

Central Connecticut State University (CCSU)
DEPARTMENT OF MUSIC
UNDERGRADUATE STUDENT HANDBOOK

This handbook is intended as an aid to students. It aims to clarify and explain CCSU Department of Music'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.

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I. Degree Programs

Please see music advising Primer for clarification of General Education requirements.

Undergraduate

Major in Music Education, Bachelor of Science Certifiable for NK-12 teaching

66 credits in music as follows:

Core curriculum, 25 credits as follows: 114, 115, 116, 121, 122, 211, 215, 216, 221, 222, 235, 236, 335.

Music Lessons and Ensembles: MUS 178/278/378/478; 6 credits in either MUS 141, 142 or 143.

Music Education courses: MUS 101, 269, 310, 311, 315 or 316, 367, 368, 390, EDTE 314, and 14 credits (7 semesters) of and 5 credits of MUS 259, 261, 262, 263, 267, 268.

Also required are 23 credits in Professional Education including: EDSC 425, EDF 415, SPED 315, EDSC 420, EDSC 421 AND MUS 402.

Students in this program must take the following specific courses as part of their General Education requirements: HIST 161 or 162 in Study Area II, PSY 236 in Study Area III, and MUS 211 in Study Area I (this also fulfills a music core requirement).

NOTE: This major does not require a concentration or minor.

Students enrolled in MUS 178, 278, 378, or 478 must pay an extra non-refundable fee of \$400 each semester. This fee is subject to change.

Major in Music, Bachelor of Arts

Core curriculum, 25 credits as follows: 114, 115, 116, 121, 122, 211, 215, 216, 221, 222, 235, 236, 335.

Six or seven semesters (depending on specialization) of MUS 178, 278, 378, 478; seven, eight, or ten credits (depending on specialization) in MUS 140, 141, 142, 143, 147 and 148 (see specializations for number of credits and specific ensembles requirements.)

Students in this program must take the following specific courses as part of their General Education requirement: MUS 211 in Study Area I (this also fulfills a music core requirement).

The following specializations are offered in the B.A. in Music with a concentration in one of the following areas:

A. Performance

Seven semesters of MUS 178, 278, 378, 478; ten credits in MUS 140, 141, 142, 143, 148, and 149 (consult your advisor concerning the specific ensembles requirements for your performance specialization); 367, 380, or 401,404, and 400 Project (Capstone Recital).

B. Theory and Composition

Seven semesters of MUS 178, 278, 378, 478; two to six credits in MUS 141, 142, 143 and zero to four credits of 147 (consult your advisor concerning the specific ensembles requirements for you performance area); 295, 367, 380, 390, 395 or 405; and 400 Project (Composition).

C. Jazz Studies

Seven semesters of MUS 178, 278, 378, 478; eight credits in MUS 147A or B; 213, 273, 274, 380, and 400 (Jazz Recital).

D. General Studies

Six semesters of MUS 178, 278, 378, 478; eight credits in MUS 141, 142, 143, 147, 148, or 149; four semesters of class piano (250, 251, 350, 351) or passing Piano Proficiency, 367, and 5 (for students taking class piano) to 13 (if not taking class piano) of Music Electives.

NOTE: This major does not require a minor.

Students enrolled in MUS 178, 278, 378, or 478 must pay an extra non-refundable fee of \$400 each semester. This fee is subject to change.

Students in any of the BA in Music concentrations should remember that the program requires free electives (any course, music or otherwise) in order to complete the total 122 credits required for graduation.

II. Requirements for Admission to the Department of Music

Acceptance by both the University and the Department of Music is required for enrollment in music major degree programs. Entrance auditions on a major instrument (including voice), along with a theory and aural skills, diagnostic examination will be held by the music faculty during the audition. Students with deficiencies in theory may be required to take MUS 109 as a General Education course (Study Area I) before starting the Music Theory/Aural Skills sequence.

Students who desire to change their program specialization must proceed as follows:

Into the Music Education program—must first be interviewed and approved by the Music Education faculty.

Into Jazz Studies—must re-audition during one of the scheduled audition times, unless otherwise approved by the Student Standing Committee. Depending on the audition results, students may have to repeat MUS X78 lessons in jazz as determined by the evaluating panel.

