. Concentration outside the major.

The Professional Program and Student Teaching - B.S. in Music Education

The Professional Education Program is the final stage of the undergraduate certification program in music education, culminating with the student teaching semester. It is a program of courses, including student teaching, which will qualify you to be certified to teach music in the public schools. The Department of Teacher Education has materials

describing the certification program and the prerequisites for acceptance into the Professional Program.

The Professional Program Courses are: EDTE 315, EDSC 375, EDF 415 or 400, SPED 315, EDSC 420, EDSC 421, MUS 402.

Requirements for the Professional Program - to be completed before making application:

1. Pass the Connecticut PRAXIS I Exam. (Applications available in Barnard Hall). You may have this requirement waived if your SAT scores totaled 1,100 or above (but you still must apply for the waiver!).
2. Successfully pass all parts of the Sophomore Review.
3. Earn a minimum of a 2.7 GPA.
4. Complete at least 60% of the Piano Proficiency exam.

Time Frame for Professional Program.

You are encouraged to carefully watch dates and deadlines for applying to the Professional Program. In the past, students have had to delay their student teaching and graduation because they missed the deadlines for applying to the professional program.

Apply to the Professional Program 3 semesters before you plan to student teach.

II. Requirements for Admission to the Department of Music

Acceptance by both the University and the Music Department is required for enrollment in the music major. Entrance auditions on a major instrument (this includes voice) along with theory and secondary piano placements tests will be administered by the music faculty. Students with deficiencies in theory and/or piano will be required to take remedial courses, which will not be credited toward the degree.

III. Recommended Plans of Study for the B.S. and the B.A. Degrees. See copies of plans.

The following three unnumbered pages contain the plan of study for the B.S. and the B.A. degrees, as well as the semester-by-semester suggested sequence of courses for the B.S. degree program. Some variance in the suggested sequence is allowable, but it is very important that you check prerequisites for each course. It is strongly advised that you follow the suggested sequence in order to avoid scheduling complications nearer the end of your coursework. If you decide to change the sequence of your plan of study, consult with your advisor to insure that the change is allowable.

IV. Applied Music and Proficiency Levels (Music 178, 278, 378, and 478)

Students enrolled in the B. S. in Music Education or B. A. in Music degree programs in the Department of Music at Central Connecticut State University (CCSU) are required to study seven (7) semesters of a declared instrument or voice. The declaration of the student's major performing area is determined at the time of the audition for acceptance into the Department of Music. A student who wishes to change their major instrument/voice must re-audition and is responsible for seven (7) additional semesters of study, unless they are accepted into an advanced level of proficiency at the re-audition. (A change of vocal range as recommended by a student's CCSU applied music instructor does not constitute a change of instrument.)

Students will be required to enroll in two (2) semesters each of Music 178: freshman level of study, Music 278: sophomore level of study, Music 378: junior level of study, and one (1) semester of Music 478. All students enrolled in MUS 178, 278, 378 or 478 must perform in one student recital per year. Proficiency levels for each instrument and voice area have been established as a guide for the course of study. Appropriate repertoire and technical criteria have been determined for each level of study by the Department of Music full-time faculty in consultation with each applied instrument instructor. Students may obtain the proficiency level requirements for their instrument from their applied music instructor. Also, copies of the proficiency level requirements are on file in the music department office and in MERC.

The repertoire and technical criteria designated for each level of study represents a minimum level of proficiency. Students are encouraged to perform musically through technical development and repertoire above the minimal levels, however, they must study seven (7) semesters regardless of skills developed beyond the proficiency levels. Additionally, the repertoire developed for each proficiency level is displayed as representational literature and should not be understood to be a limited or exhaustive list.

Students who do not display a level of proficiency, in the opinion of a jury of faculty members and their applied instructor, may remain at a level of study for one (1) extra semester. Students failing to achieve the next proficiency level of study after this additional semester will be referred to the Department of Music Student Standing Committee for counsel and recommendation. No student will be allowed to enroll at the same level of proficiency for more than four semesters.

