

**THE MUSIC CONSERVATORY
CHICAGO COLLEGE OF PERFORMING ARTS
ROOSEVELT UNIVERSITY**

**ACADEMIC SUPPLEMENT
TO THE
CCPA STUDENT HANDBOOK**

2019 – 2020

The Music Conservatory’s Academic Supplement to the 2019-20 CCPA Student Handbook contains the procedural and curricular items listed in the Table of Contents below.

The Academic Supplement is intended for use in combination with the CCPA 2019-20 Student Handbook, which contains additional information on policies and procedures not included herein.

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ACADEMIC PROGRESS

Professional music programs are constructed to develop a wide variety of essential interrelated skills, competencies, and bodies of knowledge. As such, they contain many sequenced courses and very few, if any, electives. For this reason, we have developed mandatory curricular plans for all majors, outlining the courses that must be completed each semester to make appropriate progress through each degree program. All curricular plans are outlined in the Roosevelt University Academic Catalog (<https://catalog.roosevelt.edu>). Except in special circumstances approved by the Associate Dean/Director, you will follow the curricular plan corresponding to your year of entry. You and your academic advisor share a joint responsibility to reference the appropriate curricular plan every semester and ensure that you are keeping pace with the graduation requirements.

Since deviation from the course plan can lead to course conflicts and extend the timeline for completion of the degree, withdrawal from courses is generally discouraged. You must obtain the permission of your adviser and the Associate Dean/Director to drop any course. You must also petition the Associate Dean/Director in order to substitute courses or take courses out of sequence.

The Associate Dean/Director, in consultation with faculty, reviews all student progress at the end of every semester. In certain “decision” semesters (for undergraduates, the fourth semester; for graduates, the first semester), assuming that academic progress has been satisfactory, you will receive written notification from the Associate Dean/Director of your official admission to the major program. Satisfactory academic progress is defined here for undergraduate students in the section “Fourth-Semester Review” and for graduate students in the section “First-Semester Review.” Please note that these are minimum standards for achievement; if you are receiving scholarship, you may have additional requirements to fulfill. If, in any semester, progress is not satisfactory, the Associate Dean/Director will contact you before the beginning of the next semester to schedule a conference to establish a plan of corrective action.

ACCOMPANISTS

The Music Conservatory provides accompanists for classical voice studio lessons on a weekly basis. In addition, the Conservatory provides five hours per student, per semester, of accompanying to vocal jazz, string, wind, and brass students for recitals, master classes, performance classes, occasional lessons, and juries. Only accompanists who have been approved and hired by the Music Conservatory may provide these services for compensation by the Music Conservatory.

Orchestral instrument students and faculty receive information on the approved accompanists available to their programs at the beginning of each academic year.

CCPA students are eligible to audition for the Head of Piano for part-time employment by the Music Conservatory as a vocal or instrumental accompanist. Auditions are held at the beginning of each semester.

ADVISING

Each student is assigned a full-time faculty academic adviser at the time of matriculation to The Music Conservatory. The academic adviser keeps records for each advisee, including a personal curricular plan.

In addition to Dean Rudy Marcozzi and Associate Dean/Director Linda Berna, the following full-time faculty members perform all advising duties within the Music Conservatory: Alexandre Bádue, Dan Healy, William Hussey, Thomas Kernan (on leave for 2019-2020), and David Kjar. Ariella Mak-Neiman, Academic Operations Coordinator, provides centralized advising support to students and faculty.

In the semester of matriculation, you will be registered for the first semester of courses by the Academic Operations Coordinator, based on your respective degree plan, test scores, transfer credit, and placement exam results. Any electives will be discussed on an individual basis prior to the start of the semester. In subsequent semesters, advising and registration take place in the prior semester: typically, November for the spring semester, and March/April for fall semester of the following academic year. During registration periods, you will meet with your adviser to plan your coursework for the upcoming semester and discuss progress in your current classes.

You are responsible for promptly responding to all adviser communications and signing up for an advising time slot each semester within the time frame specified by the adviser. You are encouraged to maintain regular contact with your adviser throughout the year. Advisers can clarify degree requirements, policies, and procedures; direct you to appropriate resources; assist with educated decision-making and career preparation; and provide counsel for academic difficulties.

ATTENDANCE AND ABSENCE

Regular and punctual attendance at classes, lessons, and rehearsals is the academic equivalent of a recognized standard of professional conduct vital to maintaining a career in music. It is imperative that you display a professional sense of responsibility toward all school-related commitments and obligations.

Many classes and ensembles have an attendance requirement, which will appear in the syllabus. You should be aware, however, that attendance is always expected, even if it does not constitute a portion of the grade. You should explain absences to your instructors when appropriate (e.g. illness), and make up missed assignments promptly.

A completed Syllabus Exception Form (SEF) is required for any rehearsal from which you wish to be excused. In general, ensemble absences will not be excused for lessons, gigging opportunities, or non-emergency personal reasons.

In the case of absence from applied music lessons, you must provide your instructor with a minimum 24-hour notice when possible. In the case of illness, you are expected to notify your instructor no later than 9:00 AM on the day of a lesson beginning after 11:00 AM, or no later than 9:00 PM on the evening preceding a morning lesson beginning

earlier than 11:00 AM. Failure to notify the applied instructor in a timely fashion, as outlined above, removes any obligation on the part of the instructor to make up the lesson.

Missing three lessons in any applied music course without proper notification will result in an immediate failing grade in that course for the semester..

(THE) BOOKS

CCPA publishes two Books each year: an Instrumental Programs Book and a Voice Program Book.

The Books contain the complete schedules of all services (rehearsals and performances) required by every ensemble for the entire year, program information and location of concert venues both on and off campus, and performance class meetings. These schedules are provided so that you will be aware, from the beginning of the academic year, of the dates, times, and places for all events at which your attendance will be required. You are expected to consult the books regularly and to use them for planning; the schedules published in the Books are considered final and no services will be added.

The Instrumental Programs Book contains the schedules for all orchestra and wind ensemble rotations, as well as for string, wind, and brass chamber music. The Voice Program Book contains the schedules for all choir rotations, Freshman/Sophomore Showcase, Junior/Senior Opera, and Graduation Opera.

Syllabi for all performance classes and ensembles are also included in the Books. An updated copy of the relevant Book will be issued to each student at the beginning of the academic year; electronic copies of the Books are published on Blackboard.

CHANGE OF APPLIED MUSIC INSTRUCTOR

A change of applied music instructor may be requested by filing a completed Change of Applied Teacher form with the Music Conservatory Office. It is recommended, as a matter of professional courtesy, that you first discuss the matter informally with your current teacher when possible.

The first step in the formal process is to discuss the matter with the program head. The program head then confers with the current teacher, possibly other program faculty, and the Associate Dean/Director. If the program head approves the request, you should discuss the change first with the current teacher, and then with the requested teacher, both of whom must also sign the form. Final approval must be obtained from the Associate Dean/Director. Please be aware that the decision to reassign is made by the administration of the Music Conservatory, and that it is not always possible to grant students' requests.

The deadline for receipt of the completed Change of Applied Teacher form in the Music Conservatory Office is the last day of classes before the requested semester of change (e.g. the last day of spring classes for an anticipated fall change). For exceptions to this

deadline, a written petition and a personal meeting with the Associate Dean/Director are required. No changes are permitted during the semester.

Teacher change may also be initiated by the studio teacher, in consultation with the program head.

See also: PERFORMANCE INSTRUCTION.

CHANGE OF MAJOR

A change of major may be requested by filing a Change of Major form with the Music Conservatory Office and a Change of Program form with the Office of the Registrar. All admission requirements for the requested program must be met; these normally include an audition (or its equivalent) and/or, for prospective music education or BMA majors, a personal interview with program faculty. All audition and interview arrangements will be made by the Associate Dean/Director in consultation with the Assistant Dean for Enrollment and Student Services.

For priority consideration, the deadlines for receipt of the completed Change of Major form in the Music Conservatory office are November 15 for an anticipated spring semester change and March 15 for an anticipated fall semester change. After these deadlines, some majors may not be available.

If accepted into the new program, you will meet with the Associate Dean/Director and new program head before the end of the current semester to determine the remaining degree requirements and establish a timeline for graduation.

CLOSED COURSES

You are encouraged to sign up for your advising appointment as soon as possible to secure your space in the courses/sections of your choice. However, if necessary, you may petition the Associate Dean/Director to register for a required course that has reached maximum enrollment. If permission is given, the Associate Dean/Director will register you for the requested course. Permission from the course instructor is necessary but not sufficient for entry into a closed course.

CONCERT DRESS

There are two concert dress standards for CCPA ensemble performances:

- Formal
Women: Black dress (at least $\frac{3}{4}$ length); or, black skirt of similar length or black dress slacks and black blouse with modest neckline. Black hose and black closed-toe dress shoes.
Men: Black tuxedo, white tuxedo shirt, black bow tie, black socks and black dress shoes.
- Theatre Black
Women: Black dress slacks and black long-sleeved blouse. Black hose and black closed-toe dress shoes.

Men: Black dress slacks (no tuxedo pants) and black dress shirt (no t-shirts).
Black socks and black dress shoes.

- For both:
No fragrance.
Modest jewelry (no limitations apply when considered part of religious or cultural dress)

Students in choral ensembles follow the “Formal” standard above (female students will wear the required black choral dress). The standard employed for any other performance will be communicated by the ensemble director in the syllabus at the beginning of each semester.

COURSE WAIVER / SUBSTITUTION

You may be exempted from some degree requirements based on demonstrated abilities. This most commonly occurs for undergraduate students through the University and Music Conservatory placement examination processes. For instance, you may be exempted from taking ENG 101 based on your English placement score on the RU Assessment Exam, or from portions of the undergraduate musicianship core based on musicianship validation exam results. Other exemptions are less common, but may from time to time be recommended to the Associate Dean/Director by the faculty.

You do not receive credit for non-music courses from which you are exempted (non-music electives must be substituted for the waived requirements). You may, however, receive credit for music courses, as determined by the CCPA Academic Operations Coordinator.

Transfer students may request that courses completed at another institution be applied to CCPA coursework requirements. If such transfer coursework is not initially accepted, an appeal may be filed by submitting supporting evidence (syllabi, catalog descriptions, assignments, etc.) to the Associate Dean/Director, who will make the final determination of course equivalency, in consultation with program faculty.

DAMAGE AND THEFT

Please report any damage to Music Conservatory equipment and facilities immediately to the Scheduling and Facilities Coordinator. Damage or malfunction involving pianos should be reported immediately to the Piano Tuner/Technician, using the form posted outside his office door.

No food or drinks are permitted in the practice rooms.

Theft of Music Conservatory or personal property should be reported immediately to the Music Conservatory Office and to the Campus Safety Office. The University is not responsible for loss of or damage to personal property, including instruments.

DEGREE CHECK (UNDERGRADUATE STUDENTS)

Around the midpoint of the junior year, all undergraduate students should request a degree check from their assigned academic advisers. The degree check is a list of all remaining coursework and other requirements that must be completed for graduation. If you have followed your curricular plan exactly, the degree check will likely be perfunctory. If, however, you have deviated in any way from your curricular plan, the degree check is a critical step to ensure that all requirements will be fulfilled and graduation may occur as anticipated.

ELECTIVES

Some degree programs allow students a choice of courses in certain areas. “General Studies” electives may be selected from any subject area offered at the University, excluding Music Conservatory courses. “Music Academic” electives indicate courses with a prefix of MAS, MUHL, MTA, or MCMP (lecture-type courses only, not applied lessons). “Music Non-Academic” electives, in general, may be satisfied by ensembles or courses with a PERF prefix, but not by “Music Academic” elective courses. You must satisfy the prerequisites for any course taken as an elective.

Elective coursework may include only lecture-type courses and ensembles. Additional applied music lessons, whether in the major or in a secondary area, may not be taken as electives or extra courses at either the graduate or the undergraduate level.

EMERGING ARTIST COMPETITION

The Aeolian Classics Emerging Artist Award is offered by Aeolian Classics in partnership with the Chicago College of Performing Arts at Roosevelt University. Founded by Adam Neiman, Assistant Professor of Piano and CEO of Aeolian Classics, LLC, this prize is designed to positively transform the concert careers of outstanding young artists. Instrumentalists and ensembles enrolled at the CCPA compete for this honor annually. The winner is featured in a concert tour throughout the Chicago area, culminating in the production of an internationally-released debut CD album on Aeolian Classics.

The annual competition provides a merit-based context for selecting its winner, and the competition is adjudicated by panel consisting of CCPA faculty and outside luminary musicians. Through Aeolian Classic’s combined efforts with the Center for Arts Leadership at the CCPA, the Emerging Artist Award additionally offers mentorship and overall career guidance in support of its winners.

ENGLISH LANGUAGE PROGRAM

The English Language Program (ELP) is an intensive course of study that prepares non-native speakers for academic work in all fields. Beginning, intermediate and advanced courses are offered in four areas: Reading, Writing, Grammar, and Speaking & Listening. Upon matriculation, all incoming international students are assessed for reading, writing, and speaking proficiency in English and, if necessary, placed in the appropriate ELP courses. It is possible to be exempted from part or all of the ELP sequence based on these placement exam results. Exemption from ELP courses for CCPA students is determined

solely by the ELP placement exam. CCPA students cannot be excused from ELP coursework on the basis of TOEFL/TWE scores.

As an ELP student, you must take the maximum number of ELP courses each semester until you have completed the sequence. You are expected to complete your ELP requirements through the advanced level in no more than three semesters, without failure or withdrawal. Applied lessons, some ensembles, and a limited number of courses may be taken concurrently with ELP courses, if scheduling permits.

ENSEMBLE AUDITIONS AND REHEARSALS

While ensemble participation is a requirement for all undergraduate and most graduate programs, enrollment in any specific ensemble is subject to placement and assignment. Ensemble auditions take place at the beginning of each academic year. Each summer, the Performance Activities Office communicates to students the ensemble audition schedule and requirements for the upcoming academic year. All students, both new and returning, must audition for their ensemble placements.

Some ensemble assignments extend throughout an entire year, and others for only a semester. In large ensembles such as orchestra, wind ensemble, and the conservatory choir, part assignments may rotate with each concert preparation period, up to several times per semester. Your ensemble assignment may also include participation in more than one group. When you receive your ensemble assignment at the beginning of the year, you will be informed in writing of its scope and length.

Large ensemble rehearsal schedules and part assignments are distributed by email and posted on the Large Ensemble Board in the hallway leading to AUD 925.

You may be assigned to, or request to participate in, additional ensembles; such assignments are made at the discretion of the Associate Dean/Director and appropriate faculty. You must fulfill the stipulated rehearsal and performance requirements for all ensembles, regardless of whether you are enrolled for credit or no credit.

Membership in a performing ensemble involves a responsibility to the other students in the group as well as to the instructor. You are expected to attend all rehearsals and performances. Large ensemble attendance policies are included in their syllabi each semester.

EQUIPMENT AND FACILITIES

When using any Music Conservatory room or facility, it is expected that you will display the appropriate consideration for other students and faculty by returning the room and any equipment to the orderly condition in which you found it. In addition, any equipment that has been moved from another room (such as a music stand) should be returned to its original location. The rehearsal is not concluded until these matters have been resolved.

