

2017 - 2018

DEPARTMENT OF MUSIC

FACULTY AND STUDENT

HANDBOOK

**THE WILLIAM PATERSON UNIVERSITY
OF NEW JERSEY**

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THE DEPARTMENT OF MUSIC

MISSION STATEMENT

The Department of Music at William Paterson University is a community of musician-educators committed to professionalism in performance, teaching, scholarship and creative activity, and community service. We collaborate to provide the foundations of comprehensive musicianship for all music majors at the undergraduate and graduate levels, and to create a thriving cultural life on the campus and in the community through challenging academic offerings and performances of the highest artistic level. We provide the resources, guidance, and diverse environment that motivate our students to seek excellence as they build and maintain careers in music, including classical and jazz performance and composition, sound engineering arts, music education, and Music and Entertainment Industries. Combining traditional teaching and learning with innovative approaches, the Department gives students the knowledge and skills to meet the challenges of the contemporary musical environment.

Approved by Faculty April 9, 1991
Revised February 15, 2005

Goal 1: A high level of musical and technical competency.

Goal 2: An understanding of the elements and organization of music, and ability to apply this knowledge to aural and visual analyses.

Goal 3: A broad knowledge of music history and literature

Goal 4: The aesthetic sense and skill to organize and communicate sound

Goal 5: An ability to integrate technology into the study and practice of music.

Goal 6: Specialization in an area of the profession.

Goal 7: A successful career.

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MUSIC DEPARTMENT FACULTY AND STAFF

Full time music faculty and staff

Name	Position	Office	Phone	Email
Dr. Diane Falk Romaine	Chairperson, Music Education	164	720-3197	falkd@wpunj.edu
Prof. Bill Charlap	Director of Jazz Studies	158	720-3471	charlapw@wpunj.edu
Dr. J. Craig Davis	Director of Bands, Brass	112	720-2771	davisj@wpunj.edu
Dr. David Demsey	Coordinator of Jazz Studies	155	720-2268	demseyd@wpunj.edu
Dr. Karen Demsey	Music History, Woodwinds	168	720-3199	demseyk@wpunj.edu
Dr. Lauren Fowler Calisto	Director of Choral Activities	177	720-2691	fowlercalistol@wpunj.edu
Dr. Carol Frierson Campbell	Music Education	169	720-3639	friersoncampbellc@wpunj.edu
Dr. Christopher Herbert	Voice	172	720-2334	herbertc5@wpunj.edu
Prof. David Kerzner	Sound Engineering	115	720-3198	kerznerd@wpunj.edu
Prof. Gary Kirkpatrick	Piano	111	720-2592	kirkpatrickg@wpunj.edu
Dr. Jeffrey Kresky	Theory, Honors Program	171	720-3470	kreskyj@wpunj.edu
Dr. John Link	Electronic Music, Theory	167	720-2340	linkj@wpunj.edu
Dr. Stephen Marcone	Music and Entertainment Industries	170	720-2314	marcones@wpunj.edu
Dr. Payton MacDonald	Percussion	116	720-3667	macdonaldp@wpunj.edu
Prof. Peter McGuinness	Jazz Arranging	159	720-3387	m McGuinnessp1@wpunj.edu
Dr. Timothy Newman	Jazz History	117	720-2373	newmant@wpunj.edu
Prof. David Philp	Music and Entertainment Industries	120	720-3802	philpd@wpunj.edu
Dr. Anton Vishio	Theory	114	720-3935	vishioa@wpunj.edu
Dr. David Weisberg	Theory	113	720-3160	weisbergd@wpunj.edu
Music Offices				
Lois Green	Office assistant	164	720-3128	greenl@wpunj.edu
Cynthia Kincherlow	Office assistant	153	720-2268	kincherlowc@wpunj.edu
Elizabeth Samani	Office assistant	164	720-3105	samanie@wpunj.edu
Iris Perry	Music Admissions	138	720-3466	perryi@wpunj.edu
Center for Electro-Acoustic Music		C 311	720-2947	
Music Admissions		138	720-3466	musicadmissions@wpunj.edu
Living Jazz Archive	David Demsey, Curator	CH 350	720-2734	

Adjunct Music Faculty

Steven Aprahamian	Theory	Ann Lathan Kerzner	Popular Music
Horacee Arnold	Percussion	Steve Leeds	Music & Ent. Industries
Samantha Bassler	Theory	Myke Leshowitz	Piano
Gregg Bendian	Popular Music	Lyn Lowndes	Woodwinds
Gene Bertoncini	Guitar	Harold Mabern	Jazz Piano
Carol Bolleia	Piano, Accompanying	Nancy Marano	Jazz Vocal
Karen Born-Cafaro	Voice	June Marano-Murray	Accompanying
Andre Bregegere	Theory	Marcus McLaurine	Jazz Bass
Cecil Bridgewater	Jazz Arranging	Jim McNeely	Jazz
Martin Briley	Popular Music	Chico Mendoza	Latin Jazz
Kathleen Butler Hopkins	Violin	Paul Meyers	Jazz Guitar
Gary Capetandes	Trombone	Ivan Miller	Trumpet
Richard Chian dusse	Music Education	Bill Mobley	Trumpet
Thomas Charsky	Music Education	John Mosca	Jazz
Soo Yeon Cho	Piano	Kevin Norton	Jazz Ear Training
Richard Clark	Trombone	James Noyes	Saxophone
Peter Coll	General Studies	Tom Paster	Popular Music
Sandra Dackow	Strings, Orchestra	Matthew Paterno	Brass
George Dassinger	Music & Ent. Industries	So Yeon Park	Piano
Sarah Davol	Oboe	Caroline Parody	Piano, Accompanying
Frank Fagnano	SEA	Timothy Parsons	Voice
Edmund Fay	Electronic Music	Jeremy Pelt	Jazz
John Ferrari	Percussion	Rich Perry	Jazz
Darren Gage	World Music	Tami Petty	Voice
Ron Garofalo	Music Technology	Lisa Pike	French horn
Aaron Goldberg	Jazz	Dante Portella	SEA
Bill Goodwin	Trombone	Gregory Rippin	SEA
Michael Gribbroek	General Studies	Jacques Rizzo	Music Education
Karl Guthrie	Music & Ent. Industries	Ann Roggen	Viola, Chamber Ensemble
Gabriel Handy	Classical Guitar	Tim Ruedeman	Saxophone
Warren Helms	Accompanying	Paul Scott	Tuba
Andrea Herr	Bassoon, Woodwinds	Lawrence Silverman	Music Education
Vincent Herring	Jazz	Whitney Slaten	Popular Music
Seth Himmelhoch	Classical Guitar	Jonathan Storck	Bass
Ryan Howard	Theory	Randy Taber	SEA
Fred Irwin	General Studies	Gary Van Dyke	Percussion
Peter Jarvis	Percussion, New Music	Aaron Van Duyne	Music & Ent. Industries
Joe Kimura	'Cello	Linda Verdicchio	Music Education
Andy Lamy	Clarinet	James Weidman	Jazz
Steve LaSpina	Bass	Sarah Wolfson	Voice

2017-2018 Department Responsibilities

Admissions	Dr. Iris Perry, Director of Music Admissions
Alumni	Dr. Diane Falk Romaine
Band Day	Dr. Craig Davis
Cheng Library Liaison	Dr. David Weisberg
Choral Day	Dr. Lauren Fowler-Calisto
Classical Studies	Prof. David Philp
Opera	Dr. Christopher Herbert
Orchestra	Dr. Sandra Dackow
Graduate Director	Dr. Timothy Newman
Jazz Room	Prof. Peter McGuinness
Jazz Studies	Dr. David Demsey
Junior and Senior Recitals	Prof. David Philp
Living Jazz Archive	Dr. David Demsey
Midday Concert Series	Prof. Gary Kirkpatrick
Midday Recital Attendance	Elizabeth Samani
Midday Recital Student Performances	Prof. David Philp
Music Education	Dr. Carol Frierson Campbell
Music Honors Program	Dr. Jeffrey Kresky
Music and Entertainment Industries	Dr. Stephen Marcone
New Music Series	Prof. Peter Jarvis
Popular Music	Prof. David Kerzner
Sound Engineering	Prof. David Kerzner
Student Organizations:	
NAfME (Music Education)	Dr. Diane Falk Romaine
MEO (Music & Entertainment)	Dr. Stephen Marcone
Audio Association	Prof. David Kerzner
Phi Mu Alpha Sinfonia	Dr. Craig Davis
Sigma Alpha Iota	Dr. Karen Demsey
Songwriters Guild	Prof. David Kerzner
Theory Coordinator	Dr. Jeffrey Kresky

2017-2018 Music Department Committees

Applied Committee	C. Davis, K. Demsey, C. Herbert, G. Kirkpatrick, N. Guptill-Crain, *P. MacDonald
COAC Arts Council	D. Demsey, D. Falk-Romaine, P. McGuinness
COAC Assessment Committee	D. Weisberg
COAC Curriculum Committee	P. McGuinness
COAC Research Committee	B. Charlap
COAC Security Committee	J. Link
Assessment	*S. Marcone, D. Kerzner, J. Link, T. Newman
Department Council (2017-2018)	K. Demsey, J. Link, P. MacDonald, T. Newman
Department Curriculum Committee	D. Demsey, C. Frierson Campbell, D. Kerzner, *S. Marcone
Department Secretary	D. Philp
Department Web Coordinator	J. Link
Faculty Range Adjustment (16-18)	D. Demsey, C. Frierson Campbell, *T. Newman
Faculty Senate Representative (16-18)	A. Vishio
Promotion Committee (16-18)	J. Kresky, *J. Link, D. Weisberg
Recruitment	C. Davis, *D. Kerzner, T. Newman, D. Philp, L. Fowler-Calisto
Retention Committees	
David Philp (17-18 [5/tenure])	*S. Marcone, P. McGuinness, D. Weisberg
Anton Vishio (16-18, [3 & 4])	*J. Kresky, P. MacDonald, D. Weisberg
Bill Charlap (16-18, [2 & 3])	T. Newman, *S. Marcone, P. McGuinness
L. Fowler-Calisto (17-19 [2&3])	*K. Demsey, D. Kerzner, P. MacDonald
Christopher Herbert (17-18 [1])	K. Demsey, C. Frierson Campbell, *J. Link
Scholar Awards	D. Kerzner, *J. Kresky
Scholarships	
Admissions	D. Falk, D. Demsey
Tami Cotsakos '71	C. Davis, D. Falk, *C. Frierson Campbell, C. Herbert, G. Kirkpatrick
Ongoing	K. Demsey, *J. Kresky, B. Charlap
Tenured Faculty Assessment (16-18)	C. Davis, J. Kresky, *S. Marcone
Union Representative	T. Newman

*convener

THE DEPARTMENT OF MUSIC
WELCOMES
YOU
TO
THE WILLIAM PATERSON UNIVERSITY OF NEW JERSEY

This handbook has been designed to be used by faculty and students.
Read the information and refer to the handbook throughout the academic year.

The Music Department Chairperson, advisors, and each member of the faculty and staff
are available to assist you.

We wish you success.

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The Department of Music is accredited by the
National Association of Schools of Music

GENERAL INFORMATION

Absentee List

The Music Department posts a daily courtesy absentee list. Students who are ill should call the Music Office at (973)720-3105 before 10 am to have their names listed. This does **NOT** excuse students from class or the assignment(s) that may be due. Only the Office of the Dean of Students of the college can officially excuse a student from classes.

Students who become seriously ill or injured **MUST NOTIFY THE DEAN OF STUDENTS**. The Dean's office will require documentation. The Music Department will **NOT** complete this task.

Academic Advisors

Upon acceptance in to the Music Department, each student will be assigned an academic advisor. Students must meet with their advisors prior to registering for any semester's courses. Students who do not know which advisor they are assigned to should see the Chair of the Music Department.

BM Classical Performance	Dr. Karen Demsey
BM Music Education	Dr. Diane Falk Romaine Dr. Carol Frierson Campbell
BM Music and Entertainment Industries	Dr. Stephen Marcone
BM Jazz Studies	Dr. David Demsey Prof. Peter McGuinness Dr. Tim Newman
BM Sound Engineering	Prof. David Kerzner
BA Popular Music	Prof. David Philp Prof. David Kerzner
BA Musical Studies	Dr. Karen Demsey Dr. Tim Newman Dr. Anton Vishio
MM Music Education	Dr. Carol Frierson Campbell
MM Music and Entertainment Industries	Dr. Stephen Marcone
MM Jazz Performance	Dr. David Demsey
MM Jazz Arranging/Composition	Prof. Peter McGuinness

Students with questions about advisement **MUST** see their assigned advisor.

Academic Calendar

The official University academic calendar, including dates for registration, registration adjustment period, and other important information, is available on the University website: www.wpunj.edu.

Academic Regulations

Students are expected to attend all meetings of **all** classes, lessons and rehearsals; there is no cut policy at William Paterson University.

Students should also refer to the undergraduate and graduate catalogs or the university website for specific information regarding academic probation, academic integrity, transfer credits, withdrawal from courses or the University, incomplete grades, and other issues.

Bulletin Boards

Bulletin boards are available in the music building for posting pertinent information regarding the music program, concerts, student organizations, and other announcements. All announcements should be posted only on the appropriate bulletin boards. University policy states that no announcements, fliers, or advertising should be taped or affixed to walls, doors, windows or other surfaces. These will be removed and destroyed. Please adhere to this policy.

Center for Electro-Acoustic Music

The Center for Electro-Acoustic Music (CEM) at William Paterson University is a state-of the-art music production facility that serves as both a classroom for the Music Department's Technology and Electronic Music courses and a lab for the completion of student and faculty projects. The CEM has equipment and facilities for analog and digital recording and editing, computer music, sound synthesis, sampling, and music for film and video. Alternate controllers for drum set and mallet percussion are also available. The Center is housed in a 900- square-foot custom facility in 311 Hobart Hall that features a control center, eight workstations, and an isolation booth for sampling and small recording projects. All workstations have internet access via the campus fiber-optic backbone. The Center is under the direction of Dr. John Link.

Change of Major/Readmission

Students who currently are enrolled in a music degree program may change their major to another music program providing that all requirements for admission to that program are met. Students are encouraged to see either their advisor or the Department Chairperson about these requirements.

Summary:

Change from any program to jazz, classical performance or pop music:	audition required
Change from jazz to any classical or pop program	audition required
Change from any BA program to any BM program	audition required
Change from SEA, Music Ed, Music & Entertainment to another of these programs	no audition required
Change from any BM to BA Music Studies	no audition required

Students who are seeking readmission to the Music Department may be required to complete another audition. Please contact Music Admissions or the Chairperson for additional information.

Course Offerings

Most of the courses offered by the Music Department are available either in the fall or spring semesters. Only a limited number of undergraduate courses for music are available during the summer semesters. Certain courses are offered on a rotating basis or on an as-needed basis because only a limited number of students require them

for their degree concentrations. Please be aware of the rotation so that courses can be taken when they are available and to avoid a possible delay in graduation:

Advanced Music

MUSI 3800	Ear Training V	Fall 2017	Fall odd years
MUSI 3810	Ear Training VI	Spring 2018	Spring even years
MUSI 4610	Twentieth-Century Music		as needed

Piano Performance

MUSP 2660	Advanced Func. Class Piano I	Fall 2018	Fall even years
MUSP 2670	Advanced Func. Class Piano II	Spring 2019	Spring odd years
MUSI 3360	Piano Literature I		as needed
MUSI 3370	Piano Literature II		as needed
MUSI 4340	Piano Pedagogy I		as needed
MUSI 4370	Piano Pedagogy II		as needed
MUSI 4390	Piano Tuning		as needed

Vocal Performance

MUSI 1340	English Diction	Fall 2017	Fall odd years
MUSI 1350	Italian Diction	Fall 2018	Fall even years
MUSI 2340	German Diction	Spring 2018	Spring even years
MUSI 2350	French Diction	Spring 2019	Spring odd years
MUSI 3340	Vocal Literature I		as needed
MUSI 3350	Vocal Literature II		as needed
MUSI 4340	Vocal Pedagogy		as needed

Guitar Performance

MUSI 3330	Guitar literature		as needed
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Cross Listed Courses

Cross listed courses are taken by undergraduate and graduate students together. Instructors have different course expectations of graduate students and undergraduate students in terms of performance and/or academic assignments. These expectations will be clearly delineated in the course syllabi distributed to students at the beginning of each semester.

Cross Listed Course Title	Undergraduate Course Number	Graduate Course Number
Teaching Strategies: General Music	MUSI 3250	MUSI 5050
Teaching Strategies: Choral Music	MUSI 3260	MUSI 5060
Teaching Strategies: Instrumental Music	MUSI 4250	MUSI 5070
Counterpoint	MUSI 4600	MUSI 6600
Masterpieces of Western Concert Music	MUSI 4190	MUSI 6190
Concert Choir	MUSP 2000	MUSP 5000
Chamber Singers	MUSP 2030	MUSP 5030
Concert Band	MUSP 2110	MUSP 5110
University Symphony	MUSP 2500	MUSP 5500
NJ/WPU Percussion Ensemble	MUSP 2310	MUSP 5310
Jazz Orchestra	MUSP 2400	MUSP 5400
Opera Workshop	MUSP 2040	MUSP 5040

Concert Series

The Box Office of the Shea Center for the Performing Arts provides service to students and faculty for programs on campus.

[WPLive](http://www.wpunj.edu/wplive/) is a cultural calendar and website published by William Paterson University and is available to all. Several visiting groups perform at the university each year. Details regarding musical and other cultural events at William Paterson University will be available at the beginning of each semester. For information on any cultural event, check the website <http://www.wpunj.edu/wplive/> or call the 24-hour Box Office hot line telephone number (720-2659).

Fees

The administration of William Paterson University passed the following fees that pertain specifically to music students:

Practice Room fee (per semester)	\$40.00
Applied Music Lesson (per course)	\$225.00
Electronic Music/Seminar Fee	\$40.00

Grading

Grading is one of the faculty's most important responsibilities. WPU uses a system of plus or minus letter grades. (There is a considerable difference, for example, between a B+ and a B-). This gives the faculty a degree of latitude in evaluating student performance.

A few things to keep in mind:

- The primary purpose of a grade is to let the student know how well he/she has performed in completing the work assigned by the instructor during the course of the semester. It is important that the instructor set forth clear standards and criteria in grading. The student should know and not have to guess what has to be done to improve his/her work.
- Grades affect the student's ability to receive scholarships, grants, or to be accepted into graduate school. This does not mean that the faculty should "go easy" in grading but that, rather, serious thought should go into the grading process.
- The grades assigned by individual faculty members reflect that faculty member's standards as well as those of the Music Department and the College.
- Grading can never be totally objective. However, it is the instructor's responsibility to be fair (unbiased) and let the student know how his/her grade was determined. Grading cannot be arbitrary or based on the instructor's "taste." One of the most important elements in grading is consistency.
- Giving the student a grade that does not accurately reflect his/her work is a disservice to the student, the other students in the class, and the department.
- Dedication and progress, while important, are only part of the picture. The most important considerations are how the student has performed in completing the work assigned in the course and his/her performance in relationship to his/her level in the program (i.e.; freshman, sophomore, etc.). The latter is particularly important in the applied major.

One of the department's goals in the assessment process is to be as uniform as possible.

Health, Safety, and Wellness for Musicians

Every person in the Music Department needs to be concerned about personal wellness as a musician. This includes protecting yourself from hearing loss, developing and maintaining good practice regarding vocal and neuro- and musculoskeletal health, and mental wellness. Although every student is ultimately responsible for addressing these issues personally, the Music Department has made information about these concerns available to everyone on the webpage. <http://www.wpunj.edu/coac/departments/music/musicianshealth.dot> The Department also sponsors events each year related to musicians' health and wellness. The Counseling, Health and Wellness Center, located in Overlook South, provides general services for students: <http://www.wpunj.edu/health-wellness/>

Students also are encouraged to use hearing protection as over 50% of musicians demonstrate some degree of hearing loss.

Instrument Rentals

The Music Department provides instruments to students under certain circumstances:

1. Musical instruments owned by the department will be made available first to students who are enrolled instrument methods courses, second to students registered for ensembles.
2. Other requests will be determined by the chair and the department executive council.
3. All students must complete the instrument loan agreement, pay the \$25 rental fee, and have the form signed by the instructor of the class for which the instrument is being used before receiving an instrument. The instrument must be returned to the instructor no later than the last class meeting. Failure to do so will result in the student receiving a grade of INC. Individual requests will be handled by the chair.
4. Faculty must give the white copy of the form to the office when the instrument is loaned and then the pink copy at the end of the semester showing that the instrument was returned. Students will retain the yellow copy which the faculty member also will sign upon return of the instrument so that students will have proof that the instrument was returned.
5. The period of any loan will be for one semester but can be renewed by the department chair. All instruments must be returned at the end of each semester. No loans will be permitted over the summer unless approved by the applied faculty member and the department chair. Instruments loaned over the summer must be returned at the end of the summer which will allow for the instrument inventory to be updated.
6. A master list of all instruments and the name of the student to whom each is loaned will be kept in department office.

Lockers

The Music Department has a limited number of lockers for the use of music majors. Students may request usage of a locker by going to the Music Office during the first few weeks of the fall semester during the days and times posted and/or announced. At this time, students must sign the locker use agreement form and provide either the lock combination or a copy of the key to the lock. Locks are provided by the student and should be placed on the locker **after** it has been assigned.

Large lockers are assigned to two students, both of whom have large sized instruments, who are required to share the locker. The large lockers also have a top compartment for books and smaller items. Because of this, students using large lockers must provide two locks.

Students who play string bass should see Cynthia Kincherlow in the Jazz Studies Office for access to the bass storage room.

All locks **MUST** be removed by graduation each spring. There is **no** summer storage. Any locks remaining at the end of the school year will be cut and the locker contents discarded.

Instruments and other belongings should be locked up when not in use. Unfortunately, it is always necessary for students to be very careful with personal belongings, especially instruments.

***Lockers are a courtesy provided by the department to students
and students are not guaranteed the use of a locker or a particular locker size***

***Students who use a locker in rooms that are also teaching spaces (Shea 150 and 151, for example)
should be aware that they may not be able to access their lockers when a class is in session.
Please plan accordingly.***

Music Theory Program

All new music students must complete a music theory placement exam to determine if they meet or exceed the requirements to enter MUSI 1600 Theory I and MUSI 1800 Ear Training I. A failing grade on this exam will require the student to complete an intensive Music Theory I course which has additional class meetings.

Photocopying

Photocopying of music or other materials with a copyright is illegal and is strictly prohibited by law. Students are not allowed use of the Music Department photocopying machine under any circumstance. Photocopying facilities are available in the David and Lorraine Cheng Library and in other locations throughout campus.

Statement of Academic Standing

The Dean of the College of the Arts and Communication will notify students with less than a 2.0 cumulative grade point average in their major that they are on departmental probation and that unless the 2.0 (within the major) is attained, they may not graduate from that department. This warning will be in writing and placed in the student's permanent record folder with a copy sent to the advisement counselor.

Students must have at least a 2.0 GPA and successfully completed a minimum of 120 credits in order to graduate.

APPLIED MUSIC

Lessons
Juries
Ensembles

Applied Lessons for Bachelor of Music Students

Applied music major courses are at the core of all B.M. degree programs in the Music Department.

Applied major lessons (for B.M. students with concentrations in management, education, and sound engineering) receive 2 credits, assuming a one-hour weekly lesson plus a minimum of two hours of practice daily. Performance major lessons receive 3 credits, assuming a one-hour weekly lesson plus a minimum of three hours of practice daily.

Beginning with the first semester of the sophomore year and thereafter, students are required to maintain a B average in their applied major. Students receiving a grade of C+ or lower in applied lessons will be placed on probation in their applied music area. To encourage students to perform at their potential, the Applied Music Committee will notify each candidate on probation informing them of their status and providing recommendations for improvement.

Students who are not performing at the standard required for a given applied music level, and if they receive a grade of D+ or lower, are given the opportunity of repeating a course to allow them more time to bring their performance skills up to the accepted level.

Students have the responsibility of informing their applied teacher when they are unable to be present at a scheduled lesson. Having unexcused absences in lessons will have a negative impact on students' grades for their applied instruction. The following policy is in effect regarding unexcused absences:

The highest possible grade a student can receive in applied music with one unexcused absence is A

The highest possible grade with two unexcused absences is B

The highest possible grade with three unexcused absences is C

The highest possible grade with four unexcused absences is D

Five or more unexcused absences results in a failing grade (F) for the course

In the event that a lesson is cancelled by the student or the faculty member due to illness or religious observance, the lesson must be made up. Lessons not held because of unexcused absences may be made up at the discretion of the instructor.

Change of Applied Instrument

Students who wish to change their primary instrument must reaudition on that new instrument and should enroll in the first semester of lessons (MUSP 1900, 1920, 1940) regardless of the level of lessons on their current instrument. The audition committee may waive this requirement depending upon the student's expertise on the new instrument.

Applied Lessons for Non-BM Majors or Secondary Instrument

Provided department funds and applied teacher time are available, any full-time WPU student from any major (including BA in Music) may audition for and enroll in a maximum of four semesters of minor applied music lessons. Minor lessons receive 1 credit, assuming a one-hour weekly lesson and a minimum of one hour of practice daily. Auditions for study during the following semester will occur at the end of each semester during the time dedicated to juries. Students who wish to audition should sign up for a jury time and notify the Coordinator of Classical Studies of their desire to audition for applied studies.

Summer Applied Lessons

Applied lessons generally are NOT available during the summer. A rare exception may be made for a student who has an extreme emergency necessitating summer lessons. Registration is by permit only, with authorization given by the department chair and based upon the availability of WPUNJ Music Department faculty. Students

must complete a minimum of 13 one-hour lessons which are spaced over the entire summer (June-August). Juries for lessons taken during the summer will be held the following September and students must complete any midday recital performances associated with the lessons during the First Midday Recital date of the following Fall semester. The fourth semester of lessons (MUSP 2910, 2930, 2950) cannot be taken during the summer since the students must complete the Performance Proficiency Exam during that semester. In addition, the Junior and Senior Recital requirements cannot be met during the summer.

Accompanists

All classical applied students performing a jury or recital performance will be assigned an accompanist: either an advanced student or a member of the faculty. So that students and accompanists can be adequately prepared for performances, the following regulations must be adhered to:

- (1) Students are to provide music to their accompanist as soon as it has been assigned and are expected to come to a rehearsal prepared—notes and rhythm must be correct.
- (2) Music should be made available to the accompanist at least four weeks prior to any performance or jury.
- (3) Students must notify their accompanist at least 24 hours in advance if they are going to miss a rehearsal. If not, the session does not have to be made up. Accompanists are not expected to wait longer than 10 minutes for a scheduled appointment.
- (4) All applied majors (except MUSP 1920) should receive 5.5 hours of rehearsal time (11 half-hour meetings per semester)
- (5) All applied minors and MUSP 1920 should receive 2.75 rehearsal hours each semester.

Failure to adhere to these guidelines may have a negative impact on a student's final grade.

Jury Examinations

Classical Performance Track

A jury examination in the applied music major and minor will be given at the conclusion of each semester. All students enrolled in applied music courses must take the jury examination. The jury grade will count as one-third of the semester grade in applied music with the following exception: classical keyboard majors' jury grade will count one-half of the semester grade in Applied Music with one-fourth solo literature and one-fourth chamber music.

All juries must be performed with an accompanist except for those pieces that do not include an accompaniment. Piano accompanists are assigned by Prof. Gary Kirkpatrick at the beginning of each year. Students should check the bulletin board outside of Shea 164 for their assignments or see Prof. Kirkpatrick.

Students who are registered for MUSP 4900, 4910, 4920, or 4930 and are simultaneously presenting a senior recital (MUSP 4000) are not required to take a departmental jury during that semester.

Jazz Performance Track

All jazz majors enrolled in applied music courses, with the exception of seniors, must take a jury examination at the conclusion of each semester. The grade for this jury will count as one-third of the semester grade in Applied Music.

Performance Proficiency Exam

All Bachelor of Music students must register for MUSP 2990 and complete a Performance Proficiency Exam while registered for the fourth semester of applied lessons (MUSP 2910, 2930, 2950). This jury, which will last for approximately 15 minutes, consists of literature/repertoire, technical ability and sight reading and will be held on the regular jury day. It will be an important determining element concerning the student's future status as a music major at WPUNJ. The following requirements apply for those students required to complete this jury:

1. Students must register for Performance Proficiency Exam (MUSP 2990) (0 credits) in the appropriate semester and will receive a course grade of Pass/Fail
2. The actual letter grade received on this performance exam (a letter grade of A-D if the exam is passed, F if the exam is failed) will count as one-third of the student's applied lesson grade.
3. In the event that the student fails the jury, the following conditions must be met:
 - A. the student will not be permitted to register for the next level of applied lessons and must repeat the current level. Enrollment in other courses is not affected.
 - B. the student must retake the Performance Proficiency Exam within one academic year of the failure. If the second jury is also failed, the student will not be permitted to continue in any BM degree program.

Jury Requirements

Woodwinds

Woodwind jury will consist of three components: scales, etudes, and solo literature. The precise level of difficulty will be determined by the instructor vis-a-vis the ability of the individual student. The following are suggested goals.

I. SCALES

Course Number	Requirements
MUSP 1920, 1900 MUSP 1930, 1910	major scales up to four sharps and flats, chromatic scale full range all major scales, chromatic scale full range
MUSP 2920, 2900 MUSP 2930, 2910	all major and minor scales (all forms) up to four sharps and flats, chromatic scale full range all major and minor scales (all forms), chromatic scale full range
MUSP 3920, 3900 MUSP 3930, 3910	all major scales and minor scales full range up to four sharps and flats, chromatic scale full range all major scales and minor scales full range, chromatic scale full range
MUSP 4920, 4900 MUSP 4930, 4910	all major and minor scales full range, chromatic scale full range all major and minor scales full range, chromatic scale full range

II. ETUDES to demonstrate tonal and technical development as selected by the instructor. Orchestral excerpts may be included

III. SOLO LITERATURE appropriate to the skills of the student. A range of styles, periods and genres will be performed during the seven or eight semester experience.

Orchestral Excerpts for Woodwinds - Junior Year

Flute	Prelude to the Afternoon of a Faun Piano Concerto #1, Mvt. 2, 3 Leonore Overture #3 Symphony #4	Debussy Tchaikovsky Beethoven Brahms
Oboe	Violin Concerto, Mvt. 2 Don Juan Symphony in C Symphony #1	Brahms Straus Bizet Brahms
Clarinet	Clarinet Concerto Symphony in C Italian Symphony Unfinished Symphony	Mozart Bizet Mendelssohn Schubert

Bassoon	Symphony #4 Bolero Overture to Le Nozze di Figaro Symphony #4	Beethoven Ravel Mozart Tchaikovsky
Saxophone	Pictures at an Exhibition Bolero L'Arlesienne Suite	Mussorgsky-Ravel Ravel Bizet

Senior Year

Flute	Classical Symphony Daphnis and Chloe Suite #2 Scherzo from Midsummer Night's Dream Firebird	Prokofiev Ravel Mendelssohn Stravinsky
Oboe	Overture to La Scala di Seta Pulcinella La Tombeau de Couperin Symphony #4	Rossini Stravinsky Ravel Tchaikovsky
Clarinet	Symphony #6 Symphony #8 Daphnis and Chloe Suite #2 The Pines of Rome	Beethoven Beethoven Ravel Respighi
Bassoon	The Rite of Spring Piano Concerto In G Scheherazade Concerto for Orchestra	Stravinsky Ravel Rimsky-Korsakov Bartok
Saxophone	Lieutenant Kije Suite Concerto for Alto Saxophone Golden Age Suite	Prokofiev Glazunov Shostakovich

Brass

Course number Requirements

MUSP 1920, 1900	<p>Scales: all major; two octaves when possible; eighth and quarter notes at mm 112</p> <p>Etudes: one technical and one lyrical etude appropriate to student's needs.</p>
	<p>Trumpet Arban - single, double tonguing; song from section on phrasing</p> <p>Horn (150 songs); Characteristic Study #1 or #2 Getchell bk 2; Pottag bk 2; Hauser, Schantl, Kopprasch bk 1</p> <p>Trombone/Euphonium Arban, Mantia, Kopprasch bk 1, Concone, Bordogni bk 1</p> <p>Tuba Arban/Prescott, Getchell bk 2, Tyrell Tuba Studies</p>
MUSP 1930, 1910	<p>Solo Repertoire: at least two compositions of easy to moderate difficulty in varied tempi and mood and from different style periods. Minimum duration: 6-8 minutes</p>
	<p>Trumpet Arban Theme and Variations study</p> <p>Horn Bakaleinikov <i>Cavatine</i>; Tchaikovsky <i>Kamarinskaya</i>, Purcell <i>Minuet</i>, Handel <i>Sonata</i></p> <p>Trombone/Euphonium Hasse Suite; Galliard, Sonata I; Bach <i>If Thou Be Near</i>; Smith <i>First Solos for Trombone</i></p> <p>Tuba Marcello/Voxman <i>Largo and Allegro</i>; Corelli/Voxman <i>Sarabande and Gavotte</i>; Purcell <i>Trumpet Tune</i></p>
MUSP 2920, 2900	<p>Scales: all harmonic minor; two octaves when possible; eighth and quarter notes mm 120</p> <p>Arpeggios: all major; two octaves when possible; mm 120</p> <p>Etudes: One technical and one lyrical of higher difficulty level</p>
	<p>Trumpet Arban Characteristic Studies, Brandt studies</p> <p>Horn Hauser, Kopprasch bk 1 and 2; Thevet bk 1; Galla bk 1</p> <p>Trombone/Euphonium Mantia, Kopprasch bk 2, Sauer <i>Clef Studies</i></p> <p>Tuba Tyrell <i>Advanced Studies</i>; Jacobs <i>Advanced Method</i></p>
MUSP 2930, 2910	<p>Orchestral excerpts: three to five selections</p> <p>Solo repertoire: at least two compositions of medium difficulty in varied tempi and mood from different style periods; minimum duration: 8-10 minutes</p>
MUSP 3920, 3900	<p>Technical studies</p> <p>Arpeggios: all harmonic minor, two octaves when possible; mm. 120</p> <p>Etudes: One technical and one lyrical of higher difficulty level</p>
MUSP 3930, 3910	<p>Solo repertoire: three compositions of moderate to advanced technical difficulty. At least one selection must have been composed after 1950</p>
	<p>Trumpet Charlier <i>Study</i>; Goedicke <i>Concert Etude</i>; Hindemith <i>Sonata</i>; orchestral excerpts</p> <p>Horn Beethoven <i>Horn Sonata</i>; Mozart four concerti; Hindemith <i>Horn Sonata</i>; Saint- Saens and Strauss horn concerti</p> <p>Trombone/Euphonium David <i>Concertino</i>; Rimsky Korsakov <i>Concerto</i>; Barat <i>Andante et Allegro</i>; Bozza <i>Ballade</i>; Hindemith <i>Sonata</i></p>

	Tuba	Beethoven <i>Variations on a Handel Theme</i> ; Hartley <i>Suite</i> ; Frackenpohl <i>Concertino</i> ; Hindemith <i>Sonata</i> ; Persichetti <i>Serenade</i> ; orchestral excerpts
MUSP 4620, 4900	Solo repertoire: preparation for senior recital	
	Trumpet:	Smith <i>Top Tone</i> studies; Haydn <i>Concerto</i> , mvt. I and III; orchestral excerpts
	Horn	Berboten <i>Etudes Classiques</i> ; orchestral excerpts (Wagner, Strauss, Tchaikovsky)
	Trombone/Euphonium	Bozza <i>13 Caprices</i> , orchestral excerpts (Wagner, Strauss, Tchaikovsky)
	Tuba	Penderecki <i>Capriccio</i> , Defaye <i>Six Etudes</i> ; orchestral excerpts (Wagner, Strauss, Tchaikovsky)
MUSP 4930, 4910	Senior recital	
	Trumpet	Smith; various concerti; orchestral excerpts
	Horn	Bitsch <i>12 Etudes</i> , Bozza <i>18 Studies</i> ; orchestral excerpts
	Trombone/Euphonium	Blokker <i>Etudes</i> ; Goethke <i>60 Etudse</i> ; orchestral excerpts
	Tuba	Haddad <i>20 Etudes</i> , Knaub <i>Progressive Techniques</i> ; orchestral excerpts

Strings

String juries will consist of three components: scales, etudes, sight reading and solo literature. The precise level of difficulty will be determined by the instructor vis-a-vis the ability of the individual student. The following are suggested goals.

