

## MUSIC PROGRAM HANDBOOK 2009-2010

### I. MUSIC BUILDING AND EQUIPMENT

#### A. Building hours (except during holiday periods)

1. Music Office (B20; Ext. 7182)  
Daily (Monday-Friday): 9:00 A.M. to 5:00 P.M.
2. Music Practice Rooms (Second Floor)  
Daily (Sunday-Saturday): 7:00 A.M. to 12:00 midnight
3. The Music Office is off-limits after hours except to those working for a department function. Students working in the department at night are **not** to open or work in the Music Office unless specifically arranged with Dena. The following rooms will be open and available Sunday through Thursday: B13, B25, B29, B34. Check doors for specific evening hours.

#### B. Lockers/Keys

1. Lockers are available for instrument storage through the music office. The refundable key fee is \$2.00. Keys must be returned and lockers cleaned out at the end of the school year unless prior arrangements are made with Dena.

#### C. General use of Shattuck

1. No food or drink is allowed in the music classrooms, Piano Lab, Recital Hall, Auditorium or practice rooms with the exception of water in a closed container.
2. Practicing in the music building lobby is not permitted at any time.
3. The lobby is not to be used as a storage area.
4. Practice rooms may be used by any music student taking lessons. They are available on a first-come, first-served basis. Posted teaching schedules by the Carroll Academy are to be respected.
5. When finished with a room, please close the door and turn out the light. Pianists, please close up the grand pianos.

#### D. Dorothy Goff Frisch Recital Hall and Shattuck Auditorium

1. The Recital Hall is available when it is not occupied by a class or other scheduled activity. Students preparing a recital will have first priority. Requests for use of the Recital Hall and the Auditorium must be made through the Music Office.
2. The green room of the Recital Hall may be used for piano practice only when there is no class being held in the Recital Hall itself.

3. The Auditorium may be used on a scheduled basis for organ and percussion practice. Use of the concert Steinway must be cleared through Shanti Daya. Since the Auditorium serves many functions, the schedule of practice and lessons will vary at certain times. Requests for use should be made through the Music Office.

#### **E. Use of Equipment**

1. Certain school-owned instruments are available for use by students who participate in the college's music ensembles. No fee is charged for their use, but permission must be obtained from Dr. Harper. All instruments being issued should be registered in the Music Office, and an agreement form must be signed by the student using the instrument. All instruments must be returned promptly after Commencement or at the time a student ceases to participate in a music ensemble. Students who will be returning in the fall may use instruments during the summer by renewing their use agreement prior to Commencement.
2. If an instrument is damaged or lost through negligence or misuse, the student will pay Carroll University the full amount necessary to repair or replace the instrument. Any repair work necessitated by damage or normal wear will be determined by Dr. Harper and delegated by him for repair.
3. Unassigned instruments, percussion instruments, amps, and/or music stands may not be moved from their locations in Shattuck without the consent of the Dr. Harper. Any piece of equipment being loaned out must be registered with the Dena in the Music Office.
4. The college owns a harpsichord for use on department and junior/senior recitals. You must make arrangements with Dena four weeks in advance if you intend to use the instrument. There may be a fee charged to pay for tuning the instrument.
5. The photocopier in the Music Office may be available for use by students as follows:
  - a. To make photocopies for a class
  - b. To make photocopies of music for your accompanist
  - c. To make small quantities of other "personal" copies

All "personal" copies and copies for accompanists or classes will cost the student \$.05 per copy. Two-sided copies are \$.10 each. Please pay Dena at the time you make copies.

## **II. MUSIC PROGRAM POLICIES**

### **A. Applied Lessons**

1. Applied lessons are available for music majors or non-majors. Students may sign up for either 1 or 2 credits of lessons. **Students taking 1 credit will receive a 25-minute private lesson per week whereas those taking 2 credits will receive a 50-minute lesson per week.**
2. Every student taking piano or voice lessons (MUS167 or MUS169), regardless of major, must attend the weekly studio class as indicated in the course timetable. These class meetings are a required part of these courses and are in addition to the student's regular

lesson time. No other classes or other commitments should be scheduled to conflict with these studio classes. Since a 5-10 minute passing time is built into the private lesson schedule, students are expected to be at their next class on time, and to inform their private instructors of the need to end lessons at the designated time.