Please treat Music Conservatory pianos with proper care at all times. No metal objects may be used or placed on any part of the inside of a piano. No food or drink may be taken

into any of the practice rooms. Piano damage or malfunction should be reported immediately to the Piano Tuner/Technician, using the form posted outside his office door.

EXCUSED ABSENCES FROM ENSEMBLE ACTIVITIES

If you have a legitimate reason to be absent from an ensemble rehearsal, you must complete a Syllabus Exception Form (SEF) and submit it to the Performance Activities Office (AUD 932). If the request is approved, you will not be penalized for the absence.

Generally, excused absence requests will be considered for auditions, CCPA-sanctioned trips and performances, and performance opportunities at a high professional level. Such absences require a minimum four-week advance notification and written documentation from the host organization, confirming your participation. In some cases, you may be required to secure a substitute for the ensemble rehearsal. In general, absences are not excused for gigging opportunities and non-emergency personal reasons.

If you miss a rehearsal due to illness or other emergency, you must call the Performance Activities Office on the day of the absence and submit the SEF on the first day upon returning to school. A doctor's note or other documentation may be required, depending on the circumstances.

FINAL EXAMINATIONS

The majority of classes will have final examinations at the end of the term, during Week 15. The schedule of final examinations is fixed by the University and published on the Registrar's page of the University web site. You should confirm the date and time of the final examination with the instructor at the beginning of the semester if it does not appear in the class syllabus.

Please pay close attention to your finals week schedule, and do not make travel plans that conflict with the scheduled dates for final examinations and juries. Accommodations will not be granted for such conflicts.

FOURTH-SEMESTER REVIEW (ADMISSION TO THE UNDERGRADUATE UPPER DIVISION)

Assessment of undergraduate student progress takes place throughout a student's academic career, with special attention paid to the satisfactory completion of the first four semesters of undergraduate work. In order to be eligible to present a fourth-semester review at the conclusion of your fourth semester (or the equivalent for transfer students), you must have satisfactorily completed the foundation courses that allow progression to the advanced, specialized portion of the major (the Upper Division).

Satisfactory completion of the first four semesters is defined as follows:

- 1) Applied music grades of "A" or "B" (both studio and jury components, if applicable);
- 2) Grades of "A" or "B" in all courses in the major (i.e., courses in the subject area of the major: ME for music education majors; JAZZ for jazz studies majors, etc.);
- 3) Grades of "A" or "B" in ensembles;
- 4) No grades of "F" or "W" in undergraduate core courses;

- 5) Cumulative grade point average of at least 2.0 (2.7 for music education majors);
- 6) For music education majors only: a passing mark on the Basic Skills certification exam, and a personal interview with department faculty.

Only grades of “A” and “B” are considered passing grades in the fourth semester of applied major study (214, 274, or 204). At the end of the fourth semester, you will participate in a fourth-semester review (in addition to your regular applied course jury). The fourth-semester review will be adjudicated by a panel of program heads and the Associate Dean/Director, and will include a five-minute performance featuring repertoire of your choosing, a review of your academic work, and a progress report from your studio teacher. If all conditions for admission to the upper division are met, you will receive written notification from the Associate Dean/Director of your official admission to the major program, and a note will be made in your academic file.

If any condition for admission to the Upper Division is not met, you will meet with the Associate Dean/Director to discuss the situation and establish the plan of corrective action, as well as a timeline for admission to the upper division.

FULL-TIME STATUS

Full-time status is defined as 12 to 18 semester hours for undergraduate students, and 9 to 13 semester hours for graduate students. If you exceed the maximum amount of hours, you will be charged extra tuition for each additional hour. Such overload enrollment requires the permission of the Associate Dean/Director.

International students and students on scholarship are required to maintain full-time enrollment each fall and spring semester in residence. An exception may be made only in the final semester, if less than a full-time load is needed to graduate. Any scholarship awarded for that final semester would be pro-rated accordingly.

GRADING SCALES

Grading scales are always published in the course syllabus. In general, instructors of academic subjects in the Music Conservatory and at Roosevelt University employ their own grading scales. In some departments, such as Musicianship, faculty have agreed to a common grading scale that is used for all courses in a sequence, no matter who is teaching them.

All applied lessons and ensembles use the following grading scale:

A	95-100%
A-	93-94%
B+	90-92%
B	87-89%
B-	85-86%
C+	82-84%
C	79-81%
C-	77-78%

D+	74-76%
D	69-73%
F	68% and below

See also: SYLLABI.

GRADUATE ASSISTANTSHIPS

Assistantships are available to graduate students. These assistantships include a tuition scholarship, as well as a stipend. Graduate assistants work an average of 10 hours per week, performing support functions in the areas of arts leadership, musicianship, composition, music history, applied performance, ensemble, and collaborative piano. Please see the Assistant Dean for Enrollment and Student Services if you are interested in applying for an assistantship.

GRADUATE COMPREHENSIVE REVIEW (MM STUDENTS)

As a requirement for graduation, MM students will complete a 60-minute Graduate Comprehensive Review (GCR) consisting of two components: written narrative and a discussion of two musical examples, either from your recital program (performance majors), or by a 20th- or 21st-century composer (composition majors). The committee for the review will consist of three full-time faculty members, to be assigned at the beginning of the second year by the Associate Dean/Director, in consultation with faculty.

Specific instructions regarding scheduling, the submission of required materials (including deadlines), the content of the written narrative, and the substance of the discussion, will be distributed during the mandatory GCR meeting in the preceding fall semester and posted to the Blackboard site for the course: PERF 499-01. The exams take place during the student's fourth semester in residence. No exams are scheduled during intersessions or breaks.

Grading for the GCR will be as follows: A, B, C, or F. Should you fail the GCR, you will be given up to two attempts to complete it with a different committee. Failure to successfully complete the GCR will result in dismissal from the MM program.

GRADUATION

Degrees are awarded three times each academic year: in December for graduation at the end of the fall semester; in May for graduation at the end of the spring semester; and in August for graduation at the end of the summer semester. Applications must be submitted no later than the end of the first week of classes for graduation in the fall and spring semesters. Summer graduation deadlines may vary and are posted at <https://www.roosevelt.edu/current-students/academics/grad-prep>. Applications are submitted electronically through RU Access. Late applications are submitted via a separate form (available from the RU Graduation web site at <https://www.roosevelt.edu/current-students/academics/graduation/grad-prep>) and require a \$100 processing fee.

If you apply for graduation but do not fulfill all degree requirements, you must reapply to graduate in a subsequent semester. If you complete all degree requirements but neglect to apply for graduation, you will not be awarded a degree until you apply and are approved for graduation in a subsequent semester.

HARPSICHORD USE POLICY

If you wish to use the Music Conservatory's harpsichord for a degree recital, you must obtain the written approval of Professor David Schrader and submit it with your written request to the Piano Technician/Tuner and the Scheduling and Facilities Coordinator at the time the recital date is secured.

HEALTH AND WELLNESS

Practicing and performing music is tremendously taxing. It is important for students to safeguard their physical and psychological health, so that they have the stamina and strength required to participate in all curricular activities regularly and safely, and to sustain lifelong musical engagement. We encourage you to take care of yourself through regular medical checkups, and consult your insurance company (or your parents, if you are included under their policy) about your coverage for routine and emergency care.

We also recommend discussing with your teachers any preexisting vocal, physical, or psychological conditions, allergies, or other health issues that might affect your work in classes, lessons, or ensembles.

Please avoid coming to school when ill, particularly when contagious. Colds, fevers, coughs, and other "everyday" illnesses affect your physical condition; more serious ailments and injuries may require professional health care. It is important to rest and recuperate, and avoid infecting your colleagues. Be sure to notify all your teachers of your illness. If you will miss an ensemble rehearsal, you should also notify the Performance Activities Office and complete a Syllabus Exception Form immediately upon your return to school. Documentation from a doctor or hospital may be required.

Like athletes, musicians need to warm up and to utilize proper form. Regular breaks during practice and rehearsal are required to prevent undue physical stress and performance-related injuries. Do not attempt to "play through" pain. Set reasonable limits on the amount of daily practice, and avoid sudden increases in practice time.

The Music Conservatory program heads recommend the following amounts of daily practice for their respective freshman and sophomore students:

Brass and Winds: 2 hours of practice for applied lessons, 1 hour for ensemble practice outside of rehearsal

Classical Guitar: 4-5 hours of contact with the instrument, inclusive of solo and ensemble practice and rehearsal, coaching, and lessons

Percussion: 3.5 hours of practice for applied lessons, .5 hour for ensemble practice outside of rehearsal

Piano: 4 hours per day

Strings: 3 hours of practice for applied lessons; a minimum of 1 hour for ensembles

Voice: 1 hour for all lessons and ensembles

If you find yourself experiencing excessive physical stress or are in pain after rehearsing or practicing, speak to your teacher and your program head right away. They will want to diagnose what you are doing and how you are doing it. These issues are individualized; the factors or behaviors that stress one person physically may not be the same ones that stress others.

If you have time in your schedule, you may wish to take our Alexander Technique Class (PERF 308 for undergraduate students, PERF 441 for graduate students). These courses are available every semester and have no prerequisite. Not a series of treatments or exercises, the Alexander Technique is a preventative approach that focuses on enhancing bodily awareness in order to increase ease of movement. Students have benefited greatly from the heightened awareness of tension and the understanding of healthy natural use of the body that the Alexander Technique imparts.

Each winter the Center for Arts Leadership sponsors a Health and Wellness week. All students are encouraged to take advantage of the special programs and activities that promote health awareness and self-care. All events are free and no registration is required.

Below are links to University information and resources pertaining to health and wellness:

<https://www.roosevelt.edu/student-experience/health-wellness-safety>

<https://www.roosevelt.edu/current-students/get-help-counseling-center/wellness>

<https://www.roosevelt.edu/student-experience/living-in-chicago/residence-life/living-learning>

Additional information regarding hearing, vocal, and neuromusculoskeletal health for musicians is available through the National Association of Schools of Music:

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>

INCOMPLETE AND IN-PROGRESS GRADES

The grade of Incomplete (“I”) indicates that an examination or some other portion of coursework was not completed, and a satisfactory reason (such as serious illness or other emergency) for not completing the work within the semester has been presented to the instructor. Instructors may request documentation in support of any request for an Incomplete (e.g. a doctor’s note).

The grade of “I” must be removed by the end of the following semester. If the remaining requirements are not completed within that time, the grade of “I” will automatically revert to a grade of “F.”

In applied music and musicianship courses, the next course in the sequence may not be taken until an “I” has been removed. “I” grades in these courses must therefore be cleared no later than the first week of the following semester. The grade of “I” in an applied music subject must have the prior written approval of the program head and the Associate Dean/Director.

The grade of In-Progress (“IP”) may be used exclusively for MCMP 490 (Thesis), which is specifically designed to take more than one semester to complete.

INSTRUMENT RENTAL

The Music Conservatory supplies instruments to students who are enrolled in the basic instrumental methods courses (brass, woodwinds, strings, and guitar). A \$100 deposit fee is charged at the time of registration, to be refunded after all instruments in use have been returned in good condition. The course instructor will distribute the instruments at appropriate points throughout the semester.

Other instruments and equipment owned by the Music Conservatory are available for student use for CCPA ensemble rehearsals and performances during the school year. You may check out an instrument or piece of equipment after signing an agreement. The instrument/equipment must be returned by the specified due date, or a late fee of \$1.00 per day will be assessed, up to the replacement cost of the instrument/equipment.

CCPA maintains instruments/equipment in working order; however, if any instrument/equipment is lost, stolen, or damaged through improper use or neglect, the cost of repair or replacement will be assessed to the responsible party. Please report any malfunction of the instrument/equipment to the Scheduling and Facilities Coordinator immediately. You are directly responsible for any instrument that you check out, and you may not pass it along to another student. CCPA instruments/equipment may not be checked out during intersession breaks.

JURIES

Juries are final examinations in performance subjects (applied music), and are also scheduled during Week 15. Please refer to the section in this Handbook specific to your major to determine if you must present a jury examination in a given semester. In general, jury exemptions are only granted by certain departments, usually in the semester of a degree recital. Juries are scheduled by the Academic Operations Coordinator. You will be notified by email, approximately six weeks in advance, when your jury time is assigned. If there is a final exam conflict, it is up to you to request a time switch before the specified deadline. If a jury is required and you do not appear at the scheduled jury time, you will receive a failing grade for the jury. If you fail a jury, for any reason, you must repeat the associated applied course in a subsequent semester.

Please pay close attention to your finals week schedule, and do not make travel plans that conflict with the scheduled dates for final examinations and juries. Accommodations will not be granted for such conflicts.

LOCKER RENTAL

Lockers for students' convenience are available on nearly all floors of the Auditorium Building. Large lockers that can accommodate large instruments (such as cellos and guitars) are available on the ninth floor. Please see the Administrative Clerk for Academics to reserve oversized lockers on a yearly basis.

MAIL FOLDERS

Each Music Conservatory student has a mail folder, located in the file cabinet in the hallway leading to AUD 925. You are expected to check your mail folder daily for returned assignments, music, course documents, and so forth.

PERFORMANCE CLASSES

Performance classes, in which students perform for program faculty and other students, are scheduled each semester by the individual departments. The number of classes during the semester varies by department. Please refer to the section in this handbook specific to your major, as well as to the syllabus for each course, for information regarding the frequency of classes, the expectations for attendance and performance, and the relationship between performance classes and the applied music grade.

PERFORMANCE INSTRUCTION (APPLIED MUSIC)

Individual studio performance instruction (applied music) is a required component of all majors. Studio assignments are determined at the point of admission by the Associate Dean/Director, in consultation with the program heads. Every effort is made to accommodate the wishes of both students and faculty members in making studio assignments, but no student can be guaranteed a specific faculty member and no faculty member can be guaranteed a specific student.

You are entitled to receive 14 lessons (an average of one per week) over the course of the semester in your major applied subject, or in composition if you are a composition major.

Graduate and diploma students taking six credits of applied study may split the lessons between two teachers.

The length of each lesson is determined by the degree and level.

BM Performance (Jazz and Classical), BM Composition, BM Music Education, and

BMA: 60 minutes in major subjects

BM and MM Composition: 30 minutes (or 60 minutes bi-weekly) in non-major performance subjects

MM Performance, MM Composition: 60 minutes

MM Orchestral Studies: 90 minutes

PED and PD Orchestral Studies: 90 minutes

PD Opera: 60 minutes

Some faculty may provide individual instruction in an open, extended master lesson format involving groups of students. In such circumstances, you will receive your allotment of individual lessons, but you must be present for other students' lessons as well.

Lessons are scheduled at times of mutual convenience between you and your instructor. Lessons may not be scheduled at times that conflict with your classes or ensemble rehearsals.

In the case of absence from applied music lessons, you must provide your instructor with a minimum 24-hour notice when possible. In the case of illness, you are expected to notify your instructor no later than 9:00 AM on the day of a lesson beginning after 11:00 AM, or no later than 9:00 PM on the evening preceding a morning lesson beginning earlier than 11:00 AM. Failure to notify the applied instructor in a timely fashion, as outlined above, removes any obligation on the part of the instructor to make up the lesson. Missing three lessons in any applied music course without proper notification will result in an immediate failing grade in that course for the semester.

