

**CHICAGO COLLEGE OF PERFORMING ARTS**

**THE MUSIC CONSERVATORY**

**S T U D E N T**  
**H A N D B O O K**

**2009-2010 ACADEMIC YEAR**

**The Music Conservatory Handbook contains important information about our College and Conservatory's programs and policies. We have included organizational data, basic information that applies to all students, and sections specific to each program. We intend it as a practical guide to student life, and we hope that it helps you in your daily activities and planning.**

**The Handbook is not meant to discourage questions. Please feel free to continue to discuss any issue or problem with faculty and staff members, and to point out anything in the Handbook that needs additional explanation or clarification.**

**Please accept this Handbook with our best wishes for a productive school year!**

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## ADMINISTRATION AND STAFF DIRECTORY

### *Office of the Dean*

**Dean**

Henry Fogel

Room 920

312-341-3782      [hfogel@roosevelt.edu](mailto:hfogel@roosevelt.edu)

Final administrative authority on all aspects of the College; fundraising; alumni and external relations.

*Reports to the Provost/Executive Vice President*

**Administrative Secretary to the Dean**

Bonnie Wedington

Room 920

312-341-3780      [bwedingt@roosevelt.edu](mailto:bwedingt@roosevelt.edu)

Clerical support for Dean (and Associate Deans as appropriate); faculty lists and information; business cards and professional expense reimbursement for faculty.

*Reports to the Dean*

### *The Music Conservatory Office*

**Associate Dean/Director, The Music Conservatory**

Linda Berna

Room 926

312-341-3785      [lberna@roosevelt.edu](mailto:lberna@roosevelt.edu)

All music academic matters; policy development; budget preparation and administration; faculty and staff contracting, assignment, and evaluation; guest artist and concert season administration; facilities, curriculum, and scheduling oversight.

*Reports to the Dean*

**Assistant to the Director of the Music Conservatory**

Mariama (Madi) Torruella Czarnowski

Room 926

312-341-4337      [mtorruel@roosevelt.edu](mailto:mtorruel@roosevelt.edu)

Advising support; class schedule coordination; student files; key distribution; late access permission; instrument rental; transcript/credit evaluation; work-study placement; weekly electronic newsletter production; evaluation of teaching; performance attendance administration; staff support for Director.

*Reports to the Associate Dean/Director*

**Scheduling and Facilities Coordinator**

Stephanie Bettig

Room 932

312-341-3794      [sbettig@roosevelt.edu](mailto:sbettig@roosevelt.edu)

Classroom, studio, and rehearsal facility scheduling and oversight; concert and recital scheduling; jury scheduling; facilities rental administration; database and scheduling system support.

*Reports to the Associate Dean/Director*

**Coordinator of Advising**

Pamela Kimmel

Room 939

312-341-2043      [pkimmel@roosevelt.edu](mailto:pkimmel@roosevelt.edu)

Music Conservatory academic advising/course selection oversight; degree checks.

*Reports to the Associate Dean/Director*

***CCPA Business Office***

**Administrative Clerk – Academic**

Sean Archer

Room 924

312-341-3792                    [sarcher@roosevelt.edu](mailto:sarcher@roosevelt.edu)

Faculty contract preparation; studio, adjunct, and overload faculty payrolls; advising, enrollment, and registration support; technical support for Associate Dean/Director.

*Reports to the Associate Dean/Director of The Music Conservatory*

**Administrative Clerk – Budgetary**

Ora Ross

Room 924

312-341-3787                    [oross@roosevelt.edu](mailto:oross@roosevelt.edu)

Purchase orders, check requisitions, and all non-academic financial matters; budget account information and oversight; part-time hourly payroll; copier maintenance and oversight; classroom and office supplies; instrument and locker rental.

*Reports to the Associate Dean/Director of The Music Conservatory*

***The Performance Activities Office***

**Director of Performance Activities**

Holly Gitlin

Room 932

312-341-2238                    [hgitlin@roosevelt.edu](mailto:hgitlin@roosevelt.edu)

Oversight and policy development in all areas of performance activity; guest artist and outside venue arrangements; performance season scheduling and oversight; marketing and promotion.

*Reports to the Associate Dean/Director*

**Ensemble Operations Manager**

John Gitlin

Room 930

312-322-7175                    [jgeron@roosevelt.edu](mailto:jgeron@roosevelt.edu)

Large Ensemble rehearsal scheduling and all related matters; music and equipment rental and purchase; off-campus performance support; ensemble audition oversight; Excused Absence Requests; staff support for Director of Performance Activities.

*Reports to the Director of Performance Activities*

**Performance Activities Office Manager**

Jennifer Tjepkema

Room 930

312-341-2239                    [jtjepkema@roosevelt.edu](mailto:jtjepkema@roosevelt.edu)

Scheduling and supervision of student ushers; recital and concert program production; large ensemble attendance; rehearsal and concert stage management; database and scheduling system support.

*Reports to the Director of Performance Activities*

**Chief Piano Technician**

Nobumasa Fujiwara

Room 927E

312-341-3699                    [nfujiwar@roosevelt.edu](mailto:nfujiwar@roosevelt.edu)

Repair, tuning, and maintenance of CCPA's piano inventory.

*Reports to the Dean*

*Office of Enrollment and Student Services*

**Assistant Dean for Enrollment and Student Services**

Heather McCowen

Room 916

312-341-3796

[hmccowen@roosevelt.edu](mailto:hmccowen@roosevelt.edu)

Chief student services officer: recruitment, admissions, scholarships, and retention efforts; student information; recruitment publicity materials; website and database management.

*Reports to the Dean*

**Assistant Director of Admissions**

Ashlee Hardgrave

Room 918

312-341-3797

[ahardgrave@roosevelt.edu](mailto:ahardgrave@roosevelt.edu)

Prospective student information; audition information; recruitment and admission; CCPA facilities tours; student services.

*Reports to the Assistant Dean for Enrollment and Student Services*

**Admissions Counselor**

Brianna Borger

Room 918

312-341-2162

[bborger@roosevelt.edu](mailto:bborger@roosevelt.edu)

Prospective student information; audition information; recruitment and admission; CCPA facilities tours; student services.

*Reports to the Assistant Dean for Enrollment and Student Services*

**Admissions Counselor**

Leigh Anne Crandall

Room 918

312-341-6982

[lcrandall@roosevelt.edu](mailto:lcrandall@roosevelt.edu)

Prospective student information; audition information; recruitment and admission; CCPA facilities tours; student services.

*Reports to the Assistant Dean for Enrollment and Student Services*

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

**P O L I C I E S   A N D   P R O C E D U R E S  
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**ACADEMIC INTEGRITY**

CCPA students are responsible for following the Standards of Conduct published in the Roosevelt University Student Handbook. This includes the standard of academic integrity, which refers to honesty and responsibility in representing your own work and acknowledging the contributions of others.

Academic dishonesty includes cheating and using unauthorized materials on examinations, recycling of your own work without acknowledgment (e.g., submitting the same paper for different classes), fabricating information or making up sources, improper collaboration, and plagiarism. All acts of academic dishonesty violate the very spirit of the University. They undermine the student's own learning; they are unfair to other students who do their own work; they violate the trust between professor and student; and they diminish the value of the degree for all students. For these reasons academic dishonesty is taken very seriously at Roosevelt University, with consequences ranging from failure of the assignment or course to being expelled by the University. Please refer to the Standards of Conduct in the Roosevelt University Student Handbook or the document "Academic Integrity – A Guide for Students" (available from the Office of the Provost, Room 818) for additional information.

**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 the degree program. Each student receives a copy of the curricular plan at the initial advising session, and should bring this plan to all subsequent advising appointments to assure that they are keeping pace with graduation requirements.

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

The Associate Dean/Director reviews all students' progress at the end of every semester. In certain "decision" semesters (for undergraduates, the fourth semester; for graduates, the first semester), assuming that progress has been satisfactory, the Associate Dean/Director will notify the student in writing that they have been officially admitted to their major program. Satisfactory academic progress is defined for graduate students in the section "First-Semester Review," and for undergraduate students in the section "Fourth-Semester Review." Please note that these are minimum standards for achievement; students receiving scholarships may have additional requirements to fulfill. If in any semester progress is not satisfactory, the Associate Dean/Director will schedule a conference with the student before the beginning of the next semester, to establish a plan of corrective action.

The following situations warrant disciplinary action.

- Undergraduates: Two failing grades in a core music course, applied music, or ensemble (or any combination) will result in probation. With the next failing grade—in any course—the student may be dismissed from the Bachelor of Music program.
- Graduates: Two grades of C or lower will result in probation. The next grade of C or lower will result in dismissal from the Master of Music or Diploma program.

See also: ADVISING, APPLICATION FOR GRADUATION, CURRICULAR PLANS, DELAY OF GRADUATION, FIRST-SEMESTER REVIEW, FOURTH-SEMESTER REVIEW, WITHDRAWING FROM CLASSES.

## **ACCOMPANISTS**

The Music Conservatory provides accompanists for studio voice lessons on a weekly basis. In addition, the school provides limited accompanying services to string, wind, and brass students for recitals, master classes, performance classes, occasional lessons, and juries. Orchestral instrument majors requesting an accompanist should see Mariama Czarnowski in the Music Conservatory Office as soon as possible.

## **ADVISING**

Each student is assigned a full-time faculty adviser at the time of matriculation to The Music Conservatory. Along with Pamela Kimmel, who is Coordinator of Advising, and Linda Berna, the Associate Dean/Director, the following full-time faculty members perform all advising duties within The Music Conservatory: Stuart Folsie, Cheryl Frazes Hill, Gregory Reish, Rudy Marozzi, Rob Parton, Paul Wertico.

The adviser keeps records for each advisee, including a personal curricular plan and transcript. During registration periods, students meet with their advisers to plan their coursework for the upcoming semester and discuss progress in their current classes. In the semester of matriculation, advising and registration take place the week before classes begin. In subsequent semesters, advising and registration take place a semester in advance: November for the spring, and April for the fall.

Students should maintain regular contact with their advisers, who are available at any time, not just during registration periods. The advisers can assist in making educated decisions, clarify degree requirements, policies, and procedures, inform students about College and University resources, help students plan strategies for career preparation, and counsel students about academic difficulties.

See also: REGISTRATION.

## **ALCOHOL AND DRUG USE**

In accordance with university policy, The Music Conservatory allows no alcohol or drug use on university premises or on premises that are related to the university. In addition, behavior or decorum reflecting alcohol or drug use in classes, rehearsals, performances, or at any other university-related function (including off-campus functions where students are representing the university through their presence or performance), will be grounds for disciplinary action, including but not limited to warnings, probation, loss of scholarship, or dismissal from the program.

The use of drugs or alcohol is not permitted in any of the Roosevelt University residence facilities. (Students who have reached the legal age for purchase/consumption of alcohol should check residence facility policies and regulations for specific exceptions.) Violation of this policy can lead to dismissal from the residence and also from the university. Students found to be in violation of the university residence facilities' disciplinary codes will also be subject to disciplinary review and possible disciplinary action by the University and The Music Conservatory. These actions include but are not limited to warnings, probation, loss of scholarship, or dismissal from the program.

Further, the university handbook states that knowing about such behavior and not reporting it constitutes a violation of the student code of conduct. No student should be forced to live in a room where illegal drug or alcohol use is occurring. Reports can be filed with resident assistants in the dorms, the head of the residence facility, or the Office of Student Life of the University. Students who feel that they have not been or that no action has been taken pursuant to their report should contact the Assistant Dean for Enrollment and Student Services for CCPA.

