

UMSL | Music

University of Missouri–St. Louis

Student Handbook
(Revised Fall 2022)

Dear Students,

Music has the ability to bring people together, to connect us, to change our lives and the lives of those around us, and can make the world one we want to live in. We have an opportunity to communicate through our music-making, to become better people, and to create a better world.

It is my pleasure to welcome you and introduce you to our community of musicians at the University of Missouri - St. Louis. Congratulations on the decision to pursue your undergraduate education in Music. To our returning students, welcome back. We are excited to continue working with you in your pursuit of artistic, intellectual, and personal excellence.

This Student Handbook contains important information regarding policies, procedures, guidelines and help hints as you work towards your degree. Familiarize yourself with the content of this handbook. Curriculum guides and advising sheets can be found on the Music Department web site.

The UMSL Music faculty is second to none. Every member of the faculty is an active performer and researcher, and we are here to share our years of experience and the knowledge we have gained. I encourage you to take advantage of the many resources and opportunities available to you both in the Music Department, the UMSL community, and the St. Louis Metropolitan area.

The entire faculty, staff, and administration is here to support and guide you during this exciting time in your life. Know, too, that you have one another. It is up to all of us to build a culture and community in the music department. We are in this together. Play for your colleagues, practice together, attend concerts together. Support each other. The relationships you build now will last a lifetime, in and outside of music.

As chair of the music department, I am proud to support and represent you and my colleagues. I am honored to be a part of your UMSL Music experience, and I look forward to getting to know you and working with you in the days and years ahead. Let's do this.

Joanna Mendoza
Chair, Department of Music
Professor of Music
Violist, Arianna String Quartet

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UMSL Department of Music

Vision:

The Music Department of the University of Missouri-St. Louis will provide a relevant and innovative music education to all University of Missouri-St. Louis students as an essential expression of the human experience.

Mission:

The mission of UMSL Music is to provide an exemplary education and meaningful experiences in music that promote creativity, diversity, and adaptability for careers in the ever-changing musical landscape of the twenty-first century.

Music Faculty

*All university emails end with @umsl.edu

‡All university office phone numbers begin with (314) 516-

Full Time Faculty

<u>Name</u>	<u>Primary Area</u>	<u>Email*</u>	<u>Phone</u> ‡
Kurt Baldwin	Arianna String Quartet/Cello	baldwink	-4257
Zachary Cairns	Coordinator of Music Theory Studies	cairnsz	-5999
J. Andy Goodman	Coordinator of Music Education	goodmanjam	-4571
James Henry	Director of Choral Activities, University Singers, Vocal Point, Choral Music Education, Choral Conducting	henryjam	-6607
Matthew Henry	Percussion	henryma	-7970
Adaron Jackson	Coordinator of Jazz Studies, University Jazz Ensemble, Keyboard	adjhkh	-7776
John McGrosso	Arianna String Quartet/ Violin	mcgrosso	-4917
Joanna Mendoza	Chair, Arianna String Quartet/ Viola	mendozajo	-4918
Julia Sakharova	Arianna String Quartet/ Violin	sakharovaj	-4258
Michael Smith	Director, E. Desmond Lee Fine Arts Education Collaborative, Music Education, Conducting	smithmv	-5365
Alla Voskoboynikova	Director of Keyboard Studies	voskoboynikovaa	-4198
David Wacyk	Director of Instrumental Ensembles	dmwdb8	

Adjunct/Applied Faculty (with an office on campus)

<u>Name</u>	<u>Primary Area</u>	<u>Email</u>	<u>Phone</u>
Leslie Allnatt	Interim Coordinator of Applied Voice	allnattmalloryl	-5947
Karen Kanakis	Opera Workshop		
Dawn Weber	Trumpet		
Whitney Cairns	Aural Training	cairnsz	-5891
Zachary Devin	Voice	devinz	-5980
Aurelia Hartenberger	Music Education	hartenbergera	-5980
Robert Mellon	Voice	remqmt	-5980
Alan Rosenkoetter	Guitar Ensemble and Classical Guitar	rosenkoettera	-5980
Kimberly Warger	Music Education	kimwarger	-4912
Christina Schempf	Horn	cjsnkc	