Please refer to the section in the handbook specific to your major to determine the composition of the applied music grade, and for other requirements that may affect the applied music grade, such as recitals or performance class attendance.

You may not register for applied music courses beyond those required for graduation in your specific curriculum. The only exception to this policy is approved applied coursework taken at the beginning of a program while enrolled, at the University's mandate, in courses not applicable to the degree (for instance, remedial English or undergraduate deficiency courses). All exceptions require the prior approval of the Associate Dean/Director.

PRACTICE ROOMS / REHEARSAL SPACES

The Music Conservatory makes practice and rehearsal space available to CCPA students based on the type of space required and the purpose of the request. Please use ASIMUT to book your reservations online (see ASIMUT in this Handbook). You may have up to

six hours booked at any given time, regardless of day. Any student room reservation is subject to change in order to meet conservatory needs.

The following is a brief summary of the booking policy. Please refer to the complete policy posted on Blackboard to understand what is available to you, and what will and will not count against your quota.

Practice Rooms

- Grand Piano Practice Rooms: Piano students may book up to seven days in advance in piano practice rooms.
- Other Practice Rooms: All students may book up to seven days in advance in non-grand piano practice rooms.

Shared Studios/Classrooms for Individual Practice

Please be aware of the following limitations on individual practice studio/classroom bookings:

- Horizon: You may create bookings that end no more than 72 hours past the time of booking.
- Peak Hours Quota: Only three hours of your daily quota may be used between 8:00 AM and 5:00 PM.

Exceptions:

- Free Horizon – Any shared studio or classroom that is not booked within two hours of the desired time may be reserved, even if you have no remaining quota time.
- “Protected Piano” Classrooms – AUD 730, AUD 1450, AUD 964 (Marks Hall), AUD 1080, and AUD 907 (Mikowsky Hall) may not be booked for practice at any time.
- “Protected Piano” Studios – AUD 910, AUD 940, and AUD 946 may not be booked for individual practice past 5:00 PM.

Rehearsals/Recording

In addition to practice time, bookings may be made for rehearsals or recording. Please see the complete policy for details.

When using any Music Conservatory room or facility, it is expected that you will display the appropriate consideration for other students and faculty by returning the room and any equipment to the orderly condition in which you found it. In addition, any equipment that has been moved from another room (such as a music stand) should be returned to its original location. The rehearsal is not concluded until these matters have been resolved.

Students occasionally practice in empty rooms throughout the Auditorium Building, especially on the sixth through ninth floors. Please be aware that while a classroom may be temporarily empty, it may be scheduled for later use. Moreover, it is rarely isolated; other classes, faculty, or staff may be working in the vicinity, and may find practicing disruptive. Please be considerate of other members of the University community, and, if requested to do so, find a more suitable practice location.

RECITAL SCHEDULING

The Scheduling and Facilities Coordinator is responsible for scheduling all recitals. At the beginning of the fall semester, you will receive an email regarding scheduling procedures for the upcoming year. The Music Conservatory uses a priority system for reserving student recital dates. Graduate and Diploma students may first select their degree recital dates, followed by seniors, then juniors. All non-required recitals are scheduled after this process is completed.

The digital recital date request form requires the signatures of both the applied teacher and the program head, to ensure that faculty will be able to attend your performance. Other important information to be indicated on the form includes requests for dress rehearsal times, harpsichord use, and other services.

You must submit your complete recital program information to the Performing Activities Office no later than 10 business days before your scheduled recital date. This information must be emailed to studentrecitalprograms@roosevelt.edu, using the program template sent by email at the beginning of the recital semester. If you cancel the recital, a \$100 cancellation fee will be charged. The cancellation fee must be paid before the recital can be rescheduled.

Program notes and/or text translations, if required, must be submitted to the appropriate person in final form no later than 10 business days before the scheduled recital date.

Because the recital program is an academic document for University archives and your college file, you may not produce your own program. Personal statements (such as thanks to teachers and parents) may not appear on the program, but may be included in the program notes.

If the complete program information is not submitted by the deadline, or if the information submitted for a degree recital does not fulfill curricular requirements, the recital will be cancelled.

RESIDENCY

The Music Conservatory requires a minimum two-year residency for all degree and diploma students, including transfer students. You must complete at least 48 semester hours (undergraduate) or 36 semester hours (graduate) over a minimum two-year (four-semester) period at CCPA, even if this amount exceeds your actual remaining degree requirements.

SCHOLARSHIPS

The College provides financial aid in the form of scholarships in varying amounts, and federal/state grants and loans. Scholarships are most commonly offered at the time of admission, and are based on a combination of the following: faculty assessment at entrance auditions, the academic performance of the student, the Conservatory's enrollment priorities, and analysis of financial need.

Scholarships are renewable until graduation, provided that the student fulfills the requirements for renewal each year. These requirements appear on the scholarship acceptance agreement. CCPA reserves the right to reduce or revoke scholarship if these requirements are not fulfilled.

Students may request an increase in scholarship during the spring semester for the following academic year. Procedures and forms are available via the Assistant Dean for Enrollment and Student Services.

SECURITY

Observing these basic security measures will help you to keep yourself and your belongings safe:

Be alert!

- Avoid using your phone, headphones/earbuds, and electronic devices on the street or on the CTA.
- Travel in groups whenever possible, particularly on CTA transit. If walking alone, try to stay near large groups of people.
- Stay on well-lit, busy streets, especially at night.

Communicate.

- Save the Campus Safety telephone number to your cell phone: (312) 341-2020. From a campus phone, you may simply dial “2020.”
- If there is an unfamiliar person in any Music Conservatory room or facility whose behavior makes you uncomfortable or suspicious, call Campus Safety (x 2020) and/or tell a staff or faculty member immediately. Confronting the person is not recommended.
- If you are going out for the evening, make sure that a roommate, close friend, or local family member knows your plans and your estimated time of return for the night.

Safeguard your property.

- Always keep your belongings with you, even if you plan to be “right back.”
- Always keep your wallet in a front pocket or in a securely closed purse.
- Always place your bags and instrument in front of you and/or in your lap, especially in high-traffic and crowded areas or on CTA transit.
- Do not leave instruments in lockers or locked practice rooms overnight.
- Avoid carrying large amounts of cash or wearing expensive jewelry.

Safeguard your accounts and personal information.

- Always separate your important items: keep your wallet separate from your keys and from your CTA U-PASS.
- Make photocopies of your student ID, driver’s license, social security card, passport, student visa, bank and credit cards, and other important items, and keep these photocopies in a safe place.
- Always memorize your PIN numbers, and try not to use your birthday, or obvious combinations such as 1-2-3-4. Never give your PIN numbers to anyone, and do not write them on your card (or on anything else that you carry with you).
- If your bank or credit cards are stolen, report them immediately.

Please visit the Campus Safety web site at <https://www.roosevelt.edu/campuses/campus-safety> for campus safety procedures and other useful tips.

SOLO COMPETITION

All registered, degree- or diploma-seeking CCPA students are eligible to compete in the Music Conservatory's annual competition to perform a solo with the conservatory orchestra. One or more winners may be selected for performance during the following academic year. A former winner is ineligible unless s/he has completed a degree or diploma program and entered a new program since the previous win.

The Solo Competition takes place during the spring semester. Details concerning dates and other requirements of the competition will be distributed to all students and faculty around the second week of the spring semester.

Instrumentalists will present a complete concerto or other solo piece with orchestra. Singers will present a solo piece with orchestra; opera arias are not allowed. Your selection must be approved by both your applied professor and your program area head.

The competition will be judged by the conservatory orchestra conductor in conjunction with musicians from outside the CCPA community. Judges will base all decisions solely on the quality of the performance.

TRANSFER CREDIT

Undergraduate students who attended an accredited college or university before matriculating at CCPA may be eligible to receive transfer credit from the previous school. Transfer credit evaluation is done for most music students in two stages. Credit in academic coursework, music history, and ensembles will be awarded as soon as the final official transcript is received, usually prior to entrance. Credit for music courses that require validation through audition or placement exam (applied music, composition, theory, ear training, piano skills, conducting, and music education) will be awarded based on validation results. Validation usually happens no later than the first week of classes.

Not all courses completed at a previous school may transfer for credit. In addition, courses may be transferable without fulfilling degree requirements at CCPA. Therefore, if you are an undergraduate transfer student, it is especially important that you and your adviser establish your curricular plan during the first semester. The amount of transfer credit accepted does not lessen the residency requirement of four semesters at CCPA.

Graduate students may petition to apply up to nine hours of transfer work from an accredited graduate program (if it was not used toward a previous master's degree). The awarding of transfer credit at the graduate level must be approved in advance by the Associate Dean/Director. If approved, it does not lessen the residency requirement of four semesters at CCPA.

UNDERGRADUATE MUSIC CORE

The undergraduate music core consists of courses that are required in all undergraduate programs in the Music Conservatory. These are as follows: MUSC 121A-C, 122A-C, 221A-C, and 222A-C (Musicianship I-IV); MUHL 251, 252, and 253 (Music History I-III); MUHL 210 (Music of America); and PERF 240 (Conducting). These courses

develop skills and knowledge essential for all musicians, providing the foundation for advanced study. Satisfactory work in these courses constitutes an important benchmark of student progress. As a result, they are scheduled as early as possible in each curriculum and may not be postponed or dropped. Transfer students will only be required to complete those courses deemed necessary by placement validation.

Degree recitals may not be presented before the completion of MUSC 222A-C (Musicianship IV).

WITHDRAWAL FROM CLASSES

Withdrawal from any course that is part of a sequence or a prerequisite for another class or sequence is generally not permitted. This rule is intended to facilitate timely progress toward graduation and the avoidance of future scheduling conflicts.

If you wish to withdraw from such a course, you must make the request in writing and obtain the approval of your adviser and the Associate Dean/Director. Your adviser must also indicate in writing when the course will be re-taken. If approval is given, the Associate Dean/Director will process the withdrawal, instruct your adviser about any necessary adjustments in the curricular plan, and make a note in your academic file indicating that the withdrawal was approved. If approval is not given, the withdrawal will be considered tantamount to failing, for purposes of scholarship renewal.

You should continue attending the course in question until your withdrawal is approved. If you stop attending but do not receive permission to formally withdraw from a course, you will receive a failing grade.

Withdrawal from courses is not permitted after Week 10 of the semester.

COMPOSITION PROGRAM REQUIREMENTS

Requirements for All Students

Composition Seminar

All majors are required to participate in the weekly Composition Seminar (MCMP 225), beginning with the first semester of study. Topics and activities include sessions with visiting composers and guest lecturers, readings of student works with guest artists and CCPA student musicians, student and faculty presentations, and issues and trends in the composition profession.

Composition Program Recitals

The Composition Program presents four recitals of original student works during each academic year, two in the fall and two in the spring. Dates, deadlines and instructions for program submissions, and other pertinent details are distributed at the beginning of each semester. All composition majors must present at least one work per academic year on one of these recitals. This work must be a piece that has been developed in studio lessons and approved by the composition teacher for performance. Students are encouraged to exceed this minimum requirement.

Students who do not have a piece performed on either of the two fall recitals must have a piece performed on the first recital in the spring semester. Continuing students are required to have a piece on the first recital in the fall semester if they did not have a piece performed on either concert during the previous spring semester.

Each recital consists of no more than 90 minutes of music, with each piece allotted a maximum of 10 minutes. Students' works will be programmed in the order that their requests are submitted to the faculty member coordinating the recital, with preference given at each recital to those students receiving their first performance of the academic year. Students may request that the 10-minute maximum be exceeded, or that more than one of their pieces be programmed on the same recital; such requests will be considered in the order received if time is available on the program.

Composition Program Attendance Policy

Composition majors are required to attend all seminars, composition program recitals, degree recitals by students in the program, faculty composition recitals, and other special events featuring modern and new music. The list of required events will be distributed at the beginning of each semester. Attendance at composition events is a factor in the Composition Seminar grade (refer to the MCMP 225 syllabus).

Student crews are employed for all composition program events, and each student will serve approximately twice per year on a stage crew. All stage crews are assigned by the faculty and work under the direction of the graduate assistant.

All composition program events will be recorded, and students will receive a link that has unedited recordings of any recitals on which their works were performed.

Special Events

Each year there are several recording and/or reading sessions of works written by CCPA composition majors. These reading sessions may be with professional artists or CCPA student ensembles, and may take place during the Composition Seminar or during regular ensemble rehearsals. Details on these sessions and requirements for submission of works are distributed at the beginning of each semester.

Other opportunities, such as in-school competitions and private lessons with visiting composers, will be announced at the beginning of each semester. Students are strongly encouraged to take advantage of these opportunities.

Undergraduate Requirements

Sophomore jury

Upon completion of the musicianship core, at the conclusion of the fourth semester of study (MCMP 214), the student will prepare a portfolio of all works composed in residence at CCPA as well as a Curriculum Vitae of all compositional activities (performances, pieces, awards, publications, and recordings) during the period of residence. Specific requirements for the jury (MCMP 215) are available from the composition faculty. The student will meet with the composition faculty to discuss his/her progress as a composer. The grades of A or B are required on the jury and in the composition lessons for admission to the Upper Division. Along with the mid-degree jury, the student will present a Music Conservatory 4th semester review. The student is expected to present his/her music (either a live performance or recording) and briefly talk about the piece.

The candidate will electronically submit the entire portfolio two weeks prior to the jury. The portfolio will consist of:

- 1) Curriculum Vitae of all compositional activities (education, awards, publications, recordings, performances, residences, etc.) while in residence at CCPA. A complete List of Works including pieces written prior to Roosevelt residence must be included.
- 2) All acoustic and electronic works written while in residence at CCPA. Include scores (for acoustic works) and recordings (mandatory for electronic works) as much as possible for every work. All scores must be clean, bound, double-sided, and free of all notation errors. The candidates need to make a single folder with their names and submit electronically using a program that transfers large-size files such as Dropbox, WeTransfer, Google Drive, etc. that do not have a date that expires. Submission by email is not allowed.

The candidate shall also assess his/her development as a composer while in residence at the CCPA and demonstrate evidence of synthesis and the emergence of a personal voice. This assessment shall include a comprehensive discussion of his/her compositions citing influences of specific composers, compositions, and compositional techniques also including historical significance and theoretical analysis.

Degree Recital Requirements

The senior recital must include a minimum of 40 minutes of original music written in conjunction with the degree study. The program may not exceed 90 minutes. Arrangements may not be counted towards the required 40 minutes. Transfer students may include music written prior to matriculating at CCPA, with the permission of their major teacher, as long as the work was in a commensurate degree program. Arrangements of compositions by other composers cannot be counted towards the required 40 minutes. Pre-recorded performances or MIDI renditions may not be played. Recorded media/electronic works and live electronics mixed with acoustic instruments are welcome. Program notes must be supplied for every work on the recital, 100-200 words per work; texts for poems set to music are in addition to the 200 word maximum.

Graduate Requirements

Thesis requirements

The student must choose one of the following options for the thesis. Any of these may be included on the graduate recital. The student is solely responsible for finding all performers.