The following penalties are in effect for students found in violation of the alcohol/drug policy:

- After the first violation, the student will be placed on probation with the Music Conservatory.
- For the second violation, the student will be placed on terminal probation with the Music Conservatory and will lose any and all scholarship funds. Depending on the severity of the infraction, loss of scholarship may be extended for the duration of the student's degree.
- For the third violation, immediate dismissal from the Music Conservatory will result.

If a student is found guilty of a violation while on any other sort of probation (e.g. academic), the student will be considered for immediate dismissal at the discretion of the Dean.

All sanctions will be imposed at the discretion of the Dean, the Associate Dean/Director of the Music Conservatory, and the Assistant Dean of Enrollment and Student Services.

Students frequently hold post-recital receptions in University facilities, such as the foyer of Ganz Hall or the Lerner Lounge on the ninth floor. Under no circumstances may alcohol be served at these receptions.

The University is especially concerned with assisting students and others in avoiding the physiological and psychological damage that results from drug and alcohol abuse. Students may receive confidential alcohol and drug counseling treatment and referral information through the Counseling Center. Please refer to the Roosevelt University Student Handbook or the Counseling Center for additional information.

### **APPLICATION FOR 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 September for graduation at the end of the summer term. Students must apply for graduation by the following deadlines: 9/11/09 for December 18, 2009 graduation; 2/5/10 for May 14, 2010 graduation. Applications are submitted electronically through the Registrar's page on the University's website, [www.roosevelt.edu](http://www.roosevelt.edu).

Students who apply for graduation but do not fulfill all their degree requirements must reapply to graduate in a subsequent semester. Students who complete all their degree requirements but neglect to apply for graduation must apply to graduate in a subsequent semester.

### **ATTENDANCE AND ABSENCE**

Regular and punctual attendance at classes, lessons, and rehearsals is the academic equivalent of a recognized standard of professional conduct, without which it is not possible to maintain a career in music. It is imperative that students display a professional's sense of responsibility in regards to all school-related commitments and obligations.

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

An Excused Absence Request form (EAR) will be required for any rehearsal from which you wish to be excused. Absences will not be allowed in general for regular or make-up lessons, gigging opportunities, or personal reasons.

In the case of absence from applied music lessons, the instructor should be given at least 24 hours notice when possible. Failure to notify the applied instructor by 9:00am on the day of the lesson removes any obligation on the part of the teacher to make up the lesson. Any student who misses three lessons without properly notifying the instructor will receive an immediate failing grade for the semester.

See also: EXCUSED ABSENCE REQUEST.

### **CHANGE OF APPLIED MUSIC INSTRUCTOR**

Students who wish to request a change of their applied music instructor must file a completed Change of Applied Teacher form with the Music Conservatory Office. It is recommended as a matter of professional courtesy that a student contemplating a change first discuss the matter informally with the current teacher.

The first step in the formal process is for the student to discuss the matter with the program head, who confers with the student's current teacher, possibly other program faculty, and the Associate Dean/Director. If the program head approves the request, the student will 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. Students should 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 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.

See also: PERFORMANCE INSTRUCTION.

### **CHANGE OF MAJOR**

Students who wish to request a change of major must obtain a Change of Major form from the Music Conservatory Office. All admission requirements for the requested program must be met; these normally include an audition (or its equivalent in composition) and, for prospective music education 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 form in the Enrollment and Student Services office are: November 15 for anticipated Spring semester change; March 15 for anticipated Fall semester change. After these deadlines, some majors may not be available.

If the student is accepted into the new program, he/she 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. Changing majors may affect a student's scholarship.

### **CCPA COMPUTER LAB**

The Performing Arts Computer Lab has 15 computer stations, each with a Power Macintosh G4 or G5 computer, 17" monitor, zip drive, electronic MIDI keyboard, and headphones. All stations have standard computer software as well as specialized software such as music notation, music sequencing, and ear-training programs for students of The Music Conservatory and dialect software and fonts for students in The Theatre Conservatory. Several stations have CD burning capabilities, digital audio software, and a digital scanner is also available. A server and a laser printer are accessible to all stations, and each computer has Internet access through the Roosevelt University Intranet. A student lab aide is present during lab hours to assist students and faculty, and some classes meet in the lab for hands-on instruction in computer applications. The lab's location is Room 1551 in the Tower.

### **CLOSED CLASSES**

Students may petition the Associate Dean/Director to be allowed to register for a class that has reached maximum enrollment. If permission is given, the Associate Dean/Director will register the student for the requested class.

Permission from the course instructor is necessary but not sufficient for entry into a closed class.

### **COMPREHENSIVE REVIEW FOR GRADUATE STUDENTS**

As a requirement for graduation, M.M. performance and orchestral studies majors will complete a sixty-minute comprehensive review, consisting of two components: a Coursework Review and a Recital Review. The committee for the review will consist of three full-time faculty members, to be assigned no later than the first semester of the student's second year by the Associate Dean/Director in consultation with faculty.

The Coursework Review will concentrate on one example of the student's written work, which was developed during the course of a graduate class (i.e., anything other than applied lessons and ensembles). Students may present a research paper, an original essay or analysis, a final examination, or any other written project (minimum length 3 pages). Students should be prepared to discuss with their committees the methods, opinions, judgments, arguments, and conclusions in their work.

The Recital Review will focus on three pieces or movements selected by the student from the graduate recital program. Students will prepare a harmonic/analytical discussion of one piece; a historical discussion of a second; and performance oriented discussion of a third. The performance-oriented discussion may deal with interpretive, stylistic, technical, and/or pedagogical matters. After each presentation, there will be a discussion with the faculty committee.

Deadlines for submission of required materials and for reserving an exam time will also be distributed during the fall semester. The exams take place during the student's second spring semester in residence. No exams will be scheduled during intersessions or breaks.

Consult the Composition Program section of the Handbook for information regarding the Comprehensive Review for Composition majors.

Grading for all comprehensive reviews will be pass/fail. A failing grade may be assigned for not meeting the necessary deadlines. For any grade of "fail," the candidate will be given a detailed report from the faculty and will have up to one calendar year to retake the review and exhibit the necessary improvements.

### **COUNSELING CENTER**

The staff of the University's Counseling Center seeks to promote high functioning and healthy lifestyles, and to help each student reach his or her personal, academic, and life goals. The Counseling Center is located in room 462 of the Auditorium Building, and offers individual and group therapy, wellness programs, individual psychological tests, mediation, workshops and other support and educational groups, and referral for off-campus services.

### **CONCERT AND RECITAL CALENDARS**

The concert and recital calendars are accessible on-line at <http://ccpa.roosevelt.edu>. Information about upcoming performances is also included in the weekly Music Conservatory Newsletter that is sent electronically to all students, faculty, and staff. For concert and recital information that is updated weekly, call the Concert Hotline at 312-341-2352.

See also: HOTLINES; MUSIC CONSERVATORY NEWSLETTER.

### **CONCERT DRESS**

There are two concert dress standards for CCPA ensemble performances.

- **Formal**  
 Women: Black dress (at least ¾ length); black skirt of similar length or black dress slacks and long-sleeved black blouse with modest neckline. Black hose and black closed-toe dress shoes. No jewelry. No perfume.  
 Men: Black tuxedo. White tuxedo shirt. Black bow tie. Black socks and black dress shoes. No cologne.
- **Theatre black**  
 Women: Black dress slacks and black long-sleeved blouse. Black hose and black closed-toe dress shoes. No jewelry. No perfume.  
 Men: Black dress slacks (no tuxedo pants) and black dress shirt (no t-shirts). Black socks and black dress shoes. No cologne.

The standard employed for any performance is specific to the situation and/or the organization. The ensemble director will communicate these to students at the beginning of each semester.

### **COURSE WAIVER/SUBSTITUTION**

Students may be exempted from some degree requirements based on their demonstrated abilities. This most commonly occurs for undergraduate students through the University's and Conservatory's placement examination process. For instance, students' English placement scores on the RU Assessment Exam may exempt them from taking ENG 101; students may also be exempted from portions of the undergraduate

musicianship core based on their performance on the theory placement exam. Other exemptions are less likely, but may from time to time be recommended to the Associate Dean/Director by the faculty.

Students do not automatically receive credit for courses from which they were excused.

Transfer students may request that courses taken at another institution be considered the equivalent of coursework required at CCPA, even though such transfer coursework was not accepted as such. Evidence in support of the student's request (syllabi, catalog descriptions, assignments, and so on) must be presented to the Associate Dean/Director, who will make the determination of course equivalency in consultation with department faculty.

See also: ELECTIVES.

### **CTA U-PASS**

All full-time, degree-seeking CCPA students will receive a Chicago Transit Authority U-Pass during each fall and spring semester in residence. A mandatory non-refundable fee is charged at the time of registration for the U-Pass, and the passes are distributed by the Student Activities Office, Room 105 in the Herman Crown Center. The non-transferable U-Pass provides the student with unlimited rides on CTA trains and busses beginning approximately five days before classes start until approximately five days after the last day of finals. The exact schedule varies by semester; please consult the University calendar for current dates. The U-Pass program is not active in the summer semester.

### **CURRICULAR PLANS**

All students will receive, at their first advising appointment, a semester-by-semester plan for completion of their degree requirements in the correct sequence. This is commonly known as the four-year plan (for undergraduates) or the two-year plan (for graduates). Adherence to this plan will assure that the student is able to graduate on time.

See also: WITHDRAWING FROM CLASSES.

### **DAMAGE AND THEFT**

Students should report any damage to Music Conservatory equipment and facilities immediately to the Music Conservatory Office, Room 926. Care of the practice room pianos is especially important. Students may not take food or drinks into the piano practice rooms. If any damage or malfunction is discovered it must be reported immediately to the Music Conservatory Office so that the piano can be repaired quickly.

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

See also: LOST AND FOUND, SECURITY.

### **DEGREE CHECK**

At about the midpoint of the junior year, undergraduate students should request a degree check from Pamela Kimmel, Associate Professor of Guitar and Coordinator of Advising. The degree check is a list of all remaining coursework and other requirements (recitals, performance attendance, and so on) that must be completed for graduation. If students have followed their curricular plans exactly, the degree check may be perfunctory. For transfer students and those who have deviated in any way from their curricular plans, however, the degree check is a critical step to make sure that all requirements will be fulfilled and graduation may occur as anticipated.

### **DELAY OF GRADUATION (GRADUATE STUDENTS)**

Graduate students who must delay graduation because of postponement of the degree recital will be required to register for 1 semester hour of continuation credit. Registration for continuation credit entitles the student to two lessons with the major teacher.

## **DUPLICATION, PHOTOCOPYING, AND COPYRIGHT**

Copyright secures for authors of creative works the exclusive right to their “intellectual property,” and copyright law guarantees these authors protection from the free use of their works by others. The current copyright law states quite simply that one cannot copy a copyrighted work without the permission of the holder of the copyright, and applies to not-for-profit institutions as well as to profit-making enterprises.

While limited “fair use” of photocopied music is permitted for educational purposes (such as in-class score study) or emergencies (such as making a copy of a lost part), The Music Conservatory prohibits the use of photocopied music in the following situations:

- Using photocopied music for performances of any kind (including jury examinations);
- Photocopying music for sustained use in order to avoid purchase (for example, copying a piece that you are studying in your lessons).

## **E-MAIL**

All Music Conservatory students are required to maintain an active Roosevelt University e-mail account to receive information about important dates, events, and activities, and to facilitate communication with faculty and staff.

Students can obtain their free e-mail accounts through the University’s website, [www.roosevelt.edu](http://www.roosevelt.edu). The account remains active until six months after graduation or the last registration.

