

Alverno
C O L L E G E

**MUSIC
DEPARTMENT**

**STUDENT
HANDBOOK**

2018-2019

Revised August, 2018

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Music Faculty Directory – 2018 Fall

MUSIC	POSITION	OFFICE*	PHONE	TEACHING AREA
Asch, Glenn	Instructor	AL 203	3706	Violin/Viola
Camilli, Theresa	Instructor	AL 203	3733	Piano
Collier, Rob	Assistant Professor/ Music Director	AL 206	6155	Music Theory and Composition
Davis, Mark	Instructor	AL 203	3628	Improv. Keyboard
Dexter-Schabow, Nancy	Assistant Professor	AL 214	3625	Music Therapy, Clinic, Advising
Engen, Becky	Graduate Director	AL 212	6157	Music Therapy
Henry, Leslie	Assist Prof Dept. Chair	AL 208	6135	Music Therapy Director, Advising
Jirovec, Mary Ann	Instructor	AL 202	3624	Instr. Perf. Lab
Keene, Gerry	Instructor	AL 202	3666	Trumpet
Kress, Joe	Instructor	AL 202	3836	Saxophone, Music History
Neary, Andy	Instructor	AL 203	3804	Creative Music
Nielsen-Korducki, Linda	Instructor	AL 203	3627	Flute.
Richardson, Sarah	Instructor	AL 117	3780	Voice, Perf. Coord.
Schroeder, Matt	Instructor	AL 203	3687	Guitar
Short, Charlie	Instructor	AL 203	3622	Percussion
Skrobis, Diane	Instructor	AL 202	3654	Choir
Storin, Alicia	Instructor	AL 202	3702	Cello, Aural Skills
Stovall, Lee	Instructor	AL 202	3763	A Cappella Vocal Group
Stryck, Mary	Adj. Prof	AL 214	3632	Music Therapy
 MUSIC STAFF: Kolberg, Jessie	 Staff	 AL 202	 3617	 Collaborative Piano

**Music faculty offices are located in Alphonsa Hall*

Music Department Mission Statement

The Music Department at Alverno College prepares students with the knowledge and performance abilities they need to be successful in the profession of their choice, while they also receive strong grounding in Liberal Arts perspectives through their studies in other areas of the college.

The Bachelor of Music in Music Therapy produces graduates who work with ease in this profession upon graduation. The combination of low student to faculty ratios, a curriculum that is attuned to the diversity of music styles relevant in today's world, and internships that skillfully guide students into a career, brings distinction to Alverno's Music Department in offering *music that works*.

Musical Performance and Related Information

Declaration of Primary Instrument

Declaration of a student's primary instrument, along with the student's area of concentration (Music Therapy), is designated at the time of audition. Subsequent requests to change primary instrument will necessitate another placement audition.

Private Lessons

Rosters for private lessons in the coming semester need to be planned as early as possible so that teachers can be contracted to teach music students. Students returning to Alverno for the following semester should *register for private lessons before the end of the current semester*. All private lessons enrollment is **closed** two weeks prior to each semester. Failure to do so may result in a student not receiving private lessons that semester which could delay your graduation date.

Students taking private lessons will be held accountable for the Universal Performance Criteria and Outcomes within Alverno's Music Department. See Appendix 4 for the Universal Criteria and outcomes.

Semester Performance Assessments (Juries)

Semester performance assessments, attended by at least two faculty members, are held at the end of each semester for all students who are taking music lessons for credit. At the discretion of the instructor, the end-of-semester performance assessment is waived in semesters during which a student gives a recital.

Voice students shall prepare two memorized songs of contrasting styles for each semester performance assessment. Prepared literature should be approximately 6-8 minutes in duration.

Instrumental students shall prepare two pieces of contrasting styles for each semester performance assessment. Prepared literature should be approximately 6-8 minutes in duration. Memorization is strongly encouraged for instrumental students.

Semester performance assessments (juries) are one of the primary means by which satisfactory progress on the student's primary instrument is assessed. Other means include the student's weekly private lessons, weekly Performance Labs, and recitals. Consistent and satisfactory progress on the primary instrument is expected. Lack of satisfactory progress may result in the need for additional semesters of

instruction. In extreme cases, faculty can recommend a student to transfer out of the program if the student is unable to complete the requirements of the music therapy degree program.

Culminating Recital

A culminating recital is given by all Music Therapy majors and Equivalency students whose previous degree is in a field other than Music (BM). The applied instructor and student will determine whether to give a full or shared recital, and if the recital will occur in the junior or senior year. With the approval of the lessons instructor, some ensemble material may be included in recital programs. Repertoire should represent Early/Baroque, Classical and/or Romantic, and 20th Century/modern eras. Contemporary music choices may also include popular music, Broadway, jazz, and original pieces, chosen in consultation with the lessons instructor.