- A work of 10-12 minutes for a large ensemble such as orchestra or wind ensemble;
- A work of 15-20 minutes for a large chamber ensemble (10-15 performers);
- An electro-acoustic work of 15-20 minutes

During the semester of graduation, students will make a public presentation (usually in the Composition Seminar) on their compositions and compositional techniques. The presentation focuses on the thesis and must be at least 25 minutes in length, followed by a question-and-answer period. Up to 40% of the presentation may consist of live or recorded examples; candidates are encouraged to use audio and visual media. A Power Point presentation is encouraged and the presentation should contain an analysis of the piece in some format.

Master's Jury

The candidate must also take a jury. The jurors are all CCPA composition faculty members. The candidate is encouraged to seek advice from the jurors during the semester before the jury. The Master's Jury must be held at least two weeks prior to the end of the semester of intended graduation.

Master's candidates will electronically submit the entire portfolio two weeks prior to the

jury. The portfolio will consist of:

- 1) Curriculum Vitae of all compositional activities (education, awards, publications, recordings, performances, residences, etc.) while in residence at CCPA. A complete List of Works including pieces written prior to Roosevelt residence must be included.
- 2) All acoustic and electronic works written while in residence at CCPA. Include scores (for acoustic works) and recordings (mandatory for electronic works) as much as possible for every work. All scores must be clean, bound, double-sided, and free of all notation errors. The candidates need to make a single folder with their names and submit electronically using a program that transfers large-size files such as Dropbox, WeTransfer, Google Drive, etc. that do not have a date that expires. Submission by email is not allowed.

The candidate shall also assess his/her development as a composer while in residence at the CCPA and demonstrate evidence of synthesis and the emergence of a personal voice. This assessment shall include a comprehensive discussion of his/her compositions citing influences of specific composers, compositions, and compositional techniques also including historical significance and theoretical analysis.

Graduate Comprehensive Review (GCR)

As a requirement for graduation, the candidate for the Master of Music in composition will complete a 60-minute comprehensive review, consisting of two components: a Written Narrative and Study of a Single Composer (analyzing two pieces). The committee for the review will consist of three full-time faculty members. For further information, consult the Graduate Comprehensive Review section of this Handbook.

Study of a Single Composer: The candidate will choose a single 20th- or 21st-century composer, and will perform an in-depth study of that composer. The candidate will need to know:

- 1) Composer's biography
- 2) Composer's work list
- 3) An overall understanding of the composer's musical style(s) from throughout his/her career
- 4) In-depth theoretical and historical analysis of two of the composer's works, each exhibiting a different style or phase of the composer's output. For each piece, choose 3-4 elements that you find important in the piece (harmony, rhythm, timbre, etc.) and trace how the elements are developed over the course of the piece. Also, compare and contrast the two chosen works.

Degree Recital Requirements

The recital must include two or more works comprising at least 30 minutes of original music written during the master's residency. Music written prior to entering the master's program, or arrangements, may not be counted towards the required 30 minutes. The thesis work may be included, but this is not required. The recital normally occurs in the

second year of residency. The recital program must be approved by the major composition teacher eight weeks in advance of the scheduled recital date. Prerecorded performances or Midi renditions may not be played. Recorded media/electronic works and live electronics mixed with acoustic instruments are welcome. Program notes must be supplied for every work on the recital (about 100 words per work).

Prepared Piano

All extended techniques must be approved by Wesley Owen, Chief Piano Technician, room 927E wowen@roosevelt.edu (312)341-3699, before they can be used on any piano outside of room 1080 and before they can be used in any recital. Please schedule your appointment with Mr. Owen far in advance (i.e. several weeks) of any performance.

- Both pianos in room 1080 are designated as the pianos for composition students to use for experimentation and preparation of playing inside the pianos.
- Do not use any other pianos outside of room 1080 for experimentation.
- Leave the piano exactly in the same condition that you found it – remove all chalk markings, post-its, bolts, etc.

Things to remember before preparing the piano:

- Wash your hands before installing preparations. Failure to do so will leave corrosion on the strings.
- Have the dampers up before installing preparations between the strings. If possible, work in pairs. Have one person hold down the damper pedal while the second person inserts the preparations.

Preparing the piano:

- Preparations should always be placed above the soundboard.
- Do not force anything between the strings. If the slightest pressure does not work, the object is too large and should not be used.
- You can use a screwdriver to gently separate the strings for insertion of materials. Do not force any objects between the strings.
- Do not pull bolts or screws in or out from between the strings. Bolts should be inserted or removed with a screwdriver (see figure 3). Screws can be screwed up and down.
- If the damper on a prepared note does not stop the string from sounding, the preparation is either too close to the damper or too large.

Preparations should not:

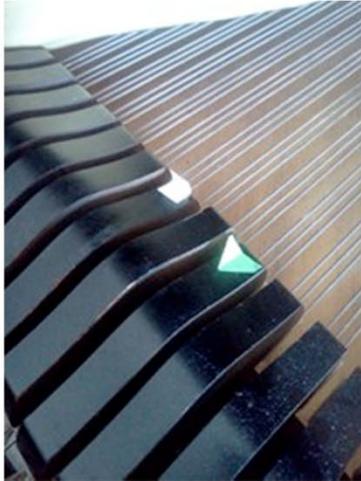
- Touch or vibrate against the soundboard.
- Be inserted within 2 inches of the ends of the strings (see figure 2).
- Be placed over the piano action (the mechanism that sets the hammers into motion to strike the strings) and piano hammers.

Things to remember about the materials to be used inside the piano:

- Approved objects include: rubber, wood, plastic, screws, nails, glass, paper, cardboard, felt, and fabric.
- No materials should leave behind a residue directly on the strings. This includes glue, tape, post-it notes, white-out, paint, stickers, anything oily, or remnants of rubber erasers.
- To mark locations on the strings, use chalk. Use only a small mark of chalk, and wipe the chalk off the piano after your rehearsal/performance.

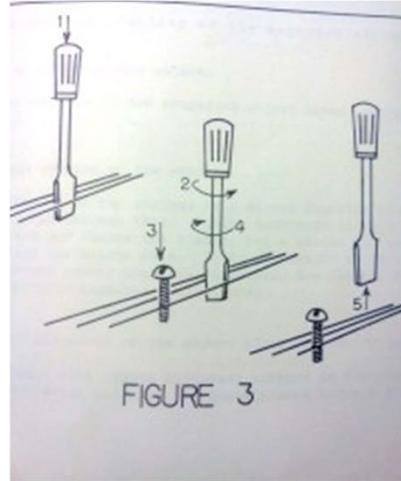
- It is acceptable to use post-it notes and chalk on the dampers or plate, but never the strings (see figure 4 for plate location). For post-it notes, fold them in half so it is easier to remove them.

Figure 1



This image shows a proper way to attach post-it notes to the hammers inside of the piano. Notice the way they're folded as to create a tab for easy removal when finished.

Figure 3



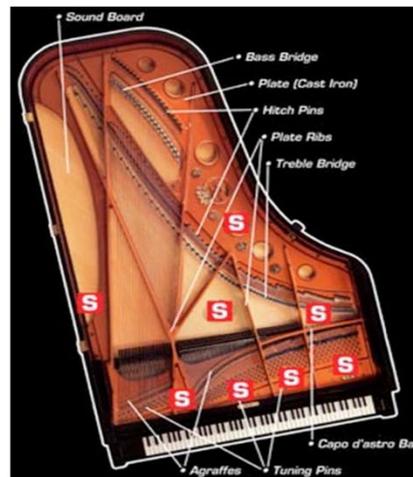
This image shows the proper way to use a screwdriver to insert preparations inside the piano. Insert the screwdriver between the strings, slightly twist, insert the preparation, and un-twist, removing the screwdriver.

Figure 2



This image shows how far preparations can be placed from the end of a string inside the piano. The preparation is located greater than 2 inches from the end of the string.

Figure 4



This image shows the anatomy of the inside of a piano.

MUSIC EDUCATION PROGRAM REQUIREMENTS

The Chicago College of Performing Arts degrees in Music Education are based upon the licensure requirements of the State of Illinois and upon our college's high standards of performance. Upon successful completion of the degree requirements, students may apply for official K-12 teacher certification. This program is fully certified by the National Council for the Accreditation of Teacher Education, which entitles graduates to reciprocity privileges in certification to teach all types of music classes in elementary and secondary schools throughout the country. The degrees require successful completion of the following:

- Coursework in Music Education, General Education, Professional Education, and the Music Core
- Observation of Approved Music Educators (75 hours, prior to student teaching)
- Early Field Experience (Pre-Student Teaching Experience)
- Student Teaching and Completed Pearson edTPA Portfolio
- State of Illinois Required Exams
 - Test of Academic Proficiency (TAP)
 - Content Skills Exam

Other expectations include five semesters of music education lab attendance and completion of a digital teaching portfolio, and a senior recital on the student's major instrument or voice. The recital includes the preparation and conducting of a small ensemble in addition to performance of solo repertory.

Grades and Grade Point Average

An overall **2.7** grade point average (minimum) must be maintained. The grade of **C- or lower** in any music core, music education, education, or professional education course **will not fulfill degree requirements.**

Advancement to the Upper Division

After completing essential general education coursework, the student will take the State of Illinois Basic Skills Test. For most four-year music education majors, this will occur in the second year of the degree program. Students will be evaluated before being admitted to the Upper Division and being permitted to enroll in 300 level ME courses. The Head of Music Education reserves the right to deny this admission to any candidate not qualified for the rigorous demands of the teaching profession. Students will individually meet with Music Education faculty, who will assess degree progress and make recommendations. The student may be admitted to the upper division after fulfilling the following requirements:

- Completion of the Basic Skills Exam with a passing grade
- Satisfactory performance on the fourth-semester jury

- Approval of the in-progress digital teaching portfolio
- Approval of the Head of Music Education and the Music Education faculty

Exams

The Test of Academic Proficiency assesses the knowledge base in reading comprehension, language arts, and mathematics, and is required for Illinois K-12 music teacher certification. It covers reading comprehension, language arts (grammar and writing), mathematics, and a constructed-response writing assignment. Qualifying scores on the ACT and/or SAT will waive the TAP test requirement for a music education major. Please visit www.isbe.net for updated information.

The Content Skills Exam assesses core music subject areas, including listening skills, music theory, music education teaching techniques specific to an instrument for clearance to student teach. The exam is taken after the undergraduate core (musicianship and music history) is completed .

edTPA Portfolio

To attain K-12 teaching certification, the state of Illinois requires music education students to complete an edTPA teaching portfolio during their student teaching experience. The CCPA student teaching coordinator will guide the student teacher through the process. The portfolio includes teaching video excerpts and a written component, and is completed during the first part of the student teaching internship. The portfolio is submitted to the Pearson Corporation for external scoring. Each student will pay a course fee of \$300 associated with ME 310 and then receive a voucher from the College of Education to cover the \$300 submission and scoring costs. For more information, visit <http://www.edtpa.com/Home.aspx>

Recital

Every music education student is required to perform a senior recital comprising both solo works and a conducting component. For the four-year music education major, the recital will be concurrent with their Applied 303 class (in the first semester of the 4th year). For the five-year double major, the recital will be concurrent with their Applied 314 class (in the second semester of the 4th year). The undergraduate core must be completed before the recital can be presented.

The four-year music education major is expected to perform 20 minutes of music as a soloist (with accompanist if required). The applied instructor will work with the student to design a stylistically varied program that is representative of the student's musical and technical abilities. Five-year double majors must fulfill the length and repertoire requirements of their respective performance program.

In addition, all majors will be responsible for conducting an ensemble selection 10 minutes in length. Ensembles must consist of a minimum of 5 performers for instrumentalists and a minimum of 8 performers for vocalists. All musical preparation

and logistic details involving this ensemble (including selection of music, rehearsing, providing risers and music stands, listing of personnel in the program, and other necessary requirements) are the sole responsibility of the student. Students are encouraged to consult with their ensemble directors for repertoire suggestions.

All students must prepare program notes for their recitals; singers must include translations of any foreign language texts performed by the soloist or the ensemble. Program notes should include information about the form and structure of the piece and/or historical information about the composers.

The recital date must be approved by both the student's major applied teacher and the Head of Music Education before the student finalizes the date with the Scheduling and Facilities Coordinator. After the approved date is confirmed, the student will submit the signed Recital Confirmation Form to the Head of Music Education. The recital should not be considered finalized until all parties have signed and the form has been returned to the student.

Double majors are required to present a junior recital. Only the senior recital, however, shall fulfill the recital requirement of the music education department, and must include the conducting component.

Private Lessons

Private lessons for music education majors carry two semester hours of credit. Double majors will receive four semester hours of credit. All students in music education will receive one hour weekly lessons. Music education majors will perform juries in all semesters denoted by the standard requirements of the respective performance area. The jury grade is recorded on the student's transcript.

Ensembles

Every music education major is expected to participate in an ensemble. Music education students will be assigned to one or more ensembles, based on the ensemble placement auditions held at the beginning of each year. Only during student teaching is a music education student excused from participation. Orchestra, Wind Ensemble, Conservatory Chorus, and Large Jazz Ensemble are considered the core ensembles for which a major can receive ensemble credit. If a student who is not a double music education/jazz performance major has an interest in participating in a jazz ensemble, s/he may do so for a maximum of one semester in fulfillment of their curricular ensemble requirement.

Observation Hours

In order to be certified by the State of Illinois, a student must observe 75 hours of teaching, monitored by their university. These hours must be accumulated prior to student teaching. It is the student's responsibility to submit their observation hours in a timely fashion to the designated faculty member according to the procedure outlined below. These hours are to be monitored by the teacher whose course is connected with the observation assignment.

- The student obtains approval from the teacher assigning the observation hours for the site that he/she wishes to visit.
- The student visits the site. During the site visit, a student **must** obtain the signature of the observed teacher, to verify her/his presence at the site.
- The student returns the form and any other required paperwork that the teacher requests, prior to obtaining the class instructor's signature.
- Once the student receives a signature from the class instructor, the student should make a copy of the form for his/her own records and then submit the original. **It is strongly advised** that the student keep these back-up copies in the event of any discrepancies.
- Students will be apprised of the observation hours logged for them on a regular basis.
- Travel time is not included in crediting the student with observation hours.

A list of recommended observation sites will be available at the beginning of each academic year. If a student wishes to observe a site not on the list, the student must obtain approval before the visit by the teacher assigning the observation hours. Extracurricular music education activities will count as observation hours provided that the teacher in charge of the activity is a music education teacher employed by the district and that the extra-curricular activity is a music education activity for that particular district. Please be sure to seek approval before making this or any other type of observation visit.

Early Field Experience and Student Teaching

Early field experiences in teaching allow students to spend time in a variety of music classrooms, and help a student decide what age group and subject area of music they may choose to pursue. Students are placed with outstanding music educators in a subject area of the student's interest for a regularly scheduled weekly time lasting one semester or one school year in length. The student will assist the classroom teachers and in some cases may be allowed by the classroom teacher to do some teaching themselves. Having an early field experience is also tremendously important for the student's résumé, as this is becoming more and more common in our field. Several music education courses involve this activity, and all music education majors are encouraged to pursue these opportunities on their own prior to the semester of student teaching.