3. There are 12 weeks of lessons provided each semester.
4. The purpose of taking private lessons is to develop into a fine musician capable of performing sophisticated repertoire with musical understanding, expression, and technical mastery. The only way to accomplish this is through daily work. The general rule is a minimum of 1-2 hours of practice per day for music majors.
6. It is the student's responsibility to arrange lesson times with his/her applied teacher at the beginning of each semester. Instrumentalists and voice students should call their teacher directly by phone **on the first day of classes**. Pianists should give their schedule to Shanti Daya **by the first day of classes**.
7. Instructors have the right to dismiss students from the lesson without a make-up if proper preparation has not been done. In such cases, the semester grade will be affected the same as an unexcused absence.
8. Your teacher reserves a time in his/her schedule every week for you, and you should show the same courtesy in return. Lessons cannot be changed for your convenience. If you are ill or have a family or personal emergency, lessons may be made up if the instructor is notified before the scheduled lesson time.
9. Any absences other than for illness, family or personal emergencies, or class field trip will be considered unexcused absences. **Each unexcused absence lowers the semester grade by a full letter grade. Three unexcused absences in a semester will result in failure of the course.**
10. Lack of preparation is not a legitimate excuse for missing or postponing a lesson.
11. The fee for lessons for the 2009-2010 year has been set by the administration at \$215.00 per credit per semester. **Applied fees are not refundable in whole or in part after the second week of classes. This rule will be strictly enforced by the Business Office.**
12. At the conclusion of each semester, every student taking lessons for credit (voice, piano or instrumental) will be asked to evaluate his/her applied instructor(s). The blue evaluation forms will be available in the Music Office. Please pick up a form and return the completed form to Dena before leaving campus at the conclusion of the semester. Your comments are anonymous, and the instructors do not see these forms until after grades have been turned in. This evaluation form is your opportunity to voice your feelings and comments about the instructor and the applied lessons here at Carroll.

## B. Accompanists

1. All music majors and minors are eligible to be assigned an accompanist for juries and the department recital free of charge as detailed in #3 and #4 below.
2. In order to be assigned an accompanist you must give your accompanist's music to Shanti Daya (for instrumentalists) or to Dr. Tom Hooper (for vocalists) **no later than the end of the 6<sup>th</sup> week of classes (October 21 and March 2 respectively).** Music submitted after this deadline will be returned, in which case the student must arrange and pay for his/her own accompanist.
3. Accompanists for vocalists and instrumentalists who must perform a jury will be provided by the university. Accompanists for vocalists will attend three voice lessons (a total of 1 ½ hours) prior to the jury. Accompanists for instrumentalists will meet with their instrumental student three times prior to the music program recital (a total of 1 ½ hours), at least one of which will be during the instrumentalist's lesson time.
4. Accompanists for students presenting a junior or senior recital will be provided by the university. These accompanists will attend six lessons (a total of three hours) prior to the recital at no cost to the student recitalist. However, student recitalists must pay the accompanist for the recital itself and for any additional rehearsal or lesson time.

## C. Juries

1. All music majors and minors are required to present a jury at the end of each semester on each and every instrument on which private lessons are taken.

### Instrumental

- a. One piece or a movement from a longer multi-movement work must be performed with accompaniment. (Guitar, harp, and percussion students do not need an accompanist).
- b. A second piece must be performed, but an accompaniment for this is not required, if the second piece is either an etude or an unaccompanied solo piece.\*\*
- c. Scales and arpeggios studied during the semester may be asked for.

### Vocal

- a. Two songs of contrasting nature with an accompaniment.\*\*
- b. Both pieces must be performed from memory.

### Piano

- a. Two pieces or movements from a larger work of contrasting nature.\*\*
- b. Both selections must be performed from memory.\*\*

\*\*Exemptions to the requirements for juries may be granted in some instances at the discretion of the applied teacher.

2. Students are required to fill out a repertoire sheet for each faculty member. Jury sheets are available in the music office and should be filled out and returned to the music office **one week prior to the jury.**

3. Jurors' written evaluations are available from Dena for students' perusal on the day after juries are completed.
4. At the jury be sure to announce the title and composer of each piece you will perform with proper pronunciation. Be prepared to answer any questions from the jurors concerning the key of the piece, its historical context, style, and meaning of the text and title.
5. Non-majors and non-music minors taking private lessons will not perform a jury.
6. Students who perform a junior or senior recital are exempt from performing a jury that semester.
7. One of the goals of juries is to provide you with experience in auditioning so that you will be better prepared for job or graduate-degree auditions after you graduate from Carroll. To this end, you must acquire and wear appropriate **concert attire** for your juries.