V. The Professional Program and Student Teaching--B.S. in Music Education

The Professional Education Program is the final stage of the undergraduate certification program in music education, culminating with the student teaching semester. It is a program of courses, including student teaching, which will qualify you to be certified to teach music in the public schools. Visit the Department of Teacher Education's website at <http://www.education.ccsu.edu> for a description of the certification program and the prerequisites for acceptance into the Professional Program.

The Professional Program Courses are: EDTE 315, EDSC 375, EDF 415, SPED 315, EDSC 420, EDSC 421, MUS 315 or MUS 316, and MUS 402. As of the fall of 2006, the sequence of courses in which you should enroll are as follows.

- Fall—junior year: MUS 310 must be taken concurrently with EDTE 315
 Spring—junior year: MUS 311 must be taken concurrently with EDSC 375, and SPED 315
 Fall—senior year: MUS 315 or MUS 316 must be taken concurrently with EDF 415
 Spring—senior year: EDSC 420, EDSC 421, and MUS 402

Requirements for the Professional Program - to be completed before making application

1. Pass the Connecticut PRAXIS I Exam. (Applications are available in Barnard Hall). You may have this requirement waived if your SAT scores totaled 1,100 or above (but you still must apply for the waiver!). You are strongly encouraged to take the PRAXIS I Exam or apply for the waiver no later than the spring of the sophomore year.
2. Successfully pass all parts of the Sophomore Review.
3. Earn a minimum of a 2.7 GPA.
4. Complete at least 60% of the Piano Proficiency exam.
5. Complete a Professional Portfolio. (Guidelines will be given to you in MUS 310.)

Time Frame for Professional Program:

You are encouraged to carefully watch dates and deadlines for applying to the professional program. In the past, students have had to delay their student teaching and graduation because they missed the deadlines for applying to the professional program. You should apply to the Professional Program in the fall of your junior year. You must apply to the Professional Program 3 semesters before you plan to student teach.

VI. The Piano Proficiency Examination

All Music majors must pass a piano proficiency exam. Unless they demonstrate sufficient proficiency, students should enroll in Piano class or MUS 177 (Applied piano) to develop the skills to pass the exam. The exam may be taken no more than a total of four times, and students must demonstrate a minimum of proficiency in EACH category to pass.

Most students take this exam at the end of the sophomore year, as a part of Sophomore Review. 60% of the exam, (three categories) must be passed before acceptance into the professional program is granted. ALL of the exam must be passed before placement in a student teaching assignment.

The piano proficiency exam consists of the following:

1. All major and minor scales (harmonic form) through four sharps/flats, two octaves, two hands together.
2. Playing three intermediate level pieces, including a chorale and a memorized piece. (It is advisable that you have your MUS 350/351 instructor or Dr. Laurent approve your choice of selections.)
3. Harmonizing a simple melody.
4. Transposing the same melody up or down a major/minor second.
5. Sight-reading a simple piano piece and an accompaniment.

A notebook is available in MERC and from Dr. Laurent that contains a representative sample of prepared pieces and sight reading excerpts. Reviewing these samples should give you an indication of the level of difficulty that is expected at the piano proficiency exam.

VII. Sophomore Review

The Sophomore Review, consisting of written theory portion, dictation portion, sight-singing portion and piano proficiency portion, is given three times per year, late in the fall semester, late in the spring semester, and during the in-service week just before the start of the Fall semester. Additionally, students will be given a maximum of three opportunities to take the exam and take this exam successively as it is offered. A failure to attend will be counted as a failure and one of the attempts. If students are taking a class to prepare for the exam (e.g., retaking an aural skills class) he/she can petition to be excused. The student must notify Dr. Kershner within 2 weeks of the notification of the exam. The student must also meet with Dr. Kershner to identify the prescribed course to be taken.