See also: PERSONAL INFORMATION.

## **ELECTIVES**

Some degree programs allow students a choice of classes in certain areas. “Free electives” may be selected from any subject area offered at the University, including non-music courses. “Academic electives” may not include music courses, but can be taken in any non-music subject. “Music electives” include any courses offered through The Music Conservatory. Students must satisfy the prerequisites for any course taken as an elective.

Elective coursework may include only lecture-type classes 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.

See also: FULL-TIME STATUS.

## **ELP**

The English Language Program (ELP) is an intensive course of study which prepares students whose native language is not English for academic work in all fields. Beginning, Intermediate and Advanced courses are offered in four areas: Reading, Writing, Grammar, and Conversation. International students are assessed for reading, writing, and speaking proficiency in English prior to their initial registration, and placed in the appropriate ELP courses. It is possible for students to be exempted from all or part of the ELP sequence based on their placement exam results.

Students must take the maximum number of ELP courses possible each semester until they have completed the sequence. We expect students to complete their ELP requirements through the Advanced level in no more than three semesters, without failure or withdrawal, depending on their initial placement. Applied lessons, some ensembles, and a limited number of courses may be taken concurrently with ELP courses, if scheduling permits.

While the University accepts minimum TOEFL/TWE scores as evidence of a satisfactory level of English proficiency for some programs, exemption from ELP courses for CCPA students is determined only by the ELP placement exam. CCPA students cannot be excused from ELP coursework on the basis of TOEFL/TWE scores.

### **END-OF-SEMESTER INSTRUCTOR EVALUATIONS**

Towards the end of each semester, students are given the opportunity to evaluate the instruction they have received in courses, ensembles, and applied music lessons. These evaluations have different formats, depending upon the type of instruction. In some ensembles, evaluation forms may be distributed several times throughout the semester. All evaluation forms include both numerical ratings for faculty and courses as well as a place for written comments.

Student feedback is an important component in the continued improvement of instruction offered by The Music Conservatory. We urge students to take sufficient time to complete and return these forms, and to include specific comments as well. All evaluations are anonymous and confidential, and the results are not reported to the instructor until after semester grades have been submitted.

### **ENSEMBLE AUDITIONS AND REHEARSALS**

While ensemble participation is a requirement for all undergraduate and most graduate programs, enrollment in any ensemble is subject to placement and assignment. Ensemble auditions take place at the beginning of each academic year. Each summer, the Performance Activities Office mails out to all 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 the entire year, and some for a semester. In large organizations such as Orchestra, Wind Ensemble, and Conservatory Choir, part assignments may rotate with each concert preparation period, up to several times a semester. Students' ensemble assignments may also include participation in more than one organization or group. When students receive their ensemble assignment at the beginning of the year, they will be informed by email of its scope and length.

Large ensemble rehearsal schedules and part assignments are also posted for each concert period on the Large Ensemble Board, in the hallway directly across from Room 928. Students may call the Rehearsal Hotline, 312-341-2362, for rehearsal schedules. The Hotline is updated every Friday with the following week's information.

Students may request to be assigned to additional ensembles in any semester; such assignments are made at the discretion of the Associate Dean/Director and appropriate faculty.

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

See also: ATTENDANCE AND ABSENCE; EXCUSED ABSENCE REQUEST; HOTLINES.

### **EQUIPMENT AND FACILITIES**

It is expected that all students who use any Music Conservatory room or facility will, at the conclusion of their rehearsal, display the appropriate consideration for other students and faculty by returning the room and any equipment to the orderly condition in which they found it. In addition, any equipment which has been moved from another room (such as music stands) should be returned to its original location. The rehearsal is not concluded until these matters have been attended to.

Students who use Music Conservatory pianos are expected to treat the instruments with the 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 placed on or in a piano.

See also: PRACTICE ROOMS/REHEARSAL SPACES.

### **EXCUSED ABSENCE REQUEST**

Students who have legitimate reasons to be absent from an ensemble rehearsal must complete an Excused Absence Request (EAR). If the request is approved, the student will not be penalized for the absence.

Generally, absences from ensemble rehearsals will be excused for auditions, school-sanctioned trips and performances, and solo, chamber music, and orchestral performance opportunities at a high professional level. Such absences require a minimum two-week advance notification and require written documentation from the host organization, confirming your participation. In some cases, the student is required to secure a substitute for the rehearsal.

Students missing a rehearsal due to illness or other emergency must submit the EAR the first day upon return to school, and must call the Performance Activities Office the day of the illness. A doctor's note or other documentation may be required, depending on the circumstances.

All absence requests must be submitted to the Performance Activities Office for approval by the Ensemble Operations Manager. Late requests are not accepted.

See also: ATTENDANCE AND ABSENCE.

### **FINAL EXAMINATIONS AND JURIES**

The majority of classes will have final examinations at the end of the term, during the fifteenth week. The schedule of final examinations is fixed by the University and is printed in the semester class schedule. Students 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.

Juries are final examinations in performance subjects (applied music), and are scheduled during the examination week. Students should refer to the section in the handbook specific to their major to determine if they must present a jury examination in any given semester. Some students presenting degree recitals do not have to present a jury. If a jury is required and the student does not sign up for a jury examination time, or does not appear at the scheduled jury time, the student will receive a failing grade in the course.

Jury dates for the year will be announced no later than the end of September 2009. Students' travel plans may not conflict with the scheduled dates for final examinations and juries.

### **FIRST-SEMESTER REVIEW FOR GRADUATE STUDENTS (ADMISSION TO THE DEPARTMENT)**

Assessment of students' progress takes place throughout their academic careers, with special attention paid to the first semester of graduate study. At the conclusion of the first semester, we will confirm that the student has demonstrated the ability to work at an advanced level in the major field, and the student will be admitted to the department.

We define satisfactory completion of the first semester 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: JAZZ for jazz studies majors, etc.);
- 3) Grades of A or B in ensembles;
- 4) Cumulative grade point average of 3.0, with no more than one grade of C outside the major.

If these conditions are met, the Associate Dean/Director will send the student a letter confirming her/his admission to the department, and a copy of the letter will be placed in the student's academic file.

Please refer to the section on Academic Progress for cases in which the conditions are not met.

### **FOURTH-SEMESTER REVIEW FOR UNDERGRADUATE STUDENTS (ADMISSION TO THE UPPER DIVISION)**

Assessment of students' progress takes place throughout their academic careers, with special attention paid to the first four semesters of undergraduate work. At the conclusion of the fourth semester (or the equivalent for transfer students), we will confirm that the student has completed in a satisfactory manner the foundation courses that allow progression to the advanced, specialized portion of the major (the Upper Division).

The Music Conservatory defines satisfactory completion of the first four semesters 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 (2.5 for music education majors);
- 6) For music education majors only, passing the Basic Skills certification exam and a personal interview with department faculty.

All students in the fourth semester of major study (214, 274, or 204) will participate in sophomore juries, to be adjudicated by a special panel of faculty, and which will include a review of their academic work and a progress report from the studio teacher. Only the grades of A and B are passing grades at this level of applied study. If all conditions for admission to the upper division are met, the student will be notified accordingly, and the Associate Dean/Director will send the student a letter of congratulations. A copy of the letter will be placed in the student's academic file.

If any condition is not met, the faculty panel will meet with the student and 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.

See also: ACADEMIC PROGRESS, UNDERGRADUATE CORE.

### **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, during a fall or spring term. Students taking more than the maximum amount of hours for their level are charged extra tuition for each additional hour. Overload enrollment requires the permission of the Associate Dean/Director.

International students and students on scholarship are required to maintain full-time enrollment each semester in residence. An exception may be made in the final semester only, if the student needs less than 12 or 9 hours to graduate. Any scholarship awarded for that final semester will be pro-rated accordingly.

Undergraduate students take courses at 100-, 200-, and 300- levels, with the lower numbers generally taken earlier in the student's career. Graduate students may apply only 400-level courses towards the Master of Music degree.

### **GRADE APPEAL**

The Academic Grievance Procedure is established for student grievances relating to grades, instructor decisions relating to acts of academic dishonesty, or other academic issues. In matters relating to grades, the instructor's judgment is normally deemed final and conclusive. For instance, an instructor's judgment that a grade should be a B and not an A is binding, and will not be reviewed by grievance procedures.

Students may appeal a grade only under the following circumstances:

- Grades resulting from deviations in the instructor's established and announced grading procedures
- Errors in application of grading procedures
- Modification of grades for non-academic reasons
- Gross error in judgment by the instructor

If a student believes his/her grievance meets one or more of the above conditions, the student shall request a conference with the instructor within ten working days of publication of grades, except for the spring semester where the time for requesting the instructor conference will be ten working days from the beginning of the fall semester. If the result is not satisfactory, the student shall request in writing, within ten working days from the date of the instructor conference, to meet with the instructor's program head. The student may appeal the decision of the program head by requesting (in writing, within ten working days from the date of the delivery or mailing of the decision of the chair or director) a meeting with the Associate Dean/Director. The Associate Dean/Director's decision may be appealed by requesting (in

writing, within ten working days from the date of the delivery or mailing of the decision of the Associate Dean/Director) a meeting with the Dean. If a student desires to appeal the decision of the Dean, that appeal may be made to the Student Review Board and to the Provost by following the procedures set forth in the Code of Student Conduct described in the Roosevelt University Student Handbook.

Please refer to the Roosevelt University Student Handbook for further details on the Academic Grievance Process.

See also: ACADEMIC INTEGRITY.

### **GRADUATE ASSISTANTSHIPS**

Assistantships are available to graduate students. These assistantships include a tuition scholarship as well as a stipend. Graduate assistants work approximately ten hours per week, performing support functions for the undergraduate musicianship, composition and music history faculties and the large ensemble directors. Students interested in applying for an assistantship should see the Assistant Dean for Enrollment and Student Services, in Room 916.

### **HARPSICHORD USE POLICY**

Students who wish to use The Music Conservatory's harpsichord for a degree recital must receive the approval of Professor David Schrader. The request must be made in writing at the time the recital date is secured in September.

### **HOTLINES**

The Music Conservatory operates two telephone hotlines for students' convenience: the Concert and Recital Hotline, 312-341-2352; and the Rehearsal Hotline, 312-341-2362. Both are updated each Friday with the following week's information.

See also: CONCERT AND RECITAL CALENDARS; ENSEMBLE AUDITIONS AND REHEARSALS.

### **IN-TERM PROGRESS REPORTS**

Music Conservatory faculty are asked to notify the Associate Dean/Director after the fourth week of classes, and again about halfway through the semester, of any students whose grade at that point is below a C, or who have excessive absences or other problems. The advisor and/or the Associate Dean/Director will then contact the students to discuss the situation and possible remedies that will allow the student to pass the course.

Students should speak to the instructor, program head, adviser, and/or Associate Dean/Director at any point in the semester if they are concerned about their progress in any course. Early consultation can be extremely helpful in solving any problem a student may experience. There are usually more options available to correct or improve a situation the earlier it is addressed.

### **INCOMPLETE AND IN-PROGRESS GRADES**

The grade of Incomplete (I) indicates that an examination was not taken, or some other small portion of coursework was not completed. Students receive this grade when they are able to present to the instructor a satisfactory reason (such as serious illness or other emergency) for not completing the work within the semester. Instructors may request documentation in support of the student's request for an Incomplete (for instance, a doctor's note).

The grade of Incomplete must be removed by the end of the following semester. If the student does not complete the remaining requirements within that time and the instructor therefore cannot submit a final grade, the grade of Incomplete will automatically revert to F and the course must be repeated.