Memorization of recital repertoire policies are as follows: Vocal students must memorize all or a majority of their recital repertoire. Exceptions for using music are made at the discretion of the instructor; these include works performed with music at a professional level, such as oratorio, concert or chamber ensemble works.

Students should confer in a timely manner with their applied lessons instructor regarding the scheduling of recitals and with the department Performance Coordinator. Students should consult with their lessons instructor for specific reservation procedures and details of recital preparation. ***Every effort should be made to schedule your recital when your applied lessons instructor can be present for assessment. The student will be provided with a list of available dates.*** See Appendix 1 for further information on recital procedures.

One **MUSIC DEPARTMENT GENERAL RECITAL** takes place each semester. Music majors currently taking applied lessons and who have not yet completed all music performance requirements are **expected to participate in each semester's General Recital**. Non-majors may participate as space on the program permits. Typically each student in a general recital performs one or two selections. Private instructors will coordinate student scheduling on the fall and spring recitals, in conjunction with the Performance Coordinator.

Recital Program

Students prepare their own printed recital programs following the "Guidelines for Drafting Recital Programs" - see Appendix 3. The cost of duplicating the programs for the Culminating Recital is borne by the college. The cost of duplicating programs for any other recitals is borne by the student.

Accompanists

Students arrange for their own accompanist for recitals. Accompanists must be approved by the student's applied instructor and the piano faculty. Student accompanists may receive ensemble credit for their work (student accompanists must complete a General Permit form, available in the Registrar's Office, in order to receive this credit). Fees for accompanying are set by the accompanist, except that fees shall not be charged by a student accompanist who is receiving credit for accompanying.

Performance Labs

All music majors taking private lessons for credit must also register for the Performance Lab appropriate for the student's particular instrument. In this lab students perform their repertoire for an audience of peers and applied instructor(s) and receive feedback from them. In addition, topics of interest pertinent to each specialization may also be discussed. Waiver of the Performance Lab requirement is made only at the discretion of the applied instructor.

Keyboard Proficiency Assessment Requirements -

All students pursuing a bachelor's degree or equivalency in music must pass a piano proficiency exam. All students are required to complete Group Piano 1-3 or obtain a waiver after completing an assessment.

Requirements:

1. Pentascales: RH plays pentascale, LH plays I-V^{6/5}, Major and minor
Chromatically, ascending and descending
2. One Octave RH plays arpeggio, LH plays tonic chord in root position
Vocalise Arpeggio: Major and minor, chromatically, ascending and descending
3. Scales and arpeggios: Major, 2 oct, HS all major scales and arpeggios
Minor, 2 oct, HS white keys, f#, c# scales and arpeggios
4. Chord Progressions: Major: I-IV^{6/4}-V^{6/5}-I All keys, played HT, chromatically,
Minor: i-iv^{6/4}-V^{6/5}-i All keys, played HT, chromatically,
5. Sight Reading: Short excerpts with major/minor primary chords in LH and
vocal/instrumental accompaniments, major and minor
- 6 Transposition: Melodies with major or minor primary chords in LH played as
written are then transposed up or down ½ or whole step with LH playing
blocked chords
Instrumental transposition to concert pitch (B-flat and E-flat)
Single line
7. Harmonization: At sight, Chord symbols given; LH playing accompaniment pattern of choosing
At sight, you choose chords; LH playing blocked chords
Major: I-IV^{6/4}-V^{6/5}-I
Minor: i-iv^{6/4}-V^{6/5}-i
Prepared Harmonization (prepared in advance of assessment)
Using primary chords, vi, ii, and secondary dominants
8. Improvisation: Improvise a melody over provided chord progressions with
LH Accompaniment pattern (up to 4#s and 4bs):
I-IV^{6/4}-V^{6/5}-I; i-iv^{6/4}-V^{6/5}-i

9. Prepared Solo and Accompaniment Repertoire (playing while singing)

Integrated Functional Music Assessment for MUY Majors

Music Therapy majors will complete an assessment for functional music skills on piano, guitar and voice based on professional competencies. There will be an initial assessment of these skills connected with MUY 273 at the end of a student's fourth semester of studies and a second assessment connected with MUY 461 at the end of a student's seventh semester of studies.

The assessment does not affect a student's ability to successfully complete either course, rather, it allows for realistic assessment of each student's functional music skills required for internship.