In general, appropriate concert attire is clothing that (1) communicates a high level of respect for the event, (2) makes the best impression on the jurors by meeting standards of formality, and (3) helps you feel self-confident.

#### **D. Music Program Recitals**

1. Each music major and minor must, in every semester of enrollment in lessons, perform one piece on a Music Program Recital with his or her principal instrument, with the following semesters excepted: the first semester of study; the semester of student teaching; the semester of the junior or senior recital.
2. A music major or music minor may elect to perform on a second Music Program Recital with his/her **SECONDARY** instrument(s). A music major or music minor who performs with his/her **PRINCIPAL** instrument on a Music Program Recital may also elect to perform a different piece with his/her **PRINCIPAL** instrument on a second Music Program Recital.
3. Customarily two Music Program Recitals are scheduled in each semester. These recitals are open to music majors and non-majors. Students should sign up for one or the other date in the music office based on the availability of your accompanist, if you have been assigned to one of the professional accompanists. If you sign up too late to get the date you want, it will be necessary for you to arrange to trade dates with someone. The list of assigned dates will be published early each semester. Plan for this early in the semester with your applied teacher.
4. Please enter your recital information into the Music Program Recital Notebook at least one week prior to the performance date. This notebook will be found on the Music Office counter.

Include:

- Name of the piece with identifying catalogue number (e.g., K., BWV, Op., etc.)
- Name or tempo marking of the movement(s)
- Composer's full name
- Composer's birth and death dates

- Date of composition
  - Name of your accompanist
  - Your name and voice range or instrument
  - All information should be PRINTED legibly  
(**CORRECT SPELLING IS, OF COURSE, A NECESSITY!**)
5. The university will provide an accompanist free of charge for music majors and minors who perform at a Music Program Recital. The university does **not** provide an accompanist for non-music majors/minors who wish to perform at a Music Program Recital. Non-music majors/minors are responsible for securing and paying for their own accompanists.
  6. Concert attire is required (see dress for juries above) for music program recitals.
  7. Attendance at **all** Music Program Recitals is **required** for majors and minors whether or not they are performing.

#### **E. Junior and Senior Recitals**

1. Junior and/or senior recitals are required by most degree programs. A half recital must contain 25 minutes of music and a full recital must contain 45-50 minutes of music. Following is a summary of all recital requirements for each major or emphasis.

	<b>Junior Recital</b>	<b>Senior Recital</b>
<i>Music Education</i>	Half	Half
<i>Music Performance</i>	Full	Full
<i>Liberal Arts</i>	No	Half
<i>Music Business</i>	No	No
<i>Music Minor</i>	No	No

2. Students who perform a junior or senior recital are exempt from performing a jury that semester.
3. The contents of the recital program must comply precisely with the departmental policy as outlined in Section E.10 below.
4. All student recitals are to be performed at one of the following times:
 

Week days:	7:30 PM
Saturdays and Sundays:	2:00 or 5:00 PM
5. At the time that you reserve your recital date, you must also be prepared to reserve the dress rehearsal date and the pre-recital jury date. In order to do this, you will need to do the following:
  - a. Students who are giving a half-recital must share a recital date and time with a partner. When sharing a recital, both students should see Dena together to check availability of possible dates.

- b. Then, check with your private instructor(s) for his/her availability on the open dates for the recital and dress rehearsal. It is not mandatory that your private instructor attend the pre-recital jury, but you must perform with the accompanist who will play for your recital.
  - c. Then, check with your accompanist to confirm his/her availability for the pre-recital jury, dress rehearsal and recital dates that you have agreed upon with your instructor(s).
  - d. Confirm a pre-recital jury date with all three full time faculty. See the specific guidelines below for the pre-recital jury.
  - e. When you have firm options for dates for all three events, see Dena right away to make the facilities reservations.
  - f. This coordination and planning for your junior or senior recital will take time. **Do not wait** until a few weeks before you wish to perform your recital. Spring dates, especially, fill up very quickly. You should plan months in advance.
  - g. All recitals must be completed by the last day of classes for that semester.
6. The Recital Hall is the prescribed venue for student recitals. Organ, piano and percussion students may elect to use the Auditorium instead (if available). The Humphrey Chapel should be used only as a last resort if the Recital Hall is not available, and in the case of shared recital dates, only if both students agree to use the Chapel.
  7. Non-music majors taking lessons who wish to schedule a joint recital with another student may do so if the facility is available. If the Recital Hall or Humphrey Chapel is not available, an off-campus site is encouraged.
  8. Pre-Recital Jury:
    - a. Any student (non-music majors and music majors alike) presenting a recital must perform a pre-recital jury for the faculty **at least one month** in advance of the performance date. For instance, if the recital date is November 14, then the pre-recital jury must occur no later than October 14.
    - b. The pre-recital jury must be performed with the accompanist who will play the recital.
    - c. It is the duty of the student to contact his/her applied lesson teacher, his/her accompanist, any and all other performers who will also perform in the recital, and the full-time faculty to schedule a time for the pre-recital jury that is convenient for all.