Students may opt to take the exam in sections. For example, students completing the Theory III course may choose to take the written theory portion at the end of that semester. All of the material covered on the exam has been taught within the first three

semesters of the theory sequence. Students are advised to follow this sort of plan under most circumstances.

Students should also remember that the Sophomore Review has nothing directly to do with the courses in theory and aural skills. Obviously the material is taught and learned in these courses, but this final “barrier” is separate and apart from the courses themselves.

Music Education students must pass all sections of the Sophomore Review before they can apply to the Professional Program. There are a few upper level courses which students may take in the event that they do not pass **all** of the sections of the exam. Some of these courses are listed below:

MUS 390 Orchestration
 MUS 380 Advanced Sequencing and Notation
 MUS 395 Composition
 Piano Classes III and IV
 Music History III

VIII. Advisement and Course Selection.

Music-major students will be assigned an official faculty adviser in the department. Students are urged to consult their adviser on important questions and decisions regarding their course of study. The faculty adviser can also be helpful in suggesting appropriate resource personnel who will assist the student with non-academic problems. Students are required to meet with their advisor before registration. At this meeting students will receive their PIN number for the following semester. The Department chair will advise students only after the student has consulted with his/her adviser.

IX. Ensemble Policy and Implementation Guidelines (est. 8/26/03)

Policy

All students must be enrolled in a major ensemble every semester in which they are enrolled for full-time study except the semester they student teach, perform their recital (Piano only), or complete the capstone requirement of their program of study.

All part-time students must be enrolled in a major ensemble for six semesters.

The Department of Music reserves the right to assign students to a specific major ensemble.

Implementation Guidelines

BA in Jazz Studies: Jazz studies majors fulfill the major ensemble requirement through enrollment in jazz ensemble (MUS 140) or jazz combo (MUS 140) as assigned by the program coordinator.

BS/BA in Performance (Vocal): Vocal specialists fulfill the major ensemble requirements through enrollment in Chorale (MUS 141). Enrollment in University Singers (MUS 140) may be substituted for the Chorale requirement following the completion of a minimum of six semesters of Chorale.

BS/BA in Performance (Instrumental): Instrumental specialists fulfill the major ensemble requirements through enrollment in Band (MUS 142) [All wind players and percussionists.] or Sinfonietta (MUS 143) [All string players] as assigned by the program coordinator.

BA in Theory/Composition: Theory/Composition majors fulfill the ensemble requirement by taking 2-6 semester in MUS 141, 142, 143, and 0-4 credits in MUS 140, depending on interests and advising.

X. Juries.

Undergraduate music majors are required to perform some of the compositions they have been studying in their applied lessons (MUS 178-478) for a faculty jury panel at the end of each semester. The jury panel usually consists of three members of the faculty. A schedule will be posted for student sign-up before the last week of each semester.

The jury is normally ten to twenty minutes in length. The purpose of the jury is to provide a culminating performance and an objective assessment at the end of each semester, whether the student performs in a student recital or not. In addition, the opinions of other faculty are helpful in monitoring the student's progress from semester to semester. Careful, steady preparation for lessons is the best way to prepare for the jury. Be sure to allow sufficient time for warm-up prior to the performance. The grade for the semester's work in applied music, already indicated on the jury form by the applied-music teacher prior to the jury performance, is then averaged with the grade earned for the jury performance. The result is the final grade for the semester.

During the spring semester jury, the committee will also determine, with the recommendation of the private instructor, if the level of each student is sufficient for the student to move on to the next proficiency level (178,278,378,478).

Students will be able to review their jury comments: applied instructors will meet with their respective students during finals week to review the adjudication forms. Applied instructors who are unable to attend the jury will submit a narrative on each student documenting progress, repertoire, and other pertinent issues.

Students are required to purchase the music for lessons, juries, and recitals. It is not the job of the applied teacher, accompanist, or department to provide music for these performances.