Into the Composition concentration—must first be interviewed and approved by the Composition faculty.

Into the General Studies concentration—must first be interviewed and approved by the Department Chair.

Students who have changed major (to something outside of music) and wish to return to music may reenter the program, with permission of the chair, without re-auditioning if the last jury was within the previous 12 months. If greater than 12 months, the student will need to re-audition to return to the Music Program (exceptions will need approval by the Student Standing committee).

Students wishing to pursue a Special Studies major that contains a significant music component will be expected to audition as described at the beginning of this section (unless the student is already a music major). The Special Studies Major proposal should be approved by the Curriculum Committee prior to its submission to the University. Given the nature of the Special Studies program, exceptions may be possible but must be approved by the Curriculum Committee prior to the submission of the Special Studies proposal.

III. Advisement and Course Selection.

First-year students will initially be assigned to music-specific advisor in the Center for Advising and Career Exploration. Concurrent with this first semester music-major students will also be assigned an official full-time faculty adviser in the Department of Music. After advising in the first fall semester, students will be moved over to their music advisor for most advising. Students may find that the Arts and Sciences Advising Place (ASAP) may be quite helpful for questions about General Education courses and non-academic problems (<http://hosted.ccsu.edu/asap/>). 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 each semester. 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.

Transfer students (or students already at CCSU and changing major to music) will meet with the Chair for initial advising and then be assigned to a music faculty member for subsequent advising meetings. Music-major music courses are rarely offered over the summer. Students should plan accordingly (the summer can be a very good time to take a General Education course).

As noted in the Undergraduate Catalog, taking a class for a third time due to an insufficient grade, requires permission of the Chair and is at the discretion of same.

IV. Recommended Plans of Study for the B.S. and the B.A. Degrees.

See copies of curriculum sheets and academic maps available on the Department of Music's Website.

The following pages in this section contain the plan of study for the B.S. and the B.A. degrees and specific Academic Maps for the B.S. and each concentration in B.A. degree. These Academic Maps provide, in detail, a model, semester-by-semester, suggested sequence of courses. Some variance in the suggested sequence is allowable, but it is very important that a student check prerequisites and co-requisites for each course before making adjustments. The student should also remember that some courses may be offered only once a year, or even once every other year. It is strongly advised that each student follow the suggested sequence, thus helping to avoid scheduling and graduation delays. When a student is considering changing a sequence of courses in their plan of study, they should consult with their advisor during the advising period or before dropping a course. Working with an advisor will help to ensure that the student is aware of impact on the projected graduation date.

V. 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 (students with a concentration in General Studies music are required to complete only six (6) semesters). 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 wishing to change major instrument/voice must re-audition and is responsible for seven (7) additional semesters of study in the new major instrument/voice, unless the student is accepted into an advanced level of proficiency at the re-audition. Unless approved in advance by the Student Standing Committee, re-auditions should be scheduled during the standard audition days. (A change of vocal range as recommended by a student's CCSU applied music instructor does not require a re-audition and 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. Lesson requirements for student in the BA in Music with concentrations in Theory/Composition or General Studies may have slightly different requirements depending on how they structure their studies with their advisor. All students enrolled in MUS 178, 278, 378 or 478 must perform in one student recital per year. Students who do not perform on one student recital within a year must perform a make-up performance in the following semester. Students who do not perform within this prescribed time frame, will have their lesson grade lowered by one full letter (e.g. A to B or B to C).

Proficiency levels for each instrument and voice area have been established as a guide for the course of study. Representative 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 performance instructor. Students may obtain the proficiency level requirements for their instrument from their applied music instructor, are on file in the music office, or can be found on the Department's website at www.music.ccsu.edu. The repertoire developed for each proficiency level is displayed as representational literature and should not be understood to be a limited or exhaustive list.

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 (B.A. in Music with a Specialization in General Studies are only required to complete six (6) semesters of lessons).

Students must display the appropriate level of proficiency in order to advance to the next level. The level of proficiency will be determined by a jury of faculty, in consultation with the applied instructor. Enrollment at the same level of proficiency will be limited to three semesters. Students failing to achieve the next proficiency level of study after the maximum number of attempts will be removed from the program. He/she may appeal to the Department of Music's Student Standing Committee for counsel and recommendation.