The grade of In-Progress (IP) may be used for courses that are designed to take more than one semester to complete, such as the Thesis, Recital, or Comprehensive Examination.



In applied music and musicianship courses, a student may not begin the next course in the sequence until an Incomplete has been removed. Incompletes 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.

I, IP, and W (Withdrawal) grades can have an adverse affect on institutional, state, and federal financial aid, and on a student's academic standing at the University. Please refer to the Financial Aid and Scholarships and Academic Policies sections of the current University Student Handbook.

### **INSTRUMENT RENTAL**

The Music Conservatory supplies instruments to students who are enrolled in the basic instrumental methods classes (brass, woodwinds, strings, guitar). Students are charged a deposit fee at the time of registration (\$100), which is refunded at the end of the semester when all instruments in use have been returned in good condition. The class instructor will distribute the instruments at appropriate points during 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. A student may check out an instrument or piece of equipment; after signing an agreement, the student will be issued an instrument usage card. A \$30 deposit is required, which will be returned to the student at the end of the semester. The instrument or 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/piece of equipment.

CCPA maintains instruments and equipment in working order; however, if an instrument or piece of equipment is damaged through improper use or neglect, lost, or stolen, cost of repair or replacement will be assessed to the student. Students should report any malfunction of the instrument/equipment to the Music Conservatory Office immediately. The student who checks out an instrument is responsible for it, and may not pass it along to another student. CCPA instruments and equipment may not be checked out during intersession breaks.

### **JOB OPPORTUNITIES**

The Music Conservatory frequently receives requests to supply performers for parties, receptions, and other events. Students who are interested in being considered for these jobs should contact the Performance Activities Director. The Performance Activities Office posts such job opportunities electronically throughout the year and notifies students by email of requests for performers. If you wish to be considered for these jobs, please complete the form available in the Performance Activities Office for this purpose, and you will receive notification and/or recommendations for available jobs.

### **LATE PASSES**

The late pass gives the student permission to enter or remain in the building at times when it is closed, in specific approved locations. Late passes may be granted for one-time only events such as special rehearsals, or may be granted on a semester basis to students whose work schedules or other professional commitments prevent them from practicing during regular building hours. Applications for late passes are available in The Music Conservatory Office, and require documentation of the special circumstances.

Late passes must be requested at least forty-eight hours in advance. Late access to the Auditorium Building is not permitted on university holidays, or between the hours of midnight and 6:00AM.

### **LOCKER RENTAL**

Lockers are available on nearly all floors of the Auditorium Building for students' convenience. Large lockers which can accommodate large instruments (such as cellos and guitars) are available on the ninth floor. Please see Ora Ross in Room 924 to reserve lockers on a yearly basis.

**LOST AND FOUND**

Students should check in the Music Conservatory Office, Room 926, for recovery of lost items.

See also: DAMAGE AND THEFT, SECURITY.

**MAIL FOLDERS**

Student mail folders are located in the file cabinet located in the hallway leading to the practice rooms, directly across from Room 928. Every student in The Music Conservatory has a folder labeled with her/his name. Students should check their mail folders daily for messages from other students, faculty or staff, returned assignments, music, announcements, and so forth.

**MUSIC CONSERVATORY NEWSLETTER**

The Music Conservatory Newsletter is sent weekly via email to all students, faculty, and staff. It contains announcements and items of interest for the Music Conservatory community, information about upcoming performances and events, student news, faculty news, and audition news. To submit items for inclusion in the Newsletter, email Mariama Czarnowski ([mtorruel@roosevelt.edu](mailto:mtorruel@roosevelt.edu)) in the Music Conservatory Office.

See also: CONCERT AND RECITAL CALENDARS.

**OFFICE HOURS AND APPOINTMENTS**

All full-time faculty hold regular office hours for students each week. These hours will be posted outside the faculty member's office or studio door, and in the case of classroom teachers, will also be listed on their class syllabi. No appointment is necessary during office hours. Some part-time faculty hold office hours as well; these will appear on their syllabi.

If a faculty member's office hours are not compatible with a student's schedule, or if a part-time faculty member does not have published office hours, it is usually possible to make an appointment to meet with the faculty member. Please refer to the Directory at the beginning of this Handbook for faculty contact information. Students should notify the Assistant to the Associate Dean/Director of the Music Conservatory in Room 926 if they have difficulty contacting any faculty member.

While Music Conservatory offices are open 9:00am-5:00pm daily, deans and other staff members may not always be available to see students. It is recommended that students observe posted walk-in office hours, or make appointments in advance, to assure that their questions and concerns can be addressed as quickly as possible.

**PERFORMANCE ATTENDANCE**

The purpose of the Performance Attendance requirement is to help students to broaden their aesthetic horizons and to experience theatre and music events outside of their own specific areas of expertise. All CCPA students must fulfill the Performance Attendance requirement in order to graduate. Undergraduate students must complete six semesters of satisfactory Performance Attendance, and graduate students must complete two semesters. Transfer students will be given credit for up to four semesters of Performance Attendance in accordance with the total amount of transfer credit awarded. Students register each semester for PERF 099, a zero-credit, Pass/Fail course. Once students have fulfilled their Performance Attendance requirement, they no longer need to register for the course.

The Performance Attendance requirement consists of attendance at approved music and theatre performances each semester. On the first day of each semester, the list of approved performances is distributed to all students, along with the procedures for recording attendance at these performances. It is expected that students will plan the performances they would like to attend ahead of time, rather than overloading their schedules by postponing attending performances until the last few weeks. The semester tends to get busier at the end, and attending performances should not interfere with students' own academic and performing commitments. Fulfilling the performance attendance requirement as early as possible will prevent this from happening. Students must attend the entire performance in order for it to count towards fulfillment of the requirement.

Students may also check on their attendance at any point during the semester in The Music Conservatory Office, to make sure that they are not falling behind and have sufficient opportunity to complete the requirement satisfactorily.

It is important to note that students may not count concerts and recitals in which they are a performer towards fulfillment of Performance Attendance, with the exception of Student Composition concerts. Failing Performance Attendance in two consecutive semesters may cause a student's scholarship to be reduced or revoked.

Failed Performance Attendance may be made up in subsequent semesters, by attending additional performances. This must be arranged with the Associate Dean/Director in advance.

### **PERFORMANCE ATTENDANCE DECORUM**

The role of the audience is a vital one in the performing arts, and we expect students to embrace that role as well as the role of performer. Simply attending is not enough. Students must go to events with open hearts and minds, in the spirit of supporting their fellow students' work, and respecting the right of all to enjoy an undisturbed listening experience.

It is expected that students will attend all performance events neatly and properly clothed and groomed for that performance. It is expected that students will arrive well before the start time of the performance to get tickets when applicable, read programs, and so on.

It is expected that students will remain in the theatre or concert hall for the duration of the performance, leaving only at intermissions and at the conclusion of the performance. Credit towards the performance attendance requirement can only be obtained for performances attended in their entirety.

It is expected that students will behave respectfully during the performance. Feet are not to be up on seats. There may be no discussions during a performance. NO cell-phones, ipods, or similar devices are to be used at any time.

If a faculty member asks a student for his or her name, or his or her performance attendance form, students are required to comply. Any student whose behavior at a performance is judged by a faculty member or staff member to be inappropriate or in violation of this decorum or the Code of Student Conduct published in the Roosevelt University Student Handbook will be asked to leave, and that performance will not be counted towards the performance attendance requirement. Appropriate disciplinary measures will be taken.

### **PERFORMANCE CLASSES**

Performance classes are scheduled each semester by all performance areas, in which students perform for program faculty and other students, are scheduled each semester by all areas. The number of classes during the semester varies by area. Students should refer to the section in this handbook specific to their major for information regarding the frequency of classes, whether or not registration for performance class is a degree requirement, 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 teacher and no faculty member can be guaranteed a specific student.

Students receive fourteen lessons (average of one per week) over the course of the semester, in lengths determined by the number of semester hours of applied study: 2 semester hours, 30 minutes; 4 semester hours, 60 minutes; 6 semester hours, 90 minutes. Some faculty may provide individual instruction in an open, extended master lesson setting involving groups of students. In such circumstances, students will still receive their allotment of individual lessons, but will be present for other students' lessons as well.

Lessons are scheduled at times of mutual convenience between student and instructor. Students may not, however, schedule lessons that conflict with their classes or ensemble rehearsals.

In the case of absence from applied music lessons, the instructor should be given at least 24 hours notice when possible. Failure to notify the applied instructor by 9:00am on the day of the lesson removes any obligation on the part of the teacher to make up the lesson.

Any student who misses three lessons without properly notifying the instructor will receive an immediate failing grade for the semester.

Students should refer to the section in the handbook specific to their major to determine the composition of the applied music grade (some departments issue separate grades for studio lessons and juries), and for other requirements that may affect the applied music grade, such as attendance at performance classes.

Private lessons over and above those required for graduation may not be taken. The only exception to this policy are approved lessons taken at the beginning of a student's program when they are enrolled at the College'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.

See also: ATTENDANCE AND ABSENCE.

### **PERFORMING ARTS LIBRARY**

The Performing Arts Library is located on the 11<sup>th</sup> floor, on the northeast side of the Auditorium Building. It holds an impressive collection of more than 50,000 music scores and books, over 15,000 recordings, as well as many periodicals. In addition, it is equipped with audio listening equipment and video equipment. Through ILLINET, the library provides access to over 80 Illinois libraries and more than 1000 libraries nationwide.

Performing Arts Library hours during the school year are: Monday through Thursday, 9:00am-8:00pm; Friday, 9:00am-5:00pm; Saturday and Sunday, 11:00am-4:00pm.

Deborah Morris, Assistant Music Librarian, and her staff will be happy to provide students with any assistance they need in using the library.

### **PERSONAL INFORMATION**

It is important for students to maintain up-to-date information on file in the CCPA Enrollment and Student Services Office, to facilitate easy and efficient communication from CCPA faculty and staff.

Roosevelt University or Chicago College of Performing Arts will disclose personal information or information from a student's educational record only with the student's written consent, except in the case of school officials or faculty who have a legitimate educational interest in such information.

See also: E-MAIL, RU ACCESS.

### **PRACTICE ROOMS/REHEARSAL SPACES**

Practice rooms are located on the ninth floor. All rooms are open and available on a first-come, first-served basis except those containing grand pianos, which are reserved for use by piano majors.

Piano majors are issued keys to the grand piano practice rooms at the beginning of each academic year and receive three hours reserved time each day in one of these rooms. Schedules are posted on the doors, and the rooms are available for others' use if not reserved, or not currently in use by the students for whom they are reserved. Piano majors should see the Scheduling and Facilities Coordinator in Room 930 during the first week of the semester, to reserve practice times. A replacement fee of \$100.00 will be charged for lost grand piano keys.

Some special-use rooms, such as the Percussion Studio and percussion practice rooms, and the Harp Studio, are available for regular practice by students in those majors, who should see Mariama Czarnowski in Room 926 to obtain access to these facilities.

Other rooms that can be reserved for student rehearsals include music classrooms, the orchestra rehearsal room, Marks Hall, Ganz Hall, and certain teaching studios. Students wishing to schedule a rehearsal room either for one-time use or on a regular basis must submit their requests via email to the following address: [musicrooms@roosevelt.edu](mailto:musicrooms@roosevelt.edu). Forty-eight hours advance notice is required for room reservations. *No exceptions to this rule will be made—plan ahead.*

It is expected that all students who use any Music Conservatory room or facility will, at the conclusion of their rehearsal, display the appropriate consideration for other students and faculty by returning the room and any equipment to the orderly condition in which they found it. In addition, if any equipment has been moved from another room (such as music stands), it should be returned to its original location. The rehearsal is not concluded until these matters have been attended to.