Accompaniment for Juries

Students are required to forward piano accompaniments to the department pianist by a certain date in each semester. **Failure to meet this deadline results in the student being denied access to the department accompanist for that jury.** Another

accompanist must be hired at the student's expense. Rehearsal times with department accompanists are posted for sign-up. Please peruse the bulletin board regularly!

XI. Student Recitals

Music-major students who are currently studying applied music are required to perform once each year, in a solo capacity, on a student recital. Permission to perform must be obtained from the applied music instructor. It should be noted that some studio instructors might require students to perform on student recitals each semester.

Students who wish to apply for a full-length Honors Recital must receive permission by audition in the semester prior to the planned recital. At this audition most of the program must be ready for performance and the recital program presented in writing.

Students earning a B.A. in Performance or Jazz Studies are required to give a full-length recital near the end of their course work. Please see the following page for clearly defined B.A. recital guidelines.

Accompaniment for Student Recitals

The department provides a piano accompanist for student recitals. Students must forward piano parts, (not photocopies) to the designated accompanist at least three weeks in advance of rehearsals. Failure to do this will result in the student not being allowed to perform on that recital. Since rehearsal time is limited, students must sign up for available time slots, which will be posted on the bulletin board. The exact deadline for getting music to accompanists for both recitals and juries will be included on the semester All-Events Calendar.

THE B.A. RECITAL (MUS 400)

1. The B.A. recital, required for all students with an emphasis in performance and jazz studies, follow the completion of MUS 478, and receives 4 credits. It is given during the eighth semester, and includes regular weekly lessons as well as preparations for the performance.
2. The recital program will be determined by the instructor in consultation with the student, and may include repertoire learned during previous semesters: one hour's worth of music is the standard length.
3. A Recital Permission Audition is held for the student to demonstrate his/her ability to perform a successful recital. Parts of all compositions on the program will be heard,

If an accompanist will be used, the person will perform as well. The audition will be held during the jury examination for MUS 478, which will be extended to a half-hour jury, must be scheduled a full semester prior to the anticipated recital date. The studio teacher must inform the music office that a half-hour jury will be needed. A three-member committee of full-time faculty will hear the audition.

4. The student may then schedule the recital date during the following semester. Several recital date options must be given to the secretary for the Department of Music, who will reserve an available time in Founders Hall or Torp Theater. Popular choices for this recital are Sunday afternoons, or during the common hour of the department, T/R at 12:30.
5. Recitals scheduled during the fall semester entail final preparations during the summer months: therefore, the decision to play a fall recital must be agreed upon by the instructor.
6. The student will provide the text for the printed program as well as comprehensive program notes and bio(s) of the performer(s). The original program and program notes are prepared by the student and approved by the instructor. The program may be duplicated through the music office if received at least five (5) days in advance of the recital.
7. The student is responsible for hiring his/her accompanist (if needed) and for having the recital taped (either audio or video are acceptable). A copy of the tape will be placed in the Department's sound archive.
8. The recital will be heard and graded by two full-time faculty members in conjunction with the applied music instructor. The tape must be submitted by the end of the semester in which the recital occurs and must be received before the final grade is determined.

XII. Concert and Forum Attendance (MUS 090)

Attendance at Music Department Concerts and Forums is an important part of your education. Listening to music in a live concert setting is an activity all musicians share and one of the fundamental ways in which musicians learn about music. Student/Faculty Forums provide a venue for intellectual presentation an exchange about music in areas related, but not part of our course offerings. Concerts at CCSU are often in the evening or on Tuesdays and Thursdays from 12:30-2:00 PM. Forums are most often held on Tuesdays and Thursdays from 12:30-2:00 PM.