VI. Ensemble Policy and Implementation Guidelines

A. Policies

Full-time students **must** be enrolled in a major ensemble **every semester** of full-time study. This does not include the semester of student teaching for Music Education majors. The minimum number of ensemble credits required varies depending on degree program; see below.

Part-time students must be enrolled in a major ensemble each semester until they have fulfilled the required minimum number of ensemble credits for their degree program (see below).

Students enrolled in EDSC 420 or EDSC 421 (student teaching) may not participate in an ensemble without special permission from the department chair and the Office of School-Community Partnerships.

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

B. Implementation Guidelines

1. **B.A. in Music (with a concentration in performance – instrumental)** — A minimum of ten (10) credits is required. The major ensemble is Band (MUS 142) for wind, brass, and percussion. The major ensemble is Sinfonietta (MUS 143) for non-jazz string players. Special assignments may be made by the program coordinators.
2. **B.A. in Music (with a concentration in performance – vocal)** — A minimum of ten (10) credits is required. The major ensemble is Chorale (MUS 141). University Singers (MUS 148) may fulfill this

requirement following the completion of a minimum of six semesters of Chorale at the discretion of the Director of Choral Activities.

3. **B.A. in Music (with a concentration in theory/composition)** — A minimum of six (6) credits is required. Theory/Composition majors fulfill the ensemble requirement by taking 2-6 semesters in MUS 141, 142, and/or 143; and 0-4 credits in MUS 147 (A or B), depending on interests and advising.
4. **B.A. in Music (with a concentration in jazz studies)** — A minimum of eight (8) credits is required. The major ensemble is either Traditional Jazz Ensemble (MUS 147A) or Improvisatory Jazz Ensemble (MUS 147B) as assigned by the Director of Jazz Studies.
5. **B.A. in Music (general studies)** — A minimum of eight (8) credits is required. The major ensemble may be any combination of MUS 141, 142, 143, 147, 148, and/or 149 (see section VI.A.4 above).
6. **B.S. in Music Education (instrumental track)** — A minimum of six (6) credits is required. For wind, brass, and percussion, the major ensemble is Band (MUS 142). All wind, brass, and percussion Music Education majors must also participate in Marching Band every fall of full-time status. For non-jazz string players, the major ensemble is Sinfonietta (MUS 143). Special assignments may be made by the program coordinators.
7. **B.S. in Music Education (piano/guitar track)** — A minimum of six (6) credits is required. The major ensemble is any combination of Chorale (MUS 141), Band (MUS 142), or Sinfonietta (MUS 143).
8. **B.S. in Music Education (vocal track)** — A minimum of six (6) credits is required. The major ensemble is Chorale (MUS 141). University Singers (MUS 148) may fulfill this requirement following the completion of a minimum of six semesters of Chorale at the discretion of the Director of Choral Activities.

VII. Concert and Forum Attendance (MUS 090)

Attendance at Department of Music 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 presentations and exchange about music in areas related to, but not part of course offerings. Concerts at CCSU are often in the evening, weekends, or during the University Hour: Tuesdays and Thursdays from 3:05-4:20 PM. Forums are most often held during the University Hour.

1. All music majors – both full- and part-time undergraduate students – must be registered for MUS 090 every semester in which they are enrolled.
2. All full-time students must attend seven (7) concerts and two (2) forums per semester.
3. Part-time students must attend four (4) concerts and one (1) forum each semester.
4. Dates for concerts and forums are included in the All-Events Calendar each semester and updated on the department's website.
5. One of the seven concerts may be an off-campus concert. Students attending an off-campus concert will be required to submit a program and a short report.
6. Students performing on one of the student recitals may count one such recital as counting toward the requirement for concert attendance. No concert attendance credit is given for other occasions when a student is performing as part of a concert program.

VIII. BENCHMARK 1—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 one to be certified to teach music in the public schools in Connecticut. 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: MUS 311, EDTE 314 (listed on gold sheet as pre-professional), EDSC 425, 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 is as follows.