Adjunct/Applied Faculty

<u>Name</u>	<u>Primary Area</u>	<u>Name</u>	<u>Primary Area</u>
Matthew Banks	Euphonium & Tuba	Travis Lewis	Jazz Guitar
Donita Bauer	Bassoon	Jennifer Mazzoni	Flute
Cody Henry	Trombone	Neil Ostercamp	Saxophone
Ann Homann-Mottl	Oboe	Kyle Wernke	Composition
Terri Langerak	Harp	Jeanine York-Garesche	Clarinet

Collaborative Pianists

<u>Name</u>	<u>Email*</u>	<u>Name</u>	<u>Email*</u>
Zach Neumann	jznb78	JeeHye Lee	jln9w

Professors Emeriti

John Hylton	Evelyn Mitchell	Arnold Perris	James Richards	Douglas Turpin
Kenneth Miller	Robert Nordman	Robert Ray	Diane Touliatos-Miles	Fred Willman

Admission & Degree Programs

Admission to the Department of Music is contingent upon acceptance to the University of Missouri St. Louis and a successful audition. Undergraduates must perform an entrance audition before the appropriate faculty for acceptance into the Department of Music. (Please see Department website for audition information.)

Applied Music Study Placement Auditions

Students are admitted into a major or minor program and into applied instruction (private lessons) based on applications, and audition. No student may enroll for private applied music instruction without approval of the Department of Music faculty contingent on an audition. Audition standards are set by the appropriate faculty members and by the Chair of the Department of Music.

Transfer Student Requirements/Information

Transfer students are encouraged to meet with their academic advisor to ensure that all courses and equivalents have been accurately reflected on their degree audit. Although a course may transfer, it may not meet the requirements for a particular degree plan.

Degrees offered in the School of Music:

Bachelor of Music in:

- Music Education
- Performance
- Theory
- Composition
- Business Elective

Bachelor of Arts in Music

Minor in Music

Minor in Jazz Studies

Learning Outcomes for All Music Degrees

- Students will perform as soloists, ensemble members, and chamber musicians at a professional level or at appropriate levels for entering graduate music study and for public school and studio teaching. (Perform)
- Students will demonstrate knowledge in music theory, music history, and music literature to be able to create, analyze, and synthesize music as a means of supporting developing careers in music performance, music teaching or business, and music vocations. (Create)
- Students will recognize, classify, and interpret a common body of literature (Western and non-Western) and will speak and write clearly and effectively about music literature. (Respond)
- Students will participate in public performance and outreach as a means for interacting with their communities, creating cultural awareness, and fostering interdisciplinary approaches between the fine arts and other subjects. (Connecting)

Curriculum Requirements

Class Attendance

The requirements for class attendance vary from course to course, and from instructor to instructor. All attendance policies should be detailed in the course syllabus, which is distributed at the beginning of the semester. Students are responsible for understanding the attendance requirements and asking the professor if there is any uncertainty.

Students involved in a university function that conflicts with class attendance (e.g., ensemble tour, performances, conference attendance, etc.), must obtain a “Request for Excused Absence” form, available on the Music Department’s Google Share Drive, from the supervising instructor or professor at least two weeks before your absence. It is then your responsibility to present the form in a timely manner to each instructor whose class you will be missing. It is also your responsibility to find out what information you missed and to submit any outstanding assignments upon your return to class.

Performing Ensembles

Every instrumental and vocal music major is required to participate in a large ensemble every semester they are enrolled, except the semester in which they are to student teach. These large ensembles consist of the Wind Ensemble, Symphonic Band, University Orchestra, and University Singers.

Music Majors may also elect, or be obligated by their scholarship or degree requirements, to perform in the Opera Theater Workshop, Vocal Point, Jazz Ensemble, Jazz Combo, Pep Band (Triton Sound), Chamber ensembles, Percussion Ensemble and/or the Afro-Cuban Ensemble. Participation in community ensembles is also encouraged. These ensembles provide performing experiences in which each student has the opportunity to apply knowledge and skill acquired in all areas of music study.

The concerts presented by the university-based ensembles are also a means of making the music program visible in the community. The performing ensembles provide an opportunity to show publicly the quality of student musical performance at the University of Missouri-St. Louis. Student performance is considered by the music faculty to be of fundamental and crucial importance to your advancement as a musician.