I. SCALES

Course Number	Requirements
MUSP 1920, 1900	major and minor scales and arpeggios up to four sharps and flats
MUSP 1930, 1910	all major and minor scales and arpeggios
MUSP 2920, 2900	<u>Violin, viola, and 'cello</u> : three octave major and minor scales up to four sharps and flats <u>Bass</u> : two octave major and minor scales up to four sharps and flats
MUSP 2930, 2910	<u>Violin, viola and 'cello</u> : three octave major and minor scales in all keys <u>Bass</u> : two octave major and minor scales in all keys
MUSP 3920, 3900	<u>Violin, viola and 'cello</u> : three octave major and minor scales in all keys <u>Bass</u> : two octave major and minor scales in all keys
MUSP 3930, 3910	<u>Violin, viola and 'cello</u> : three octave major and minor scales in all keys <u>Bass</u> : two octave major and minor scales in all keys
MUSP 4920, 4900	<u>Violin, viola and 'cello</u> : three octave major and minor scales in all keys <u>Bass</u> : two octave major and minor scales in all keys
MUSP 4930, 4910	<u>Violin, viola and 'cello</u> : three octave major and minor scales in all keys <u>Bass</u> : two octave major and minor scales in all keys

II. ETUDES to demonstrate tonal and technical development as selected by the instructor. Orchestral excerpts may be included.

III. SOLO LITERATURE a range of styles, periods, and genres will be performed during the course sequence, appropriate to the skills of the student and the standards defined by the string faculty studios.

IV. SIGHT READING is required at all juries. A range of styles, periods, and genres may be selected, appropriate to the skills of the student and the standards defined by the string faculty studios.

Percussion

The following is intended as a guide, with specific examples of standard repertoire. The percussion faculty holds creativity as the highest goal so commissioned pieces and original compositions are encouraged. However, a basic grasp of the standard repertoire and a functional technique on all instruments must also be attained.

Course Number	Requirements
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MUSP 1900, 1910, 1920, 1930

Snare Drum:

- all rudiments, buzz roll *ppp* to *fff*
- Cirone Etude #2, 3, or 4 or other concert solo of similar difficulty
- Pratt *Drum Corps on Parade* or *Dexterity* or other rudimental solo of similar difficulty

Mallets:

- all major scales and natural minor scales
- all major and minor arpeggios
- 2-mallet etude from Peters, Goldenburg or Bergamo book
- Yellow After the Rain*, *Sea Refractions*, *Prayer*, or other 4-mallet solo of similar difficulty
- sight reading

Timpani:

- basic technique including rolls and staccato
- basic tuning from tuning fork (relative pitch intervals 4ths, 5ths, and octaves)
- 2-drum etude from Goodman, Beck, or Friese-Lepak book or equivalent

MUSP 2900, 2910, 2920

Snare Drum:

- all rudiments, buzz roll *ppp* to *fff*
- Cirone *Etude #17, 26, 45* or other concert solo of similar difficulty

Mallets:

- all major, natural minor, harmonic minor scales
- all major and minor arpeggios
- Minuets* from Bach's Suite no. 1 in G major for cello or other 4-mallet solo of similar difficulty
- Sight reading

Timpani:

- basic technique including rolls and staccato
- basic tuning from tuning fork (relative pitch intervals 4ths, 5ths, octaves, and seconds)
- 4-drum etude from Goodman, Beck, or Friese-Lepak book or equivalent

MUSP 2910, 2930 (Performance Proficiency Exam)

Snare Drum:

- all rudiments, buzz roll *ppp* to *fff*
- Delecluse *Etude #1* or other solo of equal difficulty

Mallets:

- all major, natural minor, harmonic, and melodic minor scales

- b. all major and minor arpeggios
- c. *Prelude* from Bach's Suite no. 1 in G major for cello, Keiko Abe solo or other 4-mallet solo of equal difficulty
- d. Sight reading

Timpani

- a. *Saeta*, by Elliott Carter or later tuning etudes from Friese-Lepak book or other solos of equal difficulty
- b. Tuning all intervals

Pieces such as *Yellow After the Rain*, Goldenberg etudes, Cirone *Etude #1*, etc, are not appropriate for the Performance Proficiency Jury. It is expected that students will play solos that display a grasp of more sophisticated formal considerations, polyrhythms, metric modulations, and a wide range of stylistic and aesthetic perspectives.

MUSP 3900, 3910, 3920, 3930

Snare Drum:

- a. Delecluse Etude #4, 8, or 9, solos from the Noble Snare or equivalent

Mallets:

- a. Any challenging 4-mallet repertoire for vibes or marimba (e.g., *Time for Marimba*, *Wind in the Bamboo Grove*, *Mirage*, *October Night*, *Stuart Smith Vibraphone pieces*, *Vibraphone pieces from Jarvis commissioned pieces*, etc.)
- b. sight reading

Timpani:

- a. Carter solos, commissioned pieces, etc.

Drum Set: Display grooves in these styles:

- a. jazz swing (slow, med., fast)
- b. rock
- c. funk
- d. bossa nova
- e. samba

MUSP 4900, 4910, 4920, 4930

Preparation of literature for senior recital

Classical Voice

	PERFORMANCE	MUSIC EDUCATION	MUSIC & ENTERTAINMENT INDUSTRY	SOUND ENGINEERING	JAZZ MINOR	MINOR
I	MUSP 1900 3 pieces - English and Italian mandatory Plus Monologue in English	MUSP 1920 2 pieces – one in English	MUSP 1920 2 pieces – one in English	MUSP 1920 2 pieces – one in English	MUSP 1800 2 pieces – one in English	MUSP 1800 2 pieces – 1 in English
II	MUSP 1910 3 pieces 3 styles 3 languages Monologue in English	MUSP 1930 3 pieces 2 languages (including Diction Class language)	MUSP 1930 3 pieces 2 languages	MUSP 1930 3 pieces 2 languages	MUSP 1810 2 pieces 2 languages	MUSP 1810 2 pieces 2 languages
III	MUSP 2900 4 pieces 3 styles 3 languages Plus Monologue in English	MUSP 2920 3 pieces 2 languages (including Diction Class language)	MUSP 2920 3 pieces 2 languages	MUSP 2920 3 pieces 2 languages	MUSP 2800 2-3 pieces 2 languages No more than 1 standard	MUSP 2800 2 pieces 2 languages
IV	MUSP 2910 Sophomore Proficiency sight singing: 2 selections 4 pieces 1 aria maximum 3 languages 3 periods Plus Monologue in English	MUSP 2930 Sophomore Proficiency sight singing: 2 selections 3 pieces 1 aria maximum 3 languages 2 periods	MUSP 2930 Sophomore Proficiency sight singing: 2 selections 3 pieces 1 aria maximum 2 languages 2 periods	MUSP 2930 Sophomore Proficiency sight singing: 2 selections 3 pieces 1 aria maximum 2 languages 2 periods	MUSP 2810 3 pieces 2 languages No more than 1 standard	MUSP 2810 3 pieces 2 languages
V	MUSP 3900 5 pieces, including: 1 recitative and 1 aria (opera or oratorio) 3 languages Plus Monologue in English	MUSP 3920 4 pieces 3 styles 3 languages	MUSP 3920 3-4 pieces 3 styles 3 languages (preferable)	MUSP 3920 3-4 pieces 3 styles 3 languages (preferable)	N / A	N / A

	PERFORMANCE	MUSIC EDUCATION	MUSIC & ENTERTAINMENT INDUSTRY	SOUND ENGINEERING	JAZZ MINOR	MINOR
VI	MUSP 3910 5 pieces, including: 1 selection post-1950, 1-2 arias; 1 recitative 3 languages Plus Monologue in English	MUSP 3930 4-5 pieces including 1 selection post-1950 1 aria; 1 recitative 3 languages	MUSP 3930 4 pieces including 1 selection post-1950 3 styles 3 languages (preferable)	MUSP 3930 4 pieces including 1 selection post-1950 3 styles 3 languages (preferable)	N / A	N / A
VII	MUSP 4900 6 pieces, including: 1 selection post-1950 1-2 arias; 1 recitative 4 languages	MUSP 4920 senior recital - no jury if no recital, then jury: see requirements for 3930	MUSP 4920 senior recital optional no jury if senior recital if jury is taken, see requirements for 3930	N / A	N / A	N / A
VIII	MUSP 4910 senior recital – no jury	MUSP 4930 student teaching no lessons	N / A	N / A	N / A	N / A

1. All of the above are MINIMUM requirements, and assume contrasting styles, periods, and languages.
2. All juries must include at least one selection in English.
3. Starting in the second semester of study, students may offer an optional musical theater piece **in addition** to the requirements. You may not start your jury with this piece, but you might be asked to perform it as an additional selection.
4. For all juries, student offers first selection; faculty, without input of studio teacher, choose and hear as much of the other selections as they deem necessary. This excludes MUSP 1900, 1910, 2910, and 2930, in which all prepared pieces will be heard.
5. When students have not had requisite theory and ear training classes, if they can pass Sophomore Proficiency, they will be promoted. Otherwise they will not be permitted to go on to next level of vocal study.
6. Note that when a recitative and aria are connected, they are considered to be one selection.
7. Individual jury grades will be averaged together. This grade becomes one third of the student's applied grade for the semester.

WPU PIANO JURY REQUIREMENTS

Classical Piano:

PIANO PERFORMANCE MAJOR

MUSP 1900

MUSP 1910

*MIDTERM TECHNIQUE JURY

Scales: 4 octaves, parallel motion
Major
Natural and Harmonic Minor
Broken Triads: parallel motion, all inversions,
4 octaves
Major Triads
Minor Triads

*MIDTERM TECHNIQUE JURY

Scales: 4 octaves, parallel motion
Melodic Minor
Arpeggios: root position, parallel motion, 4 octaves
Major Arpeggios
Minor Arpeggios

SEMESTER JURY

ETUDE:

Memorized, at least 32 measures in length,
appropriate to the student's ability
(Clementi, Cramer, Czerny, Chopin, Liszt,
Debussy, etc.)

SOLO REPERTOIRE

** one memorized composition

SEMESTER JURY

SOLO REPERTOIRE:

** Two memorized compositions

CHAMBER MUSIC:

Two applied juries (including Midday
Recital Performance if required), or one
Junior Recital. Participation in an ensemble
course will count as one jury

CHAMBER MUSIC:

Two applied juries (including Midday Recital
Performance if required), or one Junior or Senior
Recital. Participation in an ensemble course will
count as one jury

** Individual technique items will be graded on a Pass/Fail basis. Any single item failed must be repeated on the semester jury.*

****SOLO REPERTOIRE REQUIREMENTS:**

Three memorized compositions are required for the entire year: one from the **Baroque Period**, a complete sonata or a set of variations from the **Classical Period**, and one composition from the Romantic or Contemporary Period. Pieces performed should be chosen to show variety in mood and tempo. The minimum duration of the year's solo literature (including etude) should be at least **30 minutes**.

MUSP 2900

*MIDTERM TECHNIQUE JURY

Scales: 3 octaves, contrary motion
 Major Scale
 Harmonic Minor Scale
 Chromatic Scale:
 4 octaves, parallel motion, standard fingering (Be able to begin on any given note.)

SEMESTER JURY

ETUDE:

memorized, at least 32 measures in length,
 appropriate to the student's ability (Clementi, Cramer, Czerny, Chopin, Liszt, Debussy, etc.)

SOLO REPERTOIRE:

**one memorized composition

CHAMBER MUSIC:

Two applied juries (including Midday Recital Performance if required), or one Junior or Senior recital; participation in an ensemble course will count as one jury

MUSP 2910

*MIDTERM TECHNIQUE JURY

Broken Chords: four-note chords, all
 Inversions, 4 octaves, parallel motion
 Major Chords
 Minor Chords
 Arpeggios: all inversions, 4 octaves, parallel motion
 Major Arpeggios
 Minor Arpeggios

PERFORMANCE PROFICIENCY SEMESTER JURY

Technique:

1. Major & Minor Scales, 3 octaves, contrary motion
2. Major & Minor Arpeggios, 4 octaves, parallel motion, all inversions

SOLO REPERTOIRE: two memorized compositions

1. Prelude & Fugue from WTC or equivalent or Complete Classical Sonata or Set of Variations
2. Large 19th century composition or Large 20th century composition

SIGHT-READING:

1. Bach Chorales (Riemenschneider)
2. Intermediate Classics to Moderns (Agay, Consolidated Music Publishers)

CHAMBER MUSIC:

Two applied juries (including Midday Recital Performance if required), or one Junior or Senior recital; participation in an ensemble course will count as one jury

MIDDAY RECITAL PERFORMANCE

one memorized composition

**Individual technique items will be graded on a Pass/Fail basis. Any single item failed must be repeated on the semester jury.*

SOLO REPERTOIRE REQUIREMENTS:

Three memorized compositions are required for the entire year: one from the **Baroque Period**, a complete sonata or a set of variations from the **Classical Period**, and one composition from the Romantic or Contemporary Period. Pieces performed should be chosen to show variety in mood and tempo. The minimum duration of the year's solo literature (**including etude**) should be at least **30 minutes**.

MUSP 3900

***MIDTERM TECHNIQUE JURY**

Scales: 3rds, 6ths, 10ths, 4 octaves,
parallel motion
Major Scales
Harmonic Minor Scales
Melodic Minor Scales

SEMESTER JURY**ETUDE:**

memorized, at least 32 measures in
length, appropriate to the student's
ability
(Clementi, Cramer, Czerny, Chopin,
Liszt, Debussy, etc.)

SOLO REPERTOIRE:

**one memorized composition

*Note: Passing this jury signifies that the
piano faculty judges the student
qualified to perform a junior recital as
required in MUSP 3910.*

MIDDAY RECITAL PERFORMANCE

one memorized composition

CHAMBER MUSIC

two applied juries (including Midday
Recital Performances if required),
or one Junior or Senior recital;
participation in an ensemble course
will count as one jury

MUSP 3910

MIDTERM TECHNIQUE JURY*Chromatic Scale:**

4 octaves, parallel motion, alternate fingering
(RH: 4th finger on A#; LH 4th Finger on F#)
Arpeggios: all inversions, 4 octaves, parallel
motion
a. dominant seventh (V7)
b. leading tone diminished seventh (VII7)

SEMESTER JURY**SOLO REPERTOIRE:**

**two memorized compositions

JUNIOR RECITAL:

a thirty minute evening recital program

CHAMBER MUSIC:

two applied juries (including Midday Recital
Performance if required), or on Junior or
Senior Recital; participation in an
ensemble course will count as one jury

**Individual technique items will be graded on a Pass/Fail basis. Any single item failed must be repeated on the semester jury.*

****SOLO REPERTOIRE REQUIREMENTS**

*Three memorized compositions are required for the entire year: one from the **Baroque Period**, complete sonata or a set of variations from the **Classical Period**, and one composition from the Romantic or Contemporary Period. Pieces performed should be chosen to show variety in mood and tempo. The minimum duration of the year's solo literature (including etude) should be at least 30 minutes.*

MUSP 4900

SEMESTER JURY

SOLO REPERTOIRE:

two memorized compositions of contrasting periods

CHAMBER MUSIC:

two applied juries (including Midday Recital Performances if required), or one Junior or Senior recital; participation in an ensemble course will count as one jury

MIDDAY RECITAL PERFORMANCE

one memorized composition

MUSP 4910

SENIOR RECITAL AUDITION:

Student must pass an audition before the applied music faculty early in the semester in order to fulfill the Senior Recital requirement. Students failing this audition must repeat an extra semester and try again.

SENIOR RECITAL:

a full evening recital program; music performed should represent a variety of styles and composers, and must include a 20th century composition

CHAMBER MUSIC:

two Junior Recitals or one Senior Recital (optional requirement during the semester of the pianist's Senior Recital)

Note: Piano juries will be held at the end of each semester. Students will receive a letter grade and critical comments. The piano jury grade should reflect 1/3 of the student's semester grade. Any item failed on the Midterm Technique Jury must be included in the semester Jury. A failure at this time will lower the jury grade one letter.

Recitals take place throughout the semester. The piano major's solo performance requirements will be taken into consideration when scheduling chamber music performances.

A Chamber Music evaluation in the form of critical comments will be given by the instrumental, vocal, or ensemble coach and should be reflected in the piano student's final grade. All chamber music literature will be taught by the pianist's private instructor. Additional ensemble coaching sessions and master classes will be offered by the pianist's present instructor at regular intervals throughout each semester.

MUSIC EDUCATION AND MUSIC AND ENTERTAINMENT INDUSTRIES

MUSP 1920

*MIDTERM TECHNIQUE JURY

Scales: 4 octaves, parallel motion
Major
Natural and Harmonic Minor
Broken Triads: parallel motion, all inversions,
4 octaves
Major Triads
Minor Triads

SEMESTER JURY

ETUDE:

one etude, at least 32 measures in length,
appropriate to the student's ability (Clementi,
Cramer, Czerny, Chopin, Liszt, Debussy, etc.)

SOLO REPERTOIRE:

**one memorized composition

CHAMBER MUSIC:

one applied jury (including Midday Recital
Performance if required) or one Junior Recital;
participation in an ensemble course will count
as one jury (optional for first semester
freshmen)

MUSP 1930

*MIDTERM TECHNIQUE JURY

Scales: 4 octaves, parallel motion
Melodic Minor
Arpeggios: root positions, parallel motion,
Octaves
Major Arpeggios
Minor Arpeggios

SEMESTER JURY

SOLO REPERTOIRE:

**two compositions – one must be memorized

CHAMBER MUSIC:

one applied jury (including Midday Recital
Performance if required) or one Junior
Recital; participation in an ensemble course
will count as one jury

**Individual technique items will be graded on a Pass/Fail basis. Any single item failed must be repeated on the semester jury.*

SOLO REPERTOIRE REQUIREMENTS:

Three compositions are required for the entire year: one from the Baroque Period, a movement of a sonata or a set of variations from the Classical Period, and one composition from the Romantic or Contemporary Period. Pieces performed should be chosen to show variety in mood and tempo. The minimum duration of the year's solo literature (including etude) should be at least 15 minutes.

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WPU PIANO JURY REQUIREMENTS

MUSP 2920

*MIDTERM TECHNIQUE JURY

Scales: 3 octaves, contrary motion

Major Scale

Harmonic Minor Scale

Chromatic Scale:

4 octaves, parallel motion, standard fingering
(Be able to begin on any given note.)

SEMESTER JURY

ETUDE:

one etude, at least 32 measures in length, appropriate to the student's ability (Clementi, Cramer, Czerny, Chopin, Liszt, Debussy, etc.)

SOLO REPERTOIRE:

**one memorized composition

CHAMBER MUSIC:

one applied jury (including Midday Recital Performance if required) or one Junior or Senior Recital; participation in an ensemble course will count as one jury

MUSP 2930

*MIDTERM TECHNIQUE JURY

Broken Chords: four-note chords, all inversions, 4 octaves, parallel motion

Major Chords

Minor Chords

Arpeggios: all inversions, 4 octaves, parallel motion

Major Arpeggios

Minor Arpeggios

PERFORMANCE PROFICIENCY

SEMESTER JURY

TECHNIQUE:

1. Major and Minor (natural, harmonic, and melodic) Scales, 4 octaves, parallel motion.
2. Major and Minor Arpeggios, 4 octaves, parallel motion, root position.

SOLO REPERTOIRE: two compositions
– one must be memorized

1. Two part invention or Prelude or fugue from WTC I or II or equivalent or one movement of Classical Sonata or equiv.
2. 19th century composition or 20th century composition

SIGHT-READING:

1. Chorale or hymn (Choralbuch for Klavier by Dorffel)
2. Easy Classics to Moderns, Vols. 17 & 27 (Agay, Consolidated Music Publishers)

CHAMBER MUSIC:

One applied jury (including Midday Recital Performance if required) or one Junior or Senior Recital; participation in an ensemble course will count as one jury

MIDDAY RECITAL PERFORMANCE

One memorized composition

** Individual technique items will be graded on a Pass/Fail basis. Any single item failed must be repeated on the semester jury.*

SOLO REPERTOIRE REQUIREMENTS:

Three compositions are required for the entire year: one from The **Baroque Period**, a movement of a sonata or a set of variations from the **Classical Period**, and one composition from the Romantic or Contemporary Period. Pieces performed should be chosen to show variety in mood and tempo. The minimum duration of the year's solo literature (**including etude**) should be at least **15 minutes**.

Music Education and Music and Entertainment Industries

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WPU PIANO JURY REQUIREMENTS

MUSP 3920

*MIDTERM TECHNIQUE JURY

Scales: 6ths, 10ths, 4 octaves, parallel motion
Major Scales
Harmonic Minor Scales

SEMESTER JURY

ETUDE:

one etude, at least 32 measures in length,
appropriate to the student's ability
(Clementi, Cramer, Czerny, Chopin, Liszt,
Debussy, etc.)

SOLO REPERTOIRE:

****one memorized composition**

*Note: Advanced students wishing to perform a
Junior Recital must receive approval from
the piano faculty at their semester jury.*

MIDDAY RECITAL PERFORMANCE

one memorized composition

CHAMBER MUSIC:

one applied jury (including Midday Recital
Performance if required) or one Junior or Senior
Recital; participation in an ensemble course will
count as one jury

MUSP 3930

*MIDTERM TECHNIQUE JURY

Arpeggios: all inversions, 4 octaves,
parallel motion
a. dominant seventh (V7)
b. leading tone diminished
seventh(VII7)

SEMESTER JURY

SOLO REPERTOIRE:

****two compositions – one must be
memorized**

MIDDAY RECITAL PERFORMANCE

one memorized composition

CHAMBER MUSIC:

one applied jury (including Midday Recital
Performance if required) or one Junior or
Senior Recital; participation in an ensemble
course will count as one jury

**Individual technique items will be graded on a Pass/Fail basis. Any single item failed must be repeated on the semester jury.*

SOLO REPERTOIRE REQUIREMENTS:

Three compositions are required for the entire year: one from the **Baroque Period**, a movement of a sonata or set of variations from the **Classical Period**, and one composition from the Romantic or Contemporary Period. Pieces performed should be chosen to show variety in mood and tempo. The minimum duration of the year's solo literature (**including etude**) should be at least **15 minutes**.

MUSP 4920

SENIOR RECITAL AUDITION:

Student must pass an audition before the applied music faculty in order to fulfill the Senior Recital requirement. The jury will decide the length of the recital (half or full).

SENIOR RECITAL:

A 20-30 minute shared evening recital or a 50-60 minute full evening solo recital, depending upon the recommendation of the applied music faculty at the time of the Senior Recital audition; one third of the recital may include chamber music. (Optional requirement for Music MGT Majors, who must perform one memorized composition on the Midday Student Recital Series.)

SEMESTER JURY (not required if student is given a Senior Recital):

**two compositions – one must be memorized

CHAMBER MUSIC:

One applied jury (including Midday Recital Performance if required) or one junior or Senior Recital; participation in an ensemble course will count as one jury (optional requirement during the semester of the pianist's Senior Recital and/or Student Teaching)

MIDDAY RECITAL PERFORMANCE

one memorized composition (optional requirement during the semester of the pianist's Senior Recital)

MUSP 4930

SENIOR RECITAL: (optional choice)

a 20-30 minute shared evening recital or a 50-60 minute full evening solo recital, depending upon the recommendation of the applied music faculty at the time of the Senior Recital audition; one third of the recital may include chamber music.

(Optional requirement for Music MGT Majors and Sound Engineering Majors who must perform one memorized composition on the Midday Student Recital Series.)

CHAMBER MUSIC:

Optional requirement during the semester of the pianist's Senior Recital and/or Student Teaching

Note: Piano juries will be held at the end of each semester. Students will receive a letter grade and critical comments. The piano jury grade should reflect 1/3 of the student's semester grade. Any item failed on the Midterm Technique Jury must be included in the semester jury. A failure at this time will lower the jury grade one letter.

Recitals take place throughout the semester. The piano major's solo performance requirements will be taken into consideration when scheduling chamber music performances.

A Chamber Music evaluation in the form of critical comments will be given by the instrumental, vocal, or ensemble coach and should be reflected in the piano student's final grade. All chamber music literature will be taught by the pianist's private instructor. Additional ensemble coaching sessions and master classes will be offered by the pianist's present instructor at regular intervals throughout each semester.

WPU PIANO JURY REQUIREMENTS

APPLIED PIANO MINOR

MUSP 1800

*MIDTERM TECHNIQUE JURY

Scales: 4 octaves, parallel motion
Major
Natural and Harmonic Minor
Chords: solid triads, all inversions, 2 octaves, parallel motion
Major Solid Triads
Minor Solid Triads

SEMESTER JURY

**ETUDE

SOLO REPERTOIRE

**one memorized composition

MUSP 1810

*MIDTERM TECHNIQUE JURY

Scales: 4 octaves, parallel motion
Melodic Minor
Arpeggios: root positions, parallel motion, 4 octaves
Major Arpeggios
Minor Arpeggios

SEMESTER JURY

SOLO REPERTOIRE:

***two compositions – one must be memorized

MUSP 2800

*MIDTERM TECHNIQUE JURY

Scales: 4 octaves, parallel motion in 10ths
Major Scales
Chromatic Scale:
4 octaves, parallel motion, standard fingering
(Be able to begin on any given note.)

SEMESTER JURY

**ETUDE

SOLO REPERTOIRE:

***one memorized composition

MUSP 2810

*MIDTERM TECHNIQUE JURY

Arpeggios: 4 octaves, parallel motion, root position
a. Dominant seventh (V7)
b. Leading tone diminished seventh (VII7)

SEMESTER JURY

SOLO REPERTOIRE:

***two compositions – one must be memorized

**Individual technique items will be graded on a Pass/Fail basis. Any single item filed must be repeated on the semester jury. Failure at this time will lower the jury grade one letter.*

***Etude: one (or more) selection(s) at least 32 measures in length, appropriate to the student's ability (Burgmuller, Kohler, Lemoine, Heller, Clementi, Cramer, Czerny, Chopin, Liszt, Debussy, etc.)*

***SOLO REPERTOIRE REQUIREMENTS:

Three compositions are required for the entire year: one from the **Baroque Period**, a movement of a sonata or a sonatina from the **Classical Period**, and one composition from the Romantic or Contemporary Period. Pieces performed should be chosen to show variety in mood and tempo. Upon completion of MUSP 2810, the minimum performance level of the student must be the equivalent of a Bach Two-Part Invention and an allegro movement from a Clementi Sonatina (excluding No. 1 in C Major).

Note: All applied music minors are required to take a semester jury and will receive written comments and a letter grade. The piano jury grade should reflect 1/3 of the student's semester grade.

FUNCTIONAL PIANO I

MUSP 1640

- I Technique
 - A. major and natural minor scales, 2 octaves, hands together, parallel motion, beginning on all white keys
 - B. major and minor arpeggios, hands separate, two octaves, beginning on all white keys
 - C. major and minor solid triads, root position, hands together, beginning on all white keys
- II Harmonization: simple folk song with various accompaniments
 - A. block chords (*Are You Sleeping*, etc.)
 - B. broken chords
 - C. waltz bass (“Oom - pah - pah”)
 - D. Alberti bass
- III Required Memorized Patriotic or Inspirational Song: e.g. Beethoven’s *Ode to Joy*
- IV Solo Repertoire: one memorized composition from the *Solo Repertoire* section of the required text book or a piece of comparable difficulty
- V Sight Reading
 - A. Rhythm Reading: hands together
 - B. Score Reading: hands alone, treble and bass clefs, transpose to all keys
 - C. Score Reading: hands together, treble and bass clefs, transpose up or down a step

FUNCTIONAL PIANO II

MUSP 1650

- I Technique
 - D. Scales, 3 octaves, hands together, parallel motion
 - 1. all black key major scales
 - 2. all white key harmonic minor scales
 - 3. all black key natural minor scales
 - E. major and minor Arpeggios, hands together, 3 octaves, beginning on all white keys
 - F. tonic and dominant seventh chords, 2 octaves, all inversions in all major and minor keys
 - G. Chord Progression: I - IV₄⁶ - I - V₅⁶ - I in all major and minor keys, hands together in block chords
- II Harmonization: folk songs (*Happy Birthday*, etc.)
 - A. L.H. accompaniments: block chords, broken chords, Alberti bass, waltz bass, using whatever inversions necessary to produce a smooth bass line
- III Required Memorized Patriotic or Inspirational Song: e.g. *Simple Gifts* (Shaker Hymn)
- IV Solo Repertoire: one memorized composition from the *Solo Repertoire* section of the required text book or a piece of comparable difficulty
- V Sight Reading
 - A. Bartok Mikrokosmos I: be able to transpose up and down a step or a third
 - B. Clef Reading: alto, tenor, hands alone

Note: This syllabus represents minimum course requirements and is intended as a guideline.

FUNCTIONAL PIANO III

MUSP 2640

- I Technique
 - A. Scales: all major scales and all natural and harmonic minor scales, 3 octaves, parallel motion; all major scales, contrary motion, one octave only
 - B. Arpeggios: all major and minor arpeggios, 3 octaves, parallel motion, hands together
 - C. Chord Progression:
 - (1) I - IV - ii - V - I
 - (2) I - vi - IV - V - I
- II Harmonization
 - A. Secondary Dominants
Be able to supply a creative L.H. accompaniment pattern to R.H. melody utilizing secondary dominants.
 - B. Transposition
R.H. plays melody, L.H. supplies an appropriate accompaniment pattern; be able to modulate and perform in one other transposed key (e.g. dominant or sub- dominant keys)
 - C. Two-Hand Accompaniment: play a 2-hand accompaniment pattern with a 2-bar intro—singing the melody while you play (2 keys)
 - D. *If You're Happy and You Know It, America the Beautiful*, etc., with block chords
- III Patriotic Song: *America*, memorized
- IV Repertoire: one memorized composition (e.g. Bach *Minuet in G Major*)
- V Sight Reading
 - A. easy grade school and/or high school choral piece
 - B. easy SATB score
 - C. one easy piece by Bach, Bartok, Clementi, etc.
 - D. 3-part score that includes a variety of clefs

FUNCTIONAL PIANO IV

MUSP 2650

- I Technique
 - A. Scales: all major, harmonic and melodic minor scales, 4 octaves, parallel motion; all harmonic minor scales, contrary motion, one octave only; chromatic scale, 2 octaves, hands together, standard fingering
 - B. Arpeggios: all major and minor arpeggios, 4 octaves, parallel motion, hands together
 - C. Chord Progressions:
 - (1) i - VI - iv - V - i
 - (2) i - III - VI - iv - i
- II Harmonization
 - A. Harmonize a melody using chord symbols.
 - B. Harmonize a figured bass line.
 - C. Sing a folk melody, harmonizing it with a two-hand accompaniment pattern with a two-bar introduction; modulate to a new key and perform in the transposed key.
 - D. *Battle Hymn of the Republic*, etc., with block chords
- III Patriotic Song: *The Star Spangled Banner*, memorized
- IV Repertoire: one memorized composition, such as an easy sonatina, a little prelude by Bach or an easy Chopin Waltz, etc.
- V Sight Reading
 - A. accompaniment to a high school choral piece of medium difficulty
 - B. one chorale or hymn
 - C. SATB choral parts
 - D. 3-part or 4-part score that includes a variety of clefs

NOTE: All Music Education Majors are required to pass a Piano Proficiency Exam before graduation. (See Piano Proficiency Exam requirements on following page.)

ADVANCED FUNCTIONAL PIANO

(Required of All Piano Majors)

<u>MUSP 2660</u>		<u>MUSP 2670</u>	
I	SCORE READING A. 3-part and 4-part scores which include a variety of clefs B. transposing instruments (clarinet, horn, saxophone, etc.)	I	SCORE READING A. open score (must include alto clef or a transposing instrument) B. chorale or hymn: transpose to two different keys
II	HARMONIZATION A. Harmonize a melody utilizing chord symbols. B. Realize a figured bass.	II	HARMONIZATION A. Harmonize a R.H. melody with L.H. accompaniment pattern, work out an appropriate introduction, modulate to two different keys, utilizing at least two different accompaniment patterns. B. Realize a figured bass.
III	ORNAMENTATION A. Baroque and Classical ornamentation B. ornamentation in the Romantic period	III	ORNAMENTATION A. Add tasteful ornamentation to a Baroque piece. B. Perform the Exposition of a short sonatina or sonata and add ornamentation and/or dynamic contrasts when playing the repeat.
IV	SIGHT READING A. accompaniments to Italian Art Songs; transpose up or down a step B. easy to medium difficulty baroque, classical, romantic and modern piano literature C. Primo or Secondo part to a piano duet or a two-piano composition	IV	SIGHT READING A. accompaniment to a German Lied of moderate difficulty; transpose up or down a step B. Primo or Secondo part to a classical symphony, piano duet, or two-piano composition

Note: This syllabus represents minimum course requirements and is intended as a guideline.

Classical Guitar

Course Number

1920, 1900

Requirements

12 diatonic major and minor scales
repertoire and exercises selected from

Spagnoleta	Anonymous
Wilsons Wilde	Anonymous
Andante	Carulli
Tarleton's Resurrection	Dowland
Study #1, #2	Brouwer
Study #1 in A minor	Aguado
Study #2 in E minor	Aguado
Tanz	Fuhrmann
Vals	Claltayud
Ghiribizo #3	Paganini
Etude in A minor	Sor

1930, 1910

Celeste Y Blanco	Alaya
Round Battle Galliard	Dowland
Pavan	Milan
Fantasia #1	Milan
Sonatina, 1 st Mvt.	Giuliani
Suite in D Minor	DeVisee
Study #3, 4, 5	Brouwer
Caprice in E minor	Legnani
Dance Rondo	Giuliani
Minuet in G	J. S. Bach
Prelude #1	Ponce

2920, 2900

Three Mexican Folk Songs, #2	arr. Ponce
Concerto in D, 1 st mvt.	Vivaldi
Vivace	Falkenhagen
Guardame las Bacas	De Narvaexz
Alman	Johnson
Study #1, 2, 5	Sor
Study #6	Brouwer
Mazurka Choro	Villa-Lobos
Study #1	Hand
El Negrito	Lauro
La Gatica	Lauro

2930, 2910

Concerto in D, 3 rd mvt	Vivaldi
Prelude #3, 4	Villa-Lobos
Study #17	Sor
Study #5	Hand
Canarios	Sanz
Danza Caracteristica	Brouwer
Berceuse	Brouwer
Bourree, Lute Suite #1	J. S. Bach
Allemande, Lute Suite #1	J. S. Bach
Minuet, Grand Sonata	Sor
Fantasia in A Major (no. XX)	DaMilano
Saltarello	arr. Chilesotti

3920, 3900	Study #20 Prelude #1 Fantasia X Prelude for Lute Sakura Variations Sounds of Bells Vals Natalia Vals #1 Cello Suite #1 Ojos Brujos Andante Largo Minuet in d Major Sonata in A Major Sonata in A	Sor Villa-Lobos DaMilano J. S. Bach Yacoh Guimares Lauro Lauro J. S. Bach Brouwer Sor Sor Cimarosa (ed. Bream) Scarlatti (notebook)
3930, 3910	Fantasia Fantasia Study #1 El Mestre El Polifemo de Oro Nocturno Rafaga Giga, Three Airs of Court Choro #1 Sonata, L. 23 Variations Theme of Handel Sonata I in B Minor Sarabande in B Minor Vals, op. 8, #45	Mudarra Dowland Villa-Lobos Llobert Smith-Brindle Torroba Turina Santorsola Villa-Lobos Scarlatti Giuliani Cimarosa J. S. Bach Barrios
4920, 4900	Study #5, 7, 11 Asturias Fuga Elogio de La Danza Mazurka in A Capricho Arabe Cello Suite No. 3 Suite Castellana La Catedral Waltz in A Vals Angostura Suite Venezolano	Villa-Lobos Albeniz J. S. Bach Brouwer Tarrega Tarrega J. S. Bach Torroba Tarrega Tarrega Lauro Lauro
4930, 4910	Recuerdos De La Alhambra Variations on La Folia Omaggio Tango en Skai Lute Suite #4 Sevila Gigue, Lute Suite #1 Sonatina En Los Trigaes Study #12 El Decameron Negro Theme and variations Mallorca	Tarrega Giuliani DeFalla Dyens J. S. Bach Albeniz J. S. Bach Torroba Rodrigo Villa-Lobos Brouwer Berkeley Albeniz

Change of Applied Teacher

Upon entry into the Music Department, all students are assigned an applied music teacher. In the event that a student wishes to change applied instructors, the Request for Change of Applied Teacher Form, available in the Music Department Office, must be completed in full.