Fall—junior year: MUS 310 must be taken concurrently with EDTE 314

Spring—junior year: MUS 311, and MUS 315 or MUS 316 must be taken concurrently with EDSC 425, and SPED 315

Fall—senior year: 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). One may have this requirement waived if their SAT scores totaled 1,100 or above (but it is still necessary to apply for the waiver!). Students 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 two-thirds of the Piano Proficiency Exam requirements.
5. Complete a Professional Portfolio. (Guidelines will be given to you in MUS 310.)

Time Frame for the 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; applications are due in early September. You must apply to the Professional Program at least 2 semesters before you plan to student teach.

IX. BENCHMARK 2—The Piano Proficiency Examination

All Music majors, except those in the B.A. in Music with a specialization in General Studies (see below), must pass the Piano Proficiency Exam. Unless they demonstrate sufficient proficiency, students should enroll in an appropriate piano class (there are four levels) to develop the skills to pass the exam. Students are strongly advised to prepare scales and pieces (including the *Star-Spangled Banner*) before attempting the exam. Students should remember that sight-reading is a skill developed through practice. Sight-reading an accompaniment is the mostly commonly repeated section for many students.

The exam may be taken no more than a total of four times, and students must demonstrate a minimum of proficiency in EACH section to pass. The exam is to be taken in its entirety: should the student choose not

to attempt a part of the exam, it is counted as a failure of that part. Sections which are passed need not be repeated. Be prepared to repeat all parts of a failed section.

Students in the B.A. in Music with a specialization in General Studies must either pass the piano proficiency exam or complete MUS 250, 251, 350 and 351.

Most students take this exam at the end of the sophomore year. Four of the six categories of the exam 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 six sections:

1. All major and minor scales (harmonic form) from zero to four sharps/flats, two octaves, two hands together at a steady tempo with correct fingerings.
2. Playing two two-page intermediate level pieces, one of them memorized*
(It is advisable to have a class piano instructor or Dr. Laurent approve your choice of selections).
3. The *Star-Spangled Banner*.
4. Harmonizing a simple melody with I, IV, and V7 chords.
5. Transposing the same melody harmonized in section 4 up or down a major/minor second from the original key.
6. Sight-reading both a simple piano piece and an accompaniment.

*A notebook is available in the music office 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 exam.

X. BENCHMARK 3—Sophomore Review

The Sophomore Review, consisting of a written theory portion, a dictation portion, and a sight-singing portion is given twice per year, late in the fall semester and late in the spring semester. Students will be given a maximum of three opportunities to take the exam and are required to take or retake the various portions successively as they are offered. A failure to attend an opportunity will be counted as a failure and as one of the attempts. If students are taking a class to prepare for the exam (e.g., retaking an aural skills class) or other exceptional situation (e.g., study abroad) he/she can petition to be excused from a particular retake. 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 usually opt to take the exam in sections. Students will take the Aural or singing part of the exam at the end of Aural Skills II. Students completing the Theory III course are 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. The Dictation part of the exam should be taken at the end of Aural Skills III. Students are advised to follow this sort of plan under most circumstances.

Students should 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 minimal proficiency examination is separate and apart from the courses themselves.

Music Education students must pass all sections of the Sophomore Review before enrolling in MUS 310 and before they can apply to the Professional Program.

Students in the B.A. Music with a concentration in General Studies are not required to complete the Sophomore Review.

Additionally, students must remember that successful completion (with a C- or better) of MUS 222 (Theory IV) and MUS 216 (Aural Skills IV) is a prerequisite for Choral Conducting.

XI. BENCHMARK 4—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.

The jury is normally ten 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. Slightly more emphasis is given to the applied studio grade before the grade is averaged with the jury grade. (The percentage is 2/3 studio grade and 1/3 jury grade). The result is the final grade for the semester.

During the spring semester jury (for students entering in a fall semester) the committee will also determine, with the recommendation of the private instructor, if the performance level of each student is sufficient for the student to move on to the next proficiency level (178, 278, 378, 478). Students who have successfully completed the first semester of MUS 478 are sometimes required to take an additional jury.

Students will be able to review their jury comments: applied instructors will meet with their respective students during the first week of the following semester to review the adjudication forms.