Students occasionally practice in empty rooms in the Auditorium Building, especially on the 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, and 9<sup>th</sup> 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 the student's practicing disruptive. Students should be considerate of other members of the University community and, if requested to do so, must find a more suitable location for practice. Any student having difficulty finding such a location should speak to the Scheduling and Facilities Coordinator, who will work with the student to solve the problem.

See also: EQUIPMENT AND FACILITIES; LATE PASSES.

### **RECITAL SCHEDULING**

Stephanie Bettig, Scheduling and Facilities Coordinator, is responsible for scheduling student (and other) recitals, and at the beginning of the fall semester mails to students the information on scheduling procedures for the upcoming year. The Music Conservatory uses a priority system for reserving recital dates for students. Graduate and diploma students may first select their degree recital dates, followed in the next two weeks by seniors and juniors respectively. All non-required recitals are scheduled after this process is completed.

The recital date request form which the student submits to the Performance Activities Office requires the signatures of both the applied teacher and the program head, to assure that faculty can be present at the student's performance. Other important information to be indicated on the form includes requests for dress rehearsal times, harpsichord use, and other services.

Students must submit their complete recital program information to the Performance Activities Office Manager, Jennifer Tjepkema, no later than 30 days before their scheduled recital date. This information must be emailed ([jtjepkema@roosevelt.edu](mailto:jtjepkema@roosevelt.edu)) using the program template found on the CCPA website. If a student cancels the recital after this 30-day deadline, a \$100 cancellation fee will be charged. The cancellation fee must be paid before the recital can be rescheduled.

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

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

See also: PRACTICE ROOMS/REHEARSAL SPACES; HARPSICHORD USE POLICY.

## **REGISTRATION**

Following the advising appointment each semester, at which students fill out a course selection worksheet in consultation with their advisers, registration for the selected classes must be finalized. The adviser turns in the worksheet to The Music Conservatory Office, and the courses are entered into the University's registration system by a CCPA staff member. To complete the registration process, the student signs on to RU Access to confirm her/his payment plan and other financial arrangements for the upcoming semester.

Registration (including the finalizing of payment arrangements) must be completed during the registration period, or the student will incur a late registration fee. Therefore, we recommend that students meet with their advisers at the beginning of the registration period.

See also: ADVISING.

## **RESIDENCE HALL REQUIREMENT**

CCPA maintains a two-year residence hall requirement for students under 21. Roosevelt University's residence hall facilities are University Center, located at State Street and Congress Parkway, and ROW (Roosevelt on Washington), located at 55 E. Washington.

## **RESIDENCY**

The Music Conservatory requires a minimum two-year residency for all degree and diploma programs. Students must enroll for and complete at least 48 semester hours (undergraduate) or 36 semester hours (graduate) over a minimum two-year (four semester) period. Undergraduate students who are awarded transfer credit from previous study must fulfill this two-year residency even if their actual remaining degree requirements amount to fewer than 48 semester hours. Graduate students who have been awarded transfer credit from a previous institution must fulfill this two-year residency even if their actual remaining degree requirements amount to fewer than 36 semester hours.

See also: TRANSFER CREDIT.

## **RESOURCES FOR SHEET MUSIC/BOOKS**

Coulson's Music Matters 77 E. Van Buren (312) 461-1989	Performer's Music 410 S. Michigan, 9 <sup>th</sup> floor. (312) 987-1196
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Harold Washington Library 400 South State Street (773) L-I-B-R-A-R-Y	Border's Books and Music 150 North State St. (312)606-0750
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## **RU ACCESS**

RU Access is a web-based information system. Students can sign into the system to check pending and awarded financial aid, academic transcripts, final grades, current schedule, and outstanding charges to their student account, update their personal information, and make payment arrangements for tuition.

To log in to RU Access, students use their social security number or student ID number. The birthdate serves as the initial PIN number; students should choose a different pin immediately to protect their privacy. RU Access is available through the University's website, [www.roosevelt.edu](http://www.roosevelt.edu).

## **SCHOLARSHIPS**

The Music Conservatory provides gift scholarships in varying amounts for musical excellence and financial need. Most often scholarships are offered at the time of admission to The Music Conservatory, but may be awarded to matriculated students as well. Scholarship awards are based upon the assessment of the faculty at entrance auditions and/or jury examinations, the Conservatory's enrollment priorities, analysis of financial need as demonstrated by the FAFSA, and in some majors the academic performance of the student. The Music Conservatory also offers the Director's Award to high-merit students with little or no demonstrated financial need.

Scholarships and Director's Awards are generally renewable until the student's graduation providing the student fulfills the academic and musical requirements for renewal each year. These requirements appear on the scholarship acceptance agreement. The Music Conservatory reserves the right to reduce or revoke at any time the scholarship of any student who does not fulfill these requirements. Students wishing an extension of their scholarship beyond the standard program length must petition the Assistant Dean for Enrollment and Student Services.

Students may request an increase in the amount of their scholarships for the next academic year. Pending the availability of sufficient scholarship funds, increases may be granted to students who demonstrate extreme financial hardship and/or superior musical and academic achievement. Procedures and forms are available in the Office of Enrollment and Student Services.

## **SECURITY**

It is important that students in an urban location remain aware of their surroundings. Observing these basic security measures will help students keep themselves and their belongings safe.

- Always place your bags and instrument in front of you or in your lap, especially when in high-traffic areas like the cafeteria or the subway.
- Always keep your belongings with you, even if you plan to be "right back."
- Don't leave instruments in lockers or practice rooms overnight.
- Always separate your important items: keep your wallet separate from your keys and from your CTA U-Pass. Make copies of your student ID, driver's license, social security card, passport, student visa, bank and credit cards, and other important items, and keep them in a safe place.
- Always keep your wallet in a front pocket or in a securely closed purse.
- Always memorize your PIN numbers, and try not to use your birthday, or obvious combinations such as 1-2-3-4. Never give out your PIN numbers to anyone.
- Avoid carrying large amounts of cash or wearing expensive jewelry; it is better to leave them at home in a safe place.

Students can check for lost items at the first floor reception desk in the Michigan Avenue Lobby (ext. 3555), or at the security desk in the Herman Crown Center (ext. 3777), or in The Music Conservatory Office. If your bank and credit cards are stolen, report them immediately.

If there is an unfamiliar person in any Music Conservatory room or facility whose behavior makes a student uncomfortable or suspicious, the student should call security at ext. 2020 and/or tell a staff member or faculty member immediately. Confronting the person is not recommended, but quick reporting is.

Students should also be alert while traveling around the city. It is advisable to group together whenever possible, particularly on the el, subway, or bus, and to stay on well-lit, busy streets, especially at night. Avoid wearing headphones while walking down the street and on public transportation. Students should make sure that a roommate, friend, or family member knows if they plan to come home late or to stay elsewhere for the night.

See also: **DAMAGE AND THEFT, LOST AND FOUND.**

## **SEXUAL HARASSMENT AND STUDIO PROTOCOL**

Singing or playing an instrument is a physical activity, and during applied music lessons, pedagogical concerns often necessitate physical contact between teacher and student. If the pedagogical need for physical contact occurs, the teacher will ask permission to touch the student. The teacher will explain beforehand exactly what will be done and why, so that the student can understand the actions taken. Such physical contact might include placing a hand on the student's abdomen or back to confirm proper breathing, placing a hand on the face or jaw to assess facial tensions, or placing hands on the shoulders to establish appropriate posture. Although instructors who use physical contact to illustrate a point believe that it makes their teaching more effective and efficient, we understand that students may feel apprehensive about such contact. Each person's comfort level regarding physical contact is different, and it is our wish

to respect these personal preferences at all times. Therefore, if a student has questions or concerns, it is important to let the teacher know. Asking questions or expressing concerns will not affect one's grade. The student is responsible for communicating to the teacher if he/she is uncomfortable or uneasy with any physical contact. This is accomplished most efficiently by telling the teacher during the lesson and asking her/him to discontinue the physical contact. If it is difficult to verbalize this to the teacher, the student may also write her/him a note that addresses these concerns. Students may also ask to have another person present in the studio during the lesson, such as an accompanist or friend. The student who still feels uneasy or needs assistance or clarification should talk to the program head and/or the Associate Dean/Director.

Roosevelt University prohibits sexual harassment of any student, employee, or member of the University community by any other student, employee, or member of the University community. Please refer to the Student Handbook for details.

### **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 Orchestra. One or more winners may be selected for performance during the following academic year. Former winners are ineligible unless they have completed a degree or diploma program and entered a new program since their 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 in December 2009.

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. The selection must be approved by the head of the student's program area, the student's applied professor, and the principal conductor.

Judges for the competition will include musicians from outside the CCPA community and faculty, and they will base all decisions on one sole criterion: the musical quality of the performance.

### **STUDENT ORGANIZATIONS**

The following student organizations are active in The Music Conservatory.

- MENC Student chapter: this is a professional organization open to music education majors only (Faculty Adviser: Cheryl Frazes Hill, Head, Music Education)
- Music Conservatory Student Advisory Board: liaison group between students and faculty/administration; open to graduate and undergraduate student representatives from all departments (Staff Adviser: Mariama Czarnowski; group meets regularly with Associate Dean/Director). Deals with all issues of concern and interest to students.
- Music Conservatory Ensembles Committee: liaison group between students and faculty/administration (Staff Adviser: John Gerson). Open to graduate or undergraduate students. Deals with large ensemble issues and concerns.

### **TRANSFER CREDIT**

Undergraduate students who attended an accredited college or university before matriculating at CCPA will probably receive some transfer credit from the previous school. Transfer credit evaluation is done for most music students in two stages. Credit in academic coursework and ensembles will be awarded as soon as the final official transcript is received, usually in the summer prior to entrance. Courses that require validation through audition or placement (applied music, composition, theory, ear training, piano, conducting, music education) will be evaluated and credit awarded as soon as the placement results are known. This usually happens during the first week of classes.

Students may not receive transfer credit for all courses completed at a previous school. In addition, courses may be transferable without fulfilling degree requirements at CCPA. Therefore, it is important that any necessary adjustments in the transfer student's curricular plan be made during the first semester. The amount of transfer credit accepted does not lessen the residency requirement of four semesters.



Graduate students may petition to apply up to 9 hours of transfer work from an accredited graduate program (if it was not used towards 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.

See also: COURSE WAIVER/SUBSTITUTION; RESIDENCY.

### **UNDERGRADUATE MUSIC CORE**

The undergraduate core consists of the courses that are required in all Bachelor of Music programs in The Music Conservatory. These are: Musicianship I-IV, Music History I-IV, and Conducting. These courses develop skills and knowledge essential for all musicians, and provide a foundation for advanced study. Satisfactory work in these courses constitutes an important benchmark of students' progress. As a result, they are scheduled as early as possible in each curriculum and may not be postponed or dropped. Transfer students may demonstrate uneven competency in these components (e.g., they may be more advanced in piano than in aural skills). In such cases, they will be required to complete only those courses needed.

Undergraduate students may not present degree recitals before they have completed MUSC 222A/B/C (Musicianship IV).

See also: ACADEMIC PROGRESS, FOURTH SEMESTER REVIEW, TRANSFER CREDIT, WITHDRAWAL FROM CLASSES.

### **WITHDRAWING FROM CLASSES**

Students may not normally withdraw from any class that is part of a sequence, or is a prerequisite for another class or another sequence, so that progress towards graduation may be maintained and future scheduling conflicts may be avoided.