All music majors – both full- and part-time undergraduate students – will be registered for MUS 090. All full-time students must attend seven (7) concerts and two (2) forums per semester. Part-time students must attend four (4) concerts and one (1) forum each semester. One of the seven concerts may be attended off campus. Students attending an off-campus concert will be required to submit a program and a short report. Dates for concerts and forums are included in All-Events Calendar. Students will receive concert credit for performing in any ensemble other than his/her major ensemble. Dual credit for concert participation and for concert attendance at the same event will not be granted.

XIII. Academic Preparation

Careful, ongoing academic preparation is at the core of a successful career as a student. It continues to be just as vital for the public school music teacher, or for any music professional. Some helpful hints for success:

1. Secure textbooks and other required materials in advance of the first day of class. They are available in the bookstore.
2. Attend all *class* sessions except in an emergency or illness. Abide by the attendance guidelines set down in the syllabus for the course. Notify the Student Affairs Office in the event of extended absence.
3. Take notes! It's a valuable, necessary skill developed by doing! Don't give up if the instructor speaks rapidly or the day's yield adds up to only half a page. After several classes your notebook will contain much valuable information as you prepare for your first examination.
4. Type all term papers and special projects to be handed in. There are hundreds of computers on campus and "mini" training workshops to enable you to become proficient at word processing. Follow Modern Language Association (MLA) guidelines or those required by your professor. Be sure to attribute statements from other sources. Not to do so constitutes plagiarism and is a violation of established University policy. (Please see CCSU's Policy on Academic Integrity.) Include a bibliography. Poor spelling, punctuation and sentence structure tend to discredit the substance of what you have written. When in doubt, look it up!
5. Avoid selling any book or score that seems to have substantive research value for some years into the future, e.g. Grout, the Norton Scores, etc. This is particularly true of music and recordings. Photocopies are expedient (often illegal) but they do not a personal library make!
6. Allow sufficient time for exam preparation, the assimilation of listening assignments, etc. "Cramming" weeks of work into one day of study will not lead to success in any ongoing way.
7. If you feel you are experiencing difficulty or if an assignment seems unclear to you, ask to see your professor. Each professor has scheduled office hours that are printed on his/her syllabus. He/she will be glad to talk with you and will have helpful suggestions.
8. The University maintains a number of support services to aid academic preparation. These include the Writing Center, which aids students in the preparation of term papers and other written assignments.
9. When professors in the Music Department identify a student who is having trouble in a course, they forward his/her name to the Student Standing Committee of the Department. This committee may review the case, and invite the student to a meeting or notify the student's advisor, to discuss the problems and develop strategies for improving course performance.

XIV. Student Clubs and Organizations

There are several student organizations at CCSU that focus on specific academic subjects or special interests. Membership in these organizations will foster social relationships,

develop leadership, and provide an essential component to the unique experience that makes up a total university education.

The following organizations within the music department have been recognized by the University through the Student Affairs Committee. Membership in one or both of them is encouraged

The Music Educators National Conference (MENC)

This is student chapter #845 of the national MENC, a professional organization of music educators and administrators. It is an organization established to encourage the highest standards in music education, and to instill in its membership awareness of the music educator's important role and responsibility toward enrichment through music education. All students who are enrolled in the BS. in Music Education degree should be members of this club. Guest speakers regularly come to talk about topics related to music and music education. Important events each year, such as hosting regional festivals, attending state and national conventions, and producing concerts at CCSU, serve as important training for your future in music education.

American Choral Directors Associations (ACDA)

This is a student chapter of the national ADCA, a professional organization for the advancement and enhancement of choral music in America. Anyone who has a love of choral music and singing, and especially those who plan on doing some type of choral directing in their career (schools, churches, community), can learn much from membership in this club. Activities include attending choral concerts, reading and conducting choral music, and helping with choral festivals throughout the state.

The CCSU Marching Blue Devils

The Central Connecticut State University Marching Blue Devils (Music 144: Marching Band) was re-established during the Fall 2000 Semester. Participation in Music 144 earns one (1) credit for University students that can be applied to (non-majors only) the Artistic mode of the General Education requirement. The group is comprised of student brass, woodwind, percussion instrumentalists as well as members of a flag, rifle, and dance unit that represent a cross-section of majors throughout the University.