If the student does not successfully complete this proficiency assessment in guitar, piano, voice, or percussion, they may be recommended for supplemental coursework in area lacking proficiency.

Concert Attendance

Because of the importance of listening to live music in the development of musicianship, the Music Department has a minimum concert attendance requirement in order to establish habits of concert-going in its students.

A. Requirements – 48 concerts total

1. For full-time music majors, attendance at a minimum of **10 professional concerts/recitals** and **6 student concerts/recitals** (college level) of live music is **required for each year of study** through the junior year.
2. For part-time music majors, an equivalent number of concerts (**10 professional, 6 student** per year) is required for each 36 credit hours accumulated, up to a total of 108 credit hours.
3. For transfer students, a proportional number of concerts (**10 professional, 6 student** per year), relative to the student's status upon transfer to Alverno, through the junior year is required.
4. By the end of your third year, you will plan to have accumulated **the required 48 concerts/recitals**.
5. As part of the Alverno College music community we demonstrate support for our peers and instructors through attendance at campus concerts and recitals. As such, music majors are required to attend **ALL STUDENT AND FACULTY RECITALS AND CONCERTS** held at Alverno during the school year. These are applied to your required concert attendance.
6. To assist you and your advisor in keeping a record of your concert/recital attendance, a sign-in sheet will be available for you to use prior to each event. The Performance Coordinator will pass this sheet to the division secretary who will enter this data in your record. Your advisor will receive a record of your attendance each semester to assist you in reaching the required 48 concert/recital attendance.

CONSEQUENCE FOR NOT MEETING ABOVE CONCERT EXPECTATIONS: Failure to meet these requirements will incur the following consequence: for each department event you miss, you will need to attend two equivalent performance experiences. For example, if you miss the Spring Concert, you will need to attend 2 choral concerts elsewhere. If you miss one student recital, you will need to attend 2 recitals elsewhere. You will submit the program of each event along with a 1 page critique for each to the Performance Coordinator who will then enter your concert attendance.

B. Categories

1. Examples of **professional concerts** include:

- Faculty recitals and concerts
- Milwaukee Symphony Orchestra
- Present Music
- Florentine Opera
- Milwaukee Ballet
- Bands/solo artists playing on professional stages (festival, theater, club)
- etc.

2. Examples of **student concerts** include:

- Alverno Chorus
- Student recitals
- General music department recitals held once each semester
- Student musicals, etc.

Performances should represent a wide variety of musical experiences, for ex., solo recitals, chamber music concerts, symphony orchestra concerts, jazz concerts, opera, popular music concerts, new music concerts, etc. Participation in concerts by the student may count toward satisfaction of a maximum of two concerts per year.

MUSIC MAJORS ARE REQUIRED TO ATTEND ALL MUSIC DEPARTMENT EVENTS WHICH SHALL INCLUDE:

- *2 Music Department Concerts (Christmas and Spring)*
- *2 Music Department General Recitals*
- *All student recitals (or dress rehearsal when no other alternative presents itself)*

PROTOCOL FOR ATTENDANCE CREDIT AT MUSIC DEPARTMENT EVENTS:

- Students will sign in at a designated area prior to each event
- Tracking of this requirement will occur in the performance lab (vocal, instrumental, piano)

C. Procedure:

The student presents a "Concert Attendance Report," which can be found at <https://www.alverno.edu/media/alvernocollege/pdfs/ConcertReportDocument.pdf>, as well as firmly attached evidence of attendance (program, ticket stub, etc.) to the Arts Academic Administrative Assistant in AL 106.

CRITERIA FOR BRIEF DESCRIPTION OF CONCERT ATTENDANCE

State the following information succinctly and clearly:

1. Example of repertoire performed
2. discuss stylistic differences between selections
3. Address type of instrumentation or vocals used
4. Discuss a “peak” moment you experienced at the concert: a time of excitement, extreme interest or emotional response, etc
5. Offer a personal critique/opinion of the performance

D. Related deadline:

Progress toward the total 48 concerts to be attended NO LATER THAN THE END OF YOUR JUNIOR YEAR will be formally monitored by your advisor each semester. If this goal is not met, the music department chair will meet with each student to make a plan for said completion to occur prior to graduation. If the requisite number of concerts is still not met, the ***student will receive an incomplete in her Culminating Recital, MU-495, and will be unable to graduate.***

Equivalency students are subject to the concert attendance requirement if their previous degree was in a field other than music, but not if their previous degree was in music. Music support area students are encouraged to attend concerts, but are not subject to the concert attendance requirement.