If a student wishes to withdraw from a course, s/he must make the request in writing and obtain the approval of the adviser and the Associate Dean/Director. The 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 the adviser about any necessary adjustments in the student's curricular plan, and place a memo in the student's academic file indicating that the withdrawal was approved. If approval is not given, the student will complete the course.

Withdrawal from courses is not possible after the tenth week of the semester.

Students who stop attending but do not withdraw formally from a course will receive a failing grade.

Please note that students receiving state or federal financial aid must maintain the satisfactory academic progress mandated by federal law. Refer to the Financial Aid and Scholarships section of the current University Student Handbook for details.

See also: ACADEMIC PROGRESS; ADVISING.

### **WORK-STUDY AND OTHER JOBS ON CAMPUS**

Employment opportunities exist in CCPA for students eligible for the Federal Work-Study Program. Such jobs include ushering at CCPA concerts and recitals, and assisting in the Dean's Office, Recruitment and Student Services Office, and Music Conservatory Office. Available positions are posted on the University's web site in July for the upcoming academic year. Students who have received a FWSP award must see Mariama Czarnowski in the Music Conservatory Office (room 926) for placement.

## 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 in the Composition Seminar. 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 unedited CD's of any recitals on which their works were performed.

#### *Special Events*

Each year there are several 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 in the Composition Seminar.

Other opportunities, such as in-school competitions and private lessons with visiting composers, may be announced. Students are strongly encouraged to take advantage of these opportunities.

*Rules for preparing and playing inside the piano*

If you wish to write a piece involving the inside of the piano, you must follow these guidelines and discuss your piece with your composition teacher.

- Read *The Well-Prepared Piano* by Richard Bunker (on permanent reserve in the Performing Arts Library, MBOOK.ML652.B95 W4).
- No metal objects may be used on dampers, strings (on or between), or soundboard.
- Dampers, strings, and soundboard may not be touched with bare fingers; use rubber gloves.
- There will be no heavy plucking of strings.
- Do not use chalk to mark the strings; use a wax pencil.
- Wood, rubber, and yarn are acceptable materials to use on strings and soundboard.
- Permanent stickers may not be used. Removable stickers may be used on dampers as long as they are applied while dampers are down. Exercise the utmost care in removing the stickers so as not to damage the dampers.
- Rubber, erasers, felt, and plastic may be used between the strings, as long as these items do not damage the finish of the piano or cause any structural damage.

The piano in Practice Room #19 has been designated as the instrument composition students may use to experiment with preparing and playing inside the piano. Do not use any other practice room, classroom, or studio piano for experimentation.

### **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 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.

*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. Prerecorded performances or MIDI renditions may not be played. Recorded media/electronic works and live electronics mixed with acoustic instruments are permitted. Program notes must be supplied for every work on the recital (about 100 words per work).

### **Graduate Requirements**

*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 permitted. Program notes must be supplied for every work on the recital (about 100 words per work).

*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 for options 1 and 2.

- A work of at least 10 minutes for a large ensemble such as orchestra or wind ensemble;
- A work of at least 15 minutes for a large chamber ensemble (10-15 performers);
- An electroacoustic work of at least 15 minutes

Specific requirements for submission of the hard-copy document are available in the Office of the Associate Provost for Graduate Studies.

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. Handouts are required.

#### *Comprehensive Examination*

The comprehensive examination for composition majors takes place during the fourth semester of residency, after the recital and thesis presentation have taken place. The examination has three components.

1) Student Portfolio: The student shall assess her/his development as a composer while in residence at CCPA and demonstrate evidence of synthesis and the emergence of a personal voice. This assessment shall include a comprehensive discussion of her/his compositions, citing influences of specific composers, compositions, and techniques (including theoretical analysis and historical significance of these). The portfolio will consist of the student's Curriculum Vitae of all compositional activities (performances, pieces, awards, publications, and recordings) while in residence at CCPA, and scores and recordings of all works written during the master's program, including the thesis.

2) Overview of Contemporary Compositional Trends: The student will demonstrate broad knowledge and understanding of the following trends in contemporary music: atonality, serialism, integral serialism, texturalism (cluster and rhythmic developments), timbralism and tuning, indeterminacy, experimentalism, electroacoustic music, algorithmic composition, minimalism, and integration. For each trend, the student will be expected to discuss the years in which the trend emerged and was predominant, its main stylistic features, and the principal composers and works that exemplify the trend. David Cope's *New Directions in Music* (7<sup>th</sup> ed.) is the primary reference students are required to consult. Other recommended reference materials are Elliot Schwartz and Daniel Godfrey, *Music Since 1945*; Howard Watkins, *Soundings*; Paul Griffiths, *Modern Music and After: Directions Since 1945*; Eric Salzman, *Twentieth Century Music*.

3) Focused Presentation: The student will choose a single composer from the list below for presentation of an in-depth study. Required elements are the composer's biography, total compositional output, discussion of his/her overall stylistic development, and a detailed theoretical and historical analysis of two of the composer's works, each exhibiting a different style or compositional phase. The student will choose the composer at the conclusion of the third semester in residence. At that time, if a student wishes to present a composer not included below, permission must be obtained from all members of the committee.

Composer List: John Adams, Thomas Adés, Louis Andriessen, John Appleton, Larry Austin, Milton Babbitt, Luciano Berio, William Bolcom, Pierre Boulez, John Cage, Elliott Carter, Joel Chadabe, Chen Yi, John Chowning, John Corigliano, George Crumb, Sebastian Currier, Michael Daugherty, Mario Davidovsky, Peter Maxwell Davies, Charles Dodge, Jacob Druckman, Philip Glass, Osvaldo Golijov, Henryk Gorecki, Sofia Gubaidulina, John Harbison, Mauricio Kagel, Aaron Kernis, David Lang, Gyorgy Ligeti, Witold Lutoslawski, Max Matthews, James Mobberly, Tristain Murail, Pauline Oliveros, Arvo Pärt, Krystof Penderecki, Marta Ptaszynska, David Rakowski, Shulamit Ran, Einojuhani Rautavaara, Steve Reich, Roger Reynolds, Jean-Claude Risset, Curtis Rhoads, Frederic Rzewski, Giacinto Scelsi, Alfred Schnittke, Bright Sheng, Morton Subotnick, Karlheinz Stockhausen, John Taverner, Joan Tower, Mark-Anthony Turnage, Galina Ustvolskaya, Melinda Wagner, Iannis Xenakis, Zhou Long, John Zorn.

The candidate will be assigned an examining committee that will evaluate these three components as well as the thesis and the recital. The examining committee shall consist of all CCPA composition faculty, one faculty member from the theory faculty, and one faculty member from the history faculty. The candidate is encouraged to seek advice from this committee in fulfilling the requirements of the degree.

If this committee deems any component inadequate or unsatisfactory, graduation will not be approved. The candidate will be given a detailed report of necessary improvements and will have one year to rectify.

## Music Education Program Requirements

The structure of the Chicago College of Performing Arts degree in Music Education is based upon the certification requirements of the State of Illinois and upon our college's high standards of performance. Graduates of this degree are entitled to Roosevelt University's recommendation for K-12 certification in music. In addition, 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 degree requires successful completion of requirements in the following categories:

### Coursework in

- General Education
- Professional Education
- Music Core
- Music Education

Observation of Approved Music Educators (100 hours required by the state, prior to student teaching)

Early Field Experience (Pre-Student Teaching Experience) [optional but strongly recommended]

### Student Teaching

#### State of Illinois Required Exams

- Basic Skills Exam (assesses the knowledge base in reading comprehension, language arts, and mathematics)
- Content Skills Exam (assesses core music subject area, including listening skills, music theory, music education teaching techniques specific to an instrument and to conducting, music history, and culture)
- Assessment of Professional Teaching Exam (assesses knowledge of the Illinois Professional Teaching Standards, language arts, and technology standards for all teachers)

Other expectations include 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. Also required are six semesters of performance attendance, and five semesters of music education lab attendance.

#### *Grade Point Average*

The music education student must maintain an overall 2.5 grade point average. The grade of D in a student's principal instrument, in education, or in a music education course is unacceptable toward fulfilling graduation 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 ed majors, this will occur in the second year of the degree program. For most five-year double majors, this will occur in the third year of the degree program. Only after admittance into the Upper Division may a student enroll in 300 level courses. The Music Academic Studies Department reserves the right to deny this admission to any candidate not qualified for the rigorous demands of the teaching profession. 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 sophomore jury
- Approval of the digital teaching portfolio
- Approval of the Head of Music Education and the Music Education faculty

### *Other Exams*

The Content Skills Exam must be completed with a passing grade from the state, prior to a student being allowed to student teach. The exam is taken when the music theory and music history cores and ME351 (Issues in Music Education) are completed. This usually occurs at the end of the third year of coursework for the four-year music ed majors, and in the fourth year of coursework for the five-year double majors.

The Professional Teaching Exam may be taken during the student teaching semester or just after student teaching has been completed. Passage this exam is not a graduation requirement, but it is required for certification. It is strongly recommended that students complete this exam as soon as possible so that they may pursue a job upon graduation.

### *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 ed major, the recital will be concurrent with their Applied 303 class (in the first semester of the 4<sup>th</sup> year). For the five-year double major, the recital will be concurrent with their Applied 314 class (in the second semester of the 4<sup>th</sup> year). The music theory and history cores must be completed before the recital can be presented. It is recommended for the four-year music ed majors that the program be shared with another music education student.

The four-year music ed 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 classically-oriented and 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; vocalists 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 composer of the works.

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 in the Performance Activities Office. 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.

Some five-year double majors may be 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 are thirty minutes in length and carry two semester hours of credit. Double majors will receive one-hour lessons carrying four semester hours of credit. Music education majors will perform juries in the spring semester of their freshman, sophomore, and junior years. The jury grade is recorded on the student's transcript but carries 0 credit. Double majors will perform juries according to the policies of their respective performance area. For both, the recital replaces the jury in the senior year.

Music education majors may not accelerate their applied study for the purpose of finishing it before the time outlined in the four-year plan.

### *Ensembles*

Every music education major is expected to participate in an ensemble. Only during student teaching is a music education student excused from participation. Orchestra, Wind Ensemble, Women's Chorus and Conservatory Chorus are considered the core ensembles, for which a major can receive ensemble credit. If a student has an interest in participating in a jazz ensemble, they may do so for a maximum of 1 semester in fulfillment of their curricular ensemble requirement.

Music education students will be assigned to one or more ensembles by the ensemble directors and the Music Education Head based upon the ensemble placement auditions held at the beginning of each year.

### *Observation Hours*

In order to be certified by the State of Illinois, a student must observe 100 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 (currently Professor Charles Groeling) according to the procedure outlined below. These hours are to be monitored by the teacher whose course is connected with the observation assignment. All 100 hours must be completed prior to student teaching.

- 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 their 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 to Professor Groeling. **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.

Classes in which the observations are assigned are:

- ME 149 (10 hours)
- ME 311/313 (15 hours)
- ME 312/314 (10 hours)
- ME 349 (10 hours)
- SPED 319 (25 hours)
- ME 350 (10 hours)
- ME 351 (10 hours)
- ME 337/338 (10 hours)

A list of recommended observation sites is distributed at the beginning of each academic year. Students are encouraged to visit these sites. 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. Extra-curricular 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. During this experience, music education faculty members will visit the site and give feedback that can help the student develop strengths and improve areas of weakness, prior to the actual student teaching experience. 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. We strongly recommend that all music ed majors pursue these opportunities 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 of 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.

#### *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 of the junior year for four-year music ed majors, and the fall of the senior year for five-year double majors. 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 FOR 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!