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. Students must bring at least 1 (one) copy of the music they will perform at the jury for the jury panel.

Upon completion of one semester of 478 the student will present an extended jury program, called an Exit Jury. This program will be 20 minutes in length. Musical content will be chosen as always with consultation and counsel from the private instructor. In some cases, the student may be required to repeat this jury should the performance be deemed below expected level. If a student has taken an extra semester of 478 and have passed the Exit Jury, they do not need to take another jury exam.

Accompaniment for Juries

Unless given special permission by the chair, students are expected to use the assigned Department accompanist. Students are required to submit the piano accompaniments to the box of the appropriate Department's accompanist by a certain date in each semester (See the All Events Calendar for deadlines). Rehearsal times with department accompanists are posted for sign-up. Please peruse the whiteboard regularly! Sign up as soon as it is posted and remember to appear at least 15 minutes before the scheduled rehearsal time. **Failure to meet this deadline or missing a scheduled accompanist times results in the student being denied access to the Department accompanist for that jury.** Another accompanist, approved by the chair, must be hired at the student's expense. Failure to provide an accompanist or appropriate accompanist will have a negative impact on a student's jury grade.

XII. BENCHMARK 5 — Student Recitals

Music major students who are currently studying applied music are required to perform on a student recital once each year in a solo capacity (unless a chamber work is approved by the applied teacher and recital coordinator as a substitute). Permission to perform must be initiated by the applied music instructor, and the recital form must be signed by him/her. The form should be filled out completely, time-stamped and turned into the recital coordinator by the deadlines listed in the All Events Calendar. Students may request preferred dates for a recital, but the Recital Coordinators will make the final decision regarding the date. It should be noted that some studio instructors may require students to perform more frequently than once a year; however, if time constraints arise, preference will be given to those requesting their first performance of the year. Music students (majors and minors) may audition for the Honors Recital with the recommendation of the studio teacher. The same statement holds for performances in student recitals.

Accompaniment for Student Recitals

The Department provides a piano accompanist for student recitals. Students must forward piano parts, (not photocopies) to the designated accompanist by the deadline listed in the All Events Calendar. Failure to do this will result in the student not being allowed to perform on that recital.

Policy for non-degree recitals by undergraduate Music Ed. Students

A student petitioning to present a non-degree recital must perform in a recital hearing 4-5 weeks prior to the proposed date of the program. This must be heard by a committee of three full-time faculty in the department of music. Any of the music may be requested by the panel, but the length of the hearing will be no longer than 30 minutes.

Alternatively, a student performing an exit jury may request that it be used as the recital hearing. This must be approved by the applied teacher beforehand. The student must inform the Department secretary ahead of time if the exit jury is to be used for this purpose.

These recitals should be scheduled during evening or weekend times, thus preserving the Tuesday and Thursday reserved time for student and faculty recitals and forums.

It is the student's responsibility to hire his/her own, departmentally approved, accompanist.

THE B.A. RECITAL (MUS 400)

1. The B.A. in Music recital is required for all students with a concentration in Performance and Jazz Studies and is scheduled and performed following the completion of MUS 478. Students doing the Performance concentration should also have completed MUS 404 Topics in Performance prior to signing up for MUS 400. During registration time in the semester before the recital, students should fill out the required Independent Study forms and, after approval by the Instructor, Chair, and Dean's office, sign up for MUS 400, essentially a recital preparatory course. The recital is given during the eighth semester, and includes regular weekly lessons as well as preparations for the performance (this course thus receives 4 credits).
2. The recital program will be determined by the instructor in consultation with the student, and may include repertoire learned during previous semesters. The recital should be approximately one hour in length.
3. The Jury Examination for MUS 478 is extended to 30 minutes and serves as the recital permission hearing. Parts of all compositions on the program will be heard. If an accompanist will be used, this same person should perform at the Recital Permission Hearing as well. The studio teacher must inform

the music office that a half-hour jury will be needed. The three-member jury committee will be the adjudicating panel.