**NOTE:** Scheduling challenges are not valid reasons for missing the deadline for the pre-recital jury. That is why scheduling the recital and pre-recital jury simultaneously is important. If the student confronts what appears to be insurmountable scheduling difficulty, then he/she must confer with the full-time faculty member who heads his/her area at least two weeks before the deadline for the pre-recital jury. (For the purpose of these juries, Dr. Hartig heads the keyboard area, Dr. Boerger heads the voice and string areas, and Dr. Harper heads the brass, woodwind, and percussion areas.)

- d. The student must provide a typed copy of the recital repertoire (composers and titles) for each faculty member at the pre-recital jury. The recital program order should be decided by the time of the pre-recital jury, and the list of recital repertoire should be presented in program order. If the repertoire will be performed in sets at the recital, this, too, should be indicated on the list. This list must also include accurate durations for each piece. (Durations must be determined by actually timing a performance of each piece.)
  - e. The student must submit the second draft of the program notes and translations (where appropriate) to the full-time faculty at the pre-recital jury. (The student should submit the first draft of the notes and translations to his/her applied lesson teacher before the pre-recital jury so that the draft that the student submits to the full-time faculty **is one that has already been edited and approved by the applied lesson teacher.**)
  - f. The faculty may choose to hear any and all pieces from the recital repertoire at the pre-recital jury. They may also ask questions about the repertoire, the program notes, and the translations that probe the student's understanding of the repertoire.
  - g. If the faculty deem the recital preparation insufficient at the time of the pre-recital jury, they may require the student to postpone the recital to a later date in the semester or even to the following semester.
  - h. Provisional approval of the recital may be given at the time of the pre-recital jury. In this case the full-time faculty will specify to the student and his/her applied lesson teacher what further preparation or action is required before final approval is given, and they will specify the timetable and means for evaluating the satisfaction of these requirements.
9. Students must plan ahead and abide by the following timeline for submitting program information:
- a. Develop recital content many months in advance with your applied teacher. As the recital approaches, discuss and arrive at the program order. Other issues should also be worked out. For example, will an intermission be needed? How long should it be? Where in the program will it be? No encores should be planned.
  - b. The student should type the program, including program notes, using the set of guidelines approved by the Music Program. After reviewing the program with his/her private instructor, the student must make any necessary corrections and prepare a copy of the program (in program order) and notes **to be given to the faculty at the student's pre-recital jury one month prior to the recital date.**
  - c. Following the pre-recital jury, the approved program information is to be given to Dena via email attachment, with a hard copy, **within ONE WEEK following the pre-recital jury.** The student is responsible for giving Dena the program notes at the same time as the program information.

- d. Before duplication, the program will be proofread by one of the full-time faculty. If there are any questions or problems, the program will be returned to the student for modifications and corrections.
- e. Dena then receives the draft back again and arranges for duplication. Generally, she will keep four colors of paper in stock and, in consultation with her, you may choose one of these for your program.

#### 10. Policy on Junior/Senior Recital Program Contents

- a. All programs for recitals must abide by the stated policy set forth by the music department concerning program contents.
  - Program title (if any)
  - Identify the recital as a junior or senior recital fulfilling which degree
  - Full name of the soloist, accompanist, and other performers
  - Time and place of the recital
  - Compositions' titles, with opus or other catalogue numbers
  - First and last names of the composers
  - An indication of arranger, if there is one
  - Tempo designations or titles of movements on separate lines
  - An indication if the piece is from a larger work -- and its name
  - Composers' dates. If still alive, state the birthdate: (b. 1947)
  - Date of composition, if it can be found (after the title)
- b. In vocal recitals a series of asterisks may be used to indicate groupings or sets of songs, with a note at the top to hold applause until the end of each set.
- c. Any acknowledgements included in the program may not exceed three lines. For example:
 

*Cynthia is a student of Patricia Crump.*

Or

*We would like to add our sincere appreciation for the assistance and guidance of Russell Dagon and Robert Horick.*

Or

*A special thank you to family and friends for all their support!*
- d. For vocal recitals, translations should be carefully typed by the student. These may be duplicated and stapled in the Music Office. At the recital, the translations should be in a stack right next to the programs.
- e. No performer biographies will be allowed.