The band performs at home football games, area marching band exhibitions, and parades as well as ceremonial University and civic functions.

The CCSU Pep Band

The CCSU Pep Band is comprised of student brass, woodwind, and percussion instrumentalists from all a variety of study programs throughout the University. The band performs at a number of games for the CCSU Men's and Women's Basketball Team. The Pep Band has performed at the Northeast Conference Tournaments and has performed at the 2000 NCAA Men's Basketball Regional Championships at The

Metrodome in Minneapolis, MN. In addition, the band performed at the 2007 NCAA Men's Basketball Championship in Lexington, KY.

XV. Facilities

ELIHU BURRITT LIBRARY

The university Library houses an excellent collection of scores, books, journals and CD's. In addition, the library has subscriptions to over 70 current periodicals and maintains current reference materials. Its pleasant atmosphere, complete with individual listening stations and study carrels, reserve room and helpful staff, make it the best place to study and complete research projects/papers. Access to research material is also available through on-line data base searching, CD-ROM, LENLINET and OCLC.

MERC

The Music Resource Center (Room 209.01) contains updated journals, books and curriculum materials pertaining to music education. A keyboard, computer, and VCR are also available for specific assignments. Students majoring in music education have access to MERC at specified hours. No materials can be removed from this room!

WELTE HALL

Herbert D. Welte Hall, housing an auditorium seating nearly 1,900, is used for various concerts in the Music Department as well as many university lectures, films and visiting performances. The New Britain Symphony, the Vance lecture series and a foreign film festival are part of the rich culture brought to the stage of Welte Auditorium each year. The building also contains the classrooms, rehearsal space, faculty offices and practice rooms used by the Music Department.

FOUNDERS HALL

Founders Hall is large formal room located in the administration building. Seating approximately 100, the room is used for smaller concerts such as student and faculty recitals, and chamber music concerts.

PRACTICE ROOMS

There are practice rooms available in Welte Hall. Priority is given to music majors for their use. The first two weeks of each semester is the time for music majors to choose practice hours. Please sign up for times on the sheets in the Music Office before signing up on the practice room door.

LOCKERS

Lockers are available for music majors. Lockers will be assigned according to the size of each student's instrument. The lockers located outside the choral room (Welte Room 021) will be assigned to large brass instruments. There are also 70 lockers located in the main basement hallway. In this area, Lockers #1-28 are medium sized and will be assigned for trumpets, saxophones, bassoons and similarly sized instruments. Lockers #29-70 will be assigned to small instruments such as clarinet and flute. Voice students

will also be assigned small lockers. Sign up for lockers in the Music Office the first two weeks of the semester.

COMPUTER CENTERS

CCSU is at the forefront of technology and maintains excellent computer labs for student use. There is microcomputer lab in the Marcus White Annex and a Macintosh lab on the 3rd floor of Barnard Hall. Students must complete a mini training session to enable them to use the university computers. In addition, students should also obtain an email account to facilitate communication among faculty, staff and students. Consult the university undergraduate catalog under Information Systems for further information regarding computer use.

MUSIC DEPARTMENT COMPUTER LAB

The Music Department maintains a computer lab (room 205) that is used in conjunction with both piano classes and computer music classes. The lab is open to students at specified hours. The computers in the lab are equipped with music software that aid in ear-training and other music skills. Be sure to make use of this valuable resource.

XVI. Resources

Financial Aid

Assistance is available through the University to students who are unable to meet all of their educational expenses. Consult the financial aid office at the University for further information. In addition, the Music Department offers annual awards and prizes that are based on merit and scholarship.

Other sources of financial aid might include clubs, university organizations, and local civic or religious groups.