William Paterson University of New Jersey				
Music Department				
FORM: Request for Change of Applied Teacher				
Student Name: _____				
Program Major (circle one)				
Performance Music and Entertainment Industries		Music Education Jazz Studies		Music Sound Engineering
Grade level (circle one):				
Freshman		Sophomore		Junior Senior
Present teacher:		Requested teacher:		
Reason for request: _____				
Comments by present teacher: _____				
Approve/Disapprove		Date: _____		
Present teacher's signature: _____				
Comments by Requested Teacher: _____				
Approve/Disapprove		Date: _____		
Present teacher's signature: _____				
Action by Applied Music Committee:				
Approve/Disapprove Date: _____		Signature _____		
Action by Chairperson:				
Approve/Disapprove Date: _____		Signature _____		

ENSEMBLES

The Music Department offers an extensive array of large, medium, and chamber ensembles that display various instrumental and vocal groupings. Ensemble participation requires that students register for the ensemble course. Ensembles receive 1 credit, assuming a minimum of 2.5 hours of rehearsal per week.

The department uses advisement procedures to ensure that students participate in a variety of ensembles during their undergraduate years. In addition to those marked, auditions or faculty selection may be required or occur in certain ensembles because of restrictions on number of members or proficiency level required.

Classical Instrumental

Concert Band/Wind Ensemble
WPU Symphony Orchestra
Flute Ensemble
Clarinet Ensemble
Woodwind Quintet
Saxophone Quartet
Saxophone Ensemble
Brass Quintet
Brass Ensemble
Percussion Ensemble
New Music Ensemble
Classical Guitar Ensemble
Chamber Ensembles

Classical Vocal

Chamber Singers
Concert Choir
Men's Choral Ensemble
New Music Ensemble
Opera Workshop
Women's Choir

Jazz

Chamber Jazz Ensembles
Jazz Orchestra
Latin Jazz Band
Jazz Vocal Workshop

Popular Music

Popular Music Vocal Ensemble
Advanced Pop Music Vocal Ensemble (A Cappella ensemble)

Choral Program

Concert Choir (MUSP 2000) is offered TR at 11am - 12:15 pm each semester. Admission to the group is through audition with the choir director. Participation in this group meets the student's choral requirement. The Concert Choir is also open to members of the community, faculty, and staff by audition as needed balance will allow.

Chamber Singers (MUSP 2030) is a select ensemble. If accepted, the student **MUST** participate in this group, and this participation will fulfill the student's choral requirement for that semester. Any student wishing to participate in choir as well is encouraged to do so. Chamber Singers is also open to members of the community, faculty and staff by audition as balance will allow.

Any student who must fulfill a choral requirement and who is not accepted into Concert Choir or Chamber Singers will be placed in Voice Class. This study should enable the student to be accepted into a choral group either the following semester or at the beginning of the second year. (Music Education Majors are required to take two semesters of Voice Class and a minimum of four semesters of a choral group. Music Education students in the Vocal Concentration are required to take seven semesters of a choral group).

Opera Workshop provides the student exposure to operatic literature, acting training, and participation in a performance of opera scenes at the end of the term. Opera Workshop is by audition for any WPU student. Members of the community, faculty, and staff may participate by audition as space will allow.

A Men's Choral Ensemble is offered based on interest. Men interested in participating should speak to Prof. Warren Helms and register for MUSP 2530 (Chamber Music)

Chamber Music

All students in the Classical BM degree programs, with the exception of Sound Engineering Arts, are required to complete a minimum of two semesters of chamber ensembles during their academic study at William Paterson University. A list of available courses is listed in the Master Schedule of Courses for each semester.

Percussion Studio Guidelines

Studio Class

All students registered for applied lessons in percussion are required to attend a weekly studio class, the time and location of which will be announced at the beginning of each semester. During the class, students will perform for one another, listen to presentations by guest artists or faculty, accomplish administrative tasks, and clean and repair percussion equipment.

Attendance will be taken. Absences and late arrive will have an impact on the students' grades for applied instruction:

- More than two absences will result in receiving a grade of D in applied lessons
- One tardy will result in an automatic letter grade of B, two tardies will result in a C, and three in a D.
- Excuses will be considered on an individual basis.

Required Materials

Percussion students should refer to the WPU Music Department webpage for a list of required materials. All students must have these materials by the second week of the semester. If the materials are not in hand at that time, the instructor reserves the right to lower a student's grade.

Attire

For concerts and juries men should wear black slacks, black dress shirt, black socks and shoes. Women should wear the same or an appropriate black dress. For lessons and guest artist master classes, students should wear nice pants, shirt or blouse, socks and shoes. Flip flops, shorts, torn clothing etc. are not acceptable attire.

Storage

Percussion students are requested to obtain a locker at the beginning of the semester and store stick bags, instruments and personal belongings in the locker. Limited storage is also available in the cabinets in 149 Shea. No personal belongings should be stored in 148 Shea as it is used for lessons, rehearsals, and master-classes. Students should refrain from entering this room during lessons, rehearsals, and presentations.

Personal equipment left unattended in Shea is done so at the student's own risk. WPU assumes no responsibility for lost or stolen personal items.

Students should keep the percussion studios neat and clean at all times.

Equipment

Students are expected to care for the percussion equipment as if it were their own. Nothing may leave the building without the permission of one of the percussion faculty members and, if permission is granted, the student must use the sign-up sheet in 148 Shea.

Classes

Due to the extensive number of performance obligations on Monday evenings, percussionists should not register for courses that meet on Monday evenings.

RECITAL REQUIREMENTS

Midday Recital Attendance
Midday Recital Performances
Senior and Junior Recitals

Midday Recital Hour

The common hour on Tuesdays and Thursdays affords music students a unique opportunity to enrich and expand their musical development. The **Midday Artist Series** offers the highest level of professional concerts, lectures and master classes by guest artists, WPU faculty and alumni. The **Midday Student Recital Series** offers students an opportunity to become aware of and give support and encouragement to performances by their fellow classmates. It is essential for students to gain an understanding for the process of presenting a live performance. All students including transfer students are required to register for "Midday Recital Hour" (MUSI 0000) each semester in which they are enrolled for eight semesters. Students are not required to register for their eighth semester of Midday if it is concurrent with student teaching or internship.

Course requirements: In order to receive a passing grade, students must attend a **minimum of 14** concerts on campus during each semester:

- **eight (8) concerts performed by professional** musicians selected from Professional Midday Artist Series, New Music Series, or The Jazz Room on campus, as well as professional concerts in the metropolitan area.
- **six (6) concerts performed by WPU students on campus**, selected from Student Midday Recital Series or WPU student ensemble performances, including Jazz Orchestra, Opera Workshop, Choir, Wind Ensemble, area master classes with outside guests, etc.

Those students attending a professional concert on campus should ask the director or producer of the event to sign the program or ticket:

- New Music Series: Prof. Peter Jarvis or Dr. Payton MacDonald
- Jazz Room: Dr. David Demsey or Prof. Pete McGuinness

In order to receive credit for attending a concert on the Midday recital Series, students must

- Complete an attendance card distributed prior to the event by a department staff member and returned to that person immediately following the performance.
- Students must be checked in prior to 12:40 and checked out after 1:40.

In order to receive credit for attending a concert not offered on the Midday Recital Series

- signed programs and ticket stubs, when applicable, should be turned in to the Music Department Office immediately following the concert
- no programs will be accepted after the last day of exams

A student attending a professional concert off campus must receive permission prior to the event from an appropriate faculty member. Then the student must submit both the program and ticket to the Music Department Office immediately following the event.

Attending junior or senior recitals, Broadway shows, concerts of popular music, amateur community ensembles, or performances by students who are not music majors at WPU cannot be used to fulfill the Midday performance requirement.

In the event that a student does not attend the proper number of concerts and/or does not have attendance verifying these concerts, a grade of F will be given.

Procedure to Clear A Failing Grade In Recital Hour

1. If you receive a failing grade, you must attend four professional concerts. The concerts may be classical, jazz, world music, popular music or Broadway shows performed by professional musicians. The concerts may not be performed by non-professionals (for example: community, school, or college organizations)
2. Write a report on each concert, describing the event and your reactions to it in approximately 300-600 words (approximately two pages of double-spaced copy). All reports must be typed, with ticket stubs (if available) and programs attached.
3. Submit these reports to the faculty member in charge of student midday recitals with the following information: your name, your student identification number, **and the semester and year** in which you failed Recital Hour.
4. Upon satisfactory completion of these reports, a change of grade form will be submitted to the Registrar

Audience Decorum

It is essential that audience members at midday recitals show respect for the music and the performers by practicing appropriate concert etiquette:

Turn off all electronic devices and put them away before the recital begins. Keep them turned off and out of sight for the duration of the recital. Violators of this policy will not receive midday credit for the event at which the violation occurs.

Except for applauding or otherwise showing approval at appropriate times, remain quiet during the recital. Do not talk, unwrap or eat food, turn pages, rummage in your backpack, or engage in other noise-making activities.

Arrive and be seated before the recital begins. If you must come in late, enter the hall only between movements or pieces. Never enter if you can hear music.

Following these basic guidelines will allow for an enjoyable experience for both performers and audience.

Student Recitals

These requirements apply to all candidates in the classical BM degree programs. Jazz Studies majors should refer to the Jazz Studies section of this handbook. .

Performances by students in concerts and recitals is necessary and important in the training of musicians. Most students will play or sing in concerts given by the various performing groups. In addition to this, the following are the minimum requirements for solo performance for all but percussion majors.

Recitals Presented During Midday Recital Hour (Tuesdays and/or Thursdays at 12:30)

Students who have registered for MUSP 2700, 3700, 3710 or 4700 will be assigned a Midday performance date. Dates and performers are normally posted on the bulletin board outside the Music Department Office (Shea 164) near the beginning of each semester. Anyone who is unable to perform on the assigned date should consult the Classical Coordinator about a new date.

It is imperative that students consult closely with their applied teacher to determine their performance obligations for a particular semester. Students who will not be able to perform in a specific semester should allow for sufficient time to withdraw from a course.

1. **Freshmen** may perform at the discretion of their applied music teachers.
2. **Sophomores** must perform once during the second semester of the sophomore year and enroll in MUSP 2700 (taken concurrently with MUSP 2930 or MUSP 2910).
3. **Juniors** must perform once in each semester of the Junior year and enroll in MUSP 3700 (taken concurrently with MUSP 3920 or MUSP 3900) and MUSP 3710 (taken with MUSP 3930). Performance majors enroll in MUSP 3000 (Junior Recital, taken concurrently with MUSP 3910) in lieu of MUSP 3710. Music Education majors may substitute MUSP 3000 for MUSP 3710 while enrolled in MUSP 3930.
4. **Seniors** must perform in one or both semesters of the senior year depending on program.
 - Music Education majors are required to register for MUSP 4000 (Senior Recital) while registered in MUSP 4920. The presentation of evening recitals is not permitted during student teaching.
 - Music and Entertainment Industries majors must register for MUSP 4700 (taken concurrently with MUSP 4920) and are not required to give a Senior Recital.

- Performance majors registered for MUSP 4700 (taken concurrently with MUSP 4900) in the fall semester and for MUSP 4000 (taken concurrently with MUSP 4910) in the spring semester.

Students who are not required to but choose to perform a junior or recital (MUSP 3000 or MUSP 4000) must secure the approval of the major teacher and pass the appropriate audition.

Midday performances should last no longer than eight minutes and consist of a single movement work, or a few short pieces. In order to receive credit for recital performance, students must submit a completed "Midday Student Recital Participation" form to the music office immediately after their performances. Failure to submit the above form shall result in an "incomplete" grade for the course.

Printed Programs for Midday Recital Performances

Each student performing on Midday must email a completed **MIDDAY STUDENT RECITAL PROGRAM** form to Elizabeth Samani in the Music Department Office no less than **two weeks** prior to the performance. You **MUST** send this from your school email. Copy and paste the form below into an email message, and include your name, the words "Midday Performance Program" and the date of the performance. If Maria Callas was submitting her recital information, the email subject would say: "Maria Callas, Midday Recital, December 12, 2017."

In addition to the emailed recital information, you must take a hard copy of the email message to the Music Office with your private instructor's signature.

All information, including translation of lyrics, must be accurate. If the program information is not turned in on time, the student's name will be excluded from the program. If time permits, the student may be allowed to perform at the end of the recital and announce the pieces to be performed. Students not appearing in the printed program cannot be guaranteed credit for that performance as the department will not have a written record of the event.

MIDDAY STUDENT RECITAL PROGRAM INFORMATION FORM

(Must be submitted no less than two weeks prior to recital)

Name of Performer: _____ email: _____

Instrument or voice part: _____

Performance Date _____ Approximate Time: _____ minutes

Title of Composition(s)

Composer(s)

Dates (birth and death)

(indicate titles of movements of a concerto, sonata, suite, etc.)

Degree Program (please circle):

Music Education

Performance

Music and Entertainment Industries Sound Engineering

Year (please circle):

Freshman

Sophomore

Junior

Senior

Other

Course Number (please circle):

2700

3700

3710

4700

Other

Name of Accompanist: _____

Signature of Performer: _____

Signature of Applied Instructor: _____

It is the responsibility of the student to provide correct dates, spellings, and titles. Programs will not be printed without Applied Instructor's signature.

Junior and Senior Recitals

General Requirements

A list of available dates for use of Shea 101 or other campus space for senior or junior recitals will be made available to all students at the beginning of each semester. Students must select a date from the list, complete the appropriate paper work to reserve a day and time, and obtain all signatures. Paperwork must be given to Al Schaefer no later than the last day of the course adjustment period. Changes of recital dates will only be honored until this same date. Because this date changes with each semester, it is imperative that students familiarize themselves with the academic calendar available on the university website.

If an individual's recital exceeds the recommended length, the student must select the last time slot available for any particular date. Juniors and seniors may not share a recital program.

Jazz majors

Jazz majors should refer to the requirements listed in the handbook on page 129.

Classical Performance Major Requirements

Junior Recital - MUSP 3000

The Junior Recital, MUSP 3000, is required for students in the Performance degree program. Auditions for this recital are held during the jury for MUSP 3900. Although the recommended length for this recital is 30 minutes, the length of each individual's performance must be approved by the student's applied major instructor in consultation with the other jurors. Because Junior Recitals are shared redundant students, it is recommended that students plan to share a recital date with a student from the same studio or with the same accompanist. The recital is evaluated on a Pass/Fail basis and does not take the place of spring juries.

Students who are completing an evening junior recital (MUSP 3000) are not required to perform a midday recital (MUSP 3710) during that semester.

Senior Recital - MUSP 4000

The Senior Recital, MUSP 4000, is required for students in the performance and music education degree program. Music and Entertainment Industries majors may choose to complete a senior recital. The senior recital audition is held in the final semester of applied study, normally coinciding with MUSP 4910/4920/4930 depending on degree program. These auditions are held on the fourth Sunday in February and October, beginning in the late afternoon or early evening in Shea 101, and will last approximately 20 minutes. Members of the applied music faculty determine the student's eligibility and readiness to perform. The audition is evaluated P/F and is a prerequisite for the public recital required for graduation. Students who do not pass the senior recital audition must wait until the following semester to re-audition. Make-up auditions are not available.

Seniors are expected to perform solely on their major instrument. Students wishing to perform on an additional medium (including crossover between jazz and classical) must pass an audition in each performing area.

Requests for an audition should be submitted on the required form in writing during the first three weeks of the semester to the applied major instructor and chair of the Applied Music Committee. The document must be typewritten and contain the following:

- the actual recital program, including one work composed in the last 50 years. No changes are permitted after the senior recital audition.
- the audition program will consist of all selection which will be performed on the actual recital program. Please note that this is a NEW policy, effective Fall 2015.
- Any other musicians, including the accompanist, who will be participating in the recital must also attend the senior recital audition.

It is recommended that student appear in appropriate recital attire for the audition.

Senior recitals are normally 60 minutes in length for classical performance majors

Bachelor of Music in Music Education requirements

Senior recital - MUSP 4000

Music Education majors follow same requirements as Bachelor of Music in Performance (see above) with the following adjustments:

1. Recital length approximately 30 minutes.
2. A chamber music work, no longer than 15 minutes, which prominently features the recitalist, may be included.

Bachelor of Music in Music and Entertainment Industries requirements

Senior recital - MUSP 4000

Seniors may request permission to give a public recital if they are recommended by their applied major instructor. They will follow the same procedure as listed for Music Education above.

Seniors in the Music and Entertainment Industries program who do not chose to give a public recital must appear on the Midday Recital Hour. Those students performing during Midday **must** sign up for the first or second recital of the semester, with a 15 minute time limit. The Midday Recital Hour performance will be evaluated by the student's applied major instructor.

Evening/Weekend Recital Request Procedure

The following procedure applies to ALL music students who are requesting permission to perform one-half or a full evening recital.

1. Submit application for evening recital audition to Music Department office at least three weeks prior to audition. (Form A)
2. Submit application for Concert Hall reservation to Al Schaefer no later than the last day of program adjustment in the semester when the recital will be performed. (Form B)
3. Submit application for printed recital program to Music Department office at least three weeks prior to recital. (Form C)

<p>Students who choose to type their own recital programs must submit three (3) copies of the program to the Music Department Office at least one day prior to the recital date.</p>
--

Recital Recording Policy

Students desiring to have their recitals recorded should complete the form available on-line only at <http://theseaplace.org> and be aware of the following:

Classical Recital Recording

Classical recitals in Shea 101 are recorded with a stereo pair of microphones to accurately capture the sonics of the performers and the recital hall. No attempt is made to artificially alter the nature of the performance. If for some reason there are special circumstances. The sound technicians will do their best to make technical accommodations. **RECORDING AND EDITING FEE: One edited compact disc: \$55.00** (max 74 minutes).

Jazz Recital Recording

There are two recording options available to jazz recitalists: **Stereo or Multitrack Recording.**

1. Stereo - recitals are recorded with a stereo pair of microphones to accurately capture the sonics of the performers and the recital hall. No attempt is made to artificially alter the nature of the performance. No individual instrument microphones are available. If for some reason there are special circumstances we will do our best to make technical accommodations. **RECORDING AND EDITING FEE: One edited compact disc: \$55.00** (max 74 minutes).

2. Multitrack - with this option each instrument is individually miked. The engineer will provide a stereo mix of the performance. A multitrack recording will be made at the same time. The recitalist has the option to request a copy of the Pro Tools session or request additional studio time to mix the multitrack recording. If a copy is requested the recitalist will provide a storage device with adequate space available. If a mixing session is desired the recitalist can book a studio session at the rate of \$25 per hour. **RECORDING FEE: One edited compact disc: \$75.00**(max 74 minutes).

PAYMENT: Payment must be received prior to the date of the recital unless other arrangements have been made with the SEA coordinator. Checks should be made payable to the Audio Association.

Editing: All selections will be edited from the opening down beat through the last musical note. A two second space will be inserted between each track. An attempt will be made to remove all applause. If you wish, you may arrange for alternate editing but these arrangements must be requested at the time of the CD order.

Recitalist guidelines for making the best recording:

Please supply the recordist with a detailed list of the instrumentation, approximate duration of selections, and any other information which would help the engineer anticipate any challenges. Without this preproduction information, the quality of the recording could potentially suffer. The recording engineering can be contacted through Professor David Kerzner in 115 Shea.

Note: live sound requirements are not handled by the SEA department. Any needs or questions regarding live sound should be directed to Al Shaefer, the Director of Shea Operations.

Recital Announcements, Programs, and Receptions

The Music faculty urges students to demonstrate financial restraint in planning the publicity and social segment of the event.

Students performing a recital may post a limited number of tasteful announcements on bulletin boards in the lower level of Shea. All announcements must be removed upon the completion of the recital and recycled. Any announcements of questionable taste or that are posted on walls, doors, windows, etc. will be removed. Under no circumstance can any announcement or signs be posted on exterior walls of the building or on campus grounds. The University is charging for removal of these signs and any costs incurred by the department for this reason will be charged to the student.

The program may be professionally printed if it is intended to be used in a résumé. However, the music department will provide suitable programs if the student submits Form C at least three weeks prior to the recital date. If students decide to prepare their own programs, three (3) copies must be submitted to the department no later than the date of the recital.

The recital reception allows the audience to greet the performers. Simplicity in the planning of refreshments will enhance the purpose of the event and minimize its costs. Depending upon availability, students may request the use of room 103 or other space in Shea. Students may be assessed a fee by the University for custodial services.

FORM A: APPLICATION FOR EVENING RECITAL AUDITIONS

Today's date: _____

Name of Performer: _____ Phone: _____

Email: _____

Name of Accompanist: _____ Recital Date: _____

Check one: ___ Senior Full Recital (60 minutes)
 ___ Senior Half Recital (30 minutes)
 ___ Junior Half Recital (30 minutes)

Major instrument: _____ Degree program: _____

Applied teacher signature: _____

Proposed recital program will reflect actual recital program.

Composition title:

Composer name and dates:

- | | |
|----------|-------|
| 1. _____ | _____ |
| 2. _____ | _____ |
| 3. _____ | _____ |
| 4. _____ | _____ |
| 5. _____ | _____ |
| 6. _____ | _____ |
| 7. _____ | _____ |
| 8. _____ | _____ |

Please attach additional paper if more room is needed.

I have read the regulation regarding recitals published in Music Department Handbook.

Student signature: _____

FORM B: APPLICATION FOR CONCERT HALL RESERVATION

Name:		Student ID:	
Home Phone:		Cell Phone:	
Email:		Degree Program	
Major Instrument:		Applied Teacher:	

Please Check One:

<input type="checkbox"/> Jazz Recital (Undergraduate)	60 Minutes
<input type="checkbox"/> Classical Full Recital	60 Minutes
<input type="checkbox"/> Classical Half Recital	30 Minutes
<input type="checkbox"/> Junior Recital	30 Minutes
<input type="checkbox"/> Lecture Recital (Masters)	60 Minutes
<input type="checkbox"/> Jazz Performance Recital (Masters)	60 Minutes
<input type="checkbox"/> Jazz Arranging Recital (Masters)	60 Minutes

Signature of Student's Program Director OR
Applied **FULL TIME** Faculty and Date

Date Reserved:		Time:	
Venue: (Check One)	<input type="checkbox"/> Recital Hall 101	<input type="checkbox"/> Shea Auditorium	<input type="checkbox"/> Other: _____

Please note: ONLY Classical Piano Recitals and Jazz Arranger Recitals will take place in Shea Auditorium. All other recitals will take place in Recital Hall 101.

Does this recital require CD playback?		Yes		No
Does this recital require audio reinforcement (PA)?		Yes		No
Recital Hall 101 has very limited audio reinforcement options. Jazz recitals will typically receive piano mics plus two additional mics. Classical recitals will not receive any audio reinforcement unless the above box is checked.				
Special Audio Needs (Describe): 				

Signature and Date, Al Schaefer, Director of Shea Operations

Non-Support Recital:

I, the undersigned student, have chosen the option of an alternate date for which technical support staff from Shea Center Operations is unavailable. I understand that no lighting or sound crew will be present the day of my recital.

Signature of Student/Date

FORM C: APPLICATION FOR PRINTED RECITAL PROGRAM

*THIS FORM MUST BE COMPLETED AND HANDED IN
NO LESS THAN THREE WEEKS PRIOR TO RECITAL.*

Today's Date: _____

Name of Performer: _____ email: _____

Major instrument: _____ Degree program: _____

Recital Date: _____ Location: _____

Participating Performers:

Name	Instrument
_____	_____
_____	_____
_____	_____

Program:

Composition title:	Composer name and dates:
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____

Signature of Applied Instructor: _____

(Please use the reverse of this form for additional information)

DEGREE PROGRAMS

BM Music Education
BM Music and Entertainment Industries
BM Performance
BM Sound Engineering Arts
BM Jazz Studies
BA Music
BA Music/Popular Music

BACHELOR OF MUSIC IN MUSIC EDUCATION

(Classical and Jazz)

Students desiring a career teaching music in the public schools in New Jersey should be admitted into the undergraduate degree program in Music Education. This Bachelor of Music degree leads to teacher certification and includes a complete component of music courses, UCC courses, and certification courses.

The Music Education program at William Paterson University offers the degree Bachelor of Music in Music Education through the Music Department in conjunction with the College of Education. Because of this joint venture, students must be aware of requirements for the degree program offered in each of these two areas.

Requirements for admission to the Teacher Certification program

Students who desire to become music education majors must complete and pass a music department audition on a primary instrument or voice (classical or jazz) and complete placement tests in theory, piano, and auditory skills. This audition usually is completed prior to admittance to the university. Students may take the audition and enter the program as a transfer student from another major within the university or department or from another college or university (see below for additional information). Once having successfully completed the audition process, students are admitted to the music education program on a probationary status during the freshman and sophomore years. Full status as a music education major will be given during the junior year provided certain requirements have been met:

1. Visit the Office of Certification webpage for information and download the document about declaring education as a major <http://www.wpunj.edu/dotAsset/decfe65c-96c4-4ea0-9706-e111a8cd8a4d.pdf> . The information contained in this document will guide you through the certification process and is very important. Please be aware that not all of the information in this booklet applies to music majors in the Secondary Education/Subject Field (K-12) certification program so read the document carefully.

At least one semester prior to registering for *Teaching As a Profession (CIED 2030), students must

- i. See requirements on the COE Certification Office page: <http://www.wpunj.edu/coe/departments/cert/assessments.dot>
 - ii. pass the Core Academic skills for teachers test (#5751) available from ETS. See <http://www.wpunj.edu/coe/departments/cert/assessments.dot> and http://www.ets.org/praxis/prepare/materials?WT.ac=praxishome_prepare_121126 . Student who have a high enough score on the SAT are exempt from this requirement (Prior to March 2016: Verbal 560, Math 540; after March 2016: Evidence Based Reading and Writing 610, Math 540).
2. Complete the College of Education check list which is available through WPCoconnect in Student Services.
 3. Successfully complete PSY 1100 or CIED 2120
 4. Have a cumulative grade point average (GPA) of 3.0 in music and certification courses and an overall GPA of 3.0 in total course work.

When #1-4 are completed, you will be accepted into the College of Education and will then be permitted to register for CIED 2030.

Transfer admission

Students who seek to enter the music education program as a transfer student must meet the following requirements:

1. Pass the BM Music Education entrance audition and placement tests

2. Have a minimum GPA of 3.0 from the previous major and/or institution
3. Meet requirements of the WPUNJ BM Degree in Music Education
4. Complete the steps #1-4 outlined above.

Advisement

All music education students are advised by one of the music education faculty members who are available for consultation throughout the semester. Although students are responsible to insure that they meet all requirements for graduation, students must seek advisement in order to register for courses. Please consult the university catalog and each semester's master schedule of courses for additional information about advisement and registration.

*it is anticipated that Teaching as a Profession will be restructured and titled Educational Practices during the 2017-2018 academic year.

IMPORTANT

The State of New Jersey Department of Education has mandated considerable changes to teacher certification beginning with the Fall 2018 semester. Because of this, students in the Music Education program must be alert for announcements and changes to the course requirements and/or offerings that will become effective as of September 2018. These announcements may be made by either the Music Department or the College of Education.

Music Education Course of Study

Music Department Courses

Students entering the BM Degree in Music Education will take courses in three areas: general education (UCC), music, and certification courses. Students majoring in a woodwind, brass or string instrument are placed in the instrumental track while those majoring in voice, piano or guitar are considered in the vocal track. These two tracks, as well as some of the instruments within them, have slightly different course requirements. In general however, all students complete the same basic requirements for a music education degree. These include music theory, music history, applied lessons, ensembles, recitals, and methods courses. Refer to the control sheets on the following pages for specific requirements for each track and/or instrument.

Students will be required to complete two semesters of chamber music in addition to large ensemble requirements. These ensembles usually entail one player per part and include Brass Quintet, Woodwind Quintet, Chamber Singers, Guitar Ensemble, Saxophone Quartet and other chamber ensembles listed in the undergraduate catalog.

UCC Requirements

As a necessary part of a college education, students are expected to complete requirements in general education. Because of the extensive music requirements in a BM degree, music education students only need to complete 35-39 credits of general education. All must complete WPU 1010-Pioneer First-Year Success Seminar and ENG 1100-College Writing. Foreign language study is not required for music education majors.

Students are required to complete the University Core Curriculum (UCC). UCC course selections can be found on the University website: www.wpunj.edu/UCC and then clicking on Core Courses. Control sheets on the following pages delineate the UCC requirements for music education majors. Certain courses required for the major will also fulfill UCC requirements.

Physiology and Hygiene Requirement

The State of New Jersey requires all potential educators to complete one course in physiology and hygiene. Courses that meet this requirement are

BIO 1200	Human Bio (fulfills UCC Area 3d – Scientific Perspectives)
BIO 1180	Anatomy and Physiology (fulfills UCC Area 3d – Scientific Perspectives)
PBHL 1100	Healthy U (fulfills UCC Area 1 but is no longer recommended)
PBHL 2210	Nutrition (does not fulfill any requirements)
PBHL 3900	Human Sexuality (does not fulfill any requirements)

Students who intend to complete their field experiences (clinical practices) beginning with or after the Fall 2017 should take BIO 1200 or BIO 1180 to fulfill both the State Physiology and Hygiene requirement and the UCC Science requirement and take DIS 1010 – Rethinking Disabilities to fulfill the UCC Area 1 requirement.

Students obtaining teacher certification as part of their BM degree program are NOT permitted to take the State authorized test as a substitution for one of the courses listed above. This option is only for post-baccalaureate or alternate route certification.

Certification Courses

In addition to the above mentioned, the School of Education currently requires that music education students successfully complete the following courses: CIED 2030, CISE 2950, CIRL 3350, MUSI 3290, MUSI 4290 and EDUC 4150. All certification courses (including MUSI 3250, 3260 and 4250) must be completed at William Paterson University. Students who are currently matriculated may not transfer any of these credits.

Beginning with the Fall 2018 semester, it is anticipated that the required course offered by the College of Education for certification will be changed to reflect the new state mandated requirements.

Clinical Practices (Field Experiences)

Students who anticipate completing their field experience before the Fall 2018 semester must register for and successfully complete three field experiences (clinical practices) in order to become certified to teach by the State of New Jersey. These courses consist of two practica (MUSI 3290 and MUSI 4290) and student teaching (EDUC 4150).

Beginning with the Fall 2018 semester, these requirements will be changed to reflect the new State of New Jersey teacher certification requirements. Students will be required to complete a year-long clinical practice in the same school district. The first semester of this will require a minimum of two full days per week while the second semester will require five full-time days. At the beginning of the second semester of the clinical practice, students must also successfully complete the edTPA, an assessment of teacher performance. Students must pass this assessment in order to graduate and become certified to teach.

Grade Point Average (GPA)

All students who enter the music education course sequence (beginning with CIED 2030) must meet and maintain a minimum overall GPA of 3.0 and a GPA of 3.0 for all music and certification courses. In the event that one or both of these requirements is not met, students will not be permitted to register for any education course and will not be placed for any clinical experiences.

Praxis: Core Academic Skills for Teachers Exam (CORE)

Given by ETS, this computer-delivered test is designed to assess skills in reading, writing, and mathematics and is required for all WPU students seeking teacher certification.

Students who have a high enough score on the SAT are exempt from taking the Praxis CORE. More information including required scores can be found on the College of Education website:
<http://www.wpunj.edu/coe/departments/cert/praxis-core>

The CORE test is offered at testing sites in various locations in New Jersey. Students can find information about the Praxis CORE and register by visiting the ETS website: www.ets.org A free study guide is available on the website as is a more complete practice test which can be purchased. The cost for taking the CORE test is \$150. In the event that any section is not passed, the student may re-take any sections for an additional fee.

Substitute Teacher License

Prior to beginning any field experience, students must possess a substitute teacher license and have completed a criminal background check. The Office of Field Experiences offers workshops every semester to facilitate obtaining a substitute license and the criminal background check. Students are encouraged to attend these workshops. In order to apply for a substitute license, students must have a 3.0 GPA and have completed a minimum of 60 credits. The cost for this license and required criminal background check is approximately \$150. More information can be found on the College of Education website: <http://www.wpunj.edu/coe/departments/field/substitute-license.html>

Students who miss the workshop can try to apply for a substitute license through the local school district. However many districts do not process the applications in a timely manner which may result in a delay in practicum.

A copy of the license must be given to the Office of Field Experiences (OFE) in the Valley Road building before a student can receive a placement for practicum/clinical practice.

Applications for Clinical Practices

Applications for each clinical practice (field experience) can be obtained on-line on the OFE website. Completed forms must be signed by the chair of the Music Department and returned by the applicant to OFE by the date announced. All applications are due **one academic year prior to the anticipated semester of completing a clinical practice**. (For example: students desiring to complete a clinical practice in Spring 2019 must turn in completed forms during the Spring 2018 semester.) Although deadlines are anticipated to be October 15 for the following Fall and February 15 for the following Spring, look for posted announcements regarding deadlines. Late applications are not accepted. Documentation of a negative result on a current Mantoux (tuberculosis) test must be included with each application. Test results become invalid after one year.

Once an application has been filed with the Office of Field Experiences, students must inform the OFE and the Coordinator of Music Education if they are unable to register for and complete practicum or student teaching in the semester requested. Students who do not notify the required offices and receive a placement and are unable to honor the placement may experience difficulty in being reassigned in a subsequent semester.

Placements

The Office of Field Experiences is responsible for arranging placements for all field experiences. Students are not permitted to arrange their own placements or to request a placement in a district in which they currently live, work, or have a close relative working or have done so in the past. They also will not be placed in a district in which they attended school. Placements are limited to public schools in Bergen, Essex, Hudson, Passaic, Union, Sussex and Morris counties. Placements are posted on the bulletin board outside the OFE. Students should check this board on a regular basis.

Urban/Suburban Policy

Due to the diverse nature of the public schools in New Jersey, students must have at least one urban and one suburban/rural school experience between the first practicum and student teaching. A list of districts which meet the urban requirement follows:

Bergen County:	Carlstadt, Cliffside Park, East Rutherford, Elmwood Park, Englewood, Fairview, Garfield, Hackensack, Lodi, Lyndhurst, Moonachie, Palisades Park, South Hackensack, Wallington
Essex County:	Belleville, East Orange, Irvington, Newark, Orange
Hudson County:	Bayonne, East Newark, Guttenberg, Harrison, Hoboken, Jersey City, Kearny, North Bergen, Union City, Weehawken, West New York
Passaic County:	Clifton, Haledon, Passaic, Manchester Regional, Paterson, Prospect Park, Wanaque
Morris County:	Dover, Victory Gardens, Wharton
Sussex County:	Franklin, Newton, Sussex-Wantage
Union County:	Garwood, Hillside, Kenilworth, Linden, Plainfield, Rahway, Roselle, Winfield Park

Information for students who will complete their field experiences by the end of the Spring 2018 semester:

Practicum

Following acceptance into the music education program, students must register for two practica (field or clinical experiences). These courses are usually taken beginning in the junior year through the first semester of the senior year. Each field experience requires that students have one free day (8:00 am – 3:30 pm) per week to observe and work with a teacher in an assigned public school. Students are not permitted to attend practicum for two half days or any other time arrangement other than one full day per week. Both practica cannot be completed in the same semester.