4. After the panel approves the recital permission, the student should then contact Events Management to schedule the recital date during the following semester. This date should be scheduled at least two weeks before the start of the recital semester. Before contacting Events Management the student should check with the secretary for the Department of Music in order to avoid potential date conflicts. After the room is reserved through Events Management, the student must inform the secretary of the date. Traditionally the recital is held in Founders Hall or Torp Theater. These recitals are often scheduled on Sunday afternoons, Friday evenings, or during the university hour, Tuesdays and Thursdays at 3:05 to 4:20 PM.
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) working days in advance of the recital.
7. The student is responsible for securing and compensating his/her accompanist. The accompanist must be approved by the Department of Music prior to the recital permission.
8. The student must have the recital recorded, and the recording must be submitted to the department. This recording will be archived. It is recommended that the recording be of the highest possible quality.
9. The recital will be heard and graded by two full-time faculty members in conjunction with the applied music instructor. The recording must be submitted by the end of the semester in which the recital occurs and must be received before the final grade is determined.

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. Students must remember to write their name on all -textbooks, scores, music, flash drives, etc. This might save having to buy another copy.
2. Attend all *class* sessions except in an emergency or illness. Be aware of and abide by the attendance guidelines set down in the syllabus for each course. Notify the Student Affairs office in the event of extended absence. Students are expected to be sure that they are signed up for the classes they are attending and that they are not enrolled in classes that they think they have dropped!
3. Take notes! It is a valuable, necessary skill developed by doing! Do not give up if the instructor speaks rapidly or the day's notes only add up to a half page of notes. After several classes your notebook will contain much valuable information as you prepare for your first examinations.
4. Word process all term papers and special projects to be handed in. There are hundreds of computers on campus, including those in the Microcomputer Music Lab (Welte 205). Poor spelling, punctuation and sentence structure tend to discredit the substance of what you have written. When in doubt, look it up!

Include a bibliography. Follow Modern Language Association (MLA) guidelines or those required by your professor.

5. Students should be familiar with and follow the University's Academic Integrity policies and guidelines (CCSU's Policy on Academic Integrity can be found in the A to Z Index on the CCSU website). Students should make sure to attribute statements from other sources. To not do so constitutes plagiarism and is a violation of established University policy. Please see CCSU's Policy on Academic Integrity for additional information, guidelines, and resources.
6. 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.
7. 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. Students should remember that faculty are not required to provide study guides.
8. If a student feels he/she is experiencing difficulty or if an assignment seems unclear, ask to see the professor. Each full-time professor has scheduled office hours that are printed on his/her syllabus and posted on his/her door. He/she will be glad to talk with you and will have helpful suggestions. Set up a meeting with Part-time faculty.
9. At any point in the semester when professors in the Department of Music identify a student who is having trouble in a course, they may enter an early warning notice with Student Affairs. If one receives a notice from this office, follow up with the requested meeting. Around mid-semester the faculty may also forward his/her name to the Student Standing Committee of the Department of Music. This committee will review the case and either invite the student to a Student Standing committee meeting or notify the student's advisor for a meeting with the student. This meeting is to discuss the problems and develop strategies for improving course performance.
10. The campus Learning Center (found under the A-Z Index on the CCSU website) can be an invaluable resource for time management, note taking, study skills, word processing skills, etc.
11. Students with disabilities: Please contact the instructor privately to discuss your specific needs if you believe you need course accommodations based on the impact of a disability, medical condition, or if you have emergency medical information to share. In order to arrange your class accommodations, faculty will need a copy of the accommodation letter from Student Disability Services. Contact Student Disability Services, room 101-03, Willard Hall if you are not already registered with the office. Student Disability Services maintains the confidential documentation of your disability and assists you in coordinating reasonable accommodations with your faculty. For additional information, please consult the Student Disability Services website <http://www.ccsu.edu/LearnCtr/disability>

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 Department of Music have been recognized by the University through the Student Affairs Committee. Membership in any and all of these groups is encouraged. Students should also remember that it is possible to start additional student clubs.

The National Association for Music Education (NAfME)

This is a student chapter (#845) of the national NAfME, 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 B.S. in Music Education degree should be members of this club. Guest speakers 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 career in education.

American Choral Directors Associations (ACDA)

CCSU has a student chapter of the American Choral Directors Association (ACDA), 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 monthly workshops, attending conventions, reading and conducting choral music, and helping with choral festivals throughout the state.