Digital Portfolio

Students in music education must submit a digital portfolio as a requirement for graduation. The digital portfolio is a standards-based document created by the student which includes artifacts and reflections on coursework and related experiences in the music education degree. At various points in the degree program, students are guided through the process of Collecting, Selecting, and Reflecting upon experiences which have contributed to the Knowledge, Skills, and Dispositions they have acquired in preparation for a career in teaching music. The portfolio is a requirement for graduation and must be successfully completed by the specified deadline during the student teaching semester.

Student Teaching

In order to qualify for a student teaching assignment, students must complete a number of necessary procedures. The Head of Music Education will distribute procedures and deadlines for selection of student teaching sites. All necessary forms are available from the Head of Music Education, and must be filled out carefully, legibly, and completely, as they are sent directly to your requested schools.

The process of selection begins during the fall, one school year prior to the student teaching school year. Students should follow the deadlines carefully for the best chance of placement into their desired schools. REMEMBER, WE ARE COMPETING WITH OTHER UNIVERSITIES FOR THESE PLACEMENTS. OBSERVING THE DEADLINES GIVES YOU THE BEST CHANCE OF BEING SELECTED BY YOUR FIRST-CHOICE SITES. Some schools require interviews before placement, so be cognizant of any necessary preliminary steps. Be responsible about your placement, as the people you work with during this experience will provide crucial recommendations for your initial job search. **A STUDENT IS NOT GUARANTEED TO STUDENT TEACH AT THE DESIRED PLACEMENT SITE NOR DURING THE DESIRED SEMESTER IF REQUIRED DEADLINES FOR PAPERWORK, INTERVIEWS AT SELECTED SITES, OR OTHER REQUIREMENTS WERE MISSED BY THE STUDENT.**

Student Teaching Placement Request Checklist

Before you can be assigned a placement, you must fulfill these requirements without exception:

- TB test results on file with the College of Education;
- All coursework for the degree of Bachelor of Music in Music Education completed satisfactorily;
- Senior recital completed;
- Basic Skills and Content Skills Exams successfully completed;
- Student Teaching Placement Application, interview/audition at site completed, and any other requested materials submitted
- Digital Portfolio complete with exception of student teaching submissions

Additional Requirements

Music Education students must pay yearly for a National Association for Music Education (NAFME) membership. Illinois collegiate dues are currently \$35, subject to increase. For more information, visit the NAFME website at <http://www.nafme.org>.

The annual Illinois Music Educators Association (IMEA) Conference in Peoria, Illinois is a **required** event for all Music Education majors. Along with the previously mentioned NAFME membership dues, students should be prepared to pay \$50-60 for a hotel room, plus meals for two days of the event. The conference typically takes place at the end of January. <http://www.ilmea.org>

Illinois law requires Illinois school boards to conduct a criminal background investigation on all applicants for employment. First year Music Education majors are responsible for the expense of the criminal background check. Criminal background checks expire after

three years. Requirements for the background check and costs connected with this will be discussed in ME 149 and ME 200 classes at the first meetings. More information, including fees, can be found at the Illinois State Board of Education website: <http://www.il.nesinc.com>.

TAP skill tests or Content Skills test require accompanying fees. More information may be found at the Illinois Licensure Testing System (ILTS) website: <http://www.il.nesinc.com>.

Students are responsible for transportation costs to public school visits required of them in coursework or gathering of observation hours.

Students are responsible for instrument rental deposit fees when taking instrument methods classes.

JAZZ AND CONTEMPORARY MUSIC STUDIES PROGRAM REQUIREMENTS

Curricular Goals and Objectives

Upon completion of the Bachelor of Music in Jazz and Contemporary Music Studies at CCPA, students will demonstrate knowledge bases, skills, and dispositions in the following areas.

- **Jazz History:** knowledge of the characteristics and evolution of early, traditional, and modern jazz and jazz-based styles, and other improvisational types of music, including awareness of acknowledged jazz masters and creative artists from related genres.
- **Improvisation:** performance ability that is informed by stylistic integrity and knowledge of the jazz language; a diverse improvisational mindset that enables the student to engage in spontaneous musical conversation.
- **Musicianship:** a combined intellectual/aural/physical understanding of music via the ability to translate, with fluency, sound into notation, and notation, as well as musical concepts, into sound. Students will be able to integrate the modalities of thinking, listening, singing, playing, technical knowledge, and creativity to achieve the synthesis of mind and body.
- **Performance:** developed and refined performance ability which assimilates technical proficiency and creativity, and understanding of the disciplines, processes, conventions, and structures that both solo performance and collaborative music-making entail.
- **Professionalism:** awareness of the demands and requirements of the career in music, and the ability to conduct themselves according to the standards of professional discipline.

Program Requirements

Student will be assigned to ensembles based on the auditions held just prior to the beginning of fall classes. It is imperative that students understand the responsibility they have to the other members of the ensemble as well as to the director. Each ensemble director reserves the right to remove any student because of unsatisfactory attendance, preparation, and/or participation. This will result in a failing grade for the course for that semester and may affect future ensemble placement. Students must arrive early, warmed up, for rehearsals and coachings, having practiced the music to the degree necessary to be able to perform at a satisfactory level.

Small Ensembles

The combo program at CCPA is designed so that over a period of years, the student will acquire a foundation in the most crucial styles of jazz and improvisation, as well as learn important repertory and composers associated with each stylistic area. Each group will perform several times each semester in concert and in Jazz Forums. The various styles studied recently have included:

- **Swing:** 1930-1940

- Bebop: 1940-1950
- Hard Bop, Cool Jazz, R&B, Early Free Jazz: 1950-1960
- Blue Note/Prestige, Free Jazz, Latin, Brazilian, Early Jazz-Rock, Motown: 1960-1970
- ECM/CTI, Fusion, Funk: 1970-1980
- ECM, Fusion: 1980-1990
- Contemporary, Avant-Garde: 1990-present

Combo assignments (ENS 236) and private study are coordinated to maximize student learning and progress. Each student's individual performance at Jazz Fest, which is the final concert of every combo for the semester, will be graded by attending members of the jazz faculty and will count for 25% of the student's final combo grade. The remaining 75% of the student's final combo grade will be given by their combo's coach (or coaches), based on the semester's work.

Large Ensembles

Large Ensembles include the Large Jazz Ensemble, New Deal Vocal Jazz Ensemble, and Puentes Latin Jazz Ensemble. Students must bring a pencil to all ensemble rehearsals. Brass players must have all required mutes and doubles at every rehearsal. Woodwind players must have required doubles and reeds. Appearing at a rehearsal or performance without music counts as an unexcused absence.

All rehearsals, performances, sectionals, and other activities scheduled by the director are mandatory. Any unexcused absence may result in a failing grade. In the case of illness, the student is responsible for notifying the ensemble director. The ensemble syllabus indicates whether the student is required to send an appropriate substitute to a rehearsal. No one may be excused from a dress rehearsal or a concert.

Jazz Forums

All Jazz Studies majors are required to enroll in JAZZ 310 Jazz Forum. Jazz Forum meets Friday afternoons from 2:00-4:00pm. For the first 5-6 weeks of the semester, Forums are devoted to master classes and concerts with faculty and guest artists. Beginning around the sixth week the Forums become coaching sessions to prepare the jazz combos and Vocal Jazz Performance Class for their upcoming concerts. Combos are assigned their performance dates at the beginning of the semester. CCPA faculty and guest artists will hear the groups perform and offer comments and criticisms aimed at improving the group's performance skills. The remainder of the Friday afternoons will revert to concerts and master classes or be used for recruiting trips involving various student ensembles. Attendance is mandatory for all jazz majors and students registered in combo, Vocal Jazz Performance Class, and Jazz Guitar Ensemble. Every two unexcused absences in Jazz Forum will drop the final ENS 236 Jazz Combo grade by one letter.

Jury Requirements

The grade for applied study will be made up of the following components:

- 3 credits – Private teacher's grade for the semester's work (if the student is studying with more than one teacher, the two teachers' grades will be averaged);

- 1 credit – Jury Grade

All Jazz Jury Form submission requirements and deadlines must be met by each student. Failure to do so will result in a lowering of the jury grade by one letter. Each student is required to print out and complete his/her jury form, obtain their applied instructor's signature, and turn in the form on or before the due date. Students will then be assigned their jury date and time.

Starting in the sophomore year all students will be required to present two transcriptions at the jury. The content and length of each is entirely up to the studio instructor; only one will be performed but both must be prepared. For freshmen and sophomore jazz vocal majors, notating the transcriptions is optional. Junior and senior vocalists must notate their transcriptions. Instrumentalists are responsible for writing out their transcriptions for all seven semesters

Requirements are to be as follows for both instrumentalists and vocalists:

- Semesters 1 and 2: 5 songs per semester
- Semesters 3 and 4: 8 songs per semester
- Semesters 5 and 6: 10 songs per semester
- Semester 7: cumulative (46 songs)

Scales and broken chords (12 keys)

- Semester 1: Major
- Semester 2: Minor (three forms)
- Semester 3: Major modes (Dorian, Phrygian, Lydian, Mixolydian, Locrian); Spanish Phrygian
- Semester 4: Jazz melodic minor and four modes
- Semester 5: Diminished scales (1-1/2 and 1/2/-1)
- Semester 6: Whole tone scales
- Semester 7: Cumulative

Grading

- Transcription = 50% of jury grade
- Repertoire = 40% of jury grade
- Scales/broken chords = 10% of jury grade
- Failure to provide copies of transcription: 10% reduction of final averaged grade

B- is the minimum passing grade in Applied 274, 371, 372, 373, 374, and the Senior Recital.

Senior Recital Requirements

Presented in a public performance setting, the senior recital displays the student's musical and technical abilities, understanding of the history and significance of the music being presented, and preparation and presentation skills. The recital should reflect the student's overall experience in the Jazz and Contemporary Music Studies Program at CCPA, as well as showcase his/her creativity.

No more than three tunes on the recital program may be original compositions representing a specific style from the combo program. The remaining songs should comprise non-original material representing other styles in the combo program. An original or non-original Afro-Cuban composition is also acceptable.

All arrangements presented must be creative and professional and the overall program presentation should contain songs in various keys and tempos. Students will be expected to improvise authentically in each style. At least five styles should be covered during the recital.

Combo styles:

- Swing
- Bebop
- Hard Bop
- ECM
- Fusion
- Brazilian
- Avant-Garde
- Contemporary

The recital must be no less than 60 minutes and no more than 75 minutes in length, including time between tunes. There will be no intermission.

The recitalist must memorize all music in their program.

Programs that do not fulfill the above requirements will not be approved.

GUITAR PROGRAM REQUIREMENTS

Undergraduate Technical Studies, Etudes, and Technique Juries

The following techniques must be mastered during the undergraduate course of study:

1. Two and three octave diatonic major and minor scales with various right hand fingers, strokes, rhythms, and articulations
2. Slurs and ornaments
3. Right hand arpeggios and tremolo
4. Intervals

Each semester the student will study 2-5 etudes chosen from (but not limited to) the following composers' works: Sor, Carcassi, Brouwer, Villa-Lobos, Aguado, Coste, Tarega, Carulli, Ianirelli, Bogdanovich, etc.

The specific requirements for technique and the choice of etudes are described in the syllabus for each level of study. Substitutions may be made at the teacher's discretion. Both the technique and the etudes will be played at a technique jury to be scheduled several weeks before final examination week each semester. All required etudes must be memorized. If a student does not pass the technique jury, he or she must repeat the material during the final jury. If the student does not pass the technique portion of this second jury, his/her final grade will be lowered by one letter.

Undergraduate Repertoire Requirements

Each semester, the student will study several pieces from the guitar literature. At the final jury, he or she must perform two pieces in different styles. A minimum grade of B- is required in GUIT 214 in order to progress to the Upper Division, and in all courses, juries, and recitals thereafter. The student will receive two grades for every semester of applied study, one from the applied instructor (3 credits) and one from the examining jury or the recital (1 credit). All solo repertory and technique must be performed from memory.

Junior Recital

Students must present a public recital at least thirty minutes in length during the junior year. One ensemble work may be included. All solo pieces must be performed from memory. The program must include works representing at least three contrasting styles.

Senior Recital

During the semester of GUIT 314, the student must present a public recital at least sixty minutes in length. One or more ensemble works may be included. All solo pieces must be performed from memory. The program must include works representing at least three contrasting styles.

Graduate Repertoire, Jury, and Recital Requirements

Graduate study in guitar is aimed at presenting a technically and artistically demanding and balanced recital. Repertoire and technical studies to be presented at juries and in the recital will be determined by the applied teacher. The student will receive two grades for

every semester of applied study, one from the applied instructor (3 credits) and one from the examining jury or the recital (1 credit). B- is the minimum passing grade for all courses, juries, and recitals.

Performance Classes (GUIT 300/400)

Attendance at weekly Guitar Performance Classes is required of all majors.

Technique Examination Requirements (Undergraduate Students)

GUIT 211

Arpeggios Aguado, Etude in A Minor (No. 1 from 24 Etudes)
Carulli, Prelude No. 4 (from 24 Preludes)

Slurs Segovia, slur studies (all patterns on all strings)

Scales Segovia, Major and Minor Diatonic Scales
All sharp keys
Free and rest stroke
Right hand fingerings: im, ma, ia
Tempo: eighth note = 72-88

Etude Sor, one study from Nos. 1-5 (Segovia Edition)

GUIT 212

Arpeggios fingerings) Choose either Carcassi, Study No. 2, or Brouwer, Study No. 6 (both r. h.)

Slurs Pujol, La Escuela Razonada de la Guitarra, Vol. II (Either Exercise No. 94 or No. 96)

Scales Segovia, Major and Minor Diatonic Scales
All flat keys
Free and rest stroke
Right hand fingerings: im, ma, ia
Tempo: eighth note = 88-100

Etude Carcassi, Study No. 4
Sor, one study from Nos. 1-5 (Segovia Edition)

GUIT 213

Arpeggios Choose either Carcassi, Study No. 19, or Aguado, Etude No. 2

Slurs Suggested exercises: Shearer, Ornament and Reach Development Exercises; Pujol; La Escuela Razonada de la Guitarra, Vol. III, Stretch and Ornament Studies

Scales Segovia
Continue all r.h. fingerings from previous semesters with addition of P-I
Tempo: quarter note = 88-108

Etude Sor, one study from Nos. 6-9 (Segovia Edition)

GUIT 214

Tremolo Carcassi, Study No. 7

Slurs Sor, Study No. 11 (beginning to m. 15)

Scales Segovia, Continue all r.h. fingerings as before
Tempo: quarter note = 100-116

Etude Sor, one study from Nos. 6-9 (Segovia Edition)

GUIT 311
Arpeggios Sor, Etude, No. 17
Scales 1) Scales with slurs
2) Scales in thirds: keys of C, G, D, A, E
Etude Choose one: Carcassi, Etude No. 23; Sor, Etude No. 12; Sor, Etude No. 13

GUIT 312
Arpeggios Villa-Lobos, Etude No. 1 (moderate tempo)
Scales 1) Scales with slurs
2) Scales in sixths: keys of C, G, D, A, E
Etude Choose one: Carcassi, Etudes Nos. 20-25; Sor, Etudes Nos 10-20

GUIT 313
Arpeggios Villa-Lobos, Etude No. 1 (tempo: quarter note = 100-120)
Scales Scales in tenths and octaves: keys of C, G, D, A, E
Etude Choose one: Carcassi, Etudes Nos. 20-25; Sor, Etudes Nos 10-20

PIANO PROGRAM REQUIREMENTS

Performance Class (PIA 300/400)

Performance class is a platform for playing in front of peers and for receiving constructive feedback from faculty and guest artists. The class cultivates development of professional stage deportment and serves to acquaint students with the vast repertoire for piano. All enrolled students are required to attend and to perform each semester. At the beginning of the semester, students will be provided with a complete schedule of assigned performance dates. **See the PIA 300/400 Syllabus for more details.**

Public Performances

Piano majors are encouraged to pursue opportunities to perform. All public performances and competitions, both within CCPA and outside, require the applied major teacher's approval and consent.