MUSI 3290 –Field Experience I: Music Education. Placement usually is in an elementary or middle school.

MUSI 4290 –Field Experience II: Music Education. Placement usually is in a middle or high school.

Requirements

Prior to registering for practicum, all students must meet the following requirements in addition to those noted above:

- successful completion of a minimum of 60 credits with a minimum GPA of 3.0 by the start of practicum
- successful completion of all requirements based on the Foundations Tests in reading, writing and mathematics
- pass ENG 1100, College Writing
- complete all requirements for CIED 2030 listed in this handbook including the Speech and Hearing Assessment (X3685) including any necessary diagnoses and remediation, accent reduction programs, etc.
- pass the Praxis Core Academic Skills for Teachers exam.
- complete MUSI 1250 and at least one of the music methods courses MUSI 3250, 3260, or 4250 before beginning MUSI 3290
- obtain a substitute teacher license including a criminal background check

In conjunction with each clinical practice, a weekly seminar class is required that meets for one hour per week. Times for each seminar will be arranged on a per semester basis.

Students may only have one absence from Practicum and/or the Practicum Seminar. One additional absence is permitted only in the case of extreme circumstances after receiving permission from the Director of Music Education and the Practicum college supervisor. This second absence must be made up prior to the end of the semester. Students who find they are unable to complete the practicum field experience after registering, must inform the OFE and the Director of Music Education.

Students must attend their practicum site for a minimum of 10 visits, excluding absences.

Student Teaching

The capstone of the music education degree is student teaching (EDUC 4150) which **must** be undertaken during the student's **final semester** at William Paterson University. This 12-credit field experience requires that a student observe, assist and finally be responsible for all classes in a public school setting. The student must be in attendance at the assigned school(s) for five days per week, following the time schedule of the cooperating teacher. Because of the arduous schedule, students only may register for an additional 3 credits during the student teaching experience. Outside activities and work obligations should be minimized to allow one's full attention to be focused on this field experience. In addition to the field experience, students will also meet for student teaching seminar for music majors for one hour per week. This class normally meets on Tuesdays at 4:00 pm.

Requirements

Prior to registering for student teaching, all students must meet the following requirements in addition to those noted above:

1. successful completion of all practica, methods courses, and certification courses
2. successful completion of all requirements based on the Foundations Tests in reading, writing and mathematics
3. pass ENG 1100, College Writing
4. minimum GPA of 3.0
5. pass all music courses with a minimum grade of C
6. complete all requirements for CIED 2030 previously mentioned in this handbook including any necessary diagnosis and remediation, accent reduction programs, etc.
7. obtain a substitute teacher license
8. submission of a passing score to the OFE for the PRAXIS exam (Music: Content Knowledge #5113) and, if required, the Praxis Core Academic Skills for Teachers (#5751)
9. successful completion of the senior recital (MUSP 4000)
10. successful completion of the piano proficiency exam (MUSP 2650)
11. for transfer students, the successful completion of at least one full semester in the program at WPU
12. any additional standards deemed necessary for the particular program
13. if necessary, a personal interview conducted by the teacher education program review committee to appraise the previous requirements and recommend approval, disapproval or tentative approval pending corrective work.

Scores from the Praxis Exam (Music: Content Knowledge)

must be submitted to the

Office of Field Experiences prior to beginning of the semester

in which student teaching will be taken.

This is a policy of the College of Education.

Students who do not submit scores will not be permitted

to begin student teaching under any circumstance.

A maximum of three absences from student teaching and one absence from student teaching seminar is permitted. Additional absences may be permitted only in the case of extreme circumstances after receiving permission from the Coordinator of Music Education and the student teaching college supervisor. These absences must be made up prior to the date when grades for the semester are due. In the event that this is not possible, the student will receive a grade of Incomplete.

Students are currently graded on a pass/fail basis for student teaching. After each of the observations by the university supervisor, students should receive a written evaluation form with comments concerning their progress submitted through Chalk and Wire. Students whose work is not up to level will be informed of such and should undertake immediate corrective action.

Information continues on page 59

Information for students who will be completing their clinical practices during or after the Fall 2018 semester:

Clinical Practices

Due to changes in the teacher certification process made by the State of New Jersey, students who will be completing their clinical practice during or after the Fall 2018 semester will be required to follow different policies than those outlined above.

The two semesters of practicum and one semester of student teaching model is being discontinued. Student will now be required to complete a year-long clinical practice in the same school district, complete a required number of teacher observations/teaching experiences prior to the year-long clinical practice by enrolling in a practicum, and be required to take different UCC courses and courses in the major in order to meet the new requirements. Additional hours of field work will also be required in various courses that are taken before the year-long clinical practice.

In spite of these changes, many of the previous requirements will remain the same for beginning and completing teacher certification. Before registering for Educational Practices (formerly Teaching as a Profession), students must

1. have and maintain a 3.0 GPA
2. pass the Praxis CORE unless exempt due to sufficiently high SAT scores
3. successfully complete all requirements based on the Foundations Tests in reading, writing and mathematics

Before registering for the year-long clinical practice, students must fulfill the above requirements and also

1. successfully complete all methods courses and certification courses including a one semester practicum
2. successful completion of all requirements based on the Foundations Tests in reading, writing and mathematics
3. pass ENG 1100, College Writing
4. pass all music courses with a minimum grade of C
5. complete all requirements for CIED 2030 including the Speech and Hearing Assessment including any necessary diagnosis and remediation, accent reduction programs, etc.
6. obtain a substitute teacher license
7. submit a passing score on the PRAXIS exam (Music: Content Knowledge #5113) to the OFE by the published deadlines of August 1 for the fall semester or January 1 for the spring semester
8. successfully complete the senior recital (MUSP 4000)
9. successfully complete of the piano proficiency exam (MUSP 2650)
10. for transfer students, successfully complete at least one full semester in the program at WPU
11. any additional deemed necessary for the particular program

Scores from the Praxis Exam (Music: Content Knowledge)

AND the Core Academic Skills for Teachers Exam must be submitted to the

Office of Field Experiences prior to beginning of the semester

in which student teaching will be taken.

This is a policy of the College of Education.

Students who do not submit scores will not be permitted

to begin a clinical practice under any circumstance.

A maximum of three absences from the second semester of the full-year clinical practice and one absence from the first semester is permitted. Additional absences may be permitted only in the case of extreme circumstances after receiving permission from the Coordinator of Music Education and the clinical practice university supervisor.

These absences must be made up prior to the date when grades for the semester are due. In the event that this is not possible, the student will receive a grade of Incomplete.

Only one absence from each semester of the clinical practice seminars is permitted.

Students are currently graded on a pass/fail basis for clinical practices. After each of the observations by the university supervisor, students should receive a written evaluation form with comments concerning their progress submitted through Chalk and Wire. Students whose work is not up to level will be informed of such and should undertake immediate corrective action.

Specific UCC Requirements

Area 1 - Personal Well Being: DIS 1010: Rethinking Disabilities

Area 2a, 2b, 3a, 3b – Expression/Ways of Knowing: COMM 2630 – Public Speaking or COMM 1100 – Communication in Action

Area 3c – Ways of Knowing/Social and Behavioral Science: PSY 1100 - General Psychology

Area 3d – Scientific Perspectives: BIO 1200: Human Biology or BIO 1180: Anatomy and Physiology

Continue reading on page 59

For all undergraduate students seeking certification:

edTPA

The edTPA is an assessment of pre-service teacher performance that is required of all students who begin their clinical practices beginning with the Spring 2017 semester. This assessment focuses on three specific areas: planning instruction and assessment; instructing and engaging students; and assessment of student learning, including academic language. Teacher candidates will be required to submit video recordings of 3-5 lessons, lesson plans, teaching artifacts, student work samples, narrative explanations and rationales, and reflective writings to Pearson, the company that developed the assessment. Portfolios are then evaluated by an outside expert using a rubric to determine whether candidates meet the requirements for teacher certification. Satisfactory completion of the edTPA will be required in order to graduate and become certified to teach. Students who do not pass the edTPA can retake the assessment. It is currently planned that the edTPA will be completed by students at the beginning of the second semester of the year-long clinical practice.

Information about the edTPA can be found at <http://edtpa.aacte.org/faq> and will be thoroughly reviewed in various courses offered by the Music Department and the College of Education.

Applying For Certification

During the beginning of the final semester at the university, students must submit an application for teacher certification. This application is available at the Office of Certification in the Valley Road building. There is a fee for this application. This form will be sent by the Office of Certification to the State Department of Education in Trenton requesting that a student be certified to teach in the State of New Jersey when the following conditions are met:

1. all fees related to certification are paid
2. all courses are successfully completed and grades are entered into the student's permanent record by the Office of the Registrar
3. all student teaching final evaluations have been returned to the OFE
4. passing the Music: Content Knowledge Specialty Test of the Praxis Exam

The Praxis Exam

The State of New Jersey currently requires that all candidates for music teacher certification in music pass the Music: Content Knowledge Test (test 5113) of the Praxis Exam, a standardized test developed and offered by Educational Testing Services. The computer-delivered test is given in various locations throughout New Jersey at specific test centers. Students must register and pay relevant fees for a particular date and site approximately six weeks prior to the test and **must complete the Praxis Exam and submit scores to WPU Office of Field Experiences before the beginning of student teaching**. The deadline for student teaching/clinical practice in the Fall semester is August 1; the deadline for the spring semester is January 1. ETS may be reached and information obtained from its website: www.ets.org.

The passing score for Music Content Knowledge is 153.

WPU Student Chapter of NAFME: The National Association for Music Education

The WPU student chapter of NAFME, the national professional organization for music educators, is dedicated to advancing the knowledge of current and future music educators. Open to any music major interested in music education, the chapter sponsors guest speakers, seminars, and social and professional activities. Each year students attend the NJEA convention in Atlantic City, the annual NJ Music Educators Association (NJMEA) convention in East Brunswick, and national or regional MENC conventions. These events allow them the opportunity to meet

with colleagues from other colleges, participate in seminars and clinics, and enhance their knowledge of music and music education, and refine their personal teaching skills.

Membership dues to NAFME allow students to receive full benefits provided by the national organization including receiving all issues of the *Music Educators Journal*, the leading journal in the field of music education, *Teaching Music*, and *Tempo*, the publication of NJMEA. Upon graduation, students are eligible for full membership in the national organization at a reduced price. Membership applications are available at the beginning of the semester and must be returned to a chapter officer of the faculty advisor by October 15 of each academic year. The NAFME bulletin board, located near the copy room, provides up to date information for each semester's events and activities.

BM in Music Education - University Core Curriculum (UCC) - Practicum & Student Tchg completed by Fall 2018

Area 1 - Personal Well Being (3 credits)

_____ DIS 1010 rethinking disability

Area 2b – Expression: College Writing (3 credits)

_____ ENG 1100 College Writing (WI)

Area 2a and 2c - Expression

Area 3a and 3b - Ways of Knowing (6 credits)

- Select two courses from those designated as Arts and Communication, Literature, Philosophical Perspectives or Historical Perspectives.
- Music courses may NOT be used to fulfill these requirements.
- Courses must be from different disciplines.

Area 3c – Social and Behavioral Science (3 credits)

_____ PSY 1100 General Psychology

Area 3d – Scientific Perspectives (4 credits)

Suggested course: PHYS 1900 Acoustics and Sound (also TI)

Area 3e – Quantitative Thinking (3-4 credits)

*Area 4 – Diversity and Justice (3 credits)

Suggested course: MUSI 3180 – Rock Music: Diversity & Justice (WI)

*Area 5 – Civic and Community Engagement (3 credits)

_____ EDUC 4150 Student Teaching Internship - Music

*Area 6 – Global Awareness (3 credits)

Suggested course: MUSI 2160 – World Music or MUSI 4230 – Performing and Teach World Music

Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

_____ ENG 1100 College Writing
 _____ CIED 2030 Teaching as a Profession
 _____ EDUC 4150 Student Teaching Internship - Music

Technology Intensive (TI)

- All students must take 2 courses that have a TI attribute
- Courses may be taken within the UCC, in the major, or an elective

_____ MUSI 1580 Music Technology
 _____ CIRL 3350 Literacy, Technology and Instruction

Graduation Requirement (1 credit)

_____ Pioneer First-Year Success Seminar

MINIMUM OF 120 CREDITS NEEDED FOR GRADUATION

* course may be in the major

BM in Music Education - University Core Curriculum (UCC)**Clinical Practices beginning Fall 2018****Area 1 - Personal Well Being (3 credits)**

_____ DIS 1010 Rethinking Disabilities

Area 2b – Expression: College Writing (3 credits)

_____ ENG 1100 College Writing (WI)

Area 2a and 2c - Expression**Area 3a and 3b - Ways of Knowing (6 credits)**

- Select two courses from those designated as Arts and Communication, Literature, Philosophical Perspectives or Historical Perspectives.
- Music courses may NOT be used to fulfill these requirements.
- Courses must be from different disciplines.

_____ COMM 1100 Communication in Action OR
_____ COMM 2630 Public Speaking

Area 3c – Social and Behavioral Science (3 credits)

_____ PSY 1100 General Psychology

Area 3d – Scientific Perspectives (4 credits)

_____ BIO 1180 Anatomy and Physiology OR
_____ BIO 1200 Human Biology

Area 3e – Quantitative Thinking (3-4 credits)***Area 4 – Diversity and Justice (3 credits)**

Suggested course: MUSI 3180 – Rock Music: Diversity & Justice (WI)

***Area 5 – Civic and Community Engagement (3 credits)**

_____ EDUC 4150 Student Teaching Internship - Music

***Area 6 – Global Awareness (3 credits)**

Suggested course: MUSI 2160 – World Music of MUSI 4230 – Performing and Teach World Music

Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

_____ ENG 1100 College Writing
_____ CIED 2030 Teaching as a Profession/Educational Practices
_____ EDUC 4150 Student Teaching Internship - Music

Technology Intensive (TI)

- All students must take 2 courses that have a TI attribute
- Courses may be taken within the UCC, in the major, or an elective

_____ MUSI 1580 Music Technology
_____ CIRL 3350 Literacy, Technology and Instruction

Graduation Requirement (1 credit)

_____ Pioneer First-Year Success Seminar

MINIMUM OF 120 CREDITS NEEDED FOR GRADUATION

* course may be in the major

Music Education Major Requirements – Instrumental

Music Major Core Requirements (22 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____

Performance Courses (23 credits)

MUSP 1920	Freshman Applied Major I	2	_____
MUSP 1930	Freshman Applied Major II	2	_____
MUSP 2920	Sophomore Applied Major I	2	_____
MUSP 2930	Sophomore Applied Major II	2	_____
MUSP 3920	Junior Applied Major I	2	_____
MUSP 3930	Junior Applied Major II	2	_____
MUSP 4920	Senior Applied Major I	2	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____
MUSP 2990	Performance Proficiency Exam	0	_____

MUSI 1250	Intro. To Music Education	1	_____
MUSI 1010	Woodwinds I	1	_____
MUSI 1020	Woodwinds II	1	_____
MUSI 1030	Brass I	1	_____
MUSI 1040	Brass II	1	_____
MUSI 1050	Strings	1	_____
MUSI 1080	Percussion	1	_____
MUSI 1100	Voice Class I	1	_____
MUSI 1110	Voice Class II	1	_____

Functional Class Piano (4 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2640	Class Piano III	1	_____
MUSP 2650	Class Piano IV	1	_____

Chamber Ensembles (2 credits) Chosen from MUSP 2100; 2130; 2140; MUSP 2150; 2160; 2200; 2210; 2220; 2230; 2240; 2330

_____	1	_____
_____	1	_____

Large Ensembles (7 credits – one each semester) -MUSP 2110 or 2130

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Choral Ensembles (4 credits) – MUSP 2000 or 2030

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Additional Music Courses (12 credits)

MUSI 1580	Intro to Music Technology	3	_____
MUSI 3600	Music Analysis	3	_____

Or

MUSI 3610	Arranging	3	_____
MUSI 3200	Basic Conducting	3	_____
MUSI 3220	Instrumental Conducting	3	_____

Certification Courses (29 credits)

CIED 2030	Teaching as a Profession	3	_____
CISE 2950	Ed. Psych and Class. Management	3	_____
CIRL 3350	Lit, Tech. & Instruction	3	_____
MUSI 3290	Field Experience I	1	_____
MUSI 3250	Teaching Strat-General Music	2	_____
MUSI 3260	Teaching Strat-Choral Music	2	_____
MUSI 4290	Field Experience II	1	_____
MUSI 4250	Teaching Strat-Instrumental Music	2	_____
EDUC 4150	Student Teaching	12	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Bachelor of Music in Music Education
Woodwind, Brass, Percussion, String Major – Instrumental Track (UCC)

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I	1	MUSP 1650	Functional Class Piano II	1
MUSI 1100	Voice Class I	1	MUSI 1110	Voice Class II	1
MUSP 2--	Instrumental Ensemble	1	MUSI 1580	Intro. To Music Technology (TI)	3
WPU 1010	Pioneer First-Year Success Seminar	1	MUSP 2--	Instrumental Ensemble	1
ENG 1100	UCC – College Writing (WI)	3	PSY 1100	UCC - General Psychology	3
	UCC - Personal Well Being	3	MUSI 1250	Intro. To Music Education	1
TOTAL		16			16

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2800	Ear Training III	1	MUSI 2810	Ear Training IV	1
MUSP 2640	Functional Class Piano III	1	MUSP 2650	Functional Class Piano IV	1
MUSI 1010	Woodwinds I	1	MUSI 1020	Woodwinds II	1
MUSI 2170	Music History & Lit. I	3	MUSI 2180	Music History & Lit. II	3
MUSP 2--	Instrumental Ensemble	1	MUSP 2--	Instrumental Ensemble	1
MUSP 2--	Choral Ensemble	1	MUSP 2--	Choral Ensemble	1
MUSI 1080	Percussion Class	1	MUSP 2700	Soph. Recital Perf. (Midday)	0
	UCC- Scientific Perspectives	4	MUSP 2990	Performance Prof. Exam	0
				UCC Quantitative Thinking	3
				UCC – Area 2 and 3	3
TOTAL		18			19

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3920	Applied Music Major	2	MUSP 3930	Applied Music Major	2
MUSP 2--	Instrumental Ensemble	1	MUSP 2--	Instrumental Ensemble	1
MUSP 2--	Choral Ensemble	1	MUSP 2--	Choral Ensemble	1
MUSI 3250	Tchg Strat - General Music	2	MUSI 1030	Brass II	1
MUSP 3700	Jr. Recital Perf. I (Midday)	0	MUSP 3710	Jr. Recital Perf. II (Midday)	0
MUSI 3200	Basic Conducting	3	MUSI 3220	Instrumental Conducting	3
*MUSI 3600	Form and Analysis	3	MUSI 3260	Tchg Strategies: Choral Music	2
MUSI 1050	Strings	1	MUSP ---	Chamber Music	1
	UCC – Area 2 and 3	3	MUSI 3290	Field Experience I	1
CIED 2030	Teaching as a Profession (WI)	3	CISE 2950	Ed. Psych & Class Management	3
				UCC Diversity and Justice (WI)	3
TOTAL		19			18

Senior Year					
MUSI 0000	Recital hour	0	EDUC 4150	Student Teaching (WI)	12
MUSP 4920	Applied Music Major	2			
MUSP 2--	Instrumental Ensemble	1			
MUSP 4000	Senior Recital	0			
MUSP 4700	Senior Recital Perf. I (Midday)	0			
MUSI 1030	Brass I	1			
MUSI 4250	Tchg Strategies: Instrumental Music	2			
MUSP ---	Chamber Music	1			
MUSI 4290	Field Experience II	1			
CIRL 3350	Lit, Tech & Instruction (TI)	3			
	UCC – Global Awareness	3			
TOTAL		14			12

*MUSI 3610 Arranging may be substituted in the Spring semester for MUSI 3600. If this is done, take UCC-Diversity and Justice in the Fall

Music Education Major Requirements – Voice

Music Major Core Requirements (22 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____

Performance Courses (22 credits)

MUSP 1920	Freshman Applied Major I	2	_____
MUSP 1930	Freshman Applied Major II	2	_____
MUSP 2920	Sophomore Applied Major I	2	_____
MUSP 2930	Sophomore Applied Major II	2	_____
MUSP 3920	Junior Applied Major I	2	_____
MUSP 3930	Junior Applied Major II	2	_____
MUSP 4920	Senior Applied Major I	2	_____
MUSP 1800	Applied Minor I (piano)	1	_____
MUSP 1810	Applied Minor II (piano)	1	_____
MUSP 2800	Applied Minor III (piano)	1	_____
MUSP 2810	Applied Minor IV (piano)	1	_____

*MUSP 2990	Performance Proficiency Exam	0	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____
MUSI 1250	Intro to Music Education	1	_____
MUSI 1010	Woodwinds I	1	_____
MUSI 1030	Brass I	1	_____
MUSI 1050	Strings	1	_____
MUSI 1080	Percussion	1	_____

Functional Class Piano (4 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2640	Class Piano III	1	_____
MUSP 2650	Class Piano IV	1	_____

*must be taken with MUSP 2930

Chamber Ensembles (2 credits) Chosen from MUSP 2010; MUSP 2030; MUSP 2040; MUSP 2050; MUSP 2330; MUSP 2530

_____	1	_____
_____	1	_____

Choral Ensembles (7 credits – one each semester) -MUSP 2000 or 2030

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Diction for Singers (4 credits)

MUSI 1340 – English Diction or Singers	1	_____
MUSI 1350 – Italian Diction for Singers	1	_____
MUSI 2340 – German Diction for Singers	1	_____
MUSI 2350 – French Diction for Singers	1	_____

Additional Music Courses (12 credits)

MUSI 1580	Intro to Music Technology	3	_____
MUSI 3600	Music Analysis	3	_____
Or			
MUSI 3610	Arranging	3	_____
MUSI 3200	Basic Conducting	3	_____
MUSI 3210	Choral Conducting	3	_____

Certification Courses (29 credits)

CIED 2030	Teaching as a Profession	3	_____
CISE 2950	Ed. Psych and Class. Management	3	_____
CIRL 3350	Lit, Tech. & Instruction	3	_____
MUSI 3290	Field Experience I	1	_____
MUSI 3250	Teaching Strat-General Music	2	_____
MUSI 3260	Teaching Strat-Choral Music	2	_____
MUSI 4290	Field Experience II	1	_____
MUSI 4250	Teaching Strat-Instrumental Music	2	_____
EDUC 4150	Student Teaching	12	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

**Bachelor of Music in Music Education
Voice Major – Vocal Track (UCC)**

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I	1	MUSP 1650	Functional Class Piano II	1
MUSI ----	Diction for Singers	1	MUSI ----	Diction for Singers	1
MUSP 2---	Choral Ensemble	1	MUSI 1580	Intro. To Music Technology (TI)	3
	UCC – Personal Well Being	3	MUSP 2---	Choral Ensemble	1
ENG 1100	UCC – College Writing (WI)	3	PSY 1100	UCC – General Psychology	3
WPU 1010	Pioneer First-Year Success Seminar	1	MUSI 1250	Intro. To Music Education	1
			MUSI 1010	Woodwinds I	1
Total		16			16

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2800	Ear Training III	1	MUSI 2810	Ear Training IV	1
MUSP 2640	Functional Class Piano III	1	MUSP 2650	Functional Class Piano IV	1
MUSI 1050	Strings	1	MUSP 2700	Soph. Recital Perf. (Midday)	0
MUSI 2170	Music History & Lit. I	3	MUSI 2180	Music History & Lit. II	3
MUSP 2---	Choral Ensemble	1	MUSP 2---	Choral Ensemble	1
MUSI ----	Diction for Singers	1	MUSI ----	Diction for Singers	1
MUSI 1080	Percussion	1	MUSP 1800	Applied Mus. Minor (piano)	1
	UCC – Scientific Perspectives	4	MUSP 2990	Performance Prof. Exam	0
				UCC – Quantitative Thinking	3
				UCC – Area 2 and 3	3
Total		18			19

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3920	Applied Music Major	2	MUSP 3930	Applied Music Major	2
MUSP 18100	Applied Mus. Minor (piano)	1	MUSP 28000	Applied Mus. Minor (piano)	1
MUSP 2---	Choral Ensemble	1	MUSP 2---	Choral Ensemble	1
*MUSI 3600	Form and Analysis	3	MUSI 1030	Brass I	1
MUSP 3700	Jr. Recital Perf. I (Midday)	0	MUSP 3710	Jr. Recital Perf. II (Midday)	0
MUSI 3200	Basic Conducting	3	MUSI 3210	Choral Conducting	3
MUSI 3250	Tchg Strat - General Music	2	MUSI 3260	Tchg Strategies: Choral Music	2
CIED 2030	Teaching as a Profession (WI)	3	MUSP ---	Chamber Music	1
	UCC- 2 and 3	3	MUSI 3290	Field Experience I	1
			CISE 2950	Ed. Psych & Class Management	3
				UCC Diversity & Justice (WI)	3
Total		18			18

Senior Year					
MUSI 0000	Recital hour	0	EDUC 4150	Student Teaching (WI)	12
MUSP 4920	Applied Music Major	2			
MUSP 28100	Applied Mus. Minor (piano)	1			
MUSP 4000	Senior Recital	0			
MUSP 4700	Senior Recital Perf. I (Midday)	0			
MUSI 4250	Tchg Strategies: Instrumental Music	2			
MUSP 2---	Choral Ensemble	1			
MUSI 4290	Field Experience II	1			
MUSP ----	Chamber Music	1			
CIRL 3350	Lit, Tech & Instruction (TI)	3			
	UCC Global Awareness	3			
Total		14			12

*MUSI 3610 Arranging may be substituted in the Spring semester for MUSI 3600. If this is done, take UCC Diversity and Justice in the Fall as a replacement for MUSI 3600 133.5

Music Education Major Requirements – Piano

Music Major Core Requirements (22 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____

Performance Courses (25 credits)

MUSP 1920	Freshman Applied Major I	2	_____
MUSP 1930	Freshman Applied Major II	2	_____
MUSP 2920	Sophomore Applied Major I	2	_____
MUSP 2930	Sophomore Applied Major II	2	_____
*MUSP 2990	Performance Proficiency Exam	0	_____

(must be taken concurrently with MUSP 2930)

MUSP 3920	Junior Applied Major I	2	_____
MUSP 3930	Junior Applied Major II	2	_____
MUSP 4920	Senior Applied Major I	2	_____

MUSP 1800	Applied Minor I (voice)	1	_____
MUSP 1810	Applied Minor II (voice)	1	_____
MUSP 2800	Applied Minor III (voice)	1	_____
MUSP 2810	Applied Minor IV (voice)	1	_____

MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____

MUSI 1250	Intro to Music Education	1	_____
MUSI 1010	Woodwinds I	1	_____
MUSI 1030	Brass I	1	_____
MUSI 1050	Strings	1	_____
MUSI 1080	Percussion	1	_____
MUSI 1100	Voice Class I	1	_____
MUSI 1110	Voice Class II	1	_____

Advanced Functional Class Piano (2 credits)

MUSP 2660	Adv. Func. Class Piano I	1	_____
MUSP 2670	Adv. Func. Class Piano II	1	_____

Choral Ensembles (7 credits – one each semester) -MUSP 2000 or 203

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Chamber Ensembles (2 credits) Chosen from MUSP 2010; MUSP 2030; MUSP 2040; MUSP 2050; MUSP 2330; MUSP 2530

_____	1	_____
_____	1	_____

Additional Music Courses (12 credits)

MUSI 1580	Intro to Music Technology	3	_____
MUSI 3600	Music Analysis	3	_____
Or			
MUSI 3610	Arranging	3	_____
MUSI 3200	Basic Conducting	3	_____
MUSI 3210	Choral Conducting	3	_____

Certification Courses (29 credits)

CIED 2030	Teaching as a Profession	3	_____
CISE 2950	Ed. Psych and Class. Management	3	_____
CIRL 3350	Lit, Tech. & Instruction	3	_____
MUSI 3290	Field Experience I	1	_____
MUSI 3250	Teaching Strat-General Music	2	_____
MUSI 3260	Teaching Strat-Choral Music	2	_____
MUSI 4290	Field Experience II	1	_____
MUSI 4250	Teaching Strat-Instrumental Music	2	_____
EDUC 4150	Student Teaching	12	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

**Bachelor of Music in Music Education
Piano Major – Vocal Track (UCC)**

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSI 1100	Voice Class I	1	MUSI 1110	Voice Class II	1
MUSI 1050	Strings Class	1	MUSI 1580	Intro. To Music Technology	3
MUSP 2---	Choral Ensemble	1	MUSP 2---	Choral Ensemble	1
ENG 1100	UCC - College Writing (WI)	3	PSY 1100	UCC - General Psychology	3
WPU 1010	Pioneer First-Year Success Seminar	1	MUSI 1250	Intro. To Music Education	1
	UCC – Personal Well Being	3	MUSI 1030	Brass I	1
Total		16			16

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2800	Ear Training III	1	MUSI 2810	Ear Training IV	1
MUSI 1010	Woodwinds I	1	MUSP 2700	Soph. Recital Perf. (Midday)	0
MUSI 2170	Music History & Lit. I	3	MUSI 2180	Music History & Lit. II	3
MUSP 2660	Adv. Functional Cl. Piano I	1	MUSP 2670	Adv. Functional Cl. Piano II	1
MUSP 2---	Choral Ensemble	1	MUSP 2---	Choral Ensemble	1
MUSI 1080	Percussion	1	MUSP 1800	Applied Mus. Minor (voice)	1
	UCC – Scientific Perspectives	4	MUSP 2990	Performance Prof. Exam	0
				UCC – Area 2 and 3	3
				UCC -Quantitative	3
Total		17			18

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3920	Applied Music Major	2	MUSP 3930	Applied Music Major	2
MUSP 18100	Applied Mus. Minor (voice)	1	MUSP 28000	Applied Mus. Minor (voice)	1
MUSP 2---	Choral Ensemble	1	MUSP 2---	Choral Ensemble	1
MUSI 3250	Tchg Strat - General Music	2	MUSI 3290	Field Experience I	1
MUSP 3700	Jr. Recital Perf. I (Midday)	0	MUSP 3710	Jr. Recital Perf. II (Midday)	0
MUSI 3200	Basic Conducting	3	MUSI 3210	Choral Conducting	3
*MUSI 3600	Form and Analysis	3	MUSI 3260	Tchg Strategies: Choral Music	2
	UCC – Area 2 and 3	3	MUSP ----	Chamber Music	1
CIED 2030	Teaching as a Profession (WI)	3		UCC -Diversity & Justice (WI)	3
			CISE 2950	Ed. Psych & Class Management	3
Total		18			17

Senior Year					
MUSI 0000	Recital hour	0	EDUC 4150	UCC - Student Teaching (WI)	12
MUSP 4920	Applied Music Major	2			
MUSP 28100	Applied Mus. Minor (voice)	1			
MUSP 4000	Senior Recital	0			
MUSP 4700	Senior Recital Perf. I (Midday)	0			
MUSP 2---	Choral Ensemble	1			
MUSI 4250	Tchg Strategies: Instrumental Music	2			
MUSI 4290	Field Experience II	1			
MUSP ----	Chamber Music	1			
CIRL 3350	Lit, Tech & Instruction (TI)	3			
	UCC -Global Awareness	3			
Total		14			12

*MUSI 3610 Arranging may be substituted in the Spring semester for MUSI 3600. If this is done, take UCC Diversity and Justice in the Fall as a replacement for MUSI 3600

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Music Education Major Requirements – Guitar

Music Major Core Requirements (22 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____

Performance Courses (25 credits)

MUSP 1920	Freshman Applied Major I	2	_____
MUSP 1930	Freshman Applied Major II	2	_____
MUSP 2920	Sophomore Applied Major I	2	_____
MUSP 2930	Sophomore Applied Major II	2	_____
*MUSP 2990	Performance Proficiency Exam	0	_____
(must be taken concurrently with MUSP 2930)			
MUSP 3920	Junior Applied Major I	2	_____
MUSP 3930	Junior Applied Major II	2	_____
MUSP 4920	Senior Applied Major I	2	_____
MUSP 1800	Applied Minor I (voice)	1	_____
MUSP 1810	Applied Minor II (voice)	1	_____
MUSP 2800	Applied Minor III (voice)	1	_____
MUSP 2810	Applied Minor IV (voice)	1	_____

MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____

MUSI 1250	Intro to Music Education	1	_____
MUSI 1010	Woodwinds I	1	_____
MUSI 1030	Brass I	1	_____
MUSI 1050	Strings	1	_____
MUSI 1080	Percussion	1	_____
MUSI 1100	Voice Class I	1	_____
MUSI 1110	Voice Class II	1	_____

Chamber Ensembles (2 credits) Chosen from MUSP 2010; MUSP 2030; MUSP 2040; MUSP 2050; MUSP 2330; MUSP 2510; MUSP 2530

_____	1	_____
_____	1	_____

Functional Class Piano (4 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2640	Class Piano III	1	_____
MUSP 2650	Class Piano IV	1	_____

Choral Ensembles (7 credits – one each semester) -MUSP 2000, 203

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Additional Music Courses (12 credits)

MUSI 1580	Intro to Music Technology	3	_____
MUSI 3600	Music Analysis	3	_____
Or			
MUSI 3610	Arranging	3	_____
MUSI 3200	Basic Conducting	3	_____
MUSI 3210	Choral Conducting	3	_____

Certification Courses (29 credits)

CIED 2030	Teaching as a Profession	3	_____
CISE 2950	Ed. Psych and Class. Management	3	_____
CIRL 3350	Lit, Tech. & Instruction	3	_____
MUSI 3290	Field Experience I	1	_____
MUSI 3250	Teaching Strat-General Music	2	_____
MUSI 3260	Teaching Strat-Choral Music	2	_____
MUSI 4290	Field Experience II	1	_____
MUSI 4250	Teaching Strat-Instrumental Music	2	_____
EDUC 4150	Student Teaching	12	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

**Bachelor of Music in Music Education
Guitar Major – Vocal Track (UCC)**

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSI 1100	Voice Class I	1	MUSI 1110	Voice Class II	1
MUSI 1050	Strings Class	1	MUSI 1580	Intro. To Music Technology	3
MUSP 2---	Choral Ensemble	1	MUSP 2---	Choral Ensemble	1
MUSP 1640	Functional Class Piano I	1	MUSP 1650	Functional Class Piano II	1
ENG 1100	UCC - College Writing (WI)	3	PSY 1100	UCC - General Psychology	3
WPU 1010	Pioneer First-Year Success Seminar	1	MUSI 1250	Intro. To Music Education	1
	UCC – Personal Well Being	3	MUSI 1030	Brass I	1
Total		17			17
Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2800	Ear Training III	1	MUSI 2810	Ear Training IV	1
MUSI 1010	Woodwinds I	1	MUSP 2700	Soph. Recital Perf. (Midday)	0
MUSI 2170	Music History & Lit. I	3	MUSI 2180	Music History & Lit. II	3
MUSP 2640	Functional Cl. Piano III	1	MUSP 2650	Functional Cl. Piano IV	1
MUSP 2---	Choral Ensemble	1	MUSP 2---	Choral Ensemble	1
MUSI 1080	Percussion	1	MUSP 1800	Applied Mus. Minor (voice)	1
	UCC – Area 2 and 3	3	MUSP 2990	Performance Prof. Exam	0
	UCC -Scientific Perspectives	4	CIED 2030	Teaching as a Profession (WI)	3
				UCC – Area 2 and 3	3
Total		18			18
Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3920	Applied Music Major	2	MUSP 3930	Applied Music Major	2
MUSP 18100	Applied Mus. Minor (voice)	1	MUSP 28000	Applied Mus. Minor (voice)	1
MUSP 2---	Choral Ensemble	1	MUSP 2---	Choral Ensemble	1
MUSI 3250	Tchg Strat - General Music	2	MUSI 3290	Field Experience I	1
MUSP 3700	Jr. Recital Perf. I (Midday)	0	MUSP 3710	Jr. Recital Perf. II (Midday)	0
MUSI 3200	Basic Conducting	3	MUSI 3210	Choral Conducting	3
*MUSI 3600	Form and Analysis	3	MUSI 3260	Tchg Strategies: Choral Music	2
CIED 2030	Teaching as a Profession (WI)	3	MUSP ----	Chamber Music	1
	UCC -Quantitative	3	CISE 2950	Ed. Psych & Class Management	3
				UCC -Diversity & Justice (WI)	3
Total		18			17
Senior Year					
MUSI 0000	Recital hour	0	EDUC 4150	UCC - Student Teaching (WI)	12
MUSP 4920	Applied Music Major	2			
MUSP 28100	Applied Mus. Minor (voice)	1			
MUSP 4000	Senior Recital	0			
MUSP 4700	Senior Recital Perf. I (Midday)	0			
MUSP 2---	Choral Ensemble	1			
MUSI 4250	Tchg Strategies: Instrumental Music	2			
MUSI 4290	Field Experience II	1			
MUSP ----	Chamber Music	1			
CIRL 3350	Lit, Tech & Instruction (TI)	3			
	UCC -Global Awareness	3			
Total		14			12

*MUSI 3610 Arranging may be substituted in the Spring semester for MUSI 3600. If this is done, take UCC Diversity and Justice in the Fall as a replacement for MUSI 3600

BM in Jazz Studies – Music Education Concentration - University Core Curriculum (UCC)

Area 1 - Personal Well Being (3 credits)

_____ DIS 1010 Rethinking Disabilities

Area 2b – Expression: College Writing (3 credits)

_____ ENG 1100 College Writing (WI)

Area 2a and 2c - Expression

Area 3a and 3b - Ways of Knowing (6 credits)

- Select two courses from those designated as Arts and Communication, Literature, Philosophical Perspectives or Historical Perspectives.
- Music courses may NOT be used to fulfill these requirements.
- Courses must be from different disciplines.