American String Teachers Association (ASTA)

The American String Teachers Association, founded more than 60 years ago, is an organization for string and orchestra teachers and players, helping them to develop and refine their careers. ASTA's members range from budding student teachers to artist-status performers. The organization provides a vast array of services, including instrument insurance, an award-winning scholarly journal, discounts on publications and resources, annual professional development opportunities, and access to collegial network of colleagues from throughout the string profession.

XV. Facilities

Elihu Burritt Library

The University Library houses an excellent collection of scores, books, journals and CDs as well as a wide variety of digital resources. Its pleasant atmosphere, complete with study carrels, reserve room and helpful staff make it the best place to study and complete research projects/papers. The Media Room on the fourth floor has individual listening and video stations and media items including music scores, CD's, videos and DVDs. To find what resources are available on campus or available through your library privileges visit CCSU's library website (linked at the main CCSU website). COUNSELS is the digital search tool for finding materials that available at CCSU or the other three CSUS Universities (Western, Eastern, and Southern). Books, scores, CDs, and videos not available at CCSU but found at one of the CSUS Universities can be requested for delivery to CCSU's circulation desk.

Items not available in the COUNSELS may be available somewhere else in the world and may be available for check out through Interlibrary Loan (ILLiad). WorldCat is a useful tool for finding what materials are available outside of COUNSELS. Students will also find on the Articles, Databases, and E-Journals a wide variety of electronic resources (such as full articles in PDF, music audio, a wide-variety of music research tools, etc.).

MERC

The Music Resource Center (Room 209.010) contains updated journals, books and curriculum materials pertaining to music education. A keyboard, computer, and DVD/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 (named after a former CCSU president), houses an auditorium seating nearly 1,900. The hall is used for various concerts in the Department of Music as well as many university lectures (including the annual Vance lecture) and visiting performances. All of these events 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 Department of Music.

Torp Theatre

Torp Theatre is a medium-size performance space that seats 360 people. Located in the administration building (Davidson Hall), the room is used for some faculty and students recitals, chamber concerts, and medium-sized ensembles. The space is also used for guest lecturers, movies, and similar events.

Founders Hall

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

Practice Rooms

There are practice rooms available in Welte Hall. Priority is given to music majors for their use. Piano majors have priority over other students to sign up for and to use the grand piano practice room. After the first two weeks of each semester (after practice rooms have been scheduled for private lessons), music majors wishing to reserve practice rooms should sign up to 3 hours a day by filling out the forms on a selected practice room. There is one room that is given priority to Piano majors and other for percussion.

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 medium-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 during the first two weeks of the fall semester. Locker assignments carry over to the spring semester, but not over the summer. A lock must be placed on the locker **prior** to putting any materials in a locker signed out by the student. Anything left in an unlocked locker will be removed. Students are expected to remove their locks and all items in the locker by the end of Final Exam week in the spring.

Computer Centers

CCSU maintains a variety of excellent computer labs for student use. There is a microcomputer lab in the Marcus White Annex. Consult the University *Undergraduate Catalog* under Information Systems for further information regarding computer use.

Music Microcomputer Lab (MML)

The Department of Music maintains a sixteen-station computer lab (room 205) that is used for both piano and music technology classes and for completing homework assignments. The lab is open to all students at specified proctored hours. Keycard access allows music students access to the lab at any time there is not a class in lab. The MML is equipped with keyboards, music software, and a duplex printer.

XVI. Resources

Financial Aid

Students facing challenges meeting all of their educational expenses should consult with the University's Financial Aid Office (<http://www.ccsu.edu/page.cfm?p=1512>) in Davidson Hall, Room 221. The office can also be reached via phone: 860-832-2200 or e-mail: finaid@ccsu.edu. Additionally, the Department of Music offers some annual awards based on merit and scholarship. Other sources for possible financial aid might include clubs, university organizations, and local civic or religious groups.

Employment

Each semester there are a number of positions (clerical and lab proctoring) available for students who have received work-study awards as part of their annual financial aid package. Sometimes students are on a waitlist for work-study awards. Students with Financial Aid awards are encouraged to contact Financial Aid to see about possibility of being moved forward in the wait list.