Undergraduate Curriculum

Concerto Requirement

In addition to fulfilling all other requirements, undergraduate piano majors must learn and perform a complete concerto during their program. The concerto must be performed in at least one of the following capacities: within the context of performance class, at the CCPA Solo Competition, off-campus (the student must provide verifiable documentation), or for juries during the semester of the junior or senior recital (PIA 312 or PIA 314). The concerto **may not be included** on either of the degree recital programs.

Grading, Stylistic Categories, & Program Requirements

Each semester's final grade is determined by component grades for lessons, juries, and recitals (if applicable), split as follows: three (3) credits for applied lessons, and one (1) credit for the jury or recital; these grades will appear separately on the transcript. Jury scores are calculated as the average of the grades given by all attending faculty. Grades will be based upon the following criteria: preparation, technical proficiency, artistry, aspects of style, and progress.

Repertoire requirements for juries and recitals must encompass six stylistic categories:

1. Baroque
2. Classical
3. Romantic
4. Impressionist
5. Early Modern (non-impressionist works composed before 1950)
6. Contemporary (works composed in 1950 or later)

Juries, Repertoire, & Technique Requirements (Undergraduate)

Juries will be held each semester during finals week. They are required for all piano performance majors, with the exception of those students presenting a degree recital.

ELP (English Language Program) Students (PERF 200, 300, 400, 495)

Juries for ELP students are 10 minutes in length. Repertoire will span three stylistic periods.

PIA 211-214 Repertoire Requirements

Students will complete the following during each of the freshman and sophomore years (these are minimum requirements; the number of pieces learned in each category may be exceeded at the major teacher's discretion).

1. Two brilliant études (or pieces of comparable technical difficulty),
2. One polyphonic work (such as a prelude and fugue, toccata, or suite by Bach, Hindemith, or Shostakovich; one of these must be by J.S. Bach),
3. A complete classical sonata (one of these must be by Beethoven),
4. At least two additional pieces of contrasting character from other stylistic periods.

By the end of the sophomore year, the student must have completed at least four brilliant études, two polyphonic works, two classical sonatas, and at least four works from any combination of the following: a romantic, impressionistic, early modern, or contemporary work.

PIA 211-214 Technique Requirements

These will be fulfilled during the first two years of study through the course requirements of the Applied Keyboard Skills (AKS) curriculum (PERF 131, 132, 231, 233). Please reference the AKS syllabus and course planner for precise requirements. Technique juries will be scheduled and administered separately from the Performance Juries. As described in the AKS syllabus, a two-fold system of grading will be used; one that applies toward the course as a numerical grade, and one that applies towards Piano Program requirements as a pass/fail administered by the full piano faculty in attendance.

Technique Jury Grading

Students will present the Technique Jury Part I at the end of the freshman year (PIA 212/PERF 132) and the Technique Jury Part II at the end of the sophomore year (PIA 214/PERF 233). Students must pass both technique juries in order to advance to the upper division of the undergraduate piano program. If a student fails either jury, he/she may petition to retake it at the beginning of the following semester. Only one petition for each part is allowed. Fulfillment of Technique Juries I & II will compile as a single grade on the official transcript, as PIA 215 (0 credits).

PERF 261 (Freshman Level Performance Major Juries - concurrent with PIA 211-212)

Jury I (PIA 211) – 15 minutes

Repertoire will span three stylistic periods, inclusive of one brilliant étude, at least a movement of a classical sonata, plus one other contrasting work (per the major teacher's discretion, the required polyphonic work may be presented at this time or during Jury II). C- is the minimum passing grade.

Jury II (PIA 212) – 15 minutes

Repertoire will span three stylistic periods, inclusive of one brilliant étude (different from the one presented at Jury I), the remaining movements of the classical sonata presented during Jury I (if the entire sonata was presented during Jury I, a piece of contrasting

character from other stylistic periods may substituted), plus one other contrasting work (if the required polyphonic work was not presented at Jury I, it must be presented here). C- is the minimum passing grade.

PERF 262 (Sophomore Level Performance Major Juries - concurrent with PIA 213-214)

Jury III (PIA 213) – 15 minutes

Repertoire will span three stylistic periods, inclusive of one brilliant étude (different from those presented at Juries I-II), at least a movement of a classical sonata, plus one other contrasting work (per the major teacher's discretion, the required polyphonic work may be presented at this time or during Jury IV). C- is the minimum passing grade.

Jury IV (PIA 214*) – 15 minutes

Jury IV (PIA 214) serves as the gateway to the upper division of the piano program. Repertoire will span three stylistic periods, inclusive of one brilliant étude (different from those presented at Juries I-III), the remaining movements of the classical sonata presented during Jury III (if the entire sonata was presented during Jury III, a piece of contrasting character from other stylistic periods may substituted), plus one other contrasting work (if the required polyphonic work was not presented at Jury III, it must be presented here). B- is the minimum passing grade.

PIA 311-314 Repertoire Requirements

Assigned repertoire will be at the discretion of the major teacher, to complete the six stylistic categories listed above. Study during the junior year (PIA 311-312) culminates in a solo recital of least 45 minutes in length; study during the senior year (PIA 313-314) culminates in a solo recital of at least 60 minutes.

PERF 361 (Junior Level Performance Major Jury – concurrent with PIA 311)

Jury V (PIA 311) – 15 minutes

Repertoire will span three contrasting stylistic periods, presenting pieces intended for inclusion on the junior degree recital program that were not presented at previous juries. B- is the minimum passing grade.

Junior Recital (concurrent with PIA 312) – minimum of 45 minutes

No jury is required. At least 30 minutes of the recital program must consist of new material. Abbreviated performance of works that are customarily performed in their entirety (e.g. sonatas) is not permitted. The recital must include representative works from at least four stylistic periods. The student may petition to include only three stylistic periods if, in the aggregate, the time requirement is met. Both the Head of Piano and the applied teacher must approve the recital program. B- is the minimum passing grade.

PERF 362 (Senior Level Performance Major Jury – concurrent with PIA 313)

Jury VI (313) – 20 minutes

Repertoire will span three contrasting stylistic periods, presenting pieces intended for inclusion on the senior degree recital program that were not presented at previous juries. B- is the minimum passing grade.

Senior Recital (Concurrent with PIA 314) – minimum of 60 minutes

No jury is required. At least 30 minutes of the recital program must consist of new material, and the program may not include works performed on the junior recital. Abbreviated performance of works that are customarily performed in their entirety (e.g., sonatas) is not allowed. The recital must include representative works from at least four stylistic periods. The student may petition to include only three stylistic periods if, in the aggregate, the time requirement is met. Both the Head of Piano and the applied major teacher must approve the recital program. B- is the minimum passing grade.

Master's Degree Curriculum (PIA 411-414)

The culmination of master's level study in piano performance at the CCPA is an artistic presentation of a technically-demanding and stylistically-balanced solo recital. All works programmed on the recital must have been performed in juries during the prior semesters. Repertoire must span at least one work from each of the six stylistic categories listed above, with specific works assigned at the discretion of the teacher.

Juries will be held each semester during finals week. They are required for all piano performance majors, with the exception of Performance Diploma students and those students presenting a degree recital.

**A minimum grade of B- is required for successful completion of all graduate courses, juries, and the degree recital.*

Special Notes: *Jury I (see below) will serve as proof of the student's ability to succeed in graduate studies at the CCPA. PIA 411 is therefore considered a probationary semester. On the basis of the Jury I, the student shall be granted permission to continue in the program. If the student's progress is deemed insufficient for continuation by the faculty, the course must be repeated on a probationary basis, not to exceed one semester. If the student does not attain the minimum jury grade after this probationary period, the student will be expelled from the program.*

Jury III (see below) will serve as the recital-permission jury, for which the student will prepare at least half (30 minutes) of the intended degree recital program. On the basis of this jury, permission to present the recital in the following semester will be granted. If the jury is deemed insufficient for approval by the faculty, the course must be repeated on a probationary basis, not to exceed one semester. If the student does not attain the minimum jury grade after this probationary period, the student will be denied permission to give the required degree recital and will be expelled from the program.

Jury I (PIA 411) – 20 minutes

Repertoire will span three stylistic periods. Please see special note above.

Jury II (PIA 412) – 20 minutes
Repertoire will span three stylistic periods.

Jury III (PIA 413) – 20 minutes
Repertoire will span any works intended for inclusion on the degree recital program and/or those of stylistic categories not yet performed during Juries I-II. Please see special note above.

Master's Degree Recital (PIA 414/420) – minimum of 60 minutes
No jury is required. Repertoire will span works from at least four stylistic periods, including Contemporary, and must include three pieces that are considered major works in the pianist's repertory (at the discretion of the major teacher and the Head of Piano). The student may petition to include only three stylistic periods if, in the aggregate, the time requirement is met. Both the Head of Piano and the applied major teacher must approve the recital program. A minimum grade of B- is required to pass.

Performance Diploma Curriculum (PIA 451-454)

No juries are required. During the course of study, the student will present two solo recitals (each a minimum of 60 minutes in length): one at the end of the first year (PIA 452) and one at the end of the second year (PIA 454). This program is designed to afford the student maximum flexibility of study; therefore, Performance Diploma students need not necessarily adhere to the six stylistic periods listed above. All assigned repertoire is at the discretion of the major teacher.

Repertoire and Jury Requirements for Non-Performance Majors

Music Education and Composition majors, as well as BMA Honors students, with an instrumental emphasis in piano are hereby referred to as piano minors. Piano minors normally enroll for two semester hours of credit. ME and BMA students receive 60-minute lessons each week; composition students receive 30-minute lessons.

During each semester of study, piano minors are required to learn at least three contrasting pieces. These works will be performed at a jury each semester, and at least one of the pieces must be memorized. The student will receive two component grades at the conclusion of the semester: one from the applied major teacher, and one for the jury (0 credits). These grades will appear separately on the grade report and official transcript.

Examples of appropriate piano minor literature:

PIA 201-202: Bach, Short Preludes; Beethoven and Mozart, Sonatinas; short intermediate pieces of different styles.

PIA 203-204: Bach, Inventions; Haydn, Sonatas; Chopin, Waltzes.

PIA 301-303: Bach, Well-Tempered Clavier; Beethoven, Sonatas; Brahms, Intermezzi.

PIA 401-402: Same as 301-303.

Technique juries for piano minors take place at the end of the following semesters: PIA 201, 202, 203, 204, 302, and 402. All scales and arpeggios should be played with controlled evenness of touch, rhythm, and dynamics, as well as appropriate fingering. The technique jury counts as one-third of the total grade for the semester.

Technique requirements for piano minors are as follows:

PIA 201 Keys: C, G, D, A, E, B

PIA 202 Keys: F, B^b, E^b, A^b, D^b, G^b

1. Parallel Motion Scales: Four octaves legato, major and parallel minor (both harmonic minor and melodic minor), as sixteenths. Minimum tempo: quarter note = 60.
2. Contrary Motion Scales: Three octaves legato (major only), as triplets. Minimum tempo: quarter note = 60.
3. Triad Arpeggios: Parallel motion, four octaves legato, all inversions, both major and parallel minor, as sixteenths. Minimum tempo: quarter note = 56.

PIA 203 Keys: C, G, D, A, E, B

PIA 204 Keys: F, B^b, E^b, A^b, D^b, G^b

1. Parallel Motion Scales: Four octaves legato, major and parallel minor (both harmonic minor and melodic minor), as sixteenths. Minimum tempo: quarter note = 72.
2. Contrary Motion Scales: Three octaves legato (major only), as triplets. Minimum tempo: quarter note = 72.
3. Triad Arpeggios: Parallel motion, four octaves legato, all inversions, both major and parallel minor, as sixteenths. Minimum tempo: quarter note = 66.
4. Seventh Chord Arpeggios: Parallel motion, three octaves legato, dominant seventh and diminished seventh of major, all inversions, as triplets. Minimum tempo: quarter note = 66.

PIA 302/402

Technical routines to be planned by the teacher and student.

ORCHESTRAL INSTRUMENTS PROGRAM REQUIREMENTS

PART I. GENERAL INFORMATION

Major

Upon acceptance into CCPA, students in the Orchestral Instruments program receive notification as to which course of study they may pursue (based on their audition). CCPA offers performance at all levels and orchestral studies for double bass, harp, woodwinds, brass, and percussion at the graduate and post-baccalaureate (diploma) levels. Students are strongly encouraged to confirm their major with their adviser and with the Head of their program at the beginning of their first semester.

Enrollment in the orchestral studies program is purposefully select. Therefore, enrollment in the orchestral studies classes (excerpt lessons and orchestral audition workshop) is limited to orchestral studies majors.

Large Ensembles

The goal of the CCPA administration and faculty in regard to the ensemble program is to provide a first-rate performance experience that has integrity, depth, variety, and opportunity. Multiple conductors; double performances; experience with dance, opera, and chorus; varied repertory; faculty lectures; orchestra readings with guest conductors; different performing venues; student composition readings—all of these contribute toward the goal of providing the student with a deeper understanding of the ensemble musician's art and enhanced skill with their craft.

Membership in CCPA ensembles is determined by auditions held at the beginning of each year. These auditions establish a POOL of qualified players from which the concertmaster, principal, and ensemble positions are selected. Each concert set has a different personnel group. Auditions also determine seating. Rotation of woodwind, brass, percussion, and harp players is decided by the faculty in an effort to provide as balanced an experience for students as possible. String seating rotates by concert, to provide students experience playing from different chairs of the sections and sitting with different colleagues on a stand.

All rehearsals will begin and end promptly as scheduled. Detailed attendance records are kept for scheduled ensemble meetings, including full rehearsals, sectionals, and reading sessions. Perfect attendance is the standard of expectation of CCPA.

See the general section of the Handbook as well as the Orchestral Instruments BOOK for information regarding concert attire and attendance and absence at rehearsals, requesting an excused absence, and related topics.

Applied Lessons

Students will receive 14 lessons (an average of one per week) over the course of the semester. Graduate and diploma students taking six credits of applied study may split the lessons between two teachers.

The length of each lesson is determined by the degree and level:

BM and BMA: 60 minutes

MM Performance: 60 minutes

MM and PD Orchestral Studies, and Performance Diploma: 90 minutes

Some faculty may provide individual instruction in an open, extended master lesson format involving groups of students. In such circumstances, each student will receive his/her allotment of individual lessons but must be present for other students' lessons as well.

Students should communicate any discrepancies or deficiencies in their lesson contact hours to the program head.