#### *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;
- Senior recital completed;
- Basic Skills and Content Skills Exams successfully completed;
- Student Teaching Placement Request Form completed and turned in by March 1 of the academic year preceding the one during which you will student teach.



## 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 the following composers' works: Sor, Carcassi, Brouwer, Villa-Lobos, Aguado, Coste, and Tarega.

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, from memory, two pieces in different styles. The grade of A or B is required in GUIT 214 in order to progress to the Upper Division, and are the only passing grades for all courses, juries, and recitals thereafter. The student will receive two grades for every semester in which a jury examination is played, one from the applied instructor and one from the examining jury, each worth two semester hours of credit.

### *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.

### *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*

GUIT 411-414 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 in which a jury examination is played, one from the applied instructor and one from the examining jury, each worth two semester hours of credit. The grade for GUIT 414 shall be given entirely by the applied teacher. A and B are the only passing grades for all courses, juries, and recitals.

### *Performance Classes (GUIT 300/400)*

Attendance at Guitar Performance Classes is required of all majors. These are weekly sessions taught by all guitar faculty on a rotating basis.

*Technique Examination Requirements (Undergraduate Students)*

All material must be played from memory.

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

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 for practice of ornaments: 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

## Jazz Studies Program Requirements

Student will be assigned to ensembles based on the auditions held just prior to the beginning of fall classes.

### *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 the repertory and composers associated with each stylistic area. Each group will perform several times each semester in concert and in Jazz Forum. The various styles studied recently have included:

- Ragtime, Dixieland, Early Swing: 1900-1930
- Swing, Big Band, Early Be-Bop: 1930-1940
- Be-Bop, Big Band: 1940-1950
- Post-Bop, West Coast Cool, R&B, Early Avant-Garde: 1950-1960
- Blue Note/Prestige, Avant-Garde, Latin, Brazilian, Early Jazz-Rock: 1960-1970
- ECM/CTI, Fusion: 1970-1980
- ECM, Fusion: 1980-1990
- Contemporary, Free Jazz: 1990-present

Combo assignments and private study are coordinated to maximize student learning and progress. The final performance of the semester, JazzFest, will be graded and will count in the student's final applied grade. (See the section pertaining to jury requirements below.) The student's grade for ENS 236 Combo will be given by the combo coach(es) based on the semester's work.

### *Large Ensembles*

Large Ensembles include Jazz Orchestra, New Deal, Latin Jazz Ensemble, and Guitar Ensemble. It is imperative that students understand the responsibility they have to the other members of the ensemble as well as to the director. The ensemble director reserves the right to remove any student from the group 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. 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. An absence may result in a failing grade for the semester. In the case of illness, it is the student's responsibility to notify the ensemble director. The ensemble syllabus indicates whether the student is required to send an appropriate substitute. No one may be excused from a dress rehearsal or a concert.

### *Jazz Forum*

Each Friday afternoon the Jazz Studies Program presents a series of Jazz Forums; the series includes combo performance classes and other master classes with faculty and guest artists. Combos are assigned their performance dates at the beginning of the semester. Attendance is mandatory for all jazz majors.

### *Jury Requirements*

The grade for 4 semester hours of applied study will be made up of the following components:

- 50% 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);
- 25% JazzFest Performance
- 25% Jury Grade

The following material must be presented at the jury:

1. A transcription, preferably in the style of the student's combo assignment;
2. Three tunes, selected from among the tunes studied that semester (students will have studied up to ten). One of these will be called. The performance will be a cappella or with playalong, at the discretion of the instructor
3. Scale requirements as applicable:
  - Horns – as shown below. Scales at the discretion of the instructor in 371-373 semesters
  - Bass – as shown below. Scales at the discretion of the instructor in 371-373 semesters
  - Voice – as shown below. Scales at the discretion of the instructor in 371-373 semesters
  - Piano – scales and other technical routines at all levels as assigned by the instructor
  - Drums – technique as assigned by the instructor
  - Guitar – technique as assigned by the instructor
4. Other materials representing the semester's work and focus may be presented at the discretion of the instructor.

*Technical Requirements for Instrumentalists*

Technical board #1 (Applied 271)

- a) Major scales (scale syllabus exercise #1) WWHWWWH
- b) Major broken chords (scale syllabus exercise #2)
- c) Major modal patterns (scale syllabus exercise #3)

Technical board #2 (Applied 272)

- a) Dorian minor scales (scale syllabus exercise #1) WHWWWHW
- b) Minor seventh broken chords (scale syllabus exercise #2)
- c) Dorian modal patterns (scale syllabus exercise #3)

Technical board #3 (Applied 273)

- a) Dominant 7<sup>th</sup> scales (scale syllabus exercise #1) WWHWWHW
- b) Mixolydian (Dominant 7<sup>th</sup>) broken chords (scale syllabus exercise #2)
- c) Mixolydian modal patterns (scale syllabus exercise #3)

Technical board #4 (Applied 274)

- a) Half Diminished scales (scale syllabus exercise #1) HWWHWWW
- b) Half Diminished broken chords (scale syllabus exercise #2)
- c) Locrian modal patterns (scale syllabus exercise #3)

*Technical Requirements for Vocalists*

Technical Board #1 (VOI 271)

- a) major scales (up to 9th and back)
- b) major arpeggios (up to 9th and back)
- c) chromatic scale (up 1 octave and back)

Technical Board #2 (VOI 272)

- a) Dorian scales (up to 9th and back)
- b) minor 7th arpeggios (up to 9th and back)
- c) chromatic scale (up 1 octave and back)

Technical Board #3 (VOI 273)

- a) Mixolydian scales (up to 9th and back)
- b) Dominant 7th arpeggios (up to 9th and back)
- c) chromatic scale (up 1 octave and back)
- d) whole tone scale (up 1 octave and back)

## Technical Board #4 (VOI 274)

- a) Locrian scales (up to octave and back)
- b) Half Diminished arpeggios (up to octave and back)
- c) chromatic scale (up 1 octave and back)
- d) whole tone scale (up 1 octave and back)

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

*Senior Recital Requirements*

The senior recital displays the student's technical and musical abilities, as well as his/her understanding of the history and significance of the music presented. It must be varied stylistically, covering the important genres in jazz. The recital must be no less than 60 minutes and no more than 75 minutes in length, including time between tunes and intermission. All music must be memorized. No more than three tunes may be original compositions. All arrangements presented must be creative and professional.

The program must include at least one piece in each of the following categories:

- Compound meter
- Medium swing
- Latin
- Modal
- Up tempo
- Straight eighth (non-Latin)
- Historical (transcription)

## Piano Program Requirements

### *Piano Performance Classes (PIA 300/400)*

Performance classes provide the opportunity to play before an audience of peers, department faculty, and guest artists. The classes cultivate the development of proper stage deportment and serve to acquaint students with some of the vast repertoire for piano. All undergraduate, graduate, and diploma students are required to attend and perform in Performance Classes each semester.

At the beginning of the semester students will be assigned dates on which they are to perform. **See the PIA 300/400 Syllabus for more details.**

### *Accompanying*

All undergraduate performance majors are required to fulfill one accompanying assignment without remuneration during each semester of residence, except during the freshman year and the semester of the senior recital. Students will receive their assignments during the first week of classes; assignments are made by the Associate Dean/Director in consultation with the Head of Piano. Failure to fulfill this requirement satisfactorily will result in the lowering of the semester grade in piano.

### *Public Performances*

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

### *Concerto Requirement*

In addition to fulfilling all other requirements, undergraduate piano majors must learn and perform a complete concerto during their residency. The concerto may be performed in performance class, at the CCPA concerto competition, off-campus, or in a jury during the semester of the junior recital (PIA 312) or senior recital (PIA 314). The concerto may not be included on the required recital program.

### *Repertoire, Jury, and Recital Grades and Requirements*

Students will receive separate grades for lessons, juries, and recitals. The student's piano grade will be split as follows: 2 credits graded by the applied teacher, and 2 credits graded by the jury; these grades appear separately on the transcript. The only exception is PIA 414, which consists entirely of the teacher's grade.

The requirements for juries and recitals at both undergraduate and graduate levels are designed to encompass the following 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)

### *Undergraduate Performance Major Courses*

PIA 211-214 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 teacher's discretion. Students enrolled in PIA 211-214 must perform once per semester (minimum) in Performance Class.

- 1 two brilliant études (or pieces of such character);
- 2 one polyphonic work (such as a prelude and fugue, toccata, or suite by Bach, Hindemith, or Shostakovich; one of these must be by Bach);
- 3 a complete classical sonata (one of these must be by Beethoven);
- 4 and at least two pieces of contrasting character from other stylistic periods.

The juries for PIA 211 and 213 will include portions of the year's program; the juries for PIA 212 and 214 will complete the program for that year. In each jury, three stylistic periods will be represented. Over the course of the first two years, the student must present repertory from all six stylistic periods.

By the end of the sophomore year, the student will have completed at least four études, two polyphonic works, two classical sonatas, and at least four of the following: a romantic, impressionistic, early modern or contemporary work. The jury at the end of the sophomore year will serve as admission to the upper division. The grade of A or B is required in PIA 214 in order for the student to progress to advanced study at the 300 level. If the student's progress is deemed insufficient for continuation, at the discretion of the faculty, the course may be repeated and probation may be extended for a period of not more than one semester.

PIA 311-312 Study during the junior year culminates in a solo recital at least forty-five minutes in length.

The jury at the end of the first semester (PIA 311) will include three pieces or movements from the recital program not presented at previous juries, and from three different stylistic periods. Students enrolled in PIA 311 must perform twice (minimum) in Performance Class.

During the second semester (PIA 312) the student will present the recital. No jury is required. Thirty minutes of the recital must consist of new material. Abbreviated performance of works that are customarily performed only in their entirety (e.g. sonatas) is not permitted. The recital must include representative works from four stylistic periods. Under exceptional circumstances the recital program may consist of three stylistic periods if, in the aggregate, the time requirement is met. No encores are allowed. Both the Head of Piano and the applied teacher must approve the recital program. A and B are the only passing grades.

PIA 313-314 Study during the senior year culminates a solo recital at least sixty minutes in length.

The jury at the end of the first semester (PIA 313) will include three pieces or movements from the recital program not presented at previous juries, and from three different stylistic periods. Students enrolled in PIA 313 must perform twice (minimum) in Performance Class.

During the second semester (PIA 314) the student will present the recital. No jury is required. At least thirty 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 only in their entirety (e.g., sonatas) is not allowed. The recital must include representative works from four stylistic periods. Under exceptional circumstances the recital program may consist of three stylistic periods if, in the aggregate, the time requirement is met. If only three works were performed on the junior recital, however, four works must be performed on the senior recital. No encores are allowed. Both the Head of Piano and the applied professor must approve the recital program. A and B are the only passing grades.

#### *Graduate Performance Major Courses*

The goal of graduate study in piano is the artistic presentation of a technically demanding and stylistically balanced recital. Repertory selected is at the discretion of the teacher. Over the course of the first three semesters (PIA 411-413), the student must present at jury a minimum of one work from each stylistic category. All works programmed on the recital must be performed in juries during this period. Students enrolled in PIA 411-414 must perform twice per semester (minimum) in Performance Class.

PIA 411 The jury at the end of the first semester shall demonstrate the student's ability to succeed in graduate study; PIA 411 is therefore considered a probation semester. On the basis of the jury, the student shall be given permission to continue in the program. If the student's progress is deemed insufficient for continuation, at the discretion of the faculty, the course may be repeated and probation may be extended for a period of not more than one semester.