Ensemble Enrollment

Music Therapy majors at Alverno College are required to enroll in an ensemble for 7 out of the 8 semesters of their studies. Ensembles are an integral method for MUY majors to expand their musicianship on a primary instrument (including voice) that they study in private lessons for a minimum of 7 semesters. As such, students should regularly perform on their primary instrument in ensembles and should make every effort to **not** substitute a different performing medium unless they have also enrolled in an ensemble using their main instrument. Beyond the benefits for “achieving mastery” on a primary instrument (NASM standards), student enrollment in an ensemble using the primary instrument is often needed to have the minimum number of students to run Alverno classes such as Wind and String Ensemble. If no relevant ensemble is offered at Alverno for a given major’s instrument, they can use a permit form (submitted to Music Department Chair) to get ensemble credit for playing in a relevant group at Concordia University. All other requests need to be brought to the Music Department Chair.

Alverno Ensemble Descriptions

A Cappella Vocal Group (MU 129)

A Cappella involves creating modern commercial music only with voices, including vocal percussion/beatboxing instead of traditional drums. This course requires students to have strong intonation and rhythm skills, a willingness to experiment vocally across genres, and an ability to work well in a team. Pre-requisite: Music major or audition for non-music majors. Auditions will be held the first week of class to remain registered in the class. Director: Lee Stovall

Alverno College Choir (MU 130)

The Alverno College Choir is open to all students and performs literature of varying styles and time periods, both accompanied and a cappella. The Alverno College choir performs multiple times each semester, both on and off campus. Non-vocalist music therapy majors are required to take 1 semester of choir for 0 or 1 credit to assist them in building functional vocal skills as required in the AMTA Competencies. Director: Diane Skrobis.

Alverno Chamber Ensemble (MU 131)

This is an auditioned ensemble comprised of developed musicians at Alverno College. While not restricted to specific repertoire, this primarily A Cappella Ensemble regularly performs pieces from the Medieval and Renaissance time periods, and 20th and 21st century Pop/Jazz Music. The Alverno College Chamber Ensemble represents the College by performing at on and off campus functions. To be in the Alverno Chamber Ensemble, a student must have at least two prior semesters of Alverno College Choir experiences or be enrolled in both ensembles concurrently for a minimum of two semesters.

String Ensemble (MU 133)

This course provides small ensemble experience for all string players. The student learns, practices and performs a wide variety of repertoire at both on- and off-campus events. Directed by Alicia Storin.

Guitar Ensemble (MU 134)

Students will play duos, trios, and jazz pieces from written notation and lead sheets, learning to coordinate guitar techniques with other players and how to arrange ensemble pieces. Director: Matt Schroeder.

Flute Choir (MU 137)

Comprised of flutists who play arrangements of chamber music, performing in Christmas & Spring concerts. Directed by Linda Nielsen.

Wind Ensemble (MU 138)

This ensemble uses the range of wind instruments represented by enrolled students to play a variety of concert material, some arranged for the particular instrumental grouping by the teacher. Performs during the Christmas and Spring concerts. Directed by Mary Jirovec.

Collaborative Piano (MU139)

Pianists can work on piano ensemble repertoire with other piano majors, accompanying a vocal or instrumental culminating recital, or accompanying an ensemble. Directed by Theresa Camilli.

Music Department Facilities

Practice Rooms (AL216, 218, 220, 222, AL G06)

Students reserve their regularly-scheduled practice sessions ahead of time via the Alverno College Event Management System 72 hours in advance. Schedules for each room are posted on the door. Additional rooms may be assigned for practice usage if required. **Students should keep the rooms clean and in order. Food and beverages are not allowed. Heavy items may not be placed on the pianos. Windows must be closed**

and latched and lights turned off before leaving (windows that are pushed to the closed position but not latched may be blown open by a heavy gust of wind; sudden and large temperature changes that result from windows left open overnight are damaging to the pianos). Repairs needed should be reported to the Arts Academic Administrative Assistant at x6130.

Music Lockers

Lockers for music students are located outside of AL 100. Students desiring a locker for larger instruments may reserve a locker with the Arts Academic Administrative Assistant in AL 106.

Lampe Recital Hall (AL 100)

This room is used for recitals, concerts, performance labs, classes, organ and applied practice, and other special events. Its use must be reserved online via the Alverno College Event Management System 72 hours in advance. Pianos on stage are not available for practice except in rehearsals for recitals and concerts as deemed appropriate by a student's applied instructor.

Electronic Music Studio (AL 104)

Students in courses that require the use of the studio can access entry by using their Alverno ID card.