Area 3c – Social and Behavioral Science (3 credits)

_____ PSY 1100 General Psychology

Area 3d – Scientific Perspectives (4 credits)

Suggested course: PHYS 1900 Acoustics and Sound (also TI)

Area 3e – Quantitative Thinking (3-4 credits)

*Area 4 – Diversity and Justice (3 credits)

Suggested course: MUSI 3180 – Rock Music: Diversity & Justice (WI)

*Area 5 – Civic and Community Engagement (3 credits)

_____ EDUC 4150 Student Teaching Internship - Music

*Area 6 – Global Awareness (3 credits)

Suggested course: MUSI 2160 – World Music or MUSI 4230 – Performing and Teaching World Music

Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

_____ ENG 1100 College Writing
 _____ CIED 2030 Teaching as a Profession
 _____ EDUC 4150 Student Teaching Internship - Music

Technology Intensive (TI)

- All students must take 2 courses that have a TI attribute
- Courses may be taken within the UCC, in the major, or an elective

_____ MUSI 1580 Music Technology
 _____ CIRL 3350 Literacy, Technology and Instruction

Graduation Requirement (1 credit)

_____ Pioneer First-Year Success Seminar

MINIMUM OF 120 CREDITS NEEDED FOR GRADUATION

* course may be in the major

BM in Music Education/Jazz Studies - University Core Curriculum (UCC) Clinical Practices beginning Fall 2018
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Area 1 - Personal Well Being (3 credits)

	DIS 1010	Rethinking Disabilities
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Area 2b – Expression: College Writing (3 credits)

	ENG 1100	College Writing (WI)
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Area 2a and 2c - Expression
Area 3a and 3b - Ways of Knowing (6 credits)

- Select two courses from those designated as Arts and Communication, Literature, Philosophical Perspectives or Historical Perspectives.
- Music courses may NOT be used to fulfill these requirements.
- Courses must be from different disciplines.

	COMM 1100	Communication in Action OR
	COMM 2630	Public Speaking

Area 3c – Social and Behavioral Science (3 credits)

	PSY 1100	General Psychology
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Area 3d – Scientific Perspectives (4 credits)

	BIO 1180	Anatomy and Physiology OR
	BIO 1200	Human Biology

Area 3e – Quantitative Thinking (3-4 credits)

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***Area 4 – Diversity and Justice (3 credits)**

Suggested course: MUSI 3180 – Rock Music: Diversity & Justice (WI)

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***Area 5 – Civic and Community Engagement (3 credits)**

	EDUC 4150	Student Teaching Internship - Music
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***Area 6 – Global Awareness (3 credits)**

Suggested course: MUSI 2160 – World Music or MUSI 4230 – Performing and Teaching World Music

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Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

	ENG 1100	College Writing
	CIED 2030	Teaching as a Profession/Educational Practices
	EDUC 4150	Student Teaching Internship - Music

Technology Intensive (TI)

- All students must take 2 courses that have a TI attribute
- Courses may be taken within the UCC, in the major, or an elective

	MUSI 1580	Music Technology
	CIRL 3350	Literacy, Technology and Instruction

Graduation Requirement (1 credit)

	Pioneer First-Year Success Seminar
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MINIMUM OF 120 CREDITS NEEDED FOR GRADUATION

* course may be in the major

Jazz Studies - Music Education Major Requirements

Core Requirements (39 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2820	Jazz Ear Training I	2	_____
MUSI 2610	Theory IV	3	_____
MUSI 2830	Jazz Ear Training II	2	_____

MUSI 1710	Jazz Improvisation I	3	_____
MUSI 1720	Jazz Improvisation II	3	_____
MUSI 2190	Western Art Music	3	_____
MUSI 2730	Jazz History and Analysis I	3	_____
MUSI 2740	Jazz History and Analysis II	3	_____
MUSI 4770	Jazz Arranging I	3	_____
MUSI 4780	Jazz Arranging II	3	_____

Performance Courses (12 credits)

MUSP 1920	Freshman Applied Major I	2	_____
MUSP 1930	Freshman Applied Major II	2	_____
MUSP 2920	Sophomore Applied Major I	2	_____
MUSP 2930	Sophomore Applied Major II	2	_____
MUSP 3920	Junior Applied Major I	2	_____
MUSP 3930	Junior Applied Major II	2	_____
MUSP 4920	Senior Applied Major I	2	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____
*MUSP 2990	Performance Proficiency Exam	0	_____

Class Piano (4 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2680	Jazz Class Piano I	1	_____
MUSP 2690	Jazz Class Piano II	1	_____

* must be taken concurrently with MUSP 2930

+ not required for piano, voice or guitar majors

Jazz Ensembles (7 credits – one each semester)

MUSP 1410	Jazz Ensemble	1	_____
MUSP 1430	Jazz Ensemble	1	_____
MUSP 2410	Jazz Ensemble	1	_____
MUSP 2430	Jazz Ensemble	1	_____
MUSP 3410	Jazz Ensemble	1	_____
MUSP 3430	Jazz Ensemble	1	_____
MUSP 4410	Jazz Ensemble	1	_____

Classical Ensemble (2 credits) – MUSP 2000; 2110; or 2500

_____	1	_____
_____	1	_____

Music Education Courses (13 credits)

MUSI 1250	Intro. To Music Education	1	_____
MUSI 1010	Woodwinds I	1	_____
+MUSI 1020	Woodwinds II	1	_____
MUSI 1030	Brass I	1	_____
+MUSI 1040	Brass II	1	_____
MUSI 1050	Strings	1	_____
MUSI 1080	Percussion	1	_____
MUSI 1580	Intro to Music Technology (TI)	3	_____
MUSI 3200	Basic Conducting	3	_____

Certification Courses (29 credits)

CIED 2030	Teaching as a Profession	3	_____
CISE 2950	Ed Psych & Classroom Management	3	_____
CIRL 3350	Lit, Tech & Instruction (TI)	3	_____
MUSI 3290	Field Experience I	1	_____
MUSI 3250	Teaching Strat-General Music	2	_____
MUSI 3260	Teaching Strat-Choral Music	2	_____
MUSI 4290	Field Experience II	1	_____
MUSI 4250	Teaching Strat-Instrumental Music	2	_____
EDUC 4150	Student Teaching (WI, UCC Area 5)	12	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Bachelor of Music in Jazz Studies - Music Education
Woodwind, Brass, Percussion, String Major – Instrumental Track (UCC)

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I	1	MUSP 1650	Functional Class Piano II	1
MUSI 1080	Percussion	1	MUSI 1250	Intro. To Music Education	1
MUSI 1710	Improvisation I	3	MUSI 1720	Improvisation II	3
MUSP 1410	Jazz Ensemble	1	MUSP 1430	Jazz Ensemble	1
MUSP 2110	Concert Band	1	PBHL 1110	UCC Area 1	3
ENG 1100	UCC –College Writing	3	PSY 1100	UCC - General Psychology	3
WPU 1010	Pioneer First-Year Success Seminar	1			
Total:		17			18

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2820	Jazz Ear Training I	2	MUSI 2820	Jazz Ear Training II	2
MUSP 2680	Jazz Class Piano I	1	MUSP 2690	Jazz Class Piano II	1
MUSP 2410	Jazz Ensemble	1	MUSP 2430	Jazz Ensemble	1
MUSI 2730	Jazz History & Analysis. I	3	MUSI 2740	Jazz History & Analysis. II	3
	UCC – Quantitative Methods	3	MUSP 2990	Performance Prof. Exam	0
MUSI 1580	Intro Music Technology	3	MUSP 2700	Soph. Recital Perf. (Midday)	0
MUSI 1080	Percussion	1		UCC – Scientific Perspectives	4
				UCC – Area 2 and 3	3
Total:		19			19

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3920	Applied Music Major	2	MUSP 3930	Applied Music Major	2
MUSP 3410	Jazz Ensemble	1	MUSP 3430	Jazz Ensemble	1
MUSI 3250	Tchg Strat - General Music	2	MUSI 1030	Brass I	1
MUSP 3700	Jr. Recital Perf. I (Midday)	0	MUSP 3710	Jr. Recital Perf. II (Midday)	0
MUSI 3200	Basic Conducting	3	MUSI 4780	Jazz Arranging II	3
MUSI 4770	Jazz Arranging I	3	MUSI 3260	Tchg Strategies: Choral Music	2
MUSI 1010	Woodwinds I	1	MUSI 1020	Woodwinds II	1
CIED 2030	Teaching as a Profession	3	MUSI 2190	Western Art Music	3
	UCC Area 2 and 3	3	MUSI 3290	Field Experience I	1
			CISE 2950	Ed. Psych & Class Management	3
Total:		18			18

Senior Year					
MUSI 0000	Recital hour	0	EDUC 4150	UCC - Student Teaching (WI)	12
MUSP 4920	Applied Music Major	2			
MUSP 4410	Jazz Ensemble	1			
MUSP 4000	Senior Recital	0			
MUSP 4700	Senior Recital Perf. I (Midday)	0			
MUSI 1050	Strings	1			
MUSI 1040	Brass II	1			
MUSI 4250	Tchg Strategies: Instrumental Music	2			
MUSI 4290	Field Experience II	1			
CIRL 3350	Lit, Tech & Instruction	3			
	UCC Diversity & Justice (WI)	3			
	UCC Global Awareness	3			
Total:		17			12

Bachelor of Music in Jazz Studies - Music Education
Piano, Guitar - Vocal Track (UCC)

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I	1	MUSP 1650	Functional Class Piano II	1
MUSI 1050	Strings Class	1	MUSI 1580	Intro. To Music Technology (TI)	3
MUSI 1710	Improvisation I	3	MUSI 1720	Improvisation II	3
MUSP 1410	Jazz Ensemble	1	MUSP 1430	Jazz Ensemble	1
MUSP 2000	Concert Choir	1	MUSI 1250	Intro. To Music Education	1
ENG 1100	UCC – College Writing	3	PSY 1100	UCC - General Psychology	3
WPU 1010	Pioneer First-Year Success Seminar	1			
Total:		17			18

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2820	Jazz Ear Training I	2	MUSI 2820	Jazz Ear Training II	2
MUSP 2680	Jazz Class Piano I	1	MUSP 2690	Jazz Class Piano II	1
MUSP 2410	Jazz Ensemble	1	MUSP 2430	Jazz Ensemble	1
MUSI 2730	Jazz History & Analysis. I	3	MUSI 2740	Jazz History & Analysis. II	3
	UCC –Area 2 and 3	3	MUSP 2990	Performance Prof. Exam	0
	UCC - Personal Well Being	3	MUSP 2700	Soph. Recital Perf. (Midday)	0
				UCC – Area 2 and 3	3
				UCC – Quantitative Methods	3
Total:		18			18

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3920	Applied Music Major	2	MUSP 3930	Applied Music Major	2
MUSP 3410	Jazz Ensemble	1	MUSP 3430	Jazz Ensemble	1
MUSI 3250	Tchg Strat - General Music	2	MUSI 1030	Brass I	1
MUSP 3700	Jr. Recital Perf. I (Midday)	0	MUSP 3710	Jr. Recital Perf. II (Midday)	0
MUSI 3200	Basic Conducting	3	MUSI 4780	Jazz Arranging II	3
MUSI 4770	Jazz Arranging I	3	MUSI 3260	Tchg Strategies: Choral Music	2
	UCC Scientific Perspectives	4	MUSI 3290	Field Experience I	1
CIED 2030	Teaching as a Profession	3	MUSI 2190	Western Art Music	3
			MUSI 1010	Woodwinds I	1
			CISE 2950	Ed. Psych & Class Management	3
Total:		18			17

Senior Year					
MUSI 0000	Recital hour	0	EDUC 4150	UCC - Student Teaching (WI)	12
MUSP 4920	Applied Music Major	2			
MUSP 4410	Jazz Ensemble	1			
MUSP 4000	Senior Recital	0			
MUSP 4700	Senior Recital Perf. I (Midday)	0			
MUSI 4250	Tchg Strategies: Instrumental Music	2			
MUSI 4290	Field Experience II	1			
MUSI 1080	Percussion	1			
CIRL 3350	Lit, Tech & Instruction	3			
	UCC- Global Awareness	3			
	UCC – Diversity & Justice (WI)	3			
Total:		16			12

**Bachelor of Music in Jazz Studies - Music Education
Voice - Vocal Track (UCC)**

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I	1	MUSP 1650	Functional Class Piano II	1
MUSI 1050	Strings	1	MUSI 1580	Intro. To Music Technology (TI)	3
MUSP 1410	Jazz Ensemble	1	MUSP 1420	Jazz Ensemble	1
MUSP 2000	Concert Choir	1	MUSP 2000	Concert Choir	1
ENG 1100	UCC- College Writing	3	PSY 1100	UCC - General Psychology	3
WPU 1010	Pioneer First-Year Success Seminar	1	MUSI 1250	Intro. To Music Education	1
	UCC Personal Well Being	3	MUSI 1010	Woodwinds I	1
TOTAL		17			17

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2820	Jazz Ear Training I	2	MUSI 2820	Jazz Ear Training II	2
MUSP 2680	Jazz Class Piano I	1	MUSP 2690	Jazz Class Piano II	1
MUSI 1080	Percussion	1	MUSP 2430	Jazz Ensemble	1
MUSI 2730	Jazz History & Analysis. I	3	MUSI 2740	Jazz History & Analysis. II	3
MUSP 2410	Jazz Ensemble	1	MUSP 2990	Performance Prof. Exam	0
MUSI 1710	Improvisation I	3	MUSI 1720	Improvisation II	3
	UCC – Area 2 and 3	3	MUSP 2700	Soph. Recital Perf. (Midday)	0
				UCC – Scientific Perspectives	4
TOTAL		19			19

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3920	Applied Music Major	2	MUSP 3930	Applied Music Major	2
MUSP 3410	Jazz Ensemble	1	MUSP 3430	Jazz Ensemble	1
MUSI 3250	Tchg Strat - General Music	2	MUSI 1030	Brass I	1
MUSP 3700	Jr. Recital Perf. I (Midday)	0	MUSP 3710	Jr. Recital Perf. II (Midday)	0
MUSI 3200	Basic Conducting	3	MUSI 4780	Jazz Arranging II	3
MUSI 4770	Jazz Arranging I	3	MUSI 3260	Tchg Strategies: Choral Music	2
	UCC – Area 2 and 3	3	MUSI 3290	Field Experience I	1
CIED 2030	Teaching as a Profession	3	MUSI 2190	Western Art Music	3
			CISE 2950	Ed. Psych & Class Management	3
				UCC – Quantitative Inquiry	3
TOTAL		18			19

Senior Year					
MUSI 0000	Recital hour	0	EDUC 4150	Student Teaching (WI)	12
MUSP 4920	Applied Music Major	2			
MUSP 4410	Jazz Ensemble	1			
MUSP 4000	Senior Recital	0			
MUSP 4700	Senior Recital Perf. I (Midday)	0			
MUSI 4250	Tchg Strategies: Instrumental Music	2			
MUSI 4290	Field Experience II	1			
CIRL 3350	Lit, Tech & Instruction	3			
	UCC – Global Awareness	3			
	UCC – Diversity and Justice (WI)	3			
TOTAL		15			12

MASTER OF MUSIC IN MUSIC EDUCATION

The Master of Music (MM) in Music Education is intended for students who are actively teaching music in a K-12 school setting. This degree program does not lead to teacher certification in music and students interested in obtaining initial certification to teach music should visit the WPU College of Education website for information about the Master of Arts in Teaching (MAT) degree in a subject field (K-12):
http://www.wpunj.edu/coe/departments/cert/grad_cert.dot

Admission Requirements

Students seeking admission to the MM in Music Education should possess an undergraduate degree in music with a minimum GPA of 2.75, and complete either an in-person audition on the primary instrument or submit a DVD demonstrating the applicant's teaching skill, complete applications to both the Music Department and William Paterson University, and submit two written letters of recommendation. Specific information about the application process can be found on the Music Department homepage:
<http://www.wpunj.edu/coac/departments/music/>

Course of Study

Once admitted to the degree program students complete 36 graduate level credits, a comprehensive exam, and a final project. No more than six (6) credits may be transferred into the program from another institution. Courses are offered during the fall, spring and summer semesters in both traditional face-to-face settings as well as on-line.

Curriculum:

Required courses:		18 credits
MUSI 5300	Research Techniques	3 credits
MUSI 5350	Foundations of Music Education	3 credits
MUSI 5580	Music Technology	3 credits
MUSI 5600	Analytical Techniques	3 credits
MUSI 6300	Graduate Seminar	3 credits
MUSP mxxx	applied instruction or ensembles	3 credits
MUSI 6900	Music Education thesis	0 credits
or		
MUSI 6800	Music Education lecture/recital	

Electives	18 credits
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Electives normally are chosen from graduate level courses offered within the Music Department. A maximum of one course (3 credits) may be chosen from courses offered in other departments in the University. No more than 12 credits may be taken in applied major and/or minor lessons and/or ensembles.

Although there is no set sequence in which courses should be completed, students should take Research and Foundations of Music Education near the beginning of their studies and Graduate Seminar near the end since this course is directly concerned with the final project.

Graduate students are encouraged to consult the Music Thesis Manual early in their studies so that they become familiar with the process and regulations concerning the final project:
<http://www.wpunj.edu/coac/departments/music/currentStudents/>

BACHELOR OF MUSIC IN MUSIC AND ENTERTAINMENT INDUSTRIES

Students are admitted to the Music and Entertainment Industries programs only on a probationary status during the Freshman and Sophomore years. At the end of the Sophomore year or in the case of a transfer student, when a student completes MUSI 1400 (Survey of the Music & Entertainment Industry), and one additional 3 credit Music and Entertainment Industries course, a review of the student's academic record will be made by the faculty of the program. If the student has earned a 3.0 GPA in the two Music and Entertainment Industries courses, and an overall 2.5 GPA she/he will be permitted to continue in the Music and Entertainment Industries sequence. If either of those requirements is not met, the faculty may recommend that the student may not be admitted to additional Music and Entertainment Industries courses, or may be permitted to enroll in one additional Music and Entertainment Industries course to determine his/her acceptability. The 2.5 cumulative GPA with a 3.0 GPA in ALL music courses must be maintained throughout the program. Once in the program, a student will choose to concentrate in either the management or production area of the industry. Course work will be chosen to help pursue the desired direction.

Professional Enrichment Initiative

Similar to the requirement in the Cotsakos College of Business, Music and Entertainment Industries majors will earn non-credit bearing Professional Enrichment (PE) points through their active involvement and/or participation in selected on- and off-campus activities. Examples of these would be workshops, seminars, and specified career development programs. The PE Initiative offers a wide range of co-curricular activities that enhance students' education experience by focusing on valuable 'soft skills.' This may entail networking within the industry, 'working' at various industry events, producing an event, etc. PE points accumulate over the semester as a student progresses through the program towards graduation. Students will need to earn a total of two points over the course of all of semesters in which they are enrolled in the major.

Music and Entertainment Industries Internships

Music Management Internship (MUSI 4400) - 1 credit

Music and Entertainment Industries majors and minors with a 2.5 GPA are eligible to enroll in MUSI 4400, Music Management Internship. It is preferred that students do register for this course before their junior year. Permission of the Music and Entertainment Industries Program Director is required. Majors will need to complete three different internships in order to reach the 3 credit requirement.

Minor in Music and Entertainment Industries

Students desiring to minor in Music and Entertainment Industries will be admitted to Music and Entertainment Industries courses depending on availability of space.

When a student completes MUSI 1400 (Survey of the Music & Entertainment Industry) and one additional three-credit Music and Entertainment Industries course, a review of the student's academic record will be made by the faculty of the program. A student who has earned a 3.0 GPA in the two Music and Entertainment Industries courses will be permitted to continue in the Music and Entertainment Industries sequence. If the requirement is not met, the faculty may recommend that the student not be admitted to additional Music and Entertainment Industries courses, or may be permitted to enroll in one additional three-credit Music and Entertainment Industries course to determine acceptability. The 3.0 GPA in ALL music courses should be maintained throughout the program.

Students should make certain that their major programs allow for the number of credits needed to complete the sequence.

Minor in Music and Entertainment Industries: Curriculum

MUSI 1150	Understanding Music (UCC Area 2 Expression - A&C)*	3
MUSI 1400	Survey of the Music & Entertainment Industry	3
MUSI 2400	Structure & Content of the Music Industry	3
MUSI 3460	Media Use in Music & Entertainment Industry	3
MUSI 4400	Music Management Internship	1
MUSI 4420	Music Management Seminar	
	(2 seminars @1 credit each)	2
MUSI 4440	Personal Management in Music	3
MUSI 4450	Law & Ethics in Music	3
MUSI/P 2xxx-	Additional Music Course+	3
	One professional enrichment point	0
Minimum number of credits		24 credits

*BA Music majors must substitute another UCC Area 2a – Expression Arts & Communication course.

+200 level or above and excludes Music and Entertainment Industries courses.

BM in Music and Entertainment Industries - University Core Curriculum (UCC)

Classical and Jazz

Area 1 - Personal Well Being (3 credits)

Recommended course:

_____ FINP 1600 Financial Well-Being

Area 2b – Expression: College Writing (3 credits)

_____ ENG 1110 College Writing

Area 2a and 2c - Expression

Area 3a and 3b - Ways of Knowing (6 credits)

Select two courses from those designated as Arts and Communication, Literature, Philosophical Perspectives or Historical Perspectives.

Music courses may NOT be used to fulfill these requirements.

Courses must be from different disciplines.

Students are strongly encouraged to take a course that will also fulfill the WI requirement

Area 3c – Social and Behavioral Science (3 credits)

_____ **ECON 2010 Macroeconomics

Area 3d – Scientific Perspectives (4 credits)

Area 3e – Quantitative Thinking (3-4 credits)

_____ MATH 1170 Business Math

*Area 4 – Diversity and Justice (3 credits)

_____ MUSI 3180 Rock Music: Diversity and Justice (WI)

*Area 5 – Civic and Community Engagement (3 credits)

_____ MUSI 4400 1 cr. Music Management Internship (WI)

_____ MUSI 4400 1 cr. Music Management Internship (WI)

_____ MUSI 4400 1 cr. Music Management Internship (WI)

(must be taken three times : students will be completing three different experiences)

*Area 6 – Global Awareness (3 credits)

Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute.
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

_____ ENG 1100 College Writing
_____ MUSI 3180 Rock Music Diversity and Justice
_____ MUSI 4440 Music Management Internship (3x)

Technology Intensive (TI)

All students must take 2 courses that have a TI attribute

Courses may be taken within the UCC, in the major, or an elective

_____ MUSI 1580 Music Technology
_____ MGT 3050 **Management Information Systems

Graduation Requirement (1 credit)

_____ Pioneer First-Year Success Seminar

* course may be in the major

** see following pages

Music & Ent. Industries Major Requirements – Classical

Major Core Requirements (25 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 2190	Western Art Music	3	_____
#MUSI 3180	Rock Music, D&J (WI)	3	_____
#MUSI 1580	Intro to Music Technology (TI)	3	_____

Performance Courses (14 credits)

MUSP 1920	Freshman Applied Major I	2	_____
MUSP 1930	Freshman Applied Major II	2	_____
MUSP 2920	Sophomore Applied Major I	2	_____
MUSP 2930	Sophomore Applied Major II	2	_____
MUSP 3920	Junior Applied Major I	2	_____
MUSP 3930	Junior Applied Major II	2	_____
MUSP 4920	Senior Applied Major I	2	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 2990	Performance Proficiency Exam	0	_____

Functional Class Piano (2-4 credits) Piano majors substitute MUSP 266, 267

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2640	Class Piano III	1	_____
MUSP 2650	Class Piano IV	1	_____

Ensembles (7 credits) – one each semester (MUSP 2000; 2110; 2500)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Chamber Ensembles (2 credits) Chosen from MUSP 2010; 2030; 2040; 2050; 2100; 2130; 2140; 2150; 2160; 2200; 2210; 2220; 2230; 2240; 2330; 2530

_____	1	_____
_____	1	_____

Music and Entertainment Industries Courses (16 credits)

Required:

MUSI 1400	Survey Mus. & Ent. Industry	3	_____
MUSI 2400	Structure & Content Music Industry	3	_____
MUSI 4420	Music Mgmt Seminar (4 semesters)	1, 1, 1, 1	_____
MUSI 4450	Law and Ethics Mus. & Ent. Industry	3	_____
#MUSI 4420	Music Management Internship	1, 1, 1	_____

(course must be taken three times for a total of 3 credits)

At least 6 credits selected from the following courses:

MUSI 2560	Music in Social Media I	3	_____
MUSI 2570	Music in Social Media II	3	_____
MUSI 3400	Modern Entertainment Company I	3	_____
MUSI 3410	Modern Entertainment Company II	3	_____
MUSI 3460	Media Use in Mus. & Ent. Industry	3	_____
MUSI 4440	Personal Management in Music	3	_____

Co Requisites – College of Business Courses (18 credits)

**ACCT 2110	Financial Accounting	3	_____
**MGT 2000	Principles of Management	3	_____
**ECON 2020	Micro Economics	3	_____
**ECON 2100	Business Statistics I	3	_____
**ECON 2110	Business Statistics II	3	_____
**MKT 2100	Principles of Marketing	3	_____
**FIN 3200	Corporate Finance	3	_____
**MGT 3050	Management Information Systems	3	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Professional Enrichment Initiative (2 points)

_____	0	_____
_____	0	_____

** Depending upon a particular university's requirements, complete this core with a minimum course grade of B may result in waiving a maximum of 18 credits from MBA programs
course also fulfills UCC requirement

Music & Entertainment Industries Major Requirements – Jazz

Music Major Core Requirements (25 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2820	Jazz Ear Training I	2	_____
MUSI 2610	Theory IV	3	_____
MUSI 2830	Jazz Ear Training II	2	_____
MUSI 1710	Jazz Improvisation I	3	_____
MUSI 1720	Jazz Improvisation II	3	_____
MUSI 2190	Western Art Music	3	_____
#MUSI 3180	Rock Music, D&J (WI)	3	_____
#MUSI 1580	Intro to Music Technology (TI)	3	_____

Performance Courses (14 credits)

MUSP 1920	Freshman Applied Major I	2	_____
MUSP 1930	Freshman Applied Major II	2	_____
MUSP 2920	Sophomore Applied Major I	2	_____
MUSP 2930	Sophomore Applied Major II	2	_____
MUSP 3920	Junior Applied Major I	2	_____
MUSP 3930	Junior Applied Major II	2	_____
MUSP 4920	Senior Applied Major I	2	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____

Functional Class Piano (2-4 credits) not required for piano majors

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2680	Jazz Class Piano I	1	_____
MUSP 2690	Jazz Class Piano II	1	_____

Jazz Ensembles (7 credits – one each semester)

MUSP 1410	Jazz Ensemble	1	_____
MUSP 1430	Jazz Ensemble	1	_____
MUSP 2410	Jazz Ensemble	1	_____
MUSP 2430	Jazz Ensemble	1	_____
MUSP 3410	Jazz Ensemble	1	_____
MUSP 3430	Jazz Ensemble	1	_____
MUSP 4410	Jazz Ensemble	1	_____

Music and Entertainment Industries Courses (16 credits)

Required:

MUSI 1400	Survey Mus. & Ent. Industry	3	_____
MUSI 2400	Structure & Content Music Industry	3	_____
MUSI 4420	Music Mgmt Seminar (4 semesters)	1, 1, 1, 1	_____
MUSI 4450	Law and Ethics Mus. & Ent. Industry	3	_____
#MUSI 4420	Music Management Internship	1, 1, 1	_____

(course must be taken three times for a total of 3 credits)

At least 6 credits selected from the following courses:

MUSI 2560	Music in Social Media I	3	_____
MUSI 2570	Music in Social Media II	3	_____
MUSI 3400	Modern Entertainment Company I	3	_____
MUSI 3410	Modern Entertainment Company II	3	_____
MUSI 3460	Media Use in Mus. & Ent. Industry	3	_____
MUSI 4440	Personal Management in Music	3	_____

Co Requisites – College of Business Courses (18 credits)

**ACCT 2110	Financial Accounting	3	_____
**MGT 2000	Principles of Management	3	_____
**ECON 2020	Micro Economics	3	_____
**ECON 2100	Business Statistics I	3	_____
**ECON 2110	Business Statistics II	3	_____
**MKT 2100	Principles of Marketing	3	_____
**FIN 3200	Corporate Finance	3	_____
**MGT 3050	Management Information Systems	3	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Professional Enrichment Initiative (2 points)

_____	0	_____
_____	0	_____

** Depending upon a particular university's requirements, complete this core with a minimum course grade of B may result in waiving a maximum of 18 credits from MBA programs

course also fulfills UCC requirement

**Bachelor of Music in Music and Entertainment Industries
Classical**

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I (or minor)	1	MUSP 1650	Functional Class Piano II	1
MUSP 2---	Ensemble	1	MUSI 1580	Intro. To Music Technology	3
FINP 1600	Financial Well Being (UCC Area 1)	3	MUSI 1440	Survey Mus & Ent. Industry	3
ENG 1100	College Writing	3	MUSP 2---	Ensemble	1
WPU 1010	Pioneer First-Year Success Seminar	1	MUSI 4420	Music Management Seminar	1
			UCC	Area 2a, 2c, 3a, 3b	3
Total:		15			18

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2800	Ear Training II	1	MUSI 2810	Ear Training IV	1
MUSP 2640	Functional Class Piano III	1	MUSP 2650	Functional Class Piano IV	1
MUSP 2---	Ensemble	1	MUSP 2---	Ensemble	1
MUSI 2400	Mus Ind. Structure & Content	3	MUSI 4420	Music Management Seminar	1
ECON 2010	Macroeconomics (UCC Area 3c)	3	MUSP 2990	Performance Prof. Exam	0
UCC	Area 2a, 2c, 3a, 3b	3	MUSP 2700	Soph. Recital Perf. (Midday)	0
			UCC	Area 3d - Science	4
			MATH 1170	Business Math (UCC Area 3e)	3
Total:		17			16

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3920	Applied Music Major	2	MUSP 3930	Applied Music Major	2
MUSP 2---	Ensemble	1	MUSP 2---	Ensemble	1
MUSP 3700	Jr. Recital Perf. I (Midday)	0	MUSI 2190	Western Art Music	3
MUSP ----	Chamber Music	1	MUSP ----	Chamber Music	1
ACCT 2110	Financial Accounting	3	MUSP 3710	Jr. Recital Perf. II (Midday)	0
UCC	Area 6 – Global Awareness	3	MUSI 4400	Music Mgmt Internship (UCC Area 5)	1
MUSI ----	M&EI elective	3	MUSI ----	M&EI elective	3
MGT 2000	Principles of Management	3	MUSI 3180	Rock Music (UCC Area 4/WI)	3
			MUSI 4420	Music Management Seminar	1
Total:		16			16

Senior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital hour	0
MUSP 4920	Applied Music Major	2	MUSI 4400	Music Mgmt Internship (UCC Area 5)	1
MUSP 2---	Ensemble	1	FIN 3200	Corporate Finance	3
MUSP 4700	Senior Recital Perf. I (Midday)	0	MGT 3050	Man. Information Science	3
MUSI 4400	Music Mgmt Internship (UCC Area 5)	1	MKT 2100	Principles of Marketing	3
ECON 2100	Business Statistics I	3	MUSI 4420	Music Management Seminar	1
MUSI 4450	Law and Ethics	3	ECON 2110	Business Statistics II	3
ACCT 2120	Managerial Accounting	3	UCC	Writing Intensive	3
ECON 2020	Microeconomics	3			
Total:		16			17

**Bachelor of Music in Music and Entertainment Industries
Jazz**

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I (or minor)	1	MUSP 1650	Functional Class Piano II (or minor)	1
MUSP 1410	Jazz Ensemble	1	MUSI 4420	Music Management Seminar	1
MUSI 1710	Jazz Improv. I	3	MUSI 1720	Jazz Improv. II	3
FINP 1600	Financial Well Being (UCC Area 1)	3	MUSI 1400	Survey Mus & Ent. Industry	3
ENG 1100	College Writing (UCC Area 2b/WI)	3	MUSP 1440	Jazz Ensemble	1
WPU 1010	Pioneer First-Year Success Seminar	1			
Total:		18			15

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2820	Jazz Ear Training I	2	MUSI 2830	Jazz Ear Training II	2
MUSP 2680	Jazz Class Piano I	1	MUSP 2690	Jazz Class Piano II	1
MUSP 2410	Jazz Ensemble	1	MUSP 2430	Jazz Ensemble	1
MUSI 2400	Mus Ind. Structure & Content	3	MUSI 4420	Music Management Seminar	1
ECON 2010	Macroeconomics (UCC Area 3c)	3	MUSP 2990	Performance Prof. Exam	0
UCC	Area 2a, 2c, 3a, 3b	3	MUSP 2700	Soph. Recital Perf. (Midday)	0
			UCC	Area 2a, 2c, 3a, 3b	3
			MATH 1170	Business Math (UCC Area 3e)	3
Total:		18			16

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3920	Applied Music Major	2	MUSP 3930	Applied Music Major	2
MUSP 3410	Jazz Ensemble	1	MUSP 3430	Jazz Ensemble	1
MUSP 3700	Jr. Recital Perf. I (Midday)	0	MUSI 2190	Western Art Music	3
ACCT 2110	Financial Accounting	3	MUSP 3710	Jr. Recital Perf. II (Midday)	0
UCC	Area 6 – Global Awareness	3	MUSI 4400	Music Mgmt Internship (Area 5/WI)	1
MUSI ----	M&EI elective	3	MUSI ----	M&EI elective	3
MGT 2000	Principles of Management	3	UCC	Area 3d - Science	4
MUSI 1580	Intro. To Music Technology (TI)	3	MUSI 4420	Music Management Seminar	1
Total:		18			15

Senior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital hour	0
MUSP 4920	Applied Music Major	2	MUSI 4400	Music Mgmt Internship (Area 5/WI)	1
MUSP 4410	Jazz Ensemble	1	FIN 3200	Corporate Finance	3
MUSP 4700	Senior Recital Perf. I (Midday)	0	MGT 3050	Man. Information Science (TI)	3
MUSI 4400	Music Mgmt Internship (Area 5/WI)	1	ECON 2110	Business Statistics II	3
MUSI 4450	Law and Ethics	3	MUSI 3180	Rock Music (UCC Area 4/WI)	3
MKT 2100	Principles of Marketing	3	MUSI 4420	Music Management Seminar	1
ECON 2100	Business Statistics I	3	UCC	Writing Intensive	3
ECON 2020	Microeconomics	3			
Total:		16			17

BACHELOR OF MUSIC IN PERFORMANCE

This degree program is for students who possess exceptional performance abilities and aspire to a career in music performance. The program demands an intense commitment in both performance and academic areas of study. As is the case with other degree concentrations, students in the Performance degree undertake a series of courses in music, general education and as well as a series of performance-based classes intended to increase their applied skills to a high caliber. Demonstration of proficiency in a student's major field includes, but is not limited to, the following:

- performance-based juries at the conclusion of each semester
- performance proficiency exam at the end of the sophomore year
- junior recital
- senior recital

Students who are also proficient in jazz performance may audition for the degree in Performance with a concentration in Jazz Studies. In this degree program, classical music would be the major area of instruction with a secondary area in jazz. Students whose primary strength is in jazz performance may opt for a secondary area in classical studies (Please see control sheets in Jazz Studies section of this handbook for course requirements).