Depending on University and Departmental budgets, there may also be student worker opportunities within the Department of Music and throughout the University. Speak with the Secretary, Department Chair, or Lab Manager if you would like to be considered for student worker positions as they become available.

To help meet expenses students often secure off campus part-time employment. Students must remember that employment must not conflict with rehearsals, performances, or other classes. Most employers are supportive of a student's academic commitments, especially when the employee plans well ahead of time for any school obligations and communicates with the Employer. If at all possible, it is beneficial to find employment that is related to your studies (e.g., a job at a record, bookstore, or library all of which will be more beneficial than one at a fast food restaurant).

XVII. Department Faculty Committees

The following faculty committees are established to aid in the governance of the Department of Music and to ensure that all facets of the department are given regular attention. If students have suggestions, 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 annually. The name of the current chair can be requested from the departmental secretary or any full-time faculty member.

Assessment Committee

Concert / Publicity / Recruitment Committee

Curriculum Committee

Department Evaluation Committee (DEC)

Graduate Committee

Space and Facilities Committee

Student Standing Committee

XVIII. Music Faculty

Full-Time Faculty:

Collins, Drew, D.M.A.	Director of Choral Activities, Coordinator of Undergraduate Music Education
D'Addio, Daniel, D.M.A.	Applied Trumpet, Chamber Music, Music Theory
Kershner, Brian, D.M.	Coordinator of Theory/Aural Skills, Composition, Applied Bassoon
Knox, Carl, D.M.A.	Director of Jazz Studies, Director of Jazz Ensemble, Applied Saxophone
Laurent, Linda, Ph.D.	Coordinator of Piano Studies, Music History, Applied Piano, Chamber Music
Menoche, Charles, D.M.A.	Coordinator of Music Lab, Electro-acoustic Music, Composition
Parr, Carlotta, D. Mus. Ed.	Chair, Music Education, Director of Summer Music Institute
Reynolds, Lauren, D.M.A.	Director of Bands, Coordinator of Graduate Music Education
Ribchinsky, Julie, M.M.	Director of Sinfonietta, Applied Cello, Chamber Music, Aural Skills

Faculty Listed by Area:

Theory / Composition / Music Technology

Diane Aquino (aural skills)
 Noelle Boone (theory, aural skills)
 Daniel D'Addio
 Brian Kershner
 Keith Kramer (theory, music technology)
 Charles Menoche
 Julie Ribchinsky
 Thomas Schuttenhelm (theory, orchestration)

Music History / World Music

William Carbone (world music)
 Linda Laurent
 Topher Logan (music appreciation)
 Elizabeth Lorenzo (music history, music appreciation)

Vocal / Choral

Diane Aquino (voice, vocal methods)
 Drew Collins
 James Gower (vocal methods)
 Adèle Paxton (voice)
 Jack A. Pott (voice)
 Joanne Scattergood (voice)

Keyboard

Susan Cheng (piano, class piano)
 James Gower (piano, class piano)
 Linda Laurent
 Ezequiel Menendez (organ)
 Vera Roberts (piano, class piano)

Collaborative Pianists: student recitals, juries

Kathleen Bartkowski (voice)
 Michael Korman (string, brass)
 Elisabeth Tomczyk (woodwind)

Music Education

Colleen Casey-Nelson (music education, Orff)
 Drew Collins
 Carlotta Parr
 Lauren Reynolds

Jazz Studies

Ken Fischer (jazz piano)
 Larry Gareau (jazz trumpet, jazz history)
 Rich Goldstein (jazz guitar)
 Carl Knox
 Tom Melito (jazz drums, jazz combos)

Winds / Brass / Percussion

Connie Coghlan (percussion)
 Daniel D'Addio
 Walter Gibson (tuba, euphonium)
 Barbara Hill (horn)
 J. Oliver Homann (oboe)
 Thomas Labadorf (clarinet)
 Topher Logan (trombone)
 Brian Kershner
 Carl Knox
 Jill Maurer-Davis (flute)

Strings

Nick Cutroneo (classical guitar)
 Karin Fagerburg (violin, viola)
 Julie Ribchinsky
 Thomas Schuttenhelm (classical guitar)
 Roy Wiseman (bass)

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