Employment

There are a number of work-study opportunities within the Music Department and University. Speak with the secretary or department chair if you would like to work in the department. Consult the financial aid office or seek additional information in the university undergraduate catalog.

Students often secure part-time employment off campus to help meet expenses. Employment must not conflict with rehearsals, performances or other classes. If at all possible, it is beneficial to find employment that is related to your studies. (A job at a record or bookstore will be more beneficial than one at McDonald's.)

XVII. MUSIC FACULTY

Full-Time Faculty:

Daniel D'Addio, D.M.A.: Department Chair, Wind Symphony, Trumpet
 Brian Kershner, D.M.A.: Theory, Aural Skills, Composition, Bassoon
 Carl Knox, D.M.A.: History of Jazz, Saxophone, Jazz Ensemble, Jazz Improvisation
 Linda Laurent, Ph.D.: Musicology, Theory, Piano, Chamber Music
 Charles Menoche, D.M.A.: Music Technology, Theory, Composition, Electro-acoustic Music
 N. Carlotta Parr, D.M.Ed.: Music Education, Choral
 Pamela Perry, D.M.A.: Choral Music Education, Choral Conducting
 Julie Ribchinsky, M.M.: Cello, Aural Skills, String Methods, Chamber Music
 Thomas Seddon, D.M.A.: Instrumental Music Ed., Instrumental Conducting, Trumpet

Part-Time Faculty Members:

Diane Aquino, M.M.: Voice, Vocal Methods, Aural Skills
 Noah Baerman, M.M.: Jazz Piano
 Scott Bean, M.M.: Trombone, Brass Methods
 Colleen Casey-Nelson: M.S., Orff, Fine Arts
 Susan Cheng, M.M.: Class Piano
 Constance Coghlan, B.M.: Percussion, Percussion Methods
 Andrew Dewar, M.M.: Ethnomusicology, Music of the World's Peoples
 Carol Anne Edmonds, M.M.: Piano, Class Piano
 Laurent Gareau, B.M.: Trumpet, Jazz History
 Walter Gibson, B.M.: Tuba
 Rich Goldstein, B.M.: Jazz Guitar
 Peter Hadley, Ph.D.: Fundamentals of Music, Ethnomusicology
 Craig Hart, Voice
 Tabatha Heavnor, M.M.: Listening to Classical Music, Music History
 Maxim Ivanov, M.M.: Voice
 Thomas Labadorf, M.M.: Clarinet
 Christopher Ladd, M.M., A.D.: Guitar
 Aloysius Leong, Ph.D.: Violin, Viola
 Elizabeth Lorenzo, Ph.D.: Fundamentals of Music, Listening to Classical Music
 Jill Maurer-Davis, M.M.: Flute
 Thomas Melito, B.M.: Percussion, Jazz Combo, Set drums
 Jonathan Northrop, Ph.D.: Theory, Composition, Fundamentals
 Adele Paxton, A.L.C.M.: Voice
 Vera Roberts, M.S.: Class Piano
 Gerard Rosa, M.M.: Violin, Music History, String Methods
 Joanne Scattergood, B.M.: Voice
 Thomas Shuttenhelm, D.M.A.: Theory, Fundamentals, Appreciation, Guitar
 Susan Spaulding, M.M.: Horn
 Edward Tyler, M.M.: Chorale
 Libby Van Cleve, D.M.A.: Oboe
 Roy Wiseman, D.M.A.: Bass

XIX. Department Faculty Committees

The following faculty committees are established to aid in the governance of the Music Department, and to insure that all facets of the department are given regular attention. If students have suggestions, or complaints, or otherwise wish to have a voice in a particular matter, it is best to speak with the chair of the appropriate committee. These positions rotate, and the name of the current chair can be requested from Lynn Inglis or any one of the full-time faculty.

Student Standing Committee

Curriculum Committee

Department Evaluation Committee

Space and Facilities Committee

Graduate Committee

Scheduling

Department Chair