Music Therapy Clinic (AL 205)

Model Music Therapy clinic with professionals from Music Therapy Services of Waukesha County offering sessions with a variety of clients, intended to be observed by students in the Music Therapy program. Priority is given to students enrolled in MUY 272/273, however, observation time may be available to other music therapy majors on a first come, first served basis. Please contact Nancy Dexter-Schabow for more information.

Music Piano Lab (AL215)

Your Alverno ID card will enable you to access entry into the Music Piano Lab. Students are able to work on piano skills and other homework in the lab.

Special Collections

The Music Department maintains special score collections, such as choral, instrumental, and organ. Some older issues of selected periodicals are kept here also. Student access is by special permission of faculty only.

Scholarships Available for Music Students

Each year a number of scholarships are available to music students. These scholarships vary in monetary amount but are based on merit. The following scholarships exist:

Sister Theophane Hytrek Scholarship

Beihoff Scholarship

Milwaukee Music Teachers Scholarship

Sister Seraphim Stoeker Scholarship

Knights of Columbus/Zeyen Scholarship

Steffen Scholarship

Ermenc Memorial

Sister Laura Lampe Scholarship

Samudio Music Therapy Scholarship

Sister Janet Shurr Scholarship

Liu Music Scholarship

Eligibility for these scholarships require participation in an ensemble for the semester the scholarship is earned.

Miscellaneous

Use of this HANDBOOK

Every music major, equivalency, and music support student is responsible for meeting the requirements as stated in this handbook each academic year. Because requirements in a given year may change, the handbook will be available with updates online. Students will not be held responsible for retroactive changes, but are required to comply with requirements for the year in which they are enrolled.

Communication Issues

Bulletin Boards: For announcements of special events, concerts, jobs, scholarship opportunities, or other general information, **MUSIC DEPARTMENT BULLETIN BOARDS** are located on the second floor of the Alphonsa building. Students are responsible for checking these boards regularly.

E-mail: Timely communication is basic to the smooth running of the department and resolution of issues. All music faculty and students will use the Alverno email system exclusively for regular communication. Students are expected to check their Alverno email regularly and respond to messages from music faculty in a timely manner.

Student work: When instructors notify students that their work will be returned via AL 106, it must be picked up by students in AL 106 within one month following each semester or work will be discarded.

Conflict Resolution in the Music Department

Central to all conflict resolution at Alverno College is to ***start by making a sincere effort to communicate with the person with whom you have issues to resolve***, whether it be student-teacher or peer issues. The Alverno *Community Guide & Student Handbook* states this principle in the following ways:

- Make every attempt to first resolve conflicts with the person(s) involved
- Focus the controversy on ideas and determining the best direction or decision

- Communicate information accurately and clarify miscommunication
- Recognize and communicate feelings as they relate to the issues being discussed

Generally, complaints are handled within the departmental area with the staff member most directly involved. If the student is dissatisfied with the outcome of that meeting, she may appeal the issue through the department director (either Music Chair or Arts Associate Dean).

Instructor assignment for private lessons

The Music Department Director makes all applied instructor assignments. Students entering Alverno may request a particular applied instructor, if desired, and the *Director* will take into account such requests when making assignments, although granting of the request cannot be guaranteed. Any request for a change of instructor is addressed to the Director. **Students MUST register for lessons by the end of the prior semester to guarantee placement with a private lessons instructor for the following semester.**

Private lessons on secondary instruments

Permission to take private lessons on a secondary instrument must be obtained from the Music Department Director. Such study is normally discouraged due to the time commitment demanded by the student's coursework and practice on her primary instrument. However, where a student can demonstrate satisfactory progress and time availability for practice on more than one instrument, permission may be granted, subject to instructor availability.

Off-campus Performance Activities

Students wishing to enter a competition or audition are required to obtain the consent of their applied instructor prior to submitting any materials. Such consent is required for any off-campus performances.

Faculty Assistance

Faculty are always willing to assist or to answer questions. Office hours are announced by each faculty member. Meetings with faculty at other times are made by appointment.

Academic Advising

Academic advising for the first year is done through the Advising Office, FO 121. That office consults with the Music Department when necessary. At the end of the first year music majors are assigned to one of the music faculty advisors. Students should seek the advice of their advisor with regard to questions about their individual curriculum.

Professional Advising

Once students have completed introductory courses in the college and completed equivalent requirements for ADV 299, they no longer maintain an advisory relationship with the academic advising department and are officially transferred to professional advising in congruence with AMTA standards for education requirements.

Professional advising consists of meeting at least one time each semester with assigned music therapy faculty to provide guidance for progression in the major. Additional meetings can be scheduled as needed outside of

the advising period. The student is notified of their assigned professional advisor through official communication from the Academic Advising office.