Major Ensembles required for area degrees:

- University Orchestra
- Jazz Orchestra
- University Singers
- University Wind Ensemble

Additional Ensembles:

- Jazz Ensemble
- Jazz Lab Band
- Opera Workshop

Chamber Ensembles (Not all will be available every semester):

- Vocal Point
- Percussion Ensemble
- New Music Ensemble
- Jazz Combo
- String ensembles
- Woodwind ensembles
- Brass ensembles

Piano Proficiency

If you are a candidate for a degree in Music with any applied area other than piano or organ you must complete the piano proficiency levels required for your major. The course sequence should start in the Fall semester of your freshman year. Placement auditions for transfer students must be scheduled with the instructor prior to enrollment. Below are guidelines and competencies that are expected of all candidates upon completion of each level:

Competency requirements for Piano Proficiency, Piano 1-4:

Piano 1

- 5-Finger pattern, major and minor, all keys. Hands together
- Cross hand arpeggio, major and minor, 2 octaves
- Sightread piece from text Unit 5-7 and "Count Outloud"

Piano 2

- Major scales and arpeggios 2 octaves: C, D, E, F, G, A, B, D-flat & G-flat Major
- Primary chords in all major keys, I-IV6/4-I-V6/5-I. Hands together
- Sightread piece from text Unit 11-13 and "Count Outloud"
- Harmonize simple melody with primary chords
- Play solo piece from text Unit 11-13 or at late elementary level

Piano 3

- Scales and arpeggios as in Piano 2 plus B-flat, E-flat, A-flat major, and a, b, c, d, e, f, g harmonic minor
- Primary chords in all major and minor keys
- Sightread piece from text Unit 17-18 and "Count Outloud"
- Harmonize simple melody with primary chords
- Play solo piece from text Unit 17-18 or at early intermediate level

Piano 4

- Scales and arpeggios, all major and minor (harmonic and natural) keys, 2 octaves.
- Primary chords in all major and minor keys
- Sightread piece from text Unit 26 and "Count Outloud"
- Harmonize melody with primary and secondary chords
- Play solo piece from text Unit 26 or at intermediate level

Music Theory, History and Literature:

Music Theory

In the area of music theory students are required to take an eighteen-hour sequence of courses. The goals of each course in the sequence are to build basic theoretical concepts, notational devices, and skills which are necessary for comprehensive musicianship. The skills, concepts, and conventions of notation which are taught in each successive course are cumulative, providing a foundation for the next semester's objectives.

Learning Outcomes for Music Theory

Skills and concepts to be mastered:

- Comprehension of musical notation
- Vocal response to notated music (sight singing)
- Development of aural perception (ear training)
- Creative analytical and compositional techniques and performance skills
- An appreciation of music
- Understanding of the basic terminology used to describe compositional techniques and historical trends.

Music History and Literature:

- Music Education: two-semester survey course, one content area literature component.

- Music Performance: two-semester survey course and one 4000 level history.

Learning Outcomes for Music History and Literature

Students will:

- Demonstrate knowledge of the historical development of musical styles,
- Demonstrate knowledge of composers from various genres and stylistic periods
- Demonstrate knowledge of stylistic characteristics,
- Demonstrate knowledge of forms and cultural practices

Music Education:

The purpose of the music education curriculum is to help Music education majors integrate their understanding of psychology, learning theory, communications skills, and music (theory, history, literature, listening skills, and performance skills) in such a way that they will become successful public and private school music instructors.

Learning Outcomes for Music Education Students

Students will:

- Demonstrate content and skill knowledge of advanced musicianship through personal music performance.
- Demonstrate knowledge in music theory, music history, and music literature.
- Demonstrate a fundamental knowledge in the teaching of instrumental music, vocal/choral music and general music with specialized knowledge in one or more of these areas.
- Apply pedagogical knowledge and skills appropriate to the teaching of music.
- Demonstrate an understanding of child development.
- Demonstrate an understanding of the needs of diverse and urban populations.
- Possess a basic understanding of current music education issues and their impact on music teaching and learning at the PreK-12 levels.

The music education faculty also offers music instruction to students in the School of Education who are preparing to become elementary classroom teachers, teachers of special education students, or teachers of physical education.

Applied Music

The study of Applied Music is a central feature of all music curricula and continues throughout the degree program. Private lessons, typically one per week, must be supplemented with diligent, daily practice outside the studio. Depending on the performance area and the level of the student's work, the outside practice requirement may be quite substantial. The student must recognize that applied instruction is not primarily for the purpose of earning credits toward a degree, but rather to develop musicianship under the care of a skilled teacher. There is no substitute for regular, diligent practice.