Recital/Master Class Attendance

Students are strongly encouraged to attend all student and faculty recitals, guest recitals, and master classes given on their major instrument. They are also encouraged to attend as many others as possible, especially those from outside their instrument family.

PART II: STRING PROGRAM REQUIREMENTS

Jury Repertoire Requirements

All string majors are required to perform a jury every semester, except during the semester of a required recital. See below for special requirements during pre-recital semester juries.

During any semester with a required jury, students will receive separate grades for lessons and juries. For 4-credit lessons, 3 credits will be graded by the applied professor, and 1 credit graded by the jury. For 6-credit lessons, 5 credits will be graded by the applied professor, and 1 credit graded by the jury. These grades will appear separately on the transcript.

During any semester with a required recital, undergraduate and MM students will receive separate grades from the applied teacher (3 credits) and the recital grading committee (1 credit). Diploma students will receive separate grades from the applied teacher (5 or 6 credits) and the recital grading committee (1 or 2 credits).

String performance majors are required to prepare and perform two works for each jury, as outlined below. The teacher's signature must appear on the jury form which the student submits to the Music Conservatory Office. A five-point deduction on the composite jury grade will be applied for each requirement not met.

- Students will perform a solo piece at each jury. At one jury a movement from a concerto (including cadenza), with piano accompaniment, will be presented. At one jury a sonata or short piece displaying a range of technical/musical style, with piano accompaniment, will be presented.

- Students will perform a movement from an unaccompanied work (e.g. Bach, Ysaye, Kodaly, étude) at each jury.
- One of the above works must be memorized.
- No repetition of repertoire from previous juries is allowed.

All violinists are required to perform a movement from a Mozart Concerto in at least one jury during their degree study.

In the semester preceding a degree recital (for undergraduates, course numbers 311 and 313; for graduates, course number 413), the student's applied teacher may opt to have the student present a pre-recital jury. In this case, students must submit with the jury form a copy of their proposed recital program including their accompanist's name and their applied teacher's signature. Students will sign up for two consecutive jury slots and must be prepared to perform any piece on the recital program. A student's recital program cannot be changed between the pre-recital jury and the recital date without consent of the applied teacher and Head of Strings.

Jury repertoire for Music Education majors is at the discretion of the teacher. Two works must be performed, and one must be memorized. 2 credits of the 2-credit lesson will be graded by the applied professor. A separate 0-credit grade will appear on the transcript and will be graded by the jury.

Jury selections for students enrolled in non-curricular lessons are at the discretion of the teacher. Two works must be performed. A separate 0-credit grade will appear on the transcript and will be graded by the jury.

Individual faculty members are encouraged to implement additional requirements for students in their studios. Their students are bound by these requirements.

All students are expected to be prepared to play their juries each semester. Lack of readiness is not a sufficient reason for postponement of the jury. If, however, there is a legitimate reason to request postponement, the student and the teacher must email the Head of Strings no later than Monday of the last week of classes to request an Incomplete. In the case of illness, a doctor's note is necessary. If the Incomplete is granted, the jury must be made up during the first week of classes in the following semester.

Recital Requirements

JUNIOR RECITAL

30 minutes of music is required. Students are required to share recitals with other juniors. The recital will be graded by the applied instructor.

SENIOR, GRADUATE, AND DIPLOMA RECITALS

60 minutes of music is required. Three complete works from three different stylistic periods (including one 20th/21st century work) must be performed.

Graduate and diploma students may include one chamber work. Two members of the string faculty will be present to grade the recital.

Performance Classes

All students enrolled in applied lessons with a member of the string faculty must enroll in String Performance Class. String Performance Classes will take place on Mondays 12:15-1:45pm. Students will be assigned to play on each class by the Head of Strings and are required to attend one other class during the semester. Performance in class is optional for freshman performance majors during the fall semester, but required in the spring semester. Music Education majors may perform either or both semesters.

Students may play selections of up to fifteen minutes in class and are responsible for bringing an accompanist (unless performing an unaccompanied work). Toward the end of the semester, there will be opportunities for students to play a second time on a voluntary basis. They may request a second time slot from the Head of Strings. Students who wish to change their assignment to a different class must make this request to the Head of Strings at least ten days before the class to which they have been assigned.

In fulfillment of the Performance Class requirements, students will also attend the degree recital of at least one other string major and will submit a written review of the recital to the Head of Strings.

PART III: HARP PROGRAM REQUIREMENTS

Performance Class

All harp majors will be enrolled in Performance Class, which meets on select Fridays for one to two hours. Students' work in performance classes will encompass solo and chamber music as well as orchestral parts.

Juries and Recital Requirements

All jury and recital repertory requirements are at the discretion of the applied professor.

The junior recital must include 30 minutes of music. Students are required to share recitals with other juniors. The senior recital must include 45 minutes of music. Master's and diploma recitals must include 60 minutes of music. Chamber music may be included at any level with the permission of the applied teacher.

Harp students who have concentrated in orchestral audition preparation and are either in the Orchestral Studies program or the Master of Music in Harp Performance program may, with the approval of the studio teacher and the Head of Harp, substitute a formal orchestral audition to be performed for a panel of faculty. The audition will consist of a full professional level excerpt list. The entire list will be performed for the panel and include 60 minutes of music.

Graduate students who wish their final performance project to be satisfied by this formal orchestral audition must make the request in writing to the applied teacher, the Head of

Strings, and the Director of the Music Conservatory at the time they schedule their graduate recital.

PART IV: WOODWIND PROGRAM REQUIREMENTS

Solo and Excerpt Juries

Juries are held at the end of each semester. All students are required to perform a solo jury every semester, except during the semester of a required recital. Repertory requirements are described later in this section.

All Orchestral Studies majors (Master's and Diploma levels) will take an excerpt jury during each semester of excerpt lessons (including the semester of any required recital). Students must prepare eight excerpts for excerpts juries, only two of which may be repeats from any previous semester.

During any semester with a required jury, students will receive separate grades for lessons and juries. For 4-credit lessons, 3 credits will be graded by the applied professor, and 1 credit graded by the jury. For 6-credit lessons, 5 credits will be graded by the applied professor, and 1 credit graded by the jury. These grades will appear separately on the transcript.

It is imperative for students entering the very competitive environment of music performance to take each jury performance as an opportunity for audition practice, as well as a means of marking progress through the degree. It is with this in mind that the faculty expects the most thorough and thoughtful preparation for each lesson and jury.

Jury Repertoire Requirements

All students prior to the junior level (211-214) will prepare 10 minutes of music for the solo jury.

All students at or beyond the junior level (311-314) will prepare fifteen minutes of music for the solo jury.

All repertory must be approved by the applied professor.

Beginning with the sophomore year, students' juries must be presented with an accompanist. Students are strongly encouraged (and some may be required by their applied teachers) to perform solo literature from memory.

Jury selections for Music Education majors are at the discretion of the teacher. 2 credits of the 2-credit lesson will be graded by the applied professor. A separate 0-credit grade will appear on the transcript and will be graded by the jury.

Jury selections for students enrolled in non-curricular lessons are at the discretion of the teacher. A separate 0-credit grade will appear on the transcript and will be graded by the jury.

No repetition of repertory from previous juries is allowed.

Individual faculty members are encouraged to implement additional requirements for students in their studios. Their students are bound by these requirements.

Recital Requirements

All recital music selections must be approved by the applied instructor and the Head of Woodwinds. This approval is needed prior to any request for a recital date.

JUNIOR RECITAL

The recital can be given during either semester of the junior year, at the discretion of the applied professor. 30 minutes of music is required, with no more than 10 minutes of chamber music included. Students are required to share recitals with other juniors. The recital will be graded by the applied instructor.

SENIOR RECITAL

The recital can be given during either semester of the academic year, at the discretion of the applied professor. 45 minutes of music is required, with no more than 15 minutes of chamber music included. The recital, with intermission, should last approximately one hour. The recital will be graded by the applied professor and at least one other faculty member.

GRADUATE AND DIPLOMA RECITALS

The recital can be given in any semester, at the discretion of the applied professor. 60 minutes of music is required; any chamber music component is left to the discretion of the applied professor. The recital will be graded by the applied professor and at least one other faculty member.

Performance Class

All students enrolled in applied music (private lessons) with a member of the woodwind faculty will also be enrolled in Woodwind Performance Class (0 credit). Woodwind Performance Class meetings will be announced prior to the beginning of each academic year and published in The Book. Woodwind Performance Class includes master classes as well as solo and chamber performing opportunities.

PART V: BRASS PROGRAM REQUIREMENTS

Performance Class

All students enrolled in applied music (private lessons) with a member of the brass faculty will also be enrolled in Brass Performance Class (0 credit). Brass Performance Class meets 7 times per semester and includes master classes as well as solo and chamber performing opportunities. Brass Performance Class meetings will be announced prior to the beginning of each academic year and published in The Book.

Solo and Excerpt Juries

Juries are held at the end of the spring semester. All students are required to perform a solo jury every spring, including during the semester of a required recital. Repertory requirements are described later in this section.

All Orchestral Studies majors (Master's and Diploma levels) will take an excerpt jury during each semester of excerpt lessons (including the semester of any required recital). Students must prepare eight excerpts for excerpts juries, only two of which may be repeats from any previous semester.

During any semester with a required jury, students will receive separate grades for lessons and juries. For 4-credit lessons, 3 credits will be graded by the applied professor, and 1 credit graded by the jury. For 6-credit lessons, 5 credits will be graded by the applied professor, and 1 credit graded by the jury. For 2-credit excerpt lessons, 1 credit will be graded by the applied professor, and 1 credit graded by the jury. These grades will appear separately on the transcript.

It is imperative for students entering the very competitive environment of music performance to take each jury performance as an opportunity for audition practice, as well as a means of marking progress through the degree. It is with this in mind that the faculty expects the most thorough and thoughtful preparation for each lesson and jury.

Jury Repertoire Requirements

All students prior to the junior level (211-214) will prepare 10 minutes of music for the solo jury.

All students at or beyond the junior level (311-314) will prepare fifteen minutes of music for the solo jury.

All repertory must be approved by the applied professor.

Beginning with the sophomore year, students' juries must be presented with an accompanist. Students are strongly encouraged (and some may be required by their applied teachers) to perform solo literature from memory.

Jury selections for Music Education majors are at the discretion of the teacher. 2 credits of the 2-credit lesson will be graded by the applied professor. A separate 0-credit grade will appear on the transcript and will be graded by the jury.

Jury selections for students enrolled in non-curricular lessons are at the discretion of the teacher. A separate 0-credit grade will appear on the transcript and will be graded by the jury.

No repetition of repertory from previous juries is allowed.

Individual faculty members are encouraged to implement additional requirements for students in their studios. Their students are bound by these requirements.

Recital Requirements

All recital music selections must be approved by the applied instructor and the Head Brass. This approval is needed prior to any request for a recital date.

JUNIOR RECITAL

The recital can be given during either semester of the junior year, at the discretion of the applied professor. 30 minutes of music is required, with no more than 10 minutes of chamber music included. Students are required to share recitals with other juniors. The recital will be graded by the applied instructor.

SENIOR RECITAL

The recital can be given during either semester of the academic year, at the discretion of the applied professor. 45 minutes of music is required, with no more than 15 minutes of chamber music included. The recital, with intermission, should last approximately one hour. The recital will be graded by the applied professor and at least one other faculty member.

GRADUATE AND DIPLOMA RECITALS

The recital can be given in any semester, at the discretion of the applied professor. 60 minutes of music is required; any chamber music component is left to the discretion of the applied professor. The recital will be graded by the applied professor and at least one other faculty member.

PART VI: PERCUSSION PROGRAM REQUIREMENTS

Performance Class

All percussion majors will be enrolled in Performance Class, which meets on Mondays from 12:00 to 1:30pm and includes master classes as well as solo and chamber performing opportunities.

Juries and Recital Requirements

All jury and recital repertory requirements are at the discretion of the applied professor.

Percussion Juries

Percussion juries are held in the spring semester.

All Orchestral Studies majors (Master's and Diploma levels) will take an excerpt jury during each semester of excerpt lessons (including the semester of any required recital). Students must prepare eight excerpts for excerpts juries, only two of which may be repeats from any previous semester.

Percussion Graduate Recital Policy

Percussion students who have concentrated in orchestral audition preparation and are either in the Orchestral Studies program or the Master of Music in Percussion Performance program may, with the approval of the studio teacher and the Head of Percussion, substitute a formal orchestral audition to be performed for a panel of faculty. The audition will consist of a full professional level excerpt list on both timpani and

percussion. The entire list will be performed for the panel and include 60 minutes of music.

Graduate students who wish their final performance project to be satisfied by this formal orchestral audition must make the request in writing to the Director of the Music Conservatory and the Head of Percussion at the time they schedule their graduate recital.

Four Year Undergraduate Curriculum for Percussion

Below are the minimum repertoire requirements that must be achieved to earn an undergraduate degree in Percussion, in addition to technical exercises (including scales and arpeggios) and solo etudes assigned according to each student's level.

Year 1

Snare Drum

Peter and the Wolf, Prokofiev; Concerto for Orchestra, Bartók; *La Gazza Ladra*, Rossini; *Bolero*, Ravel; Long Concert Roll from pp to FF to pp over approximately 20 seconds.

Xylophone

Polka from *The Golden Age*, Shostakovich; *Mother Goose Suite*, Ravel; *Young Person's Guide to the Orchestra*, Britten; *Dance of the Rose Maidens*, Khachaturian

Orchestra Bells

The Magic Flute, Mozart; Waltz from *Sleeping Beauty*, Tchaikovsky

Vibraphone

West Side Story, Bernstein

Timpani

Symphonies 39, 41, Mozart; Symphonies 1,2,3, Beethoven, *Symphonic Metamorphosis*, Hindemith; *Young Person's Guide to the Orchestra*, Britten

Cymbals

Basic Strokes pp, p, mf, f, ff; *Romeo and Juliet*, Tchaikovsky; Piano Concerto No. 2, Rachmaninoff

Tambourine

Trepak from *The Nutcracker*, Tchaikovsky; *Roman Carnival Overture*, Berlioz

Year 2

Snare Drum

Lt. Kije, Prokofiev; Symphony No. 10, Shostakovich; *Scheherazade*, Rimsky-Korsakov; *Alborada del Gracioso*, Ravel

Xylophone

Petrouchka, Stravinsky; *Appalachian Spring*, Copeland; *Colas Breugnon Overture*, Kabalevsky, *Porgy and Bess*, Gershwin

Vibraphone

7 Studies on Paul Klee, Schuller

Orchestra Bells

Petrouchka, Stravinsky; *Sorcerer's Apprentice*, Dukas; *Don Juan*, R. Strauss

Timpani

Symphonies 4,5,6 Beethoven; Concerto for Orchestra, Bartok; Symphony 1, Brahms; Symphony 4 Tchaikovsky; *Burlesque*, R. Strauss

Tambourine

Capriccio Espagnol, Rimsky-Korsakov; *Petrushka*, Stravinsky

Cymbals

Finlandia, Sibelius; *Force of Destiny Overture*, Verdi

Year 3

Snare Drum

Clarinet Concerto, Nielsen; *Capriccio Espagnol*, Rimsky-Korsakov; *Pique Dame*, Suppé; Symphony No. 5, Prokofiev

Xylophone

Háry János, Kodály; Music for Strings, Percussion and Celeste, Bartók; *The Firebird* (complete ballet and suite), Stravinsky; *An American in Paris*, Gershwin; *Alexander Nevsky*, Prokofiev

Orchestra Bells

Háry János, Kodály; *Pines of Rome*, Respighi; *La Mer*, Debussy, *Russian Easter Overture*, Rimsky-Korsakov

Vibraphone

Lulu, Berg

Timpani

Symphonies 7,8,9 Beethoven; Concerto for 7 Winds, Martin; Symphony 7, Mahler

Tambourine

Carmen, Bizet; *Carnival Overture*, Dvořák, Polovtsian Dances from *Prince Igor*, Borodin

Bass Drum

Symphony No. 3, Mahler; *Petrouchka*, Stravinsky (both versions BD and Cym attached)

Cymbals

Night on Bald Mountain, Mussorgsky; Symphony No. 4, Tchaikovsky

Year 4

Snare Drum

Symphony 3, William Schuman; Symphony 11, Shostakovich;

Xylophone

Symphony 3, William Schuman; *Exotic Birds*, Messiaen; *Kammermusic*, Hindemith; *Salome*, R. Strauss

Orchestra Bells

Exotic Birds, Messiaen; *Waldweben*, Wagner

Vibraphone

Catch Me If You Can, John Williams

Timpani

Medea, Barber; *Salome*, R. Strauss; *Rite of Spring*, Stravinsky; *Der Rosenkavalier*, R. Strauss; Siegfried's Funeral Music, Wagner

Tambourine

Sea Interludes from *Peter Grimes*, Britten; *España*, Chabrier

Bass Drum

Rite of Spring, Stravinsky

Cymbals

Stars and Stripes, Sousa

Music Education students will also learn basic jazz theory and literature to be a more versatile and desirable candidate for teaching positions.