Voice majors:

Italian Diction for Singers
English Diction for Singers
French Diction for Singers
German Diction for Singers
Vocal Pedagogy
Vocal Literature I and II
Minor piano lessons (2 semesters)
Performance Seminar
Two semesters of Italian, French or German

Piano majors:

Advanced Functional Class Piano I and II
Piano Literature I and II
Piano Pedagogy I and II
Piano Tuning
Performance Seminar

Brass, Woodwind, Percussion, String or Guitar majors:

Applied Pedagogy
Brass, Woodwind, Percussion, String or Guitar Literature (2 semesters)
Percussion: 2 semesters minor lessons (MUSP 1800, 1810)
Performance Seminar

BM in Performance - University Core Curriculum (UCC)

Area 1 - Personal Well Being (3 credits)

Area 2b – Expression: College Writing (3 credits)

_____ ENG 1100 College Writing

Area 2a and 2c - Expression

Area 3a and 3b - Ways of Knowing (6 credits)

- Select two courses from those designated as Arts and Communication, Literature, Philosophical Perspectives or Historical Perspectives.
- Music courses may NOT be used to fulfill these requirements.
- Courses must be from different disciplines.

Area 3c – Social and Behavioral Science (3 credits)

Area 3d – Scientific Perspectives (4 credits)

Area 3e – Quantitative Thinking (3-4 credits)

*Area 4 – Diversity and Justice (3 credits)

*Area 5 – Civic and Community Engagement (3 credits)

*Area 6 – Global Awareness (3 credits)

Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

_____ ENG 1100 College Writing

Technology Intensive (TI)

- All students must take 2 courses that have a TI attribute
- Courses may be taken within the UCC, in the major, or an elective

_____ MUSI 1580 Music Technology

Graduation Requirement (1 - 7 credits)

_____ Pioneer First-Year Success Seminar

Foreign Language (0-6 credits)

* course may be in the major

BM in Performance – Voice

Music Major Core Requirements (30 credits)

MUSI 1580	Intro to Music Technology	3	_____
MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 3800	Ear Training V	1	_____
MUSI 3810	Ear Training VI	1	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____
MUSI 3200	Basic Conducting	3	_____

Performance Courses (24 credits)

MUSP 1900	Freshman Applied Major I	3	_____
MUSP 1910	Freshman Applied Major II	3	_____
MUSP 2900	Sophomore Applied Major I	3	_____
MUSP 2910	Sophomore Applied Major II	3	_____
MUSP 3900	Junior Applied Major I	3	_____
MUSP 3910	Junior Applied Major II	3	_____
MUSP 4900	Senior Applied Major I	3	_____
MUSP 4910	Senior Applied Major II	3	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3000	Junior Recital (evening)	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____
MUSP 2990	Performance Proficiency Exam	0	_____

Large Ensembles (8 credits) MUSP 2000

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Chamber Ensembles (6 credits)

MUSP 2530	_____	1	_____
MUSP 2530	_____	1	_____
MUSP 2530	_____	1	_____
MUSP 2530	_____	1	_____
MUSP 2530	_____	1	_____
MUSP 2530	_____	1	_____

Piano (6 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2640	Class Piano III	1	_____
MUSP 2650	Class Piano IV	1	_____
MUSP 1800	Minor Applied Instr. (Piano)	1	_____
MUSP 1810	Minor Applied Instr. II (Piano)	1	_____

Performance Seminar (6 credits) MUSP 4320

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Voice Concentration (10 credits)

MUSI 1340	English Diction for Singers	1	_____
MUSI 1350	Italian Diction for Singers	1	_____
MUSI 2340	German Diction for Singers	1	_____
MUSI 2350	French Diction for Singers	1	_____
MUSI 3340	Vocal Literature I	2	_____
MUSI 3350	Vocal Literature II	2	_____
MUSI 4340	Vocal Pedagogy	2	_____

BM in Performance – Piano

Music Major Core Requirements (27 credits)

MUSI 1580	Intro to Music Technology	3	_____
MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 3800	Ear Training V	1	_____
MUSI 3810	Ear Training VI	1	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____

Performance Courses (24 credits)

MUSP 1900	Freshman Applied Major I	3	_____
MUSP 1910	Freshman Applied Major II	3	_____
MUSP 2900	Sophomore Applied Major I	3	_____
MUSP 2910	Sophomore Applied Major II	3	_____
MUSP 3900	Junior Applied Major I	3	_____
MUSP 3910	Junior Applied Major II	3	_____
MUSP 4900	Senior Applied Major I	3	_____
MUSP 4910	Senior Applied Major II	3	_____

MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3000	Junior Recital (evening)	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____
MUSP 2990	Performance Proficiency Exam	0	_____

Performance Seminar (4 credits) MUSP 4320

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Chamber Ensembles (7 credits)

MUSP 2530	1	_____
MUSP 2530	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Ensembles (8 credits) MUSP 2000

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Piano Concentration (12 credits)

MUSP 2660	Adv. Functional Class Piano I	1	_____
MUSP 2670	Adv. Functional Class Piano II	1	_____
MUSI 3360	Piano Literature I	2	_____
MUSI 3370	Piano Literature II	2	_____
MUSI 4360	Piano Pedagogy I	2	_____
MUSI 4370	Piano Pedagogy II	2	_____
MUSI 4390	Piano Tuning	2	_____

BM in Performance – Winds, Brass and Strings

Music Major Core Requirements (30 credits)

MUSI 1580	Intro to Music Technology	3	_____
MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 3800	Ear Training V	1	_____
MUSI 3810	Ear Training VI	1	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____
MUSI 3200	Basic Conducting	3	_____

Performance Courses (24 credits)

MUSP 1900	Freshman Applied Major I	3	_____
MUSP 1910	Freshman Applied Major II	3	_____
MUSP 2900	Sophomore Applied Major I	3	_____
MUSP 2910	Sophomore Applied Major II	3	_____
MUSP 3900	Junior Applied Major I	3	_____
MUSP 3910	Junior Applied Major II	3	_____
MUSP 4900	Senior Applied Major I	3	_____
MUSP 4910	Senior Applied Major II	3	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3000	Junior Recital (evening)	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____
MUSP 2990	Performance Proficiency Exam	0	_____

Large Ensembles (8 credits) MUSP 2110 or 2500

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Chamber Ensembles (7 credits)

MUSP 2330	_____	1	_____
MUSP 2330	_____	1	_____
_____	_____	1	_____
_____	_____	1	_____
_____	_____	1	_____
_____	_____	1	_____
_____	_____	1	_____

Piano (4 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2640	Class Piano III	1	_____
MUSP 2650	Class Piano IV	1	_____

Performance Seminar (8 credits) MUSP 4320

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

WW, Brass, String Concentration (6 credits)

MUSI 4310	Applied Pedagogy	2	_____
Select one (2 semesters):			
MUSI 3310	Brass Literature	2	_____
		2	_____
MUSI 3300	Woodwind Literature	2	_____
		2	_____
MUSI xxx	String Literature	2	_____
		2	_____

BM in Performance – Percussion

Music Major Core Requirements (30 credits)

MUSI 1580	Intro to Music Technology	3	_____
MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 3800	Ear Training V	1	_____
MUSI 3810	Ear Training VI	1	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____
MUSI 3200	Basic Conducting	3	_____

Performance Courses (24 credits)

MUSP 1900	Freshman Applied Major I	3	_____
MUSP 1910	Freshman Applied Major II	3	_____
MUSP 2900	Sophomore Applied Major I	3	_____
MUSP 2910	Sophomore Applied Major II	3	_____
MUSP 3900	Junior Applied Major I	3	_____
MUSP 3910	Junior Applied Major II	3	_____
MUSP 4900	Senior Applied Major I	3	_____
MUSP 4910	Senior Applied Major II	3	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3000	Junior Recital (evening)	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____
MUSP 2990	Performance Proficiency Exam	0	_____

Large Ensembles (8 credits) MUSP 2300, 2110

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Chamber Ensembles (7 credits)

MUSP 2330	_____	1	_____
MUSP 2330	_____	1	_____
_____	_____	1	_____
_____	_____	1	_____
_____	_____	1	_____
_____	_____	1	_____

Piano (4 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2640	Class Piano III	1	_____
MUSP 2650	Class Piano IV	1	_____

Performance Seminar (8 credits) MUSP 4320

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Percussion Concentration (8 credits)

MUSI 4310	Applied Pedagogy	2	_____
MUSI 3320	Percussion Literature (2 semesters)	2	_____
		2	_____
MUSP 1800	Minor applied instr. I (drum set)	1	_____
MUSP 1810	Minor applied instr. II (drum set)	1	_____

BM in Performance – Guitar

Music Major Core Requirements (30 credits)

MUSI 1580	Intro to Music Technology	3	_____
MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 3800	Ear Training V	1	_____
MUSI 3810	Ear Training VI	1	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____
MUSI 3200	Basic Conducting	3	_____

Performance Courses (24 credits)

MUSP 1900	Freshman Applied Major I	3	_____
MUSP 1910	Freshman Applied Major II	3	_____
MUSP 2900	Sophomore Applied Major I	3	_____
MUSP 2910	Sophomore Applied Major II	3	_____
MUSP 3900	Junior Applied Major I	3	_____
MUSP 3910	Junior Applied Major II	3	_____
MUSP 4900	Senior Applied Major I	3	_____
MUSP 4910	Senior Applied Major II	3	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3000	Junior Recital (evening)	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____
MUSP 2990	Performance Proficiency Exam	0	_____

Large Ensembles (8 credits) MUSP 2510, 2000

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Chamber Ensembles (7 credits)

MUSP 2330	_____	1	_____
MUSP 2330	_____	1	_____
_____	_____	1	_____
_____	_____	1	_____
_____	_____	1	_____
_____	_____	1	_____

Piano (4 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2640	Class Piano III	1	_____
MUSP 2650	Class Piano IV	1	_____

Performance Seminar (8 credits) MUSP 4320

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Guitar Concentration (6 credits)

MUSI 4310	Applied Pedagogy	2	_____
MUSI 3330	Guitar Literature (2 semesters)	2	_____
		2	_____

BACHELOR OF MUSIC IN SOUND ENGINEERING ARTS

The Bachelor of Music in Sound Engineering Arts (SEA) offers the opportunity for students to receive the necessary technical training to pursue employment in the areas of audio engineering and audio producing, or to enroll in a graduate program.

The department houses a new, state-of-the-art electronic music studio and audio recording studio. The department's activities allow for laboratory experience in the on-location recording of student recitals and jazz dialogue days, and in assisting experience for the Midday Artist Series, Jazz Room Series, and other Shea Auditorium events.

Admission to the Concentration

Students seeking admission to the SEA concentration must meet all the necessary requirements for any student entering William Paterson University including successfully passing an in audition on a primary instrument. Students desiring to enter the SEA program as a classical performer,, must pass an in-person audition. Those desiring to enter with a jazz concentration must submit an audio recording of their audition material no later than February 1 for admission in the following Fall. In addition, students must earn a B (3.0) average in MUSI 2510, Sound Engineering I, and MUSI 2580, Electronic Music I, to continue in the concentration. If the requirement is not met, the faculty may recommend that a student not be admitted to additional audio recording courses or the student may be permitted to enroll in one additional audio recording or electronic music course to determine eligibility. If the average is not achieved, the student may be asked to enter the BA Music program.

The Official Sound Engineering Arts Survival Guide

“Learn to be a professional NOW!”

**All SEA students are held to the rules within this guide.
Any questions will be gladly answered by the officers of the audio faculty**

General Meetings

All students enrolled in MUSI 2510, 2520, 2530, 2540, 3510, 3520, 3540, 3550, 3560, and 4500 along with any students who have obtained studio privileges are required to attend a general meeting each Tuesday at 12:30 PM in room 109. Attendance will be taken. More than two cuts will result in an automatic D in your course or in the case of extended studio privileges your privileges will be revoked. Leaving before the meeting is adjourned is considered a cut. Excuses will be considered on an individual basis.

Sign Up Procedure

- A. Signups will take place at the close of the general meeting
- B. Signups will be held using a rotation system. The resulting schedule will be considered tentative and a master schedule will be posted on Friday. SEA Seminar and SEA IV students are given priority for control room A. SEA I and II are given priority in control room B.
- C. At sign ups, a student cannot reserve more than one studio session time unless he/she has made the necessary arrangements have been made for securing a double session.
- D. NO ONE MAY SIGN UP FOR ANOTHER PERSON.

DOUBLE SESSIONS

- A. The term "Double Session" refers to requesting, in advance, two studio sessions in one week.
- B. If you wish to reserve a double session, you must inform the Audio Association Officers of the date(s) no later than 2:00 P.M. Monday prior to sign ups.
- C. Double time will be limited to two approved requests per week. Students who reserve double sessions will be placed at the bottom of the rotation for the following week.

ADVANCE BOOKING

- A. A particular time for your weekly five hour session may be reserved in advance if the officers are informed of the date and time no later than 2:00 P.M. Monday.
- B. Only two advance sessions will be honored per week
- C. Students who reserve time in advance will be placed at the bottom of the sign up rotation the following week.

BANKING TIME

- A. Banked time refers to deferring session time for up to three weeks after which time the session is lost. If the student or team wishes to bank time the appropriate form must be submitted.
- B. This form must be submitted by 12 noon on Thursday following sign ups.
- C. Banked time may be spent by reserving time in advance or by filling an opening.

PRE-PRODUCTION FORMS

- A. All forms must be filed by Wed. 4:00 PM following sign ups.
- B. Failure to pre-pro on time results in a fine equal to 1/2 of one session. If your late pre-pro is not submitted by 12 noon on Thursday you will be fined one full session. You will not be allowed to use the studios during the week in which you failed to pre-pro.
- C. Rejected pre-pros must be resubmitted by 12 noon on Friday or you will be fined one session and will not be allowed to use the studio during the week in which you failed to pre-pro.

- D. Regular lateness will be noted and you will be penalized academically through the program participation aspect of your grade.

BEING CLOSED OUT

- A. A student that is not able to secure a session at sign-ups because all sessions have been taken is considered to be closed out. This will be noted by the officers.
- B. Students that are closed out are encouraged to try to obtain a session as openings become available.
- C. If you are closed out at sign ups, you are permitted to reserve an additional session plus the amount of time that you were closed out of (if it is available). For this sign up, you will be placed at the top of the rotation. You may also advance book the time you were closed out of without being subject to a change in the rotation schedule. To do this you must notify an officer before noon on Monday.
- D. The number of sessions that are accumulated due to being closed out must be spent within two weeks immediately following the week you were closed out of. It is otherwise forfeited.

FILLING AN OPENING (FAO)

- A. If a session has not been reserved or a cancellation has taken place, a team has the option of FAO'ing for that time slot as long as all other requirements are satisfied. In order to FAO you must have enough sessions in your account and you must not be subject to any fines for that week.
- B. Once you cancel a session, you may not FAO that same session.

CANCELING SESSIONS

- A. If a team decides to cancel a session, they must note the cancellation on the schedule and fill out the appropriate form at least 24 hours before the session begins. B
- B. . Failure to cancel a session on time will result in a fine equal the cost of one session and your team will be placed at the bottom of the rotation. This will be noted and your grade will be penalized under the program participation aspect of your grade.

STUDIO USE

- A. In the event of conflicts overlooked in pre-pro review (i.e.; noise interaction) both the parties are expected to resolve the matter amicably. If no resolution is found, the desk monitor will make a final determination.
- B. Any problems with equipment during your session time should be noted using the malfunction report forms. Please fill out these forms to the best of your ability. If we aren't aware of the problem we cannot take the steps to repair it. You are obligated to do this. Failure to note failed or damaged equipment or facilities may lead to loss of studio privileges.
- C. Attempted alignment by anyone other than students that have successfully completed a checkout exam for alignment, will be considered as contributing beyond normal wear to the damage of our equipment, and will result in a fine equal to one full session!! This will be noted and your grade will be penalized.
- D. All sessions must have a DM present. If the DM does not show and an assistant or engineer agrees to become DM then all the DM duties and responsibilities apply, including the rule that you may not use the studio yourself when acting as DM. If a session is held without a DM, the offending team(s) will be placed at the bottom of rotation and fined the cost of one session. Your grade will also be penalized.
- E. If you have a double session and the next DM does not show and the present DM is not willing to stay. The session must cease. The engineer(s) must find a DM. If one is not found the session is over. This problem can be avoided by speaking to the DM in advance of the session to make sure they will be there.

MALFUNCTION REPORTS

After noticing a problem with any piece of equipment, you are obligated to take the time to diagnose the problem as completely as possible and place the form in the folders provided. Reading these forms prior to your session may be helpful to you. Failure to fill out these forms will result in financial or academic penalties depending on the situation.

USE OF MICROPHONES

REMEMBER: Microphones are fragile and UTTERLY INDISPENSABLE!! They must be treated as you would treat any fine musical instrument!!

- A. SEA Seminar students are allowed to use all microphones.
- B. SEA IV students are allowed to use any microphones with the exception of the U89s and TLM 170s.
- C. SEA III students are not allowed to use the following microphones: U89s, TLM 170s, TLM-147s, Earthworks, KM-84s, Royers, and the 414s.
- D. All approved microphones must be signed out for a session via the desk monitor, and returned in working order. You are responsible personally, morally and financially for the well-being of all microphones!! Failure to contribute to the well-being of any equipment, or contributing in any way to the misuse, defacing of or damage to same, will result in academic penalty. Both your college and professional career depend on your ability to work successfully with microphones!
- E. ACCOUNT AND ACADEMIC PENALTIES The following transgressions are just a few of the possible scenarios for which a penalty may occur. This list is by no means complete: A. Failure to report damaged equipment or facilities. B. Failure to show up for desk monitor sessions. C. Unauthorized use of any studio facilities. D. Damage to the facilities and/or injuries due to negligence or irresponsible conduct. E. Failure to attend general meetings. F. Failure to pre-pro on time. G. Smoking in the building. H. Eating or drinking in the control rooms. I. Alcohol and/or drugs on the premises. J. Failure to clean up following a session (including normalling console, neatly putting away cables and equipment, etc.).

VACATION STUDIO TIME

Studio time during breaks may be negotiated by speaking to the SEA coordinator.

THE STUDIO ACCOUNTING SYSTEM

Each team is credited with enough sessions to complete all assignments, assuming no fines are deducted

- Each SEA Seminar team will be allotted 14 CR-A and 8 CR-B sessions for the semester.
- Each SEA 4 team will be allotted 14 CR-A and 8 CR-B sessions for the semester.
- Each SEA 3 team will be allotted 12 CR-A and 8 CR-B sessions for the semester.
- Each SEA 2 team will be allotted 14 CR-B sessions for the semester.
- Each SEA 1 team will be allotted 12 CR-B sessions for the semester.

When any student or team exhausts their account for the semester, that team or person will be able to sign up for studio time at a low cash rate. Failure to pay for the session in advance will result in the loss of the scheduled session, and it will be considered an opening.

Examples of fines to accounts:

1. Failure to Pre-pro by Wednesday at 4:00 PM: 1/4 session
2. Failure to Pre-pro by Thursday at 12:00 PM: 1/2 session (LS)
3. Failure to cancel a scheduled session 24 hours in advance: 1/2 session
4. Failure to show up for DM session: 1 sessions plus (LS) plus places at bottom of rotation
5. Failure to complete all DM paperwork/ inventory: 1/2 session
6. Failure to comply with smoking/ food/ beverage/clean up rules. Fine to be determined by officers and faculty by case.
7. Running a session without a DM = fine to be determined by officers and faculty by case.

All other transgressions will be assessed fines and penalties on an individual basis. In addition to these penalties, your grade in Audio courses will suffer. LS = Lost Session. Your group will not have a scheduled session during this week.

AUDIO ASSOCIATION SESSION CHARGES WHEN ACCOUNT MONEY IS GONE

These rates apply only to students with accounts that have been exhausted. · First ten hours after account depletion: \$5/hour. Beyond this regular rates apply. To find out costs contact an officer or faculty member. The studios will not be available the week before finals. Plan your studio time wisely!

THE DESK MONITOR SYSTEM

The purpose of the Desk Monitor system is to keep an informed and responsible person on duty during the hours when the 109 Studios are in use for recording. A primary responsibility of the DM is to exercise discretion when situations arise which are not clearly defined by the survival guide. The scheduled desk monitor is to pick up the key from the previous DM. Your duty as the desk monitor is to log all equipment in and out of the equipment room, studios or storage rooms. The DM will also note any problems that might occur during sessions, as well as monitoring all people in and out of the studio area. There is room on the Log form to note all of this. DM assignments will be made by the Secretary well in advance of their occurring. For this reason there is no excuse, barring major emergencies, for missing your DM session. If you cannot sit at the time indicated, please try to find someone yourself with whom you can switch before asking the officers for help.

Availability

At the start of each semester each SEA student will submit their availability to the Audio Association secretary. If you are not working or in class you should be available. If too few students are available for a particular session, that session will be removed from the weekly signup thus reducing everyone's access to the studios. If there is a change in your schedule please notify the AA as soon as possible. DM assignments are based on your availability and you will not be able to sign up for a session for which you are not available.

Rules and Responsibilities for the DM

Show up! For this system to work, it is absolutely essential for each one of you to give it your best effort. This can't happen unless you are there.

1. Show up 15 minutes before your shift starts.
2. If you are going to be delayed, get word to whoever you are relieving.
3. If you have a conflict with your assigned shift, it is your responsibility to exchange with someone else. Look ahead!
4. Not showing for a DM shift for any reason will result in a fine equal to the cost of one sessions plus the loss of any sessions currently reserved for your team (If someone filled in for you they 102 may put your name in any of the sessions that they have). Your name or team will drop to the bottom of the sign up rotation.
5. When interacting with campus police deal with them in a professional manner.
6. Log the beginning and ending times of the session accurately on the form. Though you are not required to stay longer than your session you may, if persuaded by the engineers.
7. Inform the engineers of the time well in advance of the session ending if you hope to leave on time.
8. You are required to sit DM even if there is no session. All paperwork is to be filled out at this time. Exceptions: 1) if you are sitting the final session of the day, you are required to sit one half hour. If no one has called to tell you they are going to be late, or if no one has filled the opening within that time you are free to leave after filling out your paperwork.
9. During your shift you are expected to remain at the desk. It is impossible to carry on the responsibilities of desk monitor from any other vantage point.

THE HOOK AND THE KEY

Guard the key with your life!! The key card is kept in locker 115 and should always be in the locker except when sessions take place. "The Hook" has the key to the locker attached. The hook is passed from DM to DM, not the card.

1. Do not leave the key lying on the desk for anyone to use. All equipment room entries should be monitored and equipment use noted.
2. Do not loan the keys to anybody.
3. Keep all doors locked except when actually using rooms.
4. You are to personally open doors for people and lock up behind them.
5. Lock all doors at the end of the session.

STUDIO ACCESS

- A. Students having approved pre-pros are to have access to the studios, as well as any personnel indicated on their pre-pro form. Any additional personnel may be admitted at your discretion, and should be noted.
- B. Persons filling an opening on the spot are allowed access and are to pre-pro. The equipment allowed to them is described under use of microphones.

SIGNING OUT EQUIPMENT

You are responsible for distributing the equipment described on the session's pre-pro form, and for verifying its use. If you consider its use improper and not as it was pre-proed for, inform them of your intention to notify the officers and faculty. Following the session you are to see that the equipment is returned to its proper place.

KEEPING THE LOG

You will be responsible for filling out a DM log while you are on duty. Please make sure to note the following:

- A. All personnel entering and leaving the studios; this includes the time in and out of session engineers and assistants.
- B. When signing out the microphones visually inspect each one. Note in the log if they are damaged. When signing them in inspect them again and note in the log if they are damaged or missing parts.
- C. Note any other equipment signed out during your DM shift. If someone needs equipment for a recital recording have him or her pre-pro and note that you signed it out to them on your log form.
- D. If a session is supposed to take place and doesn't and no cancel form is filled out you are to indicate a no show on the log sheet.

INVENTORY

- A. If you are to do an inventory it will be marked on the DM schedule. This is a very important job. Take time to check each microphone, make sure the right mic is in the right case and that it is not damaged. Note on the form if it is damaged.
- B. After filling out the inventory form, check it against the Master Form in the DM Log notebook. Circle anything that is missing or damaged on your form. The officers will check your inventory each morning of the week and will be able to check for these missing items.

REPORTING PROBLEMS TO OFFICERS OR FACULTY

It is the general assumption within the program, that in absence of a report to the contrary, everything is going fine. When something does go wrong, you should notify the officers or faculty. This is one of your primary responsibilities. Problems to be reported are items that require corrective action, violation of rules or any bizarre behavior (cables walking away, consoles vanishing, skateboarding in the hallways, and what not).

CLOSING THE STUDIO

It is your responsibility to close the studio when a technical or behavioral problem indicates that the studio/and or personnel in it are no longer safely operational. If a serious situation arises that you are unsure of, one of the officers should be contacted. If they are unavailable, attempt to contact a member of the faculty or public safety.

REFRESHMENTS

Food and drink are not permitted in any of the control rooms. Smoking is not allowed in the building. Please note any transgressions. Also, note all failures to clean up trash. Violators will be penalized. **SUMMARY** Keep in mind that this sort of low-key security function is absolutely standard and essential in all production studios. Learn to do it well, graciously, helpfully, amicably, unobtrusively and efficiently

INTERNAL INTERNSHIPS (staff engineers)

Those students who have registered for SEA Internal Internship are required to complete a minimum of 20 hours of studio time. As requests for studio time are received session assignments are made by the AA based on the studio schedule and the staff engineer's availability. All requests for studio time must be made through the Audio Association officers.

ASSISTING IN THE STUDIO

All SEA majors may be called upon to assist others in the studios as part of their work. This is not to be taken lightly. The role of the assistant is essential and can be clearly defined: the assistant is somebody who does all the things that the engineer could/should do, but does not have time for. The relationship is a subtle one: the assistant must take an active role in anticipating the needs and problems of the engineer, and resolving them while remaining unobtrusive. The following are suggestions for the assistants:

1. Assistants contact the engineer and arrive 15 minutes sooner
 2. Assistants confirm the correct function of all recorders, microphones, cables, etc. and fills out malfunction reports when appropriate.
 3. Assistants prepare and keep the session logs and take sheets
 4. Assistants package and label all media.
 5. Assistants do all setting up and tearing down.
 6. Assistants screen the engineer from interruptions
 7. Assistants help the engineer when he/she stumbles (we all do).
-

BM in Sound Engineering Arts - University Core Curriculum (UCC)

Area 1 - Personal Well Being (3 credits)

Area 2b – Expression: College Writing (3 credits)

_____ ENG 1100 College Writing

Area 2a and 2c - Expression

Area 3a and 3b - Ways of Knowing (6 credits)

- Select two courses from those designated as Arts and Communication, Literature, Philosophical Perspectives or Historical Perspectives.
- Music courses may NOT be used to fulfill these requirements.
- Courses must be from different disciplines.

Area 3c – Social and Behavioral Science (3 credits)

_____ PSY 1100 General Psychology

Area 3d – Scientific Perspectives (4 credits)

_____ PHYS 1900 Acoustics and Sound (also TI)

Area 3e – Quantitative Thinking (3-4 credits)

_____ MATH 1350 Algebra Trig & Functions

*Area 4 – Diversity and Justice (3 credits)

*Area 5 – Civic and Community Engagement (3 credits)

*Area 6 – Global Awareness (3 credits)

Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

_____ ENG 1100 College Writing
 _____ MUSI 2510 SEA I
 _____ MUSI 3510 SEA III

Technology Intensive (TI)

- All students must take 2 courses that have a TI attribute
- Courses may be taken within the UCC, in the major, or an elective

_____ MUSI 2510 SEA I
 _____ PHYS 1900 Acoustics and Sound

Graduation Requirement (1 credit)

_____ Pioneer First-Year Success Seminar

* course may be in the major

Sound Engineering Arts Major Requirements – Classical

Major Courses (28 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2810	Ear Training IV	1	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____
MUSI 2580	Electronic Music I	3	_____

Performance Courses (8 credits)

MUSP 1920	Freshman Applied Major I	2	_____
MUSP 1930	Freshman Applied Major II	2	_____
MUSP 2920	Sophomore Applied Major I	2	_____
MUSP 2930	Sophomore Applied Major II	2	_____
MUSP 2700	Soph. Midday Recital Perf	0	_____
MUSP 2990	Performance Prof. Exam	0	_____

*Functional Class Piano (2 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____

* not required for piano majors

Recital Hour (0 credits) – one each semester in residence up to 7

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Ensembles 7 credits – one each semester in residence –MUSP 2000, 2030, 2110, 2500 or 2330)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

SEA requirements (25 credits)

MUSI 1510	Intro to Recording for Musicians	3	_____
MUSI 2510	SEA I	3	_____
MUSI 2520	SEA I Lab	2	_____
MUSI 2530	SEA II	3	_____
MUSI 2540	SEA II Lab	2	_____
MUSI 3510	SEA III	3	_____
MUSI 3520	SEA III Lab	2	_____
MUSI 3540	SEA IV Lab	2	_____
MUSI 4520	Seminar in SEA	2	_____
MUSI 4510	Internship in SEA	3	_____

Additional Music Requirements (choose 4 courses - 12 credits)

MUSI 1400	Survey of Music & Entertainment Ind.	3	_____
MUSI 2400	Structure & Content of Mus Industry	3	_____
MUSI 2590	Electronic Music II	3	_____
MUSI 3500	Art of the Producer	3	_____
MUSI 3441	Entrepreneurship for Musicians	3	_____
MUSI 3560	Audio Post and Surround Sound	3	_____
MUSI 3570	Acoustics for Audio App.	3	_____

Co-Requisites (12 credits)

PHYS 2550	College Physics I	4	_____
PHYS 2560	College Physics II	4	_____
PHYS 2500	Basic Electronics I	4	_____

**Bachelor of Music in Sound Engineering Arts
Classical Concentration (UCC)**

Freshman Year					
MUSP 000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSP 2--	Ensemble	1	MUSP 2--	Ensemble	1
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
*MUSP 1640	Functional Class Piano I	1	*MUSP 1650	Functional Class Piano II	1
WPU 1010	Pioneer First-Year Success Sem	1	MUSI 1510	Audio Recording for Musicians	3
ENG 1100	College Writing (UCC Area 2b)	3	MATH 1350	Algebra Trig and Functions (3e)	3
UCC	Area 1	3			
Total:		15			14

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSP 2--	Ensemble	1	MUSP 2--	Ensemble	1
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2800	Ear Training III	1	MUSI 2810	Ear Training IV	1
MUSI 2510	SEA I	3	MUSI 2530	SEA II	3
MUSI 2520	SEA I Lab	2	MUSI 2540	SEA II Lab	2
PHYS 2550	College Physics I	4	PHYS 2560	College Physics II	4
MUSP ---	Chamber Ensemble	1	MUSP 2990	Perf. Proficiency Exam	0
			MUSP 2700	Soph. Midday Recital Perf.	0
			MUSP ---	Chamber Ensemble	1
Total:		17			17

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSI 3510	SEA III	3	MUSI xxxx	SEA elective	3
MUSI 3520	SEA III Lab	2	MUSI 3540	SEA IV Lab	2
MUSI 2170	Music History & Lit. I	3	MUSI 2180	Music History & Lit. II	3
MUSP ---	Ensemble	1	MUSP ---	Ensemble	1
UCC	Area 2a, 2b, 3a or 3b	3	MUSI xxxx	SEA elective	3
PHYS 1900	Acoustics & Sound (UCC 3d)	4	PHYS 2500	Basic Electronics	4
Total:		16			16

Senior Year					
MUSI 0000	Recital hour	0	MUSI 4510	SEA Internship	3
MUSP 2--	Ensemble	1	MUSI 4520	SEA Seminar	2
MUSI xxxx	SEA elective	3	UCC	Area 4 (Diversity & Justice)	3
MUSI 2580	Electronic Music I	3	UCC	Area 6 (Global)	3
UCC	Area 3c (Gen. Psych)	3	UCC	Area 5 (Comm & Civic)	3
UCC	Area 2a, 2c, 3a or 3b	3	MUSI xxxx	SEA elective	3
	Optional elective	3			
Total:		16			17

Sound Engineering Arts Major Requirements – Jazz

Major Courses (28 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2820	Jazz Ear Training I	1	_____
MUSI 2610	Theory IV	3	_____
MUSI 2830	Jazz Ear Training II	1	_____
MUSI 2190	Western Art Music	3	_____
MUSI 1710	Jazz Improvisation I	3	_____
MUSI 1720	Jazz Improvisation II	3	_____
MUSI 2580	Electronic Music I	3	_____

Performance Courses (8 credits)

MUSP 1920	Freshman Applied Major I	2	_____
MUSP 1930	Freshman Applied Major II	2	_____
MUSP 2920	Sophomore Applied Major I	2	_____
MUSP 2930	Sophomore Applied Major II	2	_____
MUSP 2700	Soph. Midday Recital Perf	0	_____
MUSP 2990	Performance Prof. Exam	0	_____

*Functional Class Piano (2 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____

* not required for piano majors

Recital Hour (0 credits) – one each semester up to 7

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Ensembles (7 credits) – one each semester in residence up to 7

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

SEA requirements (25 credits)

MUSI 1510	Intro to Recording for Musicians	3	_____
MUSI 2510	SEA I	3	_____
MUSI 2520	SEA I Lab	2	_____
MUSI 2530	SEA II	3	_____
MUSI 2540	SEA II Lab	2	_____
MUSI 3510	SEA III	3	_____
MUSI 3520	SEA III Lab	2	_____
MUSI 3540	SEA IV Lab	2	_____
MUSI 4520	Seminar in SEA	2	_____
MUSI 4510	Internship in SEA	3	_____

Additional Music Requirements (choose 3 courses – 9 credits)

MUSI 1400	Survey of Music & Entertainment Ind.	3	_____
MUSI 2400	Structure & Content of Mus Industry	3	_____
MUSI 3460	Media Use in Mus & Ent. Industry	3	_____
MUSI 2590	Electronic Music II	3	_____
MUSI 3500	Art of the Producer	3	_____
MUSI 3441	Entrepreneurship for Musicians	3	_____
MUSI 3560	Audio Post and Surround Sound	3	_____
MUSI 3570	Acoustics for Audio App.	3	_____

Co-Requisites (12 credits)

PHYS 2550	College Physics I	4	_____
PHYS 2560	College Physics II	4	_____
PHYS 2500	Basic Electronics I	4	_____

**Bachelor of Music in Sound Engineering Arts
Jazz Concentration (UCC)**

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1920	Applied Music Major	2	MUSP 1930	Applied Music Major	2
MUSP 1410	Jazz ensemble	1	MUSP 1430	Jazz ensemble	1
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
*MUSP 1640	Functional Class Piano I	1	*MUSP 1650	Functional Class Piano II	1
WPU 1010	Pioneer First-Year Success Sem	1	MUSI 1510	Audio Recording for Musicians	3
ENG 1100	College Writing (UCC Area 2b)	3	MATH 1350	Algebra Trig & Func (UCC 3e)	3
UCC	Area 1	3			
Total		15			14

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 2920	Applied Music Major	2	MUSP 2930	Applied Music Major	2
MUSP 2410	Jazz ensemble	1	MUSP 2430	Jazz ensemble	1
MUSI 2600	Theory III	3	MUSI 2830	Theory IV	3
MUSI 2820	Jazz Ear Training I	1	MUSI 2830	Jazz Ear Training II	1
MUSI 2510	SEA I	3	MUSI 2530	SEA II	3
MUSI 2520	SEA I Lab	2	MUSI 2540	SEA II Lab	2
MUSI 1710	Jazz Improvisation I	3	MUSI 1720	Jazz Improvisation II	3
			MUSP 2990	Perf. Prof. Exam	0
			MUSP 2700	Soph. Midday Recital Perf.	0
Total		15			15

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3410	Jazz ensemble	1	MUSP 3430	Jazz ensemble	1
MUSI 3510	SEA III	3	MUSI xxxx	SEA elective	3
MUSI 3520	SEA III Lab	2	MUSI 3540	SEA IV Lab	2
MUSI 4770	Jazz Arranging I	3	MUSI 2190	Western Art Music	3
UCC	Area 2a, 2c, 3a, 3b	3	UCC	Area 3c (General Psych)	3
PHYS 2550	College Physics I	4	PHYS 2560-	College Physics II	4
Total		16			16

Senior Year					
MUSI 0000	Recital hour	0	MUSI 4510	SEA Internship	3
MUSP 4410	Jazz ensemble	1	MUSI 4520	SEA Seminar	2
MUSI 2580	Electronic Music I	3	MUSI xxxx	SEA elective	3
MUSI xxxx	SEA elective	3	PHYS 2500	Basic Electronics	4
PHYS 1900	Acoustics & Sound (UCC, TI).	4	UCC	Area 5 (Comm & Civic Eng)	3
UCC	Area 4 (Diversity & Justice)	3	UCC	Area 6 (Global)	3
UCC	Area 2a, 2c, 3a, 3b	3			
Total		17			18

* not required for piano majors

BACHELOR OF ARTS IN MUSIC

This degree program focuses on a broad liberal arts curriculum complemented by a series of music courses that provide a foundation in music theory, music history, ensemble performance, piano skills, and a series of music elective courses selected to meet the individual student's needs. Students are encouraged to meet with their advisor to determine which courses are most appropriate for their musical, academic and professional needs.