Alverno Library

The Alverno Library, located on the second floor at the north end of the FO building, either holds or can obtain the vast majority of library materials that students will need during their stay at Alverno. The main reading room and adjacent stacks hold general reference works, books, periodicals, tapes, films, and computer programs. The Arts Division Lab contains recordings, playback equipment, and scores. ***Classical Music Library*** (an online listening library) is also available via the Alverno Library webpage. See any music faculty or the library for further information on this valuable resource, among others. An orientation to the library is provided for new students near the beginning of each semester.

Area Music Stores:

Cascio/Interstate Music Co.

13819 W. National Ave.

New Berlin, WI 53151

Phone 262/789-7600

*retail instruments, rentals,
sheet music, books

Internet sales: www.interstatemusic.com

Family Music Center

5020 W. Oklahoma Ave.

Milwaukee, WI 53219

*reasonably priced instruments, supplies
Phone 546-6664 (instruments, supplies)
Phone 546-4466 (sheet music)

Hartland Music Center

1125 James Dr.

Hartland, WI 53029

*guitars, keyboards, supplies, repairs,
rentals, sheet music, band instruments
Phone: 262/367-5333

www.hartlandmusic.com

Lincoln Music House

3379 S. 13th St.

Milwaukee, WI 53215

Phone 671-4233

*retail instruments and repair, rentals,
sheet music

Northwestern Publishing House

1250 N. 113th St.

Milwaukee, WI 53226

Phone 662-6022

*retail piano, organ, handbells music

Wade's Guitar Shop

3490 N. Oakland Ave

Milwaukee, WI

Phone 961-0848

*fine acoustic & electric guitars,
amps, supplies and repairs

White House of Music

2101 N. Springdale Rd.

Waukesha, WI

Phone 262/798-9700

*guitars, keyboards, supplies, repairs,
rentals, sheet music, band instruments

11737 W. North Ave

Wauwatosa, WI 53222

Phone 607-3900

*retail instruments and repair,
rentals, sheet music

Ward-Brodt Music Co.

5976 Executive Drive

Madison, WI 53713

Phone (608) 661-8600

*sheet music, instruments and repair

Melk Music

12805 W Janesville Rd.

Muskego, WI 53150

Phone 427-1501

*retail instruments and repair,
rentals, sheet music

APPENDIX 1

CULMINATION RECITAL PROCEDURES VOCAL AND INSTRUMENTAL (not piano)

Target Date	Task	Date Completed
By September 20	<p>1. Plan a date, time, and location. Consider any possible conflicts in your schedule, such as choir rehearsals or concerts, exams, or campus activities. <i>Every effort should be made to schedule your recital when your applied Lessons instructor can be present for assessment.</i> If the recital will be in Lampe Hall, check with the Music Department Performance Coordinator to be sure the hall is available; if the recital is planned for the Chapel, check with the Facilities Usage Office (6039) for availability.</p>	
	<p>2. Confirm this date with your accompanist. Find out about fees, if any.</p>	
	<p>3. Performance Coordinator reserves recital space through EMS. If the recital is in Lampe Hall, request that the blowers be shut off during performance.</p>	
About 4 to 6 months before	<p>4. Instructor prepares a repertoire list, including pieces that are memorized and pieces that are in progress. Select 25 – 30 minutes of music from this list, and note areas where the program is incomplete and new material will be needed.</p>	
	<p>5. Finalize recital repertoire. Time each piece and arrange your program with these timings in mind. Student gives copies of the music to the accompanist. Be sure to keep a copy of the accompaniment for yourself for use in lab.</p>	
	<p>6. The student must own the originals of all pieces performed on the program unless they are documented as out of print.</p>	

About 4 to 6 weeks before	7. Schedule rehearsals with your accompanist. Invite your accompanist to play during your private lessons. Schedule rehearsals in the recital performance space. Schedule recital hearing with the Performance Coordinator.	
	8. Set aside/shop for a recital attire, shoes, makeup, and accessories. Coordinate with other musicians on the program.	
	9. Prepare posters and invitations. Distribute to family and friends, and at locations in the school and community.	
	10. Plan reception, if any. Be sure to get help from family members or friends. Contact the Arts Academic Administrative Assistant for space reservation assistance. Recital expenses are the responsibility of the student.	
	11. Assemble information for the program. Submit to your instructor for approval.	
3 weeks before	12. Instructor submits program to Performance Coordinator, who edits the program and sends it to the printer.	
	13. Performance Coordinator reserves digital video equipment by filling out the <i>Equipment Requisition Form</i> .	
	14. If a banquet table or coat rack is needed for the reception, instructor fills out a <i>Facilities Usage Scheduling Form</i> . Forms may be submitted to Arts Academic Administrative Assistant in AL 106.	
1 week before	15. Prepare check, gift, or card for accompanist and any others you wish to thank.	