Graduate students should have covered most or all of this literature by their arrival at CCPA. The literature will be revisited with the goal of perfecting to the point of successful auditioning. Additional literature will be covered to supplement the above. Optional jazz vibraphone instruction is available to all students.

VOICE PROGRAM REQUIREMENTS

I. Performance/Repertoire Classes (VOI 100/200/325/400)

Performance classes provide the opportunity to work on interpretive and stylistic issues through interaction with faculty and an audience of peers. Attendance is required at all levels; students must perform at least twice each semester. Material performed must be memorized. Work in the class moves beyond technical matters covered in voice lessons to emphasize the student's understanding of the text, and the ability to convey its meaning, language, and style effectively. The format may also include master classes and seminars with visiting artists. Students are encouraged to use the performance opportunities presented in the supportive atmosphere of the class for initial performances of jury or recital repertory.

II. Voice Recital Attendance

Voice majors are encouraged to attend the recitals of their student colleagues as well as those of their department faculty. Such performances broaden the student's knowledge of repertory and style.

III. Change of Teacher

Every voice student at CCPA needs to know that all Voice faculty have the highest respect for each other. It is our collective and considered position that all the voice students here are in safe hands and can make progress with any of the instructors. However, in the rare case that a student should desire to change studios, the following procedure must be followed. Failure to do so will jeopardize the request.

- A student MAY NOT approach other teachers asking to be in their studio.
- A student wishing to change teachers MUST first make an appointment with the Head of Voice to make the request formal, giving a first, second and possibly third choice. Confidential discussion may or may not occur at this meeting, as the student wishes. The student will be instructed how to proceed by the Head of Voice.
- The Head of Voice consults with the Associate Dean of the Music Conservatory. The requested teacher is notified of the student's interest. He/she will keep that information confidential.
- A final decision about a request will occur by the end of the semester. Not all studio change requests can be granted.
- The student is then responsible for obtaining the proper form and obtaining all the required signatures and turning in the completed form to the Music Conservatory Office.
- Teacher changes cannot be made the semester before the senior year or the semester of a recital.

IV. Coaching

Undergraduate students from the sophomore level on, and all graduate students, receive thirty minutes of private vocal coaching each week, for which they will register and

receive a grade each semester. Students are responsible for signing up for vocal coaching sessions and for regular attendance and preparation.

V. Technique

The Voice Program faculty emphasizes a common understanding of vocalism across all studios. Their preferred approach derives from traditions of performing and pedagogy which our faculty find most effective and healthy. Individual teachers will implement their own exercise routine which is designed to be non-stressful and adequate for “warming up.”

VI. Major Ensembles

Undergraduate voice majors must enroll in a university choral ensemble during each semester in residence, and must complete a minimum of eight semesters of credit.

Undergraduate voice majors, including Music Education majors, must enroll and participate in two semesters of Freshman / Sophomore Showcase.

Undergraduate voice majors must enroll and participate in four semesters of Junior / Senior Opera. Music Education majors must participate during their Junior year and, if possible, their senior year.

Graduate students are required to participate in a performing ensemble during each semester in residence, for a minimum of four semesters of credit.

In addition, there are yearly opportunities for solo performance with large and small instrumental ensembles. All ensemble and other performing assignments are determined by the faculty in consultation with the Associate Dean/Director.

If a voice student wishes to participate in Vocal Jazz Ensemble, except for Music Education majors and double majors, approval must be obtained from the voice studio teacher and voice program head before the student auditions for the ensemble. First semester freshmen are not eligible. Monitoring of student's vocal condition will continue throughout the semester of participation.

VII. Repertory, Jury, and Recital Requirements

There are no designated requirements as to the type of repertory to be studied in any given semester; it is expected that the teacher will, in general, follow the chronological development of the art song in preparing his or her students. Suitable material consistent with the student's development will be taken from the Italian, French, and German literature, as well as from the English and American repertories.

Voice majors must be able to sing in three foreign languages, starting with Italian. German and French are usually added from the sophomore year on, although these languages may be started earlier at the discretion of the teacher. Russian and other national literatures may also be included in the original language if the student has the

proper facility. Graduate students will be assessed upon matriculation in English, Italian, German, and French diction, and may be required to take additional diction courses.

There is no foreign language requirement for voice minors (students pursuing another major program for whom voice is the chosen area of applied study), but the student may be assigned such repertory at the discretion of the applied teacher.

At the discretion of the teacher, more repertory than listed below may be assigned. These additional pieces shall not be listed on the jury sheet.

For all voice department juries, the student chooses the first selection to be sung; the faculty jury will then select the remaining piece(s) to be performed.

Undergraduate Performance Major Courses

Level	Jury Requirement	Notes
PERF 200/300	Jury required each semester.	
VOI 211	Four songs, memorized; two offered at the jury.	Minimum passing grade is "C-"
VOI 212	Four songs, memorized; two offered at the jury	Minimum passing grade is "C-"
VOI 213	Four songs, memorized; two offered at the jury.	Minimum passing grade is "C-"
VOI 214	Four songs, memorized; two offered at the jury.	Minimum passing grade is "B-."
VOI 311	Jury is the recital permission. Five pieces, memorized. Three will be sung at the jury.	Students must submit at this jury the complete recital program in the proposed performance order, including accurate timings for all pieces for approval by the jury. Minimum passing grade of "B-."
VOI 313	Jury is the recital permission. Five pieces, memorized. Three will be sung at the jury	Students must submit at this jury the complete recital program in the proposed performance order, including accurate timings for all pieces for approval by the jury. If ensembles are used, member names must also be submitted. Minimum passing grade is "B-."

Undergraduate Voice Recitals

Level	Recital Requirement	Repertoire	Notes
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<p>VOI 312</p> <p>Public performance in lieu of a jury. Minimum of 25 minutes of music and a maximum 30 minutes of music</p>	<p>Three languages, including English. Three stylistic period in relatively equal proportions chosen from Categories I-IV on the Representative Composers list.</p>	<p>Repertoire must be songs only; one or two duets may be allowed.</p>	<p>No arias or musical theatre allowed except for Weill or Gilbert and Sullivan. No program notes or translations are required. A precisely timed program proposal must be submitted to Mark Crayton (mcrayton@roosevelt.edu) by October 1st for all fall recitals and by December 1st for all spring recitals. The approved program must be submitted to the Music Conservatory Office 10 business days before recital. Failure to meet these deadlines will result in the cancellation of the recital. The recital is an academic exercise; one suit/gown is allowed for the entire recital, and no encores are permitted. Minimum passing grade is “B-.”</p>
<p>VOI 314</p> <p>Public performance in lieu of a jury. Minimum of 40 minutes of music and a maximum 45 minutes of music.</p>	<p>Four languages, including English. Four stylistic periods in relatively equal proportions chosen from Categories I-IV on the Representative Composers list.</p>	<p>One aria may be included outside of the Baroque repertoire; remainder of the repertoire should be from the song literature. No limit on oratorio arias.</p>	<p>No musical theatre is allowed. No vocal duets or ensembles or allowed, but vocal chamber music is permitted. The recital program in performance order and with precise timings complete with ensemble member names if an ensemble is used, and approved by the studio teacher, and then sent to Mark Crayton (mcrayton@roosevelt.edu) by October 1st for all fall recitals and by December 1st for all spring recitals. Students must prepare translations which are a one to three sentence synopsis of the texts. Approved program and program notes must be submitted to the Music Conservatory Office 10 business days before recital. Failure to meet these deadlines will result in the cancellation of the recital. The recital is an academic exercise; one suit/gown is allowed for the entire recital, and no encores are permitted. Minimum passing grade is “B-.”</p>

Undergraduate Voice Minor Courses

VOI 201-204 Four songs will be prepared and memorized and offered at the jury. Two pieces will be chosen for performance at the jury.

VOI 301-303 Five songs will be prepared and memorized and offered at the jury. Two pieces will be chosen for performance at the jury.

Graduate Voice Major Courses

Level	Jury Requirement	Notes
PERF 400	No specific requirements; all material and technique studied will be at the discretion of the teacher. Jury is required in each semester of PERF 400.	
VOI 411	Six pieces, memorized. Three will be sung at the jury. One operatic aria is allowed, not including Baroque arias.	Minimum passing grade is B-.
VOI 412	Six pieces, memorized. Three will be sung at the jury. At least 5 of the 6 pieces should be from the planned recital program. One operatic aria is allowed, not including Baroque arias.	Minimum passing grade is B-.
VOI 413	Jury is the recital permission. Six pieces, memorized. Three will be sung at the jury. At least 5 of the 6 pieces should be from the planned recital program. One operatic aria is allowed, not including Baroque arias.	Minimum passing grade is B-.

Graduate Voice Recitals

Level	Recital Requirement	Repertoire	Notes
VOI 414 Public performance. The graded MM recital will be in place of a jury. Minimum of 50 minutes and maximum of 55 minutes of music.	Four languages, including English. Four stylistic periods in relatively equal proportions chosen from Categories I-IV on the Representative Composers list.	Two arias outside of the Baroque are allowed (no limit on Baroque arias). No limit on oratorio arias.	No musical theatre is allowed. No vocal duets or ensembles or allowed, but vocal chamber music is permitted. The recital program in performance order and with precise timings complete with ensemble member names if an ensemble is used, and approved by the studio teacher, and then sent to Mark Crayton no later than October 1st for fall recitals and December 1st for spring recitals. Program notes will be handled in Dr. Brown's Graduate Seminar PERF 481, and will be due to the Music Conservatory Office in final form no later than 10 days before the recital. Failure to meet these deadlines will result in the cancellation of the recital. The recital is an academic exercise; one suit/gown is allowed for the entire recital, and no encores are

			permitted. Minimum passing grade is “B-.”
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Representative Composers

(Not a complete list. Please feel free to find other composers not on this list.)

Category I: Baroque/Renaissance	Category II: Classical/Bel Canto	Category III: Romantic
J. S. Bach Antonio Vivaldi George Frederic Handel Giovanni Battista Pergolesi Alessandro Scarlatti Jean-Philippe Rameau Jean-Baptiste Lully Barbara Strozzi John Dowland Claudio Monteverdi Henry Purcell Georg Telemann Reinhardt Keiser Thomas Weelkes John Dowland Thomas Morley Thomas Campian Ciprario de Rore Nicolas Gombert Constantijn Huygens Robert Jones Vincenzo Galilei Francesco Spinacino Jean-Baptiste Besard Charles Mouton	W. A. Mozart Franz Joseph Haydn Ludwig van Beethoven Gioacchino Rossini Gaetano Donizetti Vincenzo Bellini Franz Schubert Antonio Salieri Johann Friedrich Reichardt Carl Friedrich Zelter Luigi Cherubini Thomas Attwood Louise Reichardt Louis Spohr Franz Xaver Mozart Manuel Garcia I	Franz Schubert Robert Schumann Clara Schumann Johannes Brahms Felix Mendelssohn Hugo Wolf Franz Liszt Richard Strauss Georges Bizet Henri Duparc Hector Berlioz Giacomo Meyerbeer Saverio Mercadante Carl Loewe Adolphe Adam Fanny Mendelssohn Richard Wagner Giuseppe Verdi Josephine Lang Charles Gounod Jacques Offenbach Stephen Foster Jules Massenet Edvard Grieg Hubert Parry Edward Elgar Gustav Mahler Ottorino Respighi

Category IV is comprised of these two divisions, Modern and Contemporary. If time allows, more than one can be chosen.

Modern		Contemporary
Claude Debussy	Alban Berg	William Bolcom
Edward Elgar	Leonard Bernstein	Jake Heggie
Maurice Ravel	Aaron Copland	Ricky Ian Gordon
Albert Roussel	Charles Ives	Libby Larsen
Gabriel Fauré	John Duke	Lori Laitman
Francis Poulenc	Benjamin Britten	Gwyneth Walker
Reynaldo Hahn	Gerard Finzi	Tom Cipullo
Jacques Leguerney	Ralph Vaughan	Dominick Argento
Williams		Ned Rorem

VIII. Jury and Recital Grading

Students will be graded separately at the end of the semester for voice lessons and juries or recitals. Both grades will appear on the student's grade report and transcript. Of the four semester hours allotted for applied voice major lessons, the grade of the voice teacher for the semester's work in the studio will account for three hours, and the jury or recital grade for one. For Music Education majors, the studio grade accounts for two hours. The jury or recital grade is recorded as a zero-credit course.

IX. Language Requirements

The language requirement for undergraduates is three languages: French, German, and Italian. Students must complete one year of two of these languages and one semester of the third. Music Education/Voice double majors are required to complete one year of foreign language; Italian is highly recommended.

The language requirement for graduates is three languages: French, German, and Italian. Students must complete one year of one of these languages, and at least one semester of the remaining language(s).

Graduate students may satisfy the language requirements in one of the following ways:

- Enroll for the course here at RU if there is room in their schedules.
- Enroll for the course at another two- or four-year college or university in the U.S. and submit the transcript upon completion.
- Take the equivalent of 101 at an approved non-credit language training institution and submit the certificate of completion:
 - French: Alliance Française, course A.1 or A.2
 - German: Goethe-Institut, course A1.1 or A1.2
 - Italian: Italidea, course A1.1, A1.2, A1.3, or A1.4

If a student can demonstrate that s/he has taken at least two years of any language in high school, the student will be excused from studying that language. In the case of undergraduates, however, these credits must be replaced by other humanities/fine and performing arts electives.