The following **University Core Curriculum (UCC) courses** are required for the Bachelor of Arts degree students:

Pioneer First-Year Success Seminar (1 credit)

Foreign Language (0-6 credits depending upon placement exam results)

Area 1 – Personal Well Being (3 credits)

Area 2 – Expression (9 credits). One course chosen from each area: Arts & Communication, College Writing, Literature)

Area 3 – Ways of Knowing (19-20 credits). One course from each area: Philosophical Perspectives, Historical Perspectives, Scientific Perspectives, Quantitative Thinking; 2 courses from Social and Behavioral Science

Area 4 – Diversity and Justice (3 credits)

Area 5 – Civic and Community Engagement (3 credits)

Area 6 – Global Awareness (3 credits)

Courses in the major may be used to fulfill Areas 4, 5, and 6.

Areas 1, 2, and 3 must be completed before fulfilling areas 4, 5 and 6.

Four Writing Intensive (including ENG 1100-College Writing) and two Technology Intensive courses must be taken. These can be from within the UCC, the major or an elective. At least one WI course must be at the 3000 level or above.

Transfer students with an Associate's degree MUST complete one WI course numbered 3000 or above and the foreign language requirement unless it was met as part of the Associate's degree or waived due to proficiency.

The UCC webpage (www.wpunj.edu/ucc) contains more detailed information about these requirements.

B.A. Music - Music Requirements (42 credits):

MUSI 0000	Midday recital (8 semesters)
MUSI 1600	Theory I (intensive if required)
MUSI 1800	Ear Training I
MUSI 1610	Theory II
MUSI 1810	Ear Training II
MUSI 2600	Theory III
MUSI 2800	Ear Training III
MUSI 2610	Theory IV
MUSI 2810	Ear Training IV
MUSI 2170	Music History and Lit. I
MUSI 2180	Music History and Lit. II
MUSP 1640	Functional Class Piano I
MUSP 1650	Functional class Piano II
MUSP 2--	Ensemble (3 semesters)
MUSI/P 2--	*Music electives (12 credits)
MUSI 4000	Capstone

*Music electives must be numbered at 2000 or above.

BA in Music - University Core Curriculum

Area 1 - Personal Well Being (3 credits)

Area 2 – Expression (9 credits)

- a. Arts & Communication (3 credits) – cannot be MUSI/P course

- b. College Writing (3 credits)
_____ ENG 1100 _____ College Writing
- c. Literature (3 credits)

Area 3 - Ways of Knowing

- a. Philosophical Perspectives (3 credits)

- b. Historical Perspectives (3 credits)

- c. Social and Behavioral Science (6 credits)

- d. Scientific Perspectives (4 credits)

- e. Quantitative Thinking (3-4 credits)

*Area 4 – Diversity and Justice (3 credits)

Suggested course: MUSI 3180 Rock Music, D&J (WI)

*Area 5 – Civic and Community Engagement (3 credits)

*Area 6 – Global Awareness (3 credits)

Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

_____ ENG 1100 _____ College Writing

Technology Intensive (TI)

All students must take 2 courses that have a TI attribute
Courses may be taken within the UCC, in the major, or an elective

Graduation Requirements

Pioneer First-Year Success Seminar (1 credit)

Foreign Language (0-6 credits depending on placement exam results)

* course may be in the major

Bachelor of Arts in Music (UCC)

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I	1	MUSP 1650	Functional Class Piano II	1
MUSP 2--	Ensemble	1	MUSP 2--	Ensemble	1
WPU 1010	Pioneer First-Year Success Sem.	1	UCC	Area 2 (Literature)	3
ENG 1100	College Writing	3	UCC	Area 3 (Philosophy)	3
UCC	Area 1	3	UCC	Area 3 (History)	3
UCC	Area 2 (A&C)	3			
Total		16			15

Sophomore Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2800	Ear Training III	1	MUSI 2810	Ear Training IV	1
MUSI 2170	Music History & Lit. I	3	MUSI 2180	Music History & Lit. II	3
MUSP 2--	Ensemble	1	UCC	Area 3 (Social Science)	3
UCC	Area 3 (Social Science)	3	UCC	Area 3 (Math)	3
UCC	Area 3 (Science)	4		Elective or minor	3
Total		15			16

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSI/P	Music elective	3	MUSI/P	Music elective	3
UCC	Foreign Language I	3	UCC	Foreign Language II	3
UCC	Area 4 (Diversity and Justice.)	3	UCC	Area 5 (Comm & Civic)	3
	Elective or minor	3		Elective or minor	3
	Elective or minor	3		Elective or minor	3
Total		15			15

Senior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital hour	0
MUSI/P	Music Elective	3	MUSI/P	Music elective	3
UCC	Area 6 (Global Awareness)	3		Elective or minor	3
	Elective or minor	3		Elective or minor	3
	Elective or minor	3		Elective or minor	3
	Elective or minor	3	MUSI 4000	Capstone	3
Total		15			15

- four writing intensive courses and two technology intensive are required. These can be met in other UCC or major requirements. However, if this is not done so, it may be necessary to take additional courses in places marked “elective or minor”
- Music electives must be numbered 2000 or higher

BACHELOR OF ARTS IN MUSIC: EMPHASIS IN POPULAR MUSIC

The Bachelor of Arts in Music, Emphasis in Popular Music serves to study contemporary popular music through the lens of social media and through the study of songwriting. Social media has become the conduit through which music is marketed, discussed and disseminated. This is true for the large music and entertainment industry conglomerates as well as for independent artists. Thus an examination of popular music now requires a study of social media such as Facebook, Twitter, blogging and the like. To more completely grasp the nature of contemporary popular music an introduction to the songwriting process is offered.

Students graduating from this program might find themselves managing a social media campaign for Facebook, Twitter, etc., for a musical other than business concern. They may enter the worlds of music journalism. Ethnomusicology, music licensing public relations, legal professions, or they might use the knowledge gained for advancing their own musical aspirations.

Popular Music majors are required to complete a capstone experience. This requirement can be fulfilled either by registering for and completing Pop Music Internship (MUSI 4530) or BA Capstone (MUSI 4000).

Bachelor of Arts in Music: Emphasis in Popular Music

Freshman Year					
MUSI 0000	Recital Hour	0	MUSI 0000	Recital Hour	0
MUSI 1600	Music Theory I	3	MUSI 1610	Music Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSI 1780	Contemporary Pop Song	3	MUSI 1400	Survey of Mus & Ent Ind.	3
UCC Area 2b	College Writing (WI)	3	MUSI xxxx	Pop Music Elective	3
UCC Area 1	Personal Well Being	3	UCC Area 2a	Expression	3
WPU 1010	Pioneer Success 1 st Year	1	UCC Area 2c	Literature (WI)	3
Total		14			16

Sophomore Year					
MUSI 0000	Recital Hour	0	MUSI 0000	Recital Hour	0
MUSI xxx	Pop Music Elective	3	MUSI 2190	Western Art Music	3
MUSI 2780	Songwriting I	3	MUSP 1650	Functional Class Piano II	1
MUSP 1640	Functional Class Piano I	1	MUSI xxxx	Pop Music Elective	3
UCC Area 3b	Historical Perspectives	3	UCC Area 3c	Social Science (2)	3
UCC Area 3c	Social Science (1)	3	UCC Area 3e	Quantitative Thinking	3
UCC area 3a	Phil. Perspectives				
Total		16			16

Junior Year					
MUSI 0000	Recital Hour	0	MUSI 0000	Recital Hour	0
MUSP 2340	Pop Vocal Ensemble	1	MUSP 2340	Pop Vocal Ensemble	1
MUSI 3160	Popular Music & Genre I	3	MUSI 4100	Popular Music & Genre II	3
MUSI xxxx	Pop Music Elective	3	MUSI xxxx	Pop Music Elective	3
MUSI xxxx	Pop Music Elective	3		Elective	3
UCC Area 3d	Scientific Perspective	4		Foreign Language	3
	Foreign Language	3	UCC Area 4	Rock Music D&J	3
Total		17			16

Senior Year					
MUSI 0000	Recital Hour	0	MUSI 0000	Recital Hour	0
MUSI 4000	Capstone Experience	3	UCC Area 6	Global Awareness	3
MUSI xxx	Pop Music Elective	3		Elective	3
UCC Area 5	Civic and Comm. Eng.	3		Elective	3
	Elective	3		Elective	3
	Elective	3			
Total		15			15

BA in Music: Emphasis in Popular Music- UCC Requirements

Area 1 - Personal Well Being (3 credits)

Area 2 – Expression (9 credits)

a. Arts & Communication (3 credits) – cannot be MUSI/P course

b. College Writing (3 credits)

_____ ENG 1100 College Writing

c. Literature (3 credits)

Area 3 - Ways of Knowing

a. Philosophical Perspectives (3 credits)

b. Historical Perspectives (3 credits)

c. Social and Behavioral Science (6 credits)

d. Scientific Perspectives (4 credits)

e. Quantitative Thinking (3-4 credits)

*Area 4 – Diversity and Justice (3 credits)

_____ MUSI 3180 Rock Music, Diversity & Justice (WI)

*Area 5 – Civic and Community Engagement (3 credits)

*Area 6 – Global Awareness (3 credits)

Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

	ENG 1100	College Writing
	MUSI 3180	Rock Music, Diversity & Justice

Technology Intensive (TI)

All students must take 2 courses that have a TI attribute
Courses may be taken within the UCC, in the major, or an elective

Graduation Requirements

Pioneer First-Year Success Seminar (1 credit)

Foreign Language (0-6 credits depending on placement exam results)

* course may be in the major

Major requirements - Bachelor of Arts in Music/Emphasis in Popular Music

Musicianship (30 Credit Hours)

MUSI 1600	Music Theory I	3	_____
MUSI 1610	Music Theory II	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1810	Ear Training II	1	_____
MUSI 3180	Rock Music: Diversity & Justice	3	_____
MUSI 2190	Western Art Music	3	_____
MUSP 2340	Pop Music Vocal Ens. or		
or MUSP 3340	Adv. Pop Music Voc Ens. (2 sem)	2	_____
MUSI 1400	Survey of the Music and Ent. Ind.	3	_____
MUSI 2780	Songwriting I	3	_____
MUSI 3160	Popular Music & Genre Study I	3	_____
MUSI 4100	Popular Music & Genre Study II	3	_____
MUSP 1640	Functional Class Piano I	1	_____
MUSP 1650	Functional Class Piano II	1	_____

Capstone Experience:

MUSI 4530	Internship in Popular Music	3	_____
or			
MUSI 4000	Music Capstone Experience	3	_____

Performance and Music Elective (Choose 18 Credit Hours)

MUSI 1510	Intro to Recording for Musicians	3	_____
MUSI 1780	Contemporary Song Studies I	3	_____
MUSI 2150	Understanding Jazz	3	_____
MUSI 2400	Structure/Content Mus. & Ent. Ind	3	_____
MUSI 2555	Audio Prod. For Songwriters	3	_____
MUSI 2560	Music in Social Media I	3	_____
MUSI 2570	Music in Social Media II	3	_____
MUSI 2580	Electronic Music I	3	_____
MUSI 2600	Music Theory III	3	_____
MUSI 2610	Music Theory IV	3	_____
MUSI 2790	Songwriting II	3	_____
MUSI 2800	Ear Training III	1	_____
MUSI 2810	Ear Training IV	1	_____

MUSI 3440	Entrepreneurship for Musicians	3	_____
MUSI 3450	Intellectual Property	3	_____
MUSI 3460	Media Use in the Music & Ent Ind	3	_____
MUSI 3500	Art of the Producer	3	_____
MUSI 3780	Arranging for Songwriters	3	_____
MUSI 4400	Music Management Internship	1	_____
MUSI 4420	Music Management Seminar	1	_____
MUSI 4440	Personal Management	3	_____

Other Suggested Electives

ARTS 2820	Introduction to Electronic Publishing	3	_____
ARTS 3830	Web Design I	3	_____
ARTS 2500	Introduction to Graphic Design	3	_____
COMM 2340	Film as a Medium	3	_____
COMM 2390	Filmmaking I	3	_____
ENG 2310	Intro to Creative Writing	3	_____
ENG 3300	Critical Writing	3	_____
ENG 2070	Effective Business Writing	3	_____
ENG 3090	Book and Magazine Editing	3	_____
MKT 2100	Principles of Marketing	3	_____
MKT 3320	E-Marketing	3	_____
MKT 3160	Global Marketing	3	_____

Recital Hour (0 credits) – one each semester up to 7

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Free Electives/UCC courses

Total Credits Required for Graduation – 120 Credit Hours

JAZZ STUDIES PROGRAM

The Program

The William Paterson University Jazz Studies Program is unique among college programs. It is one of the few in the country with an emphasis on small-group playing, improvisation and a genuine commitment to the jazz tradition. The program was founded by music faculty member Martin Krivin and joined by the trumpeter/arranger Thad Jones in 1973, was led by bassist Rufus Reid for 20 years, by the late James Williams until 2004 and then the influential jazz pianist Mulgrew Miller until 2013. Bill Charlap was appointed Director of Jazz Studies in 2015 and the program is co-lead and coordinated by Dr. David Demsey. The artist/teacher faculty is made up of world class New York area professionals. William Paterson is also home to the archives of Thad Jones, James Williams, and the legendary trumpeter and educator Clark Terry.

The Program is a true jazz environment in which students learn firsthand about the jazz world and the requirements for becoming a successful professional musician. Jazz majors come to William Paterson this year from 26 states and six foreign countries.

The University also presents the Summer Jazz Workshop for high school students and the popular Jazz Room Series. The Jazz Room is the longest-running campus-based jazz concert series in the nation, with a 28-year tradition of encompassing the complete spectrum of jazz from New Orleans to the avant garde featuring world-class professionals and WP student ensembles. The Summer Jazz Workshop, active since 1994, is a week-long intensive program in late July featuring classes, small-group rehearsals and performances, and clinics taught by William Paterson resident faculty and special guest clinicians.

The Students

In addition to being musically talented, the student who enters the William Paterson Jazz Program is highly motivated, independent, and above all flexible. Their base of knowledge is broad, encompassing much more than their given instrumental or vocal talent. William Paterson Jazz Majors come from all parts of the United States and all corners of the world.

Performing Groups

The William Paterson Jazz Program is essentially a performance degree program. More than half of the student's total coursework in the jazz curriculum (a minimum of 40 credits) is devoted to applied study and performing groups. Students perform in at least two groups each semester. There are currently 24 groups, including Big Band, Latin Band, New Jazz Ensemble, Repertory Ensemble, Vocal Workshop, and small chamber groups, some of which are "concept groups" that deal with a singular individual or repertoire.

Small groups rehearse twice each week (1 1/2 hour rehearsal), once with their instructor and once independently. They are expected to learn approximately 25 tunes each semester. Most tunes are selected from prescribed Program repertoire lists.

Rehearsal Guidelines:

- At the first rehearsal, the director and students will choose 25 tunes from the program repertoire list for the semester; these tunes should be varied with respect to style, tempo, etc. Some tunes will be covered more in depth than others. Additional material will be brought in at the director's discretion during the course of the semester.

- Tunes will be assigned at least a week in advance, and instructors will insist that these tunes are prepared for rehearsals. Each student has an important responsibility to the group.
- Rehearsals will focus on ensemble playing, style, repertoire, and establishing each individual's role in the group. There will be a maximum amount of actual playing in each session.
- Grading will be based on attitude, attendance and students' ability to understand and perform the tunes assigned and covered in rehearsals (see grading form).

Performance Opportunities

Jazz Majors perform in a variety of musical settings and situations. Small groups play regularly on each concert in the college's nationally acclaimed Jazz Room Series; in a weekly Java & Jazz performance series in the University Commons; and three times a semester on the Midday Concert Series. The Big Band and Latin Band perform regularly on the Jazz Room Series and also make selected off-campus appearances.

William Paterson small groups have been named "Best College Jazz Instrumental Group" in the country in Down Beat magazine's Annual Student Music Awards Competitions a number of times. Jazz Ensembles have performed five times at International Association of Jazz Educators (IAJE) conventions. Other small groups were named Outstanding Combo at the Notre Dame Collegiate Jazz Festival for six consecutive years, have performed on National Public Radio and Public Television, and have won the Gold Award at the First Annual Down Beat Musicfest.

Jazz Room Series

The William Paterson Jazz Room Series, in addition to featuring outstanding professional jazz artists, is a showcase for William Paterson student jazz groups. Every program opens with a thirty-minute set by a small group from the Jazz Program; guest artists will occasionally appear as soloists with the groups.

The Jazz Room Series gives Jazz Majors the opportunity to perform in a concert situation before a sophisticated and critical jazz audience. It is an invaluable experience carrying with it responsibilities which must be met at the highest possible professional level. In order to be successful, a performance must be:

- Well programmed - containing a variety of styles, originals and standards, tempos and moods
- Well executed - completely rehearsed with respect to form and arrangement
- Well presented - with good stage presence which acknowledges and establishes a good rapport with the audience

Location: Shea Auditorium

Sound Check: 3:00 pm (immediately after the headline group's sound check) unless otherwise arranged

ALL CASES, ARTICLES OF CLOTHING, ETC. MUST BE REMOVED FROM THE HALL PRIOR TO THE HALL OPENING AT 3:30. Performers should not be in the hall or lobby area after the audience has begun to arrive; enter or leave through the backstage door using the stairs to the music wing.

Performance: 4:00-4:30 pm

Dress: Men, "concert dress" (dress shirt and pants) required; women, something comparable.

Duration: NO LONGER THAN 35 MINUTES. William Paterson has very specific agreements with artists indicating when and how long they are to perform. Any student playing longer than the allotted time not only places the University in an untenable position, but also jeopardizes the Series.

Program: Groups will play a minimum of three tunes in the 30-minute set. Keep the program varied; a medium tempo tune, a ballad and an up-tempo high-energy tune should be included.

Stage Presence: Although we put all of our effort into the music, how we appear and act on stage is of equal importance to the actual playing from the audience's point of view. It is important for the audience to feel as though the performers are aware of them.

- 1) Appoint a group spokesperson, or a different individual for each tune; that individual should talk with the audience, not only introducing the tunes and the band members, but also giving a little background on each piece.
- 2) After each solo, soloists should acknowledge applause with a minimum of a smile and a nod toward the audience.

William Paterson Midday Concert Series

The William Paterson Midday Concert Series is a weekly series which features William Paterson Music Faculty and other professional performers during the early part of each semester, and features William Paterson student performers during the latter part of each semester.

The Midday Series gives Jazz Majors the opportunity to perform in a concert situation before a public audience which includes their peers; audience size is usually in the neighborhood of 4-500. It is an important experience carrying with it responsibilities which must be met at a professional level.

Below is a set of guidelines for Midday Performances:

Location: Shea Auditorium, unless otherwise scheduled
Sound Check: 11:00 am, unless otherwise arranged
Performance: 12:30 pm
Dress: Men, "concert dress" (dress shirt and pants) required; women, something comparable.
Duration: NO LONGER THAN 20 MINUTES (if three groups on the program).

Groups should play a minimum of three tunes in the 20-minute set; the tunes should be of contrasting styles, i.e. a ballad, a medium-tempo tune and an up-tempo tune. In preparing for the Jazz Room Concerts (or, for that matter, any public performance), there are three basics to keep in mind: programming, presentation and execution. No performance can be completely successful without attention to these three areas.

Java and Jazz Series – University Commons

These noontime Java and Jazz performances take place on Tuesday in the William Paterson University Commons. It is a club-type situation with the audience composed primarily of William Paterson students. Despite the informal atmosphere, these performances should be conducted professionally (i.e., with careful attention to programming, presentation, and execution). This is a showcase for your playing and represents the Jazz Program's most visible presence on campus. Below is a set of guidelines for the Java and Jazz performances:

Location: University Commons
Arrival time: 11:00 am
Start time: 12:30 pm
Duration: 1 hour
Dress: Informal

Please arrive at the University Commons one hour prior to performance time since you are solely responsible for the setting of the stage and the sound check. Drums and amps must be brought by students, since there is no longer storage available at the University Commons.

Note: Although you may temporarily park in the University Commons loading zones before and after the performance, any vehicles left in these areas during the performance may be ticketed or towed.

Dialogue Days

Twice each semester, student small groups play for the Jazz faculty and for each other. Each performance is followed by an open-ended critique moderated by Prof. Miller. Discussion ranges from the technical to the philosophical aspects of the performance. Performances are taped and kept on file in the main library.

Each Dialogue Day will focus on one composer or performer; all ensembles will play selections from that individual's repertoire. Two weeks prior to the Dialogue Day date, a sign-up sheet will be posted on the Jazz Studies bulletin board. Each tune will be performed only once during that Dialogue Day; the band that signs up for a tune first "claims" that tune.

Ensembles' preparation for Dialogue Day performances should be equal to that for a demo recording or a gig. Fellow students and the faculty expect a polished, well-rehearsed performance with thought given not only to refining the technical aspects, but also to the overall direction of the piece.

"Concept Groups" or Ensembles

It is the tradition of the Jazz Program to feature several groups each semester which focus on the music of one composer, arranger, performer, style or group; these are "Concept" Groups. A group of students may apply to form a Concept Group. In other instances, the faculty will form these groups as they see fit to benefit the students involved and the program as a whole. Students must apply to the Director or Coordinator in writing using a Concept Group form prior to the final day of the previous semester, providing: 1) the names of interested students who all share the same free rehearsal times; 2) the project they wish to undertake; 3) the times that the entire group is free; 4) optionally, they may also request a faculty member with whom they wish to work on the project. The application will only be approved if Requirements 1-3 above are complete on the form. The Director, Coordinator and faculty member will consider this application based upon the strength of the performers, their judgment of the worthiness of the project, and the availability of faculty for rehearsal times.

Note: The Director, Coordinator and faculty may add or subtract students as permanent members of the group; additional students who wish to join the group, but who were not included in the original application may join the group only upon the instructor's approval.

William Paterson Groups and Individual Students in Competitions

Small groups and individual students are nominated to take part in some competitions such as the Down Beat Student Jazz Awards by their instructors. Such nominations are solicited annually by the Coordinator and Director of the Program. Nominated groups are then invited to record selections in the William Paterson Recording Studio based upon the requirements of the competition. Entries are then auditioned and screened by the faculty; selected tapes are submitted for the competition.

Note: Nomination for individual students is required only if the student must be sponsored by their school; many competitions may be entered on an individual basis by students, and this initiative is encouraged by the faculty.

Award plaques or trophies won by Program-sponsored ensembles will be, whenever possible, displayed in the Jazz Office for one year after they are received. They will then be placed in the glass trophy cases in the Music Department lobby. Award plaques or trophies won by Program-sponsored individual students will also be displayed, whenever possible, in the Jazz Office for one year after they are received; they will then be given to

the individual student to keep, and will be replaced by a paper document version which will be displayed in the trophy case in the Music Department lobby.

Jazz Vocal Ensemble Curriculum

In their first four semesters of the Program, vocal majors normally perform with the one small group or with the Jazz Vocal Lab, which combines singers with rhythm sections for the purpose of learning repertoire and establishing a rehearsal technique; and with the Jazz Vocal Workshop, a vocal ensemble which teaches strong part singing and the learning of sophisticated harmonic jazz vocal ensemble arrangements.

In each semester after vocal majors begin study of Arranging, typically beginning in the fall of the junior year, they are assigned to one of the small instrumental ensembles not only as a performer but also as a writer. As a member of one of these ensembles, they may function in one of several ways, according to the designs of the faculty director of that ensemble. They may 1) perform on most or all of the ensemble's repertoire, functioning in some cases as an extra "horn" by utilizing vocalist; or 2) perform as a featured vocal soloist on a portion of the group's repertoire, writing their own arrangements for these feature tunes in their key, with horn backgrounds according to the group instrumentation; or 3) some combination of 1 and 2. Typically, assignment to an instrumental ensemble replaces the vocal major's enrollment in Jazz Vocal Lab.

Applied Major Instruction

Jazz Majors receive 12 fifty-minute private lessons each semester with a member of the music faculty. These are complemented by critiques of performances on Dialogue Days and Jazz Juries as well as clinics, master classes, and workshops. Vocalists and pianists receive both jazz and classical instruction, while other instrumentalists receive instruction only with a jazz faculty member.

Purpose of Applied Instruction within the Program

- The purpose of applied instruction is to equip students with the tools of the profession. Graduates should master the basic jazz performance skills (reading, improvisation, and knowledge of the standard repertoire) and have an in-depth understanding and appreciation of the great jazz tradition. Much of this training occurs in the applied lesson, since the applied instructor sees the student on a one-to-one basis during each week of the total program. Private lessons are one of the most crucial elements of the program; **INSTRUCTORS WILL INSIST ON WELL-PREPARED LESSONS.**
- Private instruction and performing groups are interdependent. They are conceived and designed to act as a single unit within the Program. Whenever possible, private instructors also direct performing groups.

Goals of Applied Instruction

- One of the major goals of the private lessons is the establishment of a practice routine where the student learns how and what to practice, learning to work on weaknesses rather than giving in to the tendency to work on strong points and practice what can already be done.
- The student's specific end-of-semester goals will be outlined at the beginning of each semester. Instructors and students will keep weekly assignment notebooks in which weekly assignments can be recorded; students' notebooks should contain music manuscript paper for the purpose of recording musical examples.
- Specific lesson assignments will cover the full range of performance problems: learning and memorization of repertoire, technical studies, style, tone studies, etc. Students playing harmonic instruments will devote time to solo material.

- Whenever possible, some lesson time should be devoted to material from the student's ensembles and/or improvisation classes.
- Grading is based on the quality of preparation, development, and overall playing as related to a student's level in the program (freshman, sophomore, etc.). Instructors have the option of grading each lesson and averaging all lesson grades for a final grade.

Change of Applied Teacher

Jazz majors may request a change of applied teacher at the start of any semester; change of teachers at mid-year (for the start of the January semester) is rare, and only done under special circumstances and where an opening exists with another faculty member.

Beginning in the Fall 2007 semester, students may study with a teacher who plays an instrument other than their major instrument **IN THE JUNIOR AND SENIOR YEAR ONLY**. Study with a teacher on other than the student's major instrument can only occur if there is an opening with that teacher and the Music Department budget can accommodate the payroll. Students who play that teacher's major instrument are given priority.

Jazz Jury Exam

All Jazz Majors, with the exception of seniors, play a jury exam at the end of each semester. The purpose of the jury exam is to provide the student with an assessment of performance skills and concepts (strengths, weaknesses and development). Preparation for jury exams should start early in the semester and continue through the semester. A part of each lesson will be devoted to working on jury tunes; students should be able to perform all of the required jury tunes in each semester.

At the jury exam, the student brings in ten memorized tunes, and the jury members will choose two from this list. A faculty rhythm section performs with the student at the jury exam. All exams are taped and kept on file in the music listening library, thus providing a documentation of student progress. Exams last approximately 20 minutes. In addition to the taped recording, the student will receive a written evaluation of the performance and an exam grade. This grade is averaged in with the applied instructor's grade to determine the final applied major grade. The applied instructor's grade counts for 2/3 and the jury grade for 1/3 of the final grade.

Note: Seniors do not perform juries in either semester of the academic year during which they perform their senior recital.

Jazz Jury Guidelines:

1. Students must thoroughly prepare ten tunes selected from the Jazz Repertoire List; these should be tunes worked on during that semester in performing groups, applied major lessons, or improvisation class.
2. A list of these tunes on a Jury Repertoire Form should be brought to the jury exam and provided to the jury; this list should not include tunes prepared for previous semesters.
3. The faculty jury members select tunes from the list for performance at the jury in a format set up by the faculty. A faculty rhythm section will accompany the student, and students should also expect to perform unaccompanied.
4. The jury may include sight reading, ear training, and questions related to theory and/or general musicianship.
5. Juries are given at the end of each semester. Students sign up for juries on a sign-up list posted in the Music Department one week prior to the exam.
6. Jury Repertoire Forms may be picked up outside the exam room on the day of the exam.

Senior and Graduate Recital

Jazz Majors present a one-hour small group recital in the final semester of applied major study. The recital is the culmination of students' training and preparation and reflects the scope and depth of their musicianship.

It is essential that the Recital be conducted in a professional manner. This means that a great deal of work and thought must go into the preparation of the recital, with special attention to the programming, presentation, and the actual performance. The pass-fail credit received for the Recital is not earned only by performing a concert; they involve preparation for the performance by learning good rehearsal techniques, setting up publicity and program details, and responding to comments and criticism from the private instructor, who acts as advisor to this project.

Recital repertoire should include a variety of musical selections with respect to tempo, style, instrumentation, and mood. No more than 50 percent of the program can be written by any one composer, including the student recitalist. Special projects such as student compositions and arrangements are encouraged.

Recital Guidelines and forms appear on pages in the main section of this Student Handbook. They must be closely followed in order to make this an organized project.

Graduate Lecture Recital

Graduate Jazz Studies students present a one-hour lecture recital in the third semester of study. This recital combines performance skills with research and presentation techniques. This presentation will focus on a jazz topic similar or identical to the thesis topic, chosen by the student and approved by the graduate advisor/Jazz Coordinator. A good topic will have a thesis, or point, rather than being a mere demonstration or survey. This topic may be historically oriented (i.e., The Impact of Philadelphia Jazz in the Fifties), may focus on the music, playing style or repertoire of an individual or of a portion of an individual's career (i.e., A Performance Analysis of the Riverside Recordings of Wes Montgomery, John Coltrane's Recorded Blues Improvisations), or may be a combination of the two. The topic should be chosen at least one semester in advance, since a considerable amount of research and preparation will occur prior to the lecture recital.

A typical lecture recital will involve equal amounts of performance and speaking (about 30 minutes of music, and an equal amount of lecture time). In the case of arranging students, the 30 minutes of performance time may include conducted performances of transcribed arrangements, original work, etc. The order of this presentation should be carefully planned (although reading from a script or paper is strongly discouraged) to follow a logical sequence, to lead smoothly into each musical example, and to establish a convincing thesis.

The lecture recital presentation should be accompanied by a written program or outline, handouts illustrating musical examples, etc. Use of computerized presentation techniques is encouraged.

Jazz Program Attendance Policy

The College attendance policy states that students are “expected to attend all classes;” the specifics of attendance and its effect on grading are left to the instructor. In order to be more consistent in this area throughout the Jazz Program, the Jazz Faculty has devised its own policy, one which it believes is fair and realistic. It is based on the premise that a student’s contribution to a class, rehearsal, or performance is as important as what they learn or experience.

In courses which meet twice per week, a student is allowed two absences without excuse or penalty. Three lates will be counted as one absence. The final semester numerical average will decline by five points for each absence in addition to the allowance. In courses which meet once per week, a student is allowed one absence without excuse and without penalty, and two lates will be counted as one absence. The final semester numerical average will decline by five points for each absence in addition to the allowance.

Absence beyond the two permitted will be excused for the following reasons (proof must be submitted):

- Illness sufficient to require medical attention
- School activities of an official nature
- Death in the family

Prolonged absences must be reported to the Dean of Students; the Jazz office will notify your instructors.

Quizzes and examinations must be taken when first scheduled. Makeups will be given, but 10 points will be deducted from the score. If absence was excused under the terms above, no penalty will be taken.

It is imperative that instructors be notified beforehand (particularly applied major, minor and performing groups), if lateness or absence is necessary. Call the Jazz Office (973/720-2268), or Music Office (973/720-2315), or the applied instructor.

CANCELLATION OF CLASSES by the University due to inclement weather or other circumstances is notified via the “WP Snow Phone” at 973/720-2475. Students are responsible for being informed of these cancellations and should not assume that classes are cancelled in bad weather.

Credit by Examination and Course Waivers

The College policy for credit by examination states that “a student who has sufficient knowledge (and/or skill) acquired by experience or private study is encouraged to accelerate...challenge examinations should not be undertaken lightly by the student...”

It is left to the faculty to determine the criteria for the type and level of acceptable experience or private study. In the Jazz Program, these terms should be interpreted as meaning study and experience at a high professional level.

The Jazz Faculty will not ordinarily waive or give credit by examination in the applied major. However, in instances where a student has completed all college course requirements with the exception of the applied major, the student may be permitted to complete this requirement off campus with an instructor approved by the Program Coordinator and Director. The student will still be required to present a Senior Recital.

The Jazz Faculty will not ordinarily waive or give credit by examination to meet the performing group requirement. However, credit may be awarded in cases where the student has performed with an established jazz group for a reasonable length of time.