Recital Day	16. Prepare reception. Be sure to ask for help as needed.	
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APPENDIX 2

CULMINATION RECITAL PROCEDURES PIANO

Target Date	Task	Date Completed
By September 20	<p>1. Plan a date, time, and location. Consider any possible conflicts in your schedule, such as choir rehearsals or concerts, exams, or campus activities. <i>Every effort should be made to schedule your recital when your applied Lessons instructor can be present for assessment.</i> If the recital will be in Lampe Hall, check with the Music Department Performance Coordinator to be sure the hall is available; if the recital is planned for the Chapel, check with the Facilities Usage Office (6039) for availability.</p>	
	<p>2. Performance Coordinator reserves recital space through EMS. If the recital is in Lampe Hall, request that the blowers be shut off during performance.</p>	
About 4 to 6 months before	<p>3. Instructor prepares a repertoire list, including pieces that are memorized and pieces that are in progress. Select 25 – 30 minutes of music from this list, and note areas where the program is incomplete and new material will be needed.</p>	
	<p>4. Finalize recital repertoire. Time each piece and arrange your program with these timings in mind.</p>	
	<p>5. The student must own the originals of all pieces performed on the program unless they are documented as out of print.</p>	
About 4 to 6 weeks before	<p>6. Set aside/shop for a recital attire, shoes, makeup, and accessories. Coordinate with other musicians on the program.</p>	

	7. Prepare posters and invitations. Distribute to family and friends, and at locations in the school and community.	
	8. Plan reception, if any. Be sure to get help from family members or friends. Contact the Arts Academic Administrative Assistant for space reservation assistance. Recital expenses are the responsibility of the student.	
	9. Assemble information for the program. Submit to your instructor for approval.	
3 weeks before	10. Schedule rehearsals in the recital performance space.	
	11. Instructor submits program to Performance Coordinator, who edits the program and sends it to the printer.	
	12. Performance Coordinator reserves digital video equipment by filling out the <i>Equipment Requisition Form</i> .	
	13. If a banquet table or coat rack is needed for the reception, instructor fills out a <i>Facilities Usage Scheduling Form</i> . Forms may be submitted to Arts Academic Administrative Assistant in AL 106.	
	14. Private lesson instructor confirms that piano(s) will be tuned, if necessary.	
1 week before	15. Prepare check, gift, or card for accompanist and any others you wish to thank.	
Recital Day	16. Prepare reception. Be sure to ask for help as needed.	

APPENDIX 3

GUIDELINES FOR DRAFTING RECITAL PROGRAMS

1. Type your recital program in proper format.
2. Be sure foreign words are spelled correctly, diacritical marks properly placed, and correct capitalization rules applied.
3. Be sure opus numbers are correct and complete, for ex., Op. 10; Op. 14, No. 1, etc.
4. For more than one performing category on a program, indicate the correct instrumentation with each group of pieces. For more than two performers on a program, or when different performers perform on the same instrument, indicate the name of the performer and the instrument with each group of pieces.
5. Include the name of all accompanists and instruments.

For ex.: Mary Smith, Piano or: Piano: Mary Smith
 Susan Bee, Flute Flute: Susan Bee

6. In listing composers, consistency of style should be followed. For first names, use either full names or initials, but be consistent.
7. Dates of composers should be in the body of the program under the composer's name.
8. Translations of foreign-language song texts will normally be printed separately (unless they're very brief). These must be submitted with the program (not later).
9. Work closely with your instructor to develop complete Program Notes.
10. Include instructor's name on the program.
11. All program material must be submitted to the applied instructor **at least three weeks prior to the date of the recital**. The approved program is submitted to the Performance Coordinator for review of format, and is then sent to Print Services for final preparation and duplicating.

Sample

Program

Sonata for Flute and Keyboard in Eb major, BWV 1031
Allegro moderato
Siciliano
Allegro

J. S. Bach
(1685-1750)

Pièce pour flûte seule

J. Ibert
(1890-1962)

Preludes for Piano
Allegro ben ritmato e deciso
Andante con moto e poco
Allegro ben ritmato e deciso

G. Gershwin
(1898-1937)

Intermission

Intermezzo in A major, Op. 118, No. 2

J. Brahms
(1833-97)

Sonata für Flöte und Klavier
Heiter bewegt
Sehr langsam
Sehr lebhaft

P. Hindemith
(1895-1963)

Angel Eyes

J. Brickman
(1962-)

APPENDIX 4

UNIVERSAL PERFORMANCE CRITERIA

Entrance Criteria (assessed with audition sheet):

Performs a minimum of two pieces in contrasting styles. This will likely include one classical composition and one modern piece.