At the PIA 411 jury, the student will present works from three different stylistic categories. The student will also submit the proposed program for the graduate recital, for approval by the faculty. (See below for recital requirements.) The jury is 20 minutes in length.



PIA 412 The student will present at the jury works from three different stylistic categories. Any proposed alteration of the approved recital program must be submitted at this time. The jury is 20 minutes in length.

PIA 413 The jury will serve as the recital permission jury, at which the student will present at least half of the recital program. On the basis of this jury, permission to present the recital in the following semester will be given or denied. If the student's jury is deemed insufficient for approval, at the discretion of the faculty, the course may be repeated and probation may be granted for a period of not more than one semester.

In the PIA 413 jury, any pieces included on the recital program but not yet performed in a previous jury, as well as any stylistic category not covered previously, will be presented. The jury is 30 minutes in length.

PIA 414/420 During the fourth semester the student will present the recital. No jury is required. The recital program must be at least sixty minutes in length. It must consist of works from at least four stylistic periods including Contemporary, and must include three pieces that are considered major works in the pianist's repertory. Under exceptional circumstances the program may consist of three major works if, in the aggregate, they are long enough to meet the time requirement.

A and B are the only passing grades in all graduate courses, juries, and recitals.

#### *Post-Graduate Diploma Courses*

PIA 451-454 No juries are required. In the course of study the student will present two solo recitals, one at the end of the first year and one at the end of the second year. All repertory selected for performance is at the discretion of the applied teacher. Students enrolled in PIA 451-454 must perform twice each semester (minimum) in Performance Class.

#### *Technique Requirements for Undergraduates*

Technique requirements are intended to be fulfilled during the first two years of study. **See Technique Examination Requirements (PIA 215) for details.**

#### *Repertory and Jury Requirements for Non-Performance Majors*

Jazz Studies, Music Education, and Composition majors and BMA students whose main instrument is piano are known as piano minors. Piano minors normally enroll for two semester hours of credit. If a student with unusual circumstances wishes to study for four semester hours of credit in one semester, the student must obtain the permission of the applied professor, both program heads, and the Associate Dean/Director before registering.

During each semester of piano study, piano minor students are required to learn at least three pieces of various styles. This repertory will be performed for a jury at the end of every semester. At least one of the pieces must be memorized. The student will receive two grades at the conclusion of the semester: one from the applied professor, and one for the jury, which carries 0 credit. These grades will appear separately on the grade report and transcript.

Examples of 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 each of these semesters: 201, 202, 203, 204, 302/402. 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 201-202

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

202 Keys: F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>

- 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 203-204

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

204 Keys: F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>

- 4 Parallel Motion Scales: Four octaves legato, major and parallel minor (both harmonic minor and melodic minor), as sixteenths. Minimum tempo: quarter note = 72.
- 5 Contrary Motion Scales: Three octaves legato (major only), as triplets. Minimum tempo: quarter note = 72.
- 6 Triad Arpeggios: Parallel motion, four octaves legato, all inversions, both major and parallel minor, as sixteenths. Minimum tempo: quarter note = 66.
- 7 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 will 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 woodwinds, brass, and percussion at the graduate and post-graduate (diploma) levels. Additionally, an emphasis in chamber music is offered at the post-graduate level. Students are strongly encouraged to confirm their major with their adviser and with the Chair of the Performance Department 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 juries) is limited to orchestral studies majors only.

#### *Large Ensembles*

##### *(Symphony Orchestra, Chamber Orchestra, Wind Ensemble)*

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 ballet, 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. Chamber Orchestra concerts utilize reduced string sections.

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 for information regarding concert attire and attendance and absence at rehearsals, requesting an excused absence, and related topics.

#### *Lessons*

CCPA policy regarding lesson contact hours is as follows. A 4-credit lesson requires 14 individual contact hours with the faculty. A 2-credit lesson requires 7 individual contact hours. A master class structure for teaching must be planned with the total individual hours in mind. For example, a 3-hour master class for 3 students would count for 1 individual contact hour for each student – the equivalent of 1 private lesson for each of these 3 students. (Thus, a 1-hour master class for 3 students would count for 1/3 of an individual contact hour for each student.)

Students are encouraged to 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**

### ***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 2-credit lessons (including 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.

During any semester with a required recital, students will receive separate grades from the applied teacher (3 credits) and the recital grading committee (1 credit).

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 of their juries during their degree study.

In the semester preceding a degree recital (for undergraduates, course numbers 311 and 313; for graduates, course number 413), 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 your 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.

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 20<sup>th</sup>/21<sup>st</sup> 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***

String Performance Classes will take place on Fridays, 12:15-1:45pm. Students will be assigned to play on each class by the Head of Strings and will be 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. Woodwind/Brass Program**

### ***Solo and Excerpt Juries***

Juries are held at the end of the spring semester, scheduled in the first three days of finals week. All undergraduate and graduate Performance and Orchestral Studies majors, as well as the Orchestral Studies Diploma students, are required to perform a solo jury every spring, including during the semester of required recitals. Repertory requirements are described later in this section.

All Orchestral Studies majors (Bachelor's, 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.

Post-masters performance diploma students are not required to play a solo jury.

All performance and orchestral studies students will receive separate grades for lessons and juries, during any semester with a required jury. (During any semester without a required jury, grades will come solely from the applied professor or from the recital grading committee.) 4-credit lessons will receive 3 credits graded by the applied professor, and 1 credit graded by the jury. 2-credit lessons (including excerpt lessons) will receive 1 credit 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 recital will prepare 10 minutes of music for the solo jury.  
All students beyond the junior level 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.

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 or the Head of Brass, as appropriate. 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 POST-GRADUATE 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 IV. Harp/Percussion Program Requirements**

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

### **Percussion Jury Policy**

Percussion juries are held in the spring semester. Students will be exempt from juries during spring semesters when the following occurs:

1. It is the first semester of study in an undergraduate or graduate program.
2. The student performed a required recital in the last four weeks of the semester.
3. The student has switched studio teachers during or at the beginning of the semester and for technical reasons the teacher recommends against the student taking a jury.

### **Percussion Graduate Recital Policy**

Percussion students that 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 an 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.

## Voice Program Requirements

### *Performance/Repertoire Classes (VOI 100/200/300/325/400)*

Performance and repertoire classes for voice majors provide the opportunity to sing for a peer audience and to work on interpretive and stylistic issues through interaction with faculty and other students. Attendance is required at all levels; participants must perform at least twice. Material performed must be memorized. Work in the class moves beyond the 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.

### *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.

### *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 of Pass or Fail each semester. Students are responsible for signing up for vocal coaching sessions and for regular attendance and preparation.

### *Major Ensembles*

Undergraduate voice majors must enroll in a university choral ensemble during each semester in residence, and must complete a minimum of 8 semesters of credit. Students must complete two semesters of opera studies, normally taken during the senior year.

Graduate students are required to participate in a performing ensemble during each semester in residence, for a minimum of 5 semesters of credit. During the first year students are required to enroll in Choral Ensemble; during the second year students are normally assigned to an Opera class.

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 audition committee.

### *Repertory, Jury, and Recital Requirements*

Although 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.

B is the minimum passing grade in the following undergraduate semesters: 214, 311, 312, 313 (and all juries associated with these semesters) and for the junior and senior recitals. B is the minimum passing grade for all graduate voice courses, juries, and recitals.

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 whose diction in Italian, German, or French is not at a sufficient level for advanced study will be required to take additional diction courses.

There is no 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 if he or she has the proper facility.

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**

PERF 300 No specific requirements; all material and technique studied will be at the discretion of the teacher. No jury is required unless the student is in the second consecutive semester of PERF 300.

VOI 211 Four songs will be prepared and memorized and offered at the jury. Two pieces will be chosen for performance at the jury.

VOI 212 Four songs will be prepared and memorized and offered at the jury. Two pieces will be chosen for performance at the jury.

VOI 213 Four songs will be prepared and memorized and offered at the jury. Two pieces will be chosen for performance at the jury.

VOI 214 Four songs will be prepared and memorized and offered at the jury. Two pieces will be chosen for performance at the jury. A grade of B is required for admission to the Upper Division.

VOI 311 Six pieces will be prepared and memorized and offered at the jury (five songs and one opera or oratorio aria). Three pieces will be chosen for performance at the jury.

VOI 312 Public Performance. The graded junior recital will be given in place of a jury. The recital must include at least 30 minutes of music, sung in at least three languages (including English) and representing at least three stylistic periods. The repertoire must be taken entirely from the song literature; no arias or musical theatre pieces are permitted (with the exception of pieces by Kurt Weill or Gilbert and Sullivan). One or two duets may be included.

VOI 313 Preparation should begin for the senior recital. Six pieces will be prepared and memorized and offered at the jury. Three pieces will be chosen for performance at the jury.

VOI 314 Public performance. The graded senior recital will be given in place of the jury. The recital must include at least 45 minutes of music, sung in at least four languages (including English) and representing at least four stylistic periods. One aria may be included; the remainder of the repertoire will be taken from the song literature. No musical theatre pieces are permitted (with the exception of pieces by Kurt Weill or Gilbert and Sullivan). No vocal duets or ensembles are permitted, but chamber pieces for solo voice and instrumentalists (e.g., Schubert's *Der Hirt auf dem Felsen* or Vaughan Williams's *On Wenlock Edge*) are acceptable. Students must also prepare program notes with information about the pieces, their composers, and the authors of the texts.

#### **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

PERF 400 No specific requirements; all material and technique studied will be at the discretion of the teacher. No jury is required unless the student is in the second consecutive semester of PERF 400.

Over the four semesters of study, the student will prepare a graduate recital program. The program must include at least 60 minutes of music, sung in at least four languages (including English) and encompassing at least four stylistic periods. The music should be programmed in chronological order. Two arias from the classic period on may be presented. No musical theatre pieces are permitted. No vocal duets or ensembles are permitted, but chamber pieces for solo voice and instrumentalists (e.g., Schubert's *Der Hirt auf dem Felsen* or Vaughan Williams's *On Wenlock Edge*) are acceptable. Students must also prepare program notes with analytical and historical information about the pieces, their composers, and the authors of the texts. A and B are the only passing grades

VOI 411-413 Seven pieces will be prepared and memorized and offered at the jury for each of the first three semesters. Three selections will be chosen for performance at the jury. The jury for VOI 413, in the fall of the second year of graduate study, will serve as the recital permission jury. Students must submit at this jury the complete recital program, a significant portion of which must be memorized, for approval by the faculty.

VOI 414/410 During the fourth semester the student will present the recital. No jury is required.

#### *Jury and Recital Grading*

Students will be graded separately at the end of the semester for voice lessons and juries. 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 grade for one. The only exceptions are:

- VOI 312 (Junior Recital), in which the entire grade is given by the recital jury
- VOI 314 (Senior Recital), in which the entire grade is given by the recital jury
- VOI 414, which is graded entirely by the applied teacher, with a separate grade given by the recital jury

For music education majors, the studio grade accounts for two hours and the jury grade carries no credit.

Jury members (not including the studio teacher) will grade each student numerically. The grades will then be averaged, and this average will constitute the student's jury grade.

#### *Language Requirements*

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

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

A student may fulfill the requirement in one of the following ways:

- enroll for the course here at RU. The undergraduate curriculum is structured accordingly. Graduate students may also take the courses 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, at the Alliance Francaise; German, at the Goethe-Institut;

Italian, at Italidea). This option is not open to undergraduate students except with the written permission of the Program Head and the Associate Dean/Director of the Music Conservatory.

If a student can demonstrate that they have 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 academic electives.