## F. Music Performance Emphasis

Music majors who wish to pursue the Music Performance Emphasis must receive approval from the music faculty. The audition for the Music Performance Emphasis is typically scheduled in the second semester of your sophomore year or the third semester of study—you may use your jury that semester as the audition if it can be scheduled at a time that all full-time music faculty are available. You may obtain an application for the Music Performance

Emphasis from Dena. Please note that your applied music instructor must approve your application.

At the audition you should perform the pieces/exercises required for your fourth semester jury. In evaluating your audition, the music faculty will attempt to discern your potential for a successful career as a musical performer. You should show preliminary mastery of tone, facility of technique, and depth of musicality. Only those students who show exceptional promise as performers will be approved for the Music Performance Emphasis.

If you are not approved for this emphasis at your first audition, you may schedule one additional audition in the following academic year.

## G. Sophomore Review

All sophomore music majors are required to participate in a discussion with the full-time music faculty in the fourth semester of study. The purpose of this meeting is to discuss the student's strengths as well as areas for improvement. The faculty will gather data from private teachers, jury sheets, and grades to determine recommendations and assessment of progress.

## H. Sforzando/CMENC

1. *Sforzando/CMENC* is the resident student music organization of Carroll University. It is also the official Carroll University chapter of the Music Educators National Conference.
2. *Sforzando's* purpose and goals are to promote music in various ways on this campus. We hope to provide music students with different opportunities to expand their involvement in music through means such as: attending off-campus concerts (for example, the Milwaukee Symphony Orchestra), attending state and national conventions, hosting a benefit concert from which we can donate the proceeds to an organization like VH1's Save the Music Foundation, as well as several other events and activities.
3. Membership in *Sforzando* is open to all Carroll University students who have an interest in music. Students can join the organization at any time during the year.

## I. Music Faculty

Martha Aslakson, *College Organist*

John Babbitt; *String Bass*

Dr. Kristina Boerger, *Director of Choral Activities*

Dr. Keith Carpenter; *History of Rock; History of Jazz*

Scott Cook; *Cello*

Shanti Daya; *Piano; Class Piano*

Kari Doepke, *Women's Ensemble*

Gerry Elliott; *Harp*

Suzanne Geoffrey; *Oboe*

Dr. Lawrence D. Harper;

*Director of the Wind and Percussion Institute*

Dr. Hugo Hartig;

*Theory, History/Literature*

Jamie Hofman, *Violin/Viola; Chamber Strings*

Dr. Thomas Hooper; *Voice; Vocal Coordinator*

Rick Kirby; *Jazz Ensemble, WASB*

Corey Klunk; *Saxophone*

Thomas Koester, *Organ*

Anne Maliborski; *Horn*

Dr. Lawrence McDonald; *Guitar*

Carol Moore; *Music 350/Music 354; Music 140*

Dan Roberdeau; *Clarinet*

Antonio Rodrigues-Pavao; *Voice*

Kyle Samuelson, *Trombone*

Sally Lane Schwarz; *Voice*

Robb Seftar; *Bassoon*

Donald Sipe, *Trumpet*

Terry Smirl; *Percussion*

Dr. David Spies, *Tuba*

Dr. Thomas Weis; *Voice*

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414-372-9496; [terrysmirl@hotmail.com](mailto:terrysmirl@hotmail.com)

608-441-0279; [dspies@aya.yale.edu](mailto:dspies@aya.yale.edu)

Ext. 7186; 262-646-7783; [tweis@carrollu.edu](mailto:tweis@carrollu.edu)

**Contractual Agreement**

I, the undersigned, have read and do understand the policies and requirements outlined in this document. My signature on the document is my binding pledge to abide by all music program guidelines, policies, and deadlines.

*(Please see a faculty member to clarify any questions you may have before signing below and returning this contract to Dena LeMere in the music office.)*

Signature \_\_\_\_\_

Print name \_\_\_\_\_

Date \_\_\_\_\_

***The contractual agreement must be signed and returned to  
Dena LeMere in the Music Office by September 22, 2009.***