Admission to applied music study is by audition, which typically takes place at or shortly after the time of application for admission to the University. Any change in applied study (degree program, performance medium, level) also takes place by audition. A change of instructor (where applicable) is normally handled between the student and the faculty members involved.

Major-level applied music for students in the Bachelor of Music Education-Instrumental, Bachelor of Music Education-Vocal, or Bachelor of Arts and Bachelor of Music-Performance at the 1000 and 3000 level curricula is one 45-minute lesson per week for one credit. Major-level instruction for performance majors at the 4000 level is one 60-minute lesson per week for two credits, with a corresponding increase in the expectation for practice and progress.

Juries

A jury is required as part of the final examination process in all levels of applied music. The jury, which involves performing before a panel of faculty, takes place during exam week. It is your responsibility to

sign up for a jury time. Sign-up sheets are posted near the end of the semester. Your applied teacher will decide what you will perform on the jury. The specific details of jury preparation are included in the applied syllabus.

Several faculty members will hear your jury. Each will write comments and grade your performance. The jury grade will be a factor in determining your applied lesson grade for the semester.

Junior Level Advancement Jury Examination

As a prerequisite to entering upper division applied music study (34xx or 44xx) the student must successfully perform an extended jury for the applied music faculty. The following requirements will be observed.

- The student must perform works from contrasting stylistic periods. A technical etude may be substituted for one of these works. Vocalists must present works in multiple languages.
- Memorization of works may be stipulated by the faculty of the division (vocal, instrumental, and piano).
- If a student is unsuccessful, the jury will identify the areas that need improvement and will establish specific requirements for the student that will satisfy all requirements to meet junior standing.

Degree Recitals

All music degree programs have a public-performance requirement. You must enroll in Junior recital AP MUS 3500 and/or Senior Recital AP MUS 3510 the semester of your performance.

- **Bachelor of Music - Performance**
Bachelor of Music in Performance majors present a half recital (typically 30 minutes) in the junior year and a full recital (typically 45 minutes) in the senior year. Specific requirements are set by the faculty in the particular performance area. Each solo recital is preceded by a recital hearing (to take place no less than five weeks prior to the recital date) in which the student's readiness for public presentation is verified or denied by a faculty panel.
- **Bachelor of Music Education/Theory/Composition/Business and Bachelor of Arts**
Students working toward a Bachelor of Arts degree or a Bachelor of Music degree with an emphasis in a discipline other than Performance normally are expected to present a full recital, typically in their senior year. Exceptions must be approved by the applied faculty in the appropriate area (Winds/Percussion, Strings, Voice, Guitar, or Keyboard). Each solo recital is preceded by a recital hearing (to take place no less than five weeks prior to the recital date) in which the student's readiness for public presentation is verified or denied by a faculty panel. An alternative to the recital, at the discretion of the applied instructor, is to appear on three Friday Seminar student recitals during the course of one semester.

Recital dates and times must be approved by your applied instructor and accompanist and are scheduled for the Lee Theater on a first come, first serve basis no later than five weeks prior to the recital date. Recitals will not be scheduled until you are enrolled in AP MUS 3500 or AP MUS 3510. Off-campus recitals are permitted with the approval of your applied instructor and accompanist. Any cost incurred for off-campus venue rental is at the expense of the student.

(NOTE: There is a senior recital requirement for graduation, but no letter grade is recorded. If a recital is given in lieu of an applied Music jury, it also serves as the final examination for a semester of study. In this case, the faculty panel members submit grades and comments).

Continuation in Applied Study

If the applied teacher believes that a student's progress toward the level of competency in applied music required to complete a degree is insufficient, the student may be asked to re-audition for continuation. A possible result of the re-audition may be a recommendation to the Department Chair that the student not continue in applied music or as music major.

Friday Seminars

As part of your Applied Lesson grade, you are expected to attend or participate in the weekly Seminar in Pedagogy and Literature, which takes place on Fridays 11:00AM-11:50AM. The format of these meetings will vary, and may include such things as student recitals, guest lecturers, faculty presentations, and master classes.

Concert and Recital Attendance

An important part of an education in music is listening to music intelligently. This component, which involves hearing music performed publicly, is fulfilled in two ways. The Department of Music maintains a recital attendance requirement as part of the Seminar in Pedagogy and Literature, and students are required to attend additional events as a part of applied music study. Please refer to the syllabus to determine the number of required events.