Demonstrates ability to perform pieces in their entirety.

Maintains score accuracy.

Shows discipline in musicianship by having participated in musical ensembles or studied music with a private instructor.

Presents self well as a musician in concert attire and with appropriate performance etiquette.

Can perform scales.

Is able to match pitch vocally.

MU 175

Criteria:

Shows discipline through regularly practicing and learning new pieces.

Displays appropriate performance techniques on primary instrument.

Is able to learn and recognize technical skills taught by private teacher.

Recognizes the development of technical skills.

Develops music reading ability in performance area.

Outcomes (assessed through weekly lessons, performance lab, and jury):

Attends to articulation and phrasing skills, intonation, and other basic technical requirements.

Performs works from different eras of classical music and appropriate non-classical styles.

Demonstrates ability to self-assess her own performance.

Displays confidence in music performance that includes sufficient projection and positive stage presence.

MU 275

Criteria:

Understands and performs stylistic traits of different classical eras and styles.

Demonstrates competence with technical skills: intonation, project, dynamics, phrasing, etc.

Increases quantity of pieces in repertoire each semester.

Is able to articulate more refined insights during self-assessment of performance skills.

Outcomes (assessed through weekly lessons, performance lab, and jury):

Successfully performs more challenging repertoire.

Articulates more refined insights in self-assessment of performance skills.

Increased poise and stage presence in performance.

Communicates well with accompanist.

MU 375

Criteria:

Repertoire includes pieces that reflect an advanced level of study.
Understands the context of musical selections.
Collaborates with instructor to develop interpretive musical skills.
Develops advanced technical ability.
Demonstrates initiative in solving musical challenges.

Outcomes (assessed through weekly lessons, performance lab, and jury):

Selects and successfully performs advanced level repertoire.
Articulates contextual knowledge of repertoire.
Uses interpretive skills effectively during performance.
Demonstrates technical ability during performances.
Displays independence in applying analytical skills when learning music.

MU 475

Criteria:

Develops her technique towards mastery of instrument.
Follows instructions regarding successful recital protocol.
Initiates and guides rehearsal protocol.
Articulates her knowledge of repertoire contextually.
Demonstrates her knowledge of musical styles.

Outcomes (assessed through weekly lessons, performance lab, and jury):

Successfully completes recital hearing.
Independently completes required tasks in recital protocol.
Assumes leadership role in collaborative music making.
Completes accurate recital program notes.
Demonstrates mastery of recital repertoire in performance.

APPENDIX 5

MUSIC SUPPORT AREAS

Students interested in Music can choose from two tracks in doing a support area (minor) at Alverno College: one concentrates on *Music Performance* (learning an instrument/voice, performing in ensembles, plus coursework) and the other focuses on classes in *Music Cultures & History* (diverse music styles, European classical history, and fundamentals of music—*there is no prerequisite for musicianship/music-reading in this track*).

Music Performance Support coursework profile:

<i>Beginning:</i>	<u>Credits</u>
MU102 Fundamentals of Music	2
 <i>Intermediate:</i>	
MU261 Origins of Music or MU262 Favorites of Classical Music	2 (no lab)
MU210 Improvisational Music	2
4 sem. MUA Music Lessons	4
2 semesters Ensemble (1 cr. Each)	2
 <i>Advanced:</i>	
Elective: MU210 or MU310 series class (Music Cultures/Music & Popular Culture)	<u>2</u>
	14 total credits

Music Cultures & History coursework profile:

<i>Beginning:</i>	<u>Credits</u>
MU102 Fundamentals of Music	2
Elective: Ensemble or Music Lessons (1 cr.)	2
 <i>Intermediate:</i>	
MU210 Improvisational Music	2
Elective: MU210 Music Culture series	2
Elective: MU310 Music & Popular Culture series	2
MU261 Origins of Music or MU262 Favorites of Classical Music	2 (no lab)
MU276 Music Technology	2
 <i>Advanced:</i>	
Elective: additional MU310 series class	<u>2</u> (MU372, MU382...)
	16 total credits

NOTES: MU/TA250 (4 cr.) can substitute for both MU210 & 310 electives; MU276 Music Technology can substitute for an MU210 elective.