FORM: JAZZ STUDIES MID-SEMESTER WARNING

Dear xxxxx:

This is to advise you that you are currently (failing/doing “D” level work) in (Course Title) for the reasons stated below.

Please see me if you have any questions regarding the determination of your current grade and/or how to correct this situation before the final grading period. Please realize that this is a serious situation and that a copy of this letter is being placed in your student file.

_____ Quality of work

_____ Incomplete assignments

_____ Excessive absences

_____ Excessive lateness to class

Other:

Sincerely,

(Instructor)

FORM: APPLIED JAZZ MAJOR: SEMESTER GOALS

Student: _____

Instrument: _____

Year (Fr/Soph/Junior/Senior): _____

Semester: _____

Instructor: _____

Date: _____

FORM: JAZZ STUDIES APPLIED MAJOR LESSON ASSIGNMENT/PRACTICE GUIDE

Tone Studies: Quality, intonations, dynamics, etc.

Technique: Scales/Modes, arpeggios, patterns, etc.

Repertoire: Analysis, interpretation, style, phrasing, transposition, etc.

Jazz Standards

Modal

Blues

Ballads

Latin

Transcriptions/Listening

Sight Reading

Comments:

Jazz Program Repertoire List

Popular Standards

Foggy Day
 (The) More I See You
 All the things You Are
 Alone Together
 April in Paris
 Autumn Leaves
 Bluesette
 But Not for Me
 Bye Bye Blackbird
 Come Rain or Come Shine
 Days of Wine and Roses
 Dearly Beloved
 Django
 Falling in Love with Love
 Gone With the Wind
 Green Dolphin Street
 Have You Seen Miss Jones?
 Hello Young Lovers
 How High the Moon
 I Could Write a Book
 I Hear a Rhapsody
 I Love You
 I Remember April
 I Remember You
 I Should Care
 If I were a Bell
 Invitation
 Isn't It Romantic?
 It Could Happen to You
 It's You or No One
 Just Friends
 Lady Be Good
 Let's Fall in Love
 Like Someone to Love
 Love Walked In
 My Favorite Things
 My Romance
 My Secret Love
 Never Will I Marry
 Night and Day
 Our Love Is Here to Stay
 Out of Nowhere
 Satin Doll
 Someday My Prince Will
 Come
 Song Is You, The
 Star Eyes
 Stella by Starlight
 Stompin' at the Savoy
 Summertime
 Sweet Georgia Brown
 Tangerine

There Is No Greater Love
 There Will Never Be Another
 You
 They Can't Take that Away...
 What Is This Thing Called
 Love
 Without a Song
 You'd Be So Nice to Come
 Home To

Jazz Standards

26-2
 Afro blue
 Afternoon in Paris
 Airegin
 All Blues
 Along Came Betty
 Are You Real?
 Bluesette
 Cherokee
 Confirmation
 Countdown
 Crescent
 Daahoud
 Dig
 Dolphin Dance
 Donna Lee
 Doxy
 ESP
 Evidence
 Fall
 Fee Fi Fo Fum
 Footprints
 Four
 Freedom Jazz Dance
 Giant Steps
 Gloria's Step
 Groovin' High
 Half Nelson
 Hi_Fly
 How My Heart Sings
 I Let a Song Go Out of
 Impressions
 In a Mellotone
 In Your Own Sweet Way
 Inchworm
 Inner Urge
 Intrepid Fox
 Iris
 Israel
 It don't Mean a thing
 Jitterbug Waltz

Jordu

Joy Spring
 Killer Joe
 Lazy bird
 Litha
 Little B's Poem
 Maiden Voyage
 Mercy, Mercy
 Milestones (New)
 Milestones (Old)
 Minority
 Moment's Notice
 Move
 My Heart
 Nardis
 Nefertiti
 Night Dreamer
 Night in Tunisia, A
 Nutville
 On the Trail
 One-Finger Snap
 Ornithology
 Passion Dance
 Pent Up House
 Pinocchio
 Preacher
 Quicksilver
 Red Clay
 Room 608
 Scrapple from the Apple
 Seven Steps to Heaven
 Silver's Serenade
 Sister Sadie
 So What
 Softly As in a Morning Sunrise
 Solar
 Stablemates
 Strollin'
 Sugar
 Take the "A" Train
 Tone for the Jones Bones
 Tune Up
 Unit 7
 Well You Needn't
 Whisper Not
 Windows
 Woody 'N' You
 Yardbird Suite

Rhythm Changes

Anthropology
 Cottontail
 I Got Rhythm
 Lester Leaps In
 Moose the Mooch

Oleo
Rhythm-A-Ning
Shaw Nuff
Webb City

Latin & Straight 8ths

500 Miles High
April Joy
Black Orpheus
Blue Bossa
Bolivia
Ceora
Con Alma
Coral Keys
Crystal Silence
Day Waves
Desafinado
Dindi
Forest Flower
Gentle Rain
Girl from Ipanema
Gregory Is Here
How Insensitive
Invitation
Joshua
Meditation
Moon Germs
My Little Boat
Nica's Dream
Night in Tunisia
Once I Loved
One Note Samba
Pensativa
Quiet Nights
Recordame
Sea Journey
Slowly Gone, Bygone
Song for My Father
St. Thomas
Think On Me
Triste
Watch What Happens
Wave

Blues

All Blues
Afro Blue
Au Privave
Bessie's Blues
Billie's Bounce
Blues March
Blue Mont
Blues for Alice
Blues for Wood
Blue Train
Cheryl

Eighty-One
Equinox
Freddie the Freeloader
Gingerbread Boy
Interplay
Isotope
Jody Grind, The
Jumpin' with Symphony Sid
Mr. P. C.
Now's the Time
One for Amos
Prancing
Sidewinder
Solid
Some Other Blues
Sonnymoon for Two
Steps
Stolen Moments
Straight, No Chaser
Tenor Madness
Vierd Blues
Walkin'
Witchhunt

Ballads

A Child Is Born
All of You
Angel Eyes
As Time Goes By
Autumn in New York
Beautiful Love
Black Narcissus
Blue 'N' Green
Body and Soul
But Beautiful
Central Park West
Chelsea Bridge
Come Sunday
Dancing in the Dark
Darn That Dream
Don't Blame Me
Early Autumn
Easy Living
Easy to Love
Emily
Everything Happens to Me
Goodbye Porkpie Hat
Here's That Rainy Day
How Deep is the Ocean
I Can't Get Started
I Concentrate on You
In A Sentimental Mood
I Remember Clifford
I Should Care
It Might As Well Be Spring
Little Girl Blue

Lament
Laura
Lover Man
Lush Life
Make Someone Happy
Midnight Sun
Misty
Mood Indigo
More Than You Know
My Foolish Heart
My Funny Valentine
My Old Flame
My One and Only Love
My Ship
Naima
Nancy
Old Folks
Over the Rainbow
Peace
Poor Butterfly
Prelude to a Kiss
Round About Midnight
Shadow of Your Smile
Skylark
Some Other Time
Spring Is Here
Spring Can Really Hang You
Up The Most
Star-Crossed Lovers
Stardust
Stars Fell on Alabama
Stella by Starlight
Tenderly
Things We Did Last Summer
Time Remembered
Too Young to Go Steady
Turn Out the Stars
Very Early
What a Difference a Day
Makes
What Are You Doing the Rest
of Your Life?
What's New?
When I Fall in Love
When Sunny Gets Blue
Willow Weep for Me
Yesterdays
You Are Too Beautiful
You Don't Know What Love
Is
Your Go to My Head
You're My Everything

BM in Jazz Studies - University Core Curriculum (UCC)

Area 1 - Personal Well Being (3 credits)

Area 2b – Expression: College Writing (3 credits)

ENG 1100 College Writing

Area 2a and 2c - Expression

Area 3a and 3b - Ways of Knowing (6 credits)

Select two courses from those designated as Arts and Communication, Literature, Philosophical Perspectives or Historical Perspectives.

Music courses may NOT be used to fulfill these requirements.

Courses must be from different disciplines.

Area 3c – Social and Behavioral Science (3 credits)

Area 3d – Scientific Perspectives (4 credits)

Area 3e – Quantitative Thinking (3-4 credits)

*Area 4 – Diversity and Justice (3 credits)

Suggested course MUSI 3180 Rock Music, Diversity & Justice (WI)

*Area 5 – Civic and Community Engagement (3 credits)

*Area 6 – Global Awareness (3 credits)

Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

	ENG 1100	College Writing
	MUSI 2120	Jazz History and Analysis II

Technology Intensive (TI)

All students must take 2 courses that have a TI attribute

Courses may be taken within the UCC, in the major, or an elective

	MUSI 1580	Music Technology
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Graduation Requirement (1 credit)

Pioneer First-Year Success Seminar

*** course may be in the major**

Jazz Studies - Major Requirements

Musicianship (22credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2820	Jazz Ear Training I	2	_____
MUSI 2610	Theory IV	3	_____
MUSI 2830	Jazz Ear Training II	2	_____
MUSI 3820	Jazz Ear Training III	2	_____
MUSI 3830	Jazz Ear Training IV	2	_____

Jazz Courses (30 credits)

MUSI 1580	Music Technology	3	_____
MUSI 1710	Jazz Improvisation I	3	_____
MUSI 1720	Jazz Improvisation II	3	_____
*MUSI 2710	Jazz Improvisation III	3	_____

MUSI 2190	Western Art Music	3	_____
MUSI 2730	Jazz History and Analysis I	3	_____
MUSI 2740	Jazz History and Analysis II	3	_____
MUSI 4770	Jazz Arranging I	3	_____
MUSI 4780	Jazz Arranging II	3	_____
MUSI 4720	Jazz Seminar	3	_____

Lessons/Recitals (24 credits)

MUSP 1940	Freshman Applied Major I	3	_____
MUSP 1950	Freshman Applied Major II	3	_____
MUSP 2940	Sophomore Applied Major I	3	_____
MUSP 2950	Sophomore Applied Major II	3	_____
MUSP 3940	Junior Applied Major I	3	_____
MUSP 3950	Junior Applied Major II	3	_____
MUSP 4940	Senior Applied Major I	3	_____
MUSP 4950	Senior Applied Major II	3	_____
MUSP 4000	Senior Recital (evening)	0	_____

Class Piano (5 credits) – not required for piano majors

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2680	Jazz Class Piano I	1	_____
MUSP 2690	Jazz Class Piano II	1	_____
+*MUSP 3680	Jazz Class Piano III	1	_____
+*MUSP 3690	Jazz Class Piano IV	1	_____

Jazz Ensembles (14 credits – two each semester)

MUSP 1410,20	Jazz Ensemble	1, 1	_____
MUSP 1430,40	Jazz Ensemble	1, 1	_____
MUSP 2410,20	Jazz Ensemble	1, 1	_____
MUSP 2430,40	Jazz Ensemble	1, 1	_____
MUSP 3410,20	Jazz Ensemble	1, 1	_____
MUSP 3430,40	Jazz Ensemble	1, 1	_____
MUSP 4410, 20	Jazz Ensemble	1, 1	_____
MUSP 4430, 40	Jazz Ensemble	1, 1	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Minor lessons (4 credits) –only required for piano majors

+MUSP 1800	Minor applied instr. I	1	_____
+MUSP 1810	Minor applied instr. II	1	_____
+MUSP 2800	Minor applied instr. III	1	_____
+MUSP 2810	Minor applied instr. IV	1	_____

* Not required for drummers

+ Voice majors may take Jazz Class Piano or applied minor instruction – consult advisor

Bachelor of Music in Jazz Studies

Winds, Strings, Mallets

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1940	Applied Music Major	3	MUSP 1950	Applied Music Major	3
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I	1	MUSP 1650	Functional Class Piano II	1
MUSI 1710	Jazz Improvisation I	3	MUSI 1720	Jazz Improvisation II	3
MUSP 1410/20	Jazz Ensembles (2)	2	MUSP 1430/400	Jazz Ensembles (2)	2
ENG 1100	College Writing	3	UCC Area 1	Personal Well Being	3
WPU 1010	Pioneer First-Year Success Seminar	1			
TOTAL		17			16

Sophomore Year					
MUSI 0000	Recital Hour	0	MUSI 0000	Recital Hour	0
MUSP 2940	Applied Music Major	3	MUSP 2950	Applied Music Major	3
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2820	Jazz Ear Training I	2	MUSI 2830	Jazz Ear Training II	2
MUSP 2680	Jazz Class Piano I	1	MUSP 2690	Jazz Class Piano II	1
MUSI 2730	Jazz History & Analysis I	3	MUSI 2740	Jazz History & Analysis II	3
MUSI 2710	Jazz Improvisation III	3	MUSP 2430/450	Jazz Ensembles (2)	2
MUSP 2410/20	Jazz Ensembles (2)	2	UCC Area 2a, 2c, 3a, 3b		3
			MUSP 2990	Performance Proficiency Exam	0
TOTAL		17			17

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3940	Applied Music Major	3	MUSP 3950	Applied Music Major	3
MUSP 3410/20	Jazz Ensembles (2)	2	MUSP 3430/40	Jazz Ensembles (2)	2
MUSI 4770	Jazz Arranging I	3	MUSI 4780	Jazz Arranging II	3
MUSI 3820	Jazz Ear Training III	2	MUSI 3830	Jazz Ear Training IV	2
MUSP 3680	Jazz Class Piano III	1	MUSP 3690	Jazz Class Piano IV	1
UCC Area 3c	Social & Behavioral Science	3	MUSI 2190	Western Art Music	3
UCC Area 2a, 2c, 3a, 3b		3	UCC Area 3e	Quantitative thinking	3
TOTAL		17			17

Senior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital hour	0
MUSP 4940	Applied Music Major	3	MUSP 4950	Applied Music Major	3
MUSP 4410/20	Jazz Ensembles (2)	2	MUSP 4430/40	Jazz Ensembles (2)	2
MUSP 4700	Senior Recital Perf. I (Midday)	0	MUSI 4720	Jazz Seminar	3
MUSI 1580	Music technology	3	MUSP 4000	Senior Recital	0
UCC Area 4	Diversity & Justice	3	UCC Area 5	Civic & Community Eng.	3
UCC Area 3d	Science	4	UCC Area 6	Global Awareness	3
TOTAL		15			14

Bachelor of Music in Jazz Studies

Voice

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1940	Applied Music Major	3	MUSP 1950	Applied Music Major	3
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I	1	MUSP 1650	Functional Class Piano II	1
MUSP 1800	Minor Applied Instr. (Classical voice)	1	MUSP 1810	Minor Applied Instr. (Classical voice)	1
MUSP 1410/20	Jazz Ensembles (2)	2	MUSP 1430/40	Jazz Ensembles (2)	2
ENG 1100	College Writing (UCC - Area 2b)	3	UCC Area 1	Personal Well Being	3
WPU 1010	Pioneer First-Year Success Seminar	1	UCC Area 2a, 2c, 3a, 3b		3
TOTAL		15			17

Sophomore Year					
MUSI 0000	Recital Hour	0	MUSI 0000	Recital Hour	0
MUSP 2940	Applied Music Major	3	MUSP 2950	Applied Music Major	3
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2820	Jazz Ear Training I	2	MUSI 2830	Jazz Ear Training II	2
MUSP 2680	Jazz Class Piano I	1	MUSP 2690	Jazz Class Piano II	1
MUSI 2730	Jazz History & Analysis I	3	MUSI 2740	Jazz History & Analysis II	3
MUSI 1710	Jazz Improvisation I	3	MUSI 1720	Jazz Improvisation II	3
MUSP 2410/20	Jazz Ensembles (2)	2	MUSP 2430450	Jazz Ensembles (2)	2
MUSP 2800	Minor Applied Instr. (Classical voice)	1	MUSP 2810	Minor Applied Instr. (Classical voice)	1
			MUSP 2990	Performance Proficiency Exam	0
TOTAL		18			18

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3940	Applied Music Major	3	MUSP 3950	Applied Music Major	3
MUSP 3410/20	Jazz Ensembles (2)	2	MUSP 3430/40	Jazz Ensembles (2)	2
MUSI 4770	Jazz Arranging I	3	MUSI 4780	Jazz Arranging II	3
MUSI 3820	Jazz Ear Training III	2	MUSI 3830	Jazz Ear Training IV	2
MUSP 1800	Minor Applied Instr. (Jazz Piano)	1	MUSP 1810	Minor Applied Instr. (Jazz Piano)	1
UCC Area 3d	Science	4	MUSI 2190	Western Art Music	3
UCC Area 3c	Social & Behavioral Science	3	UCC Area 2a, 2c, 3a, 3b		3
TOTAL		18			17

Senior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital hour	0
MUSP 4940	Applied Music Major	3	MUSP 4950	Applied Music Major	3
MUSP 4410/20	Jazz Ensembles (2)	2	MUSP 4430/40	Jazz Ensembles (2)	2
MUSP 4700	Senior Recital Perf. I (Midday)	0	MUSI 4720	Jazz Seminar	3
MUSP 2800	Minor Applied Instr. (Jazz Piano)	1	MUSP 2810	Minor Applied Instr. (Jazz Piano)	1
MUSI 1580	Music Technology	3	MUSP 4000	Senior Recital	0
UCC Area 4	Diversity & Justice	3	UCC Area 5	Civic & Community Eng.	3
UCC Area 3e	Quantitative Thinking	3	UCC Area 6	Global Awareness	3
TOTAL		15			15

Bachelor of Music in Jazz Studies

Keyboard

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1940	Applied Music Major	3	MUSP 1950	Applied Music Major	3
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1800	Applied Minor Instr. (Classical Piano)	1	MUSP 1810	Applied Minor Instr. (Classical Piano)	1
MUSI 1710	Jazz Improvisation I	3	MUSI 1720	Jazz Improvisation II	3
MUSP 1410, 20	Jazz Ensembles (2)	2	MUSP 1430.40	Jazz Ensembles (2)	2
ENG 1100	College Writing (UCC area 2b)	3	UCC Area 1	Personal Well Being	3
WPU 1010	Pioneer First-Year Success Seminar	1			
TOTAL		17			15

Sophomore Year					
MUSI 0000	Recital Hour	0	MUSI 0000	Recital Hour	0
MUSP 2940	Applied Music Major	3	MUSP 2950	Applied Music Major	3
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2820	Jazz Ear Training I	2	MUSI 2830	Jazz Ear Training II	2
MUSP 2800	Applied Minor Instr. (Classical Piano)	1	MUSP 2810	Applied Minor Instr. (Classical Piano)	1
MUSI 2730	Jazz History & Analysis I	3	MUSI 2740	Jazz History & Analysis II	3
MUSI 2710	Jazz Improvisation III	3	MUSP 2430,40	Jazz Ensembles (2)	2
MUSP 2410, 20	Jazz Ensembles (2)	2	MUSP 2990	Performance Proficiency Exam	0
			UCC Area 2a, 2c, 3a, 3b		3
TOTAL		17			17

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3940	Applied Music Major	3	MUSP 3950	Applied Music Major	3
MUSP 3410, 20	Jazz Ensembles (2)	2	MUSP 3430,40	Jazz Ensembles (2)	2
MUSI 4770	Jazz Arranging I	3	MUSI 4780	Jazz Arranging II	3
MUSI 3820	Jazz Ear Training III	2	MUSI 3830	Jazz Ear Training IV	2
UCC Area 2a, 2c, 3a, 3b		3	MUSI 2190	Western Art Music	3
UCC Area 3d	Science	4	UCC Area 3c	Social & Behavioral Science	3
TOTAL		17			16

Senior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital hour	0
MUSP 4940	Applied Music Major	3	MUSP 4950	Applied Music Major	3
MUSP 4410, 20	Jazz Ensembles (2)	2	MUSP 4430,40	Jazz Ensembles (2)	2
MUSP 4700	Senior Recital Perf. I (Midday)	0	MUSI 4720	Jazz Seminar	3
MUSI 1580	Music Technology	3	MUSP 4000	Senior Recital	0
UCC Area 3e	Quantitative Thinking	3	UCC Area 5	Civic & Community Eng.	3
UCC Area 4	Diversity and Justice	3	UCC Area 6	Global Awareness	3
TOTAL		14			14

Bachelor of Music in Jazz Studies

Percussion

Freshman Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 1940	Applied Music Major	3	MUSP 1950	Applied Music Major	3
MUSI 1600	Theory I	3	MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1	MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I	1	MUSP 1650	Functional Class Piano II	1
MUSP 1410/20	Jazz Ensembles (2)	2	MUSP 1420/30	Jazz Ensembles (2)	2
ENG 1100	College Writing	3	UCC Area 2a, 2c, 3a, 3b		3
WPU 1010	Pioneer First-Year Success Seminar	1	UCC Area 3c	Social & Behavioral Science	3
UCC Area 1	Personal Well Being	3			
TOTAL		17			16

Sophomore Year					
MUSI 0000	Recital Hour	0	MUSI 0000	Recital Hour	0
MUSP 2940	Applied Music Major	3	MUSP 2950	Applied Music Major	3
MUSI 2600	Theory III	3	MUSI 2610	Theory IV	3
MUSI 2820	Jazz Ear Training I	2	MUSI 2830	Jazz Ear Training II	2
MUSP 2680	Jazz Class Piano I	1	MUSP 2690	Jazz Class Piano II	1
MUSI 2730	Jazz History & Analysis I	3	MUSI 2740	Jazz History & Analysis II	3
MUSI 1710	Jazz Improvisation I	3	MUSI 1720	Jazz Improvisation II	3
MUSP 2410/20	Jazz Ensembles (2)	2	MUSP 2430/40	Jazz Ensembles (2)	2
			MUSP 2990	Performance Proficiency Exam	0
TOTAL		17			17

Junior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital Hour	0
MUSP 3940	Applied Music Major	3	MUSP 3950	Applied Music Major	3
MUSP 3410/20	Jazz Ensembles (2)	2	MUSP 3430/40	Jazz Ensembles (2)	2
MUSI 4770	Jazz Arranging I	3	MUSI 4780	Jazz Arranging II	3
MUSI 3820	Jazz Ear Training III	2	MUSI 3830	Jazz Ear Training IV	2
MUSP 1800	Applied Minor Instruction	1	MUSP 1810	Applied Minor Instruction	1
UCC Area 2a, 2c, 3a, 3b		3	UCC Area 3d	Science	4
UCC Area 3e	Quantitative Thinking	3			
TOTAL		17			15

Senior Year					
MUSI 0000	Recital hour	0	MUSI 0000	Recital hour	0
MUSP 4940	Applied Music Major	3	MUSP 4950	Applied Music Major	3
MUSP 4410, 20	Jazz Ensembles (2)	2	MUSP 4430, 40	Jazz Ensembles (2)	2
MUSP 2800	Applied Minor Instruction	1	MUSP 2810	Applied Minor Instruction	1
MUSP 4700	Senior Recital Perf. I (Midday)	0	MUSI 4720	Jazz Seminar	3
MUSI 1580	Music Technology	3	MUSI 2190	Western Art Music	3
UCC Area 4	Diversity & Justice	3	MUSP 4000	Senior Recital	0
UCC Area 5	Civic & Community Eng.	3	UCC Area 6	Global Awareness	3
TOTAL		15			15

BM in Jazz/Classical Performance - University Core Curriculum (UCC)

Area 1 - Personal Well Being (3 credits)

Area 2b – Expression: College Writing (3 credits)

ENG 1100 College Writing

Area 2a and 2c - Expression

Area 3a and 3b - Ways of Knowing (6 credits)

Select two courses from those designated as Arts and Communication, Literature, Philosophical Perspectives or Historical Perspectives.

Music courses may NOT be used to fulfill these requirements.

Courses must be from different disciplines.

Area 3c – Social and Behavioral Science (3 credits)

Area 3d – Scientific Perspectives (4 credits)

Area 3e – Quantitative Thinking (3-4 credits)

*Area 4 – Diversity and Justice (3 credits)

Suggested course MUSI 3180 Rock Music, Diversity & Justice (WI)

*Area 5 – Civic and Community Engagement (3 credits)

*Area 6 – Global Awareness (3 credits)

Suggested course: MUSI 2160 World Music or MUSI 2140 Indian Music

Writing Intensive (WI)

- All students must take 4 courses that have a WI attribute
- Courses may be taken within the UCC, in the major, or an elective
- **All students (including transfers with an Associate's degree) must take at least one course at or above the 3000 level**

ENG 1100 College Writing
MUSI 2120 Jazz History & Analysis II

Technology Intensive (TI)

All students must take 2 courses that have a TI attribute

Courses may be taken within the UCC, in the major, or an elective

MUSI 1580 Music Technology

Graduation Requirement (1 credit)

Pioneer First-Year Success Seminar

* course may be in the major

Jazz/Classical Performance Requirements - Voice

Music Major Core Requirements (36 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2820	Jazz Ear Training I	2	_____
MUSI 2610	Theory IV	3	_____
MUSI 283	Jazz Ear Training II	2	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____
MUSI 2730	Jazz History and Analysis I	3	_____
MUSI 2740	Jazz History and Analysis II	3	_____
MUSI 1710	Jazz Improvisation I	3	_____
MUSI 1720	Jazz Improvisation II	3	_____

Performance Courses (30 credits)

MUSP 1940/1900	Freshman Applied Major I	3	_____
MUSP 1950/1910	Freshman Applied Major II	3	_____
MUSP 2940/2900	Sophomore Applied Major I	3	_____
MUSP 2950/2910	Sophomore Applied Major II	3	_____
MUSP 3940/3900	Junior Applied Major I	3	_____
MUSP 3950/3910	Junior Applied Major II	3	_____
MUSP 4940/4900	Senior Applied Major I	3	_____
MUSP 4950/4910	Senior Applied Major II	3	_____
MUSP 1800	Applied Minor I	1	_____
MUSP 1810	Applied Minor II	1	_____
MUSP 2800	Applied Minor III	1	_____
MUSP 2810	Applied Minor IV	1	_____
MUSP3800	Applied Minor V	1	_____
MUSP3810	Applied Minor VI	1	_____
MUSP 2990	Performance Proficiency Exam	0	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____

Performance Seminar (4 credits)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Functional Class Piano (4 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2680	Jazz Class Piano I	1	_____
MUSP 2690	Jazz Class Piano II	1	_____

Classical Chamber Ensembles (4 credits)

_____		1	_____
_____		1	_____
MUSP 2330	New Music Ensemble	1	_____
MUSP 2330	New Music Ensemble	1	_____

Classical Large Ensembles (4 credits)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Jazz Ensembles (8 credits)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Voice Concentration (10 credits)

MUSI 1340	English Diction or Singers	1	_____
MUSI 1350	Italian Diction for Singers	1	_____
MUSI 2340	German Diction for Singers	1	_____
MUSI 2350	French Diction for Singers	1	_____
MUSI 3340	Vocal Literature I	2	_____
MUSI 3350	Vocal Literature II	2	_____
MUSI 4340	Vocal Pedagogy	2	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Jazz/Classical Performance Requirements - Piano

Music Major Core Requirements (36 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2820	Jazz Ear Training I	2	_____
MUSI 2610	Theory IV	3	_____
MUSI 2830	Jazz Ear Training II	2	_____

MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____
MUSI 2730	Jazz History and Analysis	3	_____
MUSI 2740	Jazz History and Analysis II	3	_____
MUSI 1710	Jazz Improvisation I	3	_____
MUSI 1720	Jazz Improvisation II	3	_____

Performance Courses (30 credits)

MUSP 1940/1900	Freshman Applied Major I	3	_____
MUSP 1950/1910	Freshman Applied Major II	3	_____
MUSP 2940/2900	Sophomore Applied Major I	3	_____
MUSP 2950/2910	Sophomore Applied Major II	3	_____
MUSP 3940/3900	Junior Applied Major I	3	_____
MUSP 3950/3910	Junior Applied Major II	3	_____
MUSP 4940/4900	Senior Applied Major I	3	_____
MUSP 4950/4910	Senior Applied Major II	3	_____
MUSP 1800	Applied Minor I	1	_____
MUSP 1810	Applied Minor II	1	_____
MUSP 2800	Applied Minor III	1	_____
MUSP 2810	Applied Minor IV	1	_____
MUSP 3800	Applied Minor V	1	_____
MUSP 3810	Applied Minor VI	1	_____

MUSP 2990	Performance Proficiency Exam	0	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____

Performance Seminar (4 credits)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Classical Chamber Ensembles (4 credits)

_____	1	_____
_____	1	_____
MUSP 2330 New Music Ensemble	1	_____
MUSP 2330 New Music Ensemble	1	_____

Classical Large Ensembles (4 credits)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Jazz Ensembles (8 credits)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Piano Concentration (10 credits)

MUSI 3360	Piano Literature I	2	_____
MUSI 3370	Piano Literature II	2	_____
MUSI 4340	Piano Pedagogy I	2	_____
MUSI 4370	Piano Pedagogy II	2	_____
MUSI 4390	Piano Tuning	2	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Jazz/Classical Performance Requirements - Instrumental

Music Major Core Requirements (36 credits)

MUSI 1600	Theory I	3	_____
MUSI 1800	Ear Training I	1	_____
MUSI 1610	Theory II	3	_____
MUSI 1810	Ear Training II	1	_____
MUSI 2600	Theory III	3	_____
MUSI 2820	Jazz Ear Training I	2	_____
MUSI 2610	Theory IV	3	_____
MUSI 2830	Jazz Ear Training II	2	_____
MUSI 2170	Music History & Literature I	3	_____
MUSI 2180	Music History & Literature II	3	_____
MUSI 2730	Jazz History and Analysis I	3	_____
MUSI 2740	Jazz History and Analysis II	3	_____
MUSI 1710	Jazz Improvisation I	3	_____
MUSI 1720	Jazz Improvisation II	3	_____

Performance Courses (30 credits)

MUSP 1940/1900	Freshman Applied Major I	3	_____
MUSP 1950/1910	Freshman Applied Major II	3	_____
MUSP 2940/2900	Sophomore Applied Major I	3	_____
MUSP 2950/2910	Sophomore Applied Major II	3	_____
MUSP 3940/3900	Junior Applied Major I	3	_____
MUSP 3950/3910	Junior Applied Major II	3	_____
MUSP 4940/4900	Senior Applied Major I	3	_____
MUSP 4950/4910	Senior Applied Major II	3	_____
MUSP 1800	Applied Minor I	1	_____
MUSP 1810	Applied Minor II	1	_____
MUSP 2800	Applied Minor III	1	_____
MUSP 2810	Applied Minor IV	1	_____
MUSP3800	Applied Minor V	1	_____
MUSP3810	Applied Minor VI	1	_____
MUSP 2990	Performance Proficiency Exam	0	_____
MUSP 2700	Sophomore Recital Perf.	0	_____
MUSP 3700	Junior Recital Perf. I	0	_____
MUSP 3710	Junior Recital Perf. II	0	_____
MUSP 4700	Senior Recital Perf. I (midday)	0	_____
MUSP 4000	Senior Recital (evening)	0	_____

Performance Seminar (4 credits)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Functional Class Piano (4 credits)

MUSP 1640	Class Piano I	1	_____
MUSP 1650	Class Piano II	1	_____
MUSP 2680	Jazz Class Piano I	1	_____
MUSP 2690	Jazz Class Piano II	1	_____

Classical Chamber Ensembles (4 credits)

		1	
		1	
MUSP 2330	New Music Ensemble	1	
MUSP 2330	New Music Ensemble	1	

Classical Large Ensembles (4 credits)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Jazz Ensembles (8 credits)

_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____
_____	1	_____

Instrumental Concentration (6 credits)

MUSI 3330, 3320, 3310 or 3300	Literature	2	_____
MUSI 3330, 3320, 3310 or 3300	Literature	2	_____
MUSI 4310	Applied Pedagogy	2	_____

Recital Hour (0 credits) – one each semester

_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____
_____	0	_____

Master of Music in Jazz Studies – Performance Track

First Year

Fall

MUSP 5940	Applied Lesson	3 credits
MUSP 5410	Chamber Jazz Ensemble	1 credit
MUSI 5750	Transcription and Analysis	3 credits
MUSI 5740	Advanced Jazz Ear Training	2 credits
TOTAL		9 credits

Spring

MUSP 5950	Applied Lessons	3 credits
MUSP 5420	Chamber Jazz Ensemble	1 credit
MUSI 5300	Research Techniques	3 credits
MUSI 6780	Topics in Jazz History	2 credits
TOTAL		9 credits

Second Year

Fall

MUSP 6940	Applied Lessons	3 credits
MUSP 6410	Chamber Jazz Ensemble	1 credit
MUSI 6300	Graduate Seminar	3 credits
MUSI 6760	Performance Practice	2 credits
TOTAL		9 credits

Spring

MUSP 6950	Applied Lessons	3 credits
MUSP 6420	Chamber Jazz Ensemble	1 credit
MUSI 6700	Pedagogy of Jazz	3 credits
MUSI 6400	Entrepreneurship in Mus/Ent Ind.	2 credits
MUSI 6910	Jazz-Master's Thesis	0 credits
Or		
MUSP 6020	Tribute Recital	
TOTAL		9 credits

Master of Music in Jazz Studies – Composition/Arranging Track

First Year

Fall

MUSP 5900	Arranging Lessons	3 credits
MUSP 5410	Chamber Jazz Ensemble	1 credit
MUSI 5750	Transcription and Analysis	3 credits
MUSI 5740	Advanced Jazz Ear Training	2 credits
TOTAL		9 credits

Spring

MUSP 5910	Arranging Lessons	3 credits
MUSP 5420	Chamber Jazz Ensemble	1 credit
MUSI 5300	Research Techniques	3 credits
MUSI 6780	Topics in Jazz History	2 credits
TOTAL		9 credits

Second Year

Fall

MUSP 6900	Arranging Lessons	3 credits
MUSP 6410	Chamber Jazz Ensemble	1 credit
MUSI 6680	Composition for Media	3 credits
MUSI 6760	Topics in Jazz Arranging	2 credits
TOTAL		9 credits

Spring

MUSP 6910	Arranging Lessons	3 credits
MUSP 6420	Chamber Jazz Ensemble	1 credit
MUSI 6700	Pedagogy of Jazz	3 credits
MUSI 6400	Entrepreneurship in Mus/Ent Ind.	2 credits
MUSI 6910	Arranging Recital	0 credits
TOTAL		9 credits

MINORS

The Music Department offers two minors: Music and Music and Entertainment Industries. No audition is required for either minor. Students may select any minor using WPCONnect Self-Service.

Minor in Music (For Non-Music Majors)

The department offers a minor in music for non-music majors. Listed below are the required courses

MUSI 1600	Theory I (intensive, if required)	3
MUSI 1610	Theory II	3
MUSI 1800	Ear Training I	1
MUSI 1810	Ear Training II	1
MUSP 1640	Functional Class Piano I	1
MUSP 1650	Functional Class Piano II	1
	Performance Groups (2 semesters)	2
MUSI 2170	Music History & Literature I	3
MUSI 2180	Music History & Literature II	3
Total credits		18

Minor in Music and Entertainment Industries (For Music Majors or Non-Music Majors)

MUSI 1150	Understanding Music (UCC Area 2 A&C)*	3
MUSI 1400	Survey of the Music & Entertainment Industry	3
MUSI 2400	Structure & Content of the Music Industry	3
MUSI 3460	Media Use in Music & Entertainment Industry	3
MUSI 4400	Music Management Internship	1
MUSI 4420	Music Management Seminar	
	(2 seminars @1 credit each)	2
MUSI 4440	Personal Management in Music	3
MUSI 4450	Law & Ethics in Music	3
MUSI/P 2xxx-	Additional Music Course+	3
	#Professional Enrichment Initiative points: 1	

Minimum number of credits **24 credits**

* Music majors minoring in Music and Entertainment Industries must take another UCC Course to fulfill the Area 2 – Expression requirement. Understanding Music will NOT fulfill the UCC requirement for music majors.

+200 level or above and excludes Music and Entertainment Industries courses.

see page 78 for information about the Professional Enrichment Initiative points

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