Recital attendance credit may be received for musical events sponsored by the Department of Music and events in the community. A student who is performing on a recital or concert may receive recital attendance credit for that recital or concert if the student is performing in less than 50% of the event. Attendance at many outside musical events may be credited toward the recital-attendance requirement as well. To obtain credit for a non-music department event, please save a ticket stub. The faculty member overseeing Seminar will determine whether or not the event qualifies for recital credit. The recital-attendance requirement must be completed before a student will be cleared for graduation.

Student Recitals

Student recitals are periodically held during the scheduled Seminar time. These recitals typically take place either in room 205 of the Music Building or in the Lee Theater. A schedule of dates will be available early in the semester as part of the syllabus for Seminar. In order to perform on these recitals, you must obtain a Seminar Recital Request form from the Music Department office, fill it out completely, and have it signed by your applied instructor. The length of each student's performance will normally be limited to 10 minutes per recital.

Advising:

Each student will be assigned an academic advisor in the Music Department. Additional advising support is found in the College of Education for Music Education majors and the College of Arts and Sciences for all other Music majors. Through advising, the music student may be assisted by the faculty in planning an academic curriculum, granted permission for exceptional situations, and may seek help in answering questions about programs, graduation requirements, achieving career goals, etc. Advising is intended to supplement, not replace, the student's own planning. A student is responsible for their own curriculum and for meeting certification requirements. Since music majors begin taking music courses in their first semester of study, all advising for a student's Music curriculum is done by faculty advisers within the Department of Music.

Retention and Continuation:

Students are strongly encouraged to stay enrolled for consecutive semesters until receiving a degree. Music study benefits from regular, systematic and consistent study. Extended breaks are not conducive to successful completion of a Music degree. Since enrollment capacity in music subjects is limited, a student who discontinues study is not guaranteed a place in classes or in applied music upon returning. Students who face unusual circumstances that may cause them not to re-enroll should consult with the teachers of *all* their classes and their advisor as soon as possible to seek a solution. Students will be evaluated annually for sufficient progress towards completion of degree.

Scholarships

The Department of Music handles scholarship matters in accordance with the guidelines of the Office of Financial Aid. A student may be eligible for a university scholarship or for an endowed scholarship within

the Department of Music. Academic scholarships and Scholarships based on individual need are awarded by the university. Returning students are urged to re-apply for University Scholarships for the following academic year. UMSL also offers scholarship based on your accumulated Grade Point Average.

Endowed Music Department scholarships are awarded annually. Each of these scholarships is based on specific criteria per the donor's request. Specific guidelines and requirements for the various scholarships are available in the Music Office. Applications are done online by visiting: <https://umsl.academicworks.com/>

Students may also qualify for additional University scholarship aid. Contact the Office of Student Financial Aid and the Graduate College for information. Receiving a music scholarship does not prevent a student from receiving additional scholarships and financial aid (i.e., grants, loans, work-study awards, etc.) through the University. Please visit: <http://www.umsl.edu/services/finaid/> to see those awards that are available and to complete FAFSA.

Facilities

Music Building

The Music Building (South Campus) includes classrooms, faculty studios, practice rooms, a computer lab, and a recital hall. It also houses the Choral and Orchestra libraries. The Music Department Office and the Chair's Office are also housed in the Music Building.

Arts Administration Building

The Arts Administration Building (AAB) located on the UMSL North Campus contains additional practice rooms, faculty offices, ensemble rehearsal rooms, classrooms, the band library, the percussion studio, and student lockers.

Touhill Performing Arts Center

The Touhill Performing Arts Center (North Campus) is where all large ensembles rehearse and perform. There are two performance halls, the Lee Theater and the Anheuser Busch Hall, as well as an ancillary practice space, the Whitaker Room.

Music Computer Lab

26 student Macintosh workstations are available in Music Building 105 in an open lab environment when there are no classes scheduled in the room. Capabilities of the machines in the lab include printing, playing and burning audio and data CDs and DVDs, aural training, e-mail access, internet access (including My Gateway and My View), scanning, video and audio editing, and music scoring and printing.

Material for a number of classes is kept in the lab on a reserve basis for student use. Wireless internet access is available in the lab. Most popular office and music programs are available for student use. All users are expected to follow the campus rules for computer usage and to respect the U.S. copyright law when utilizing University equipment. Please visit <http://www.umsl.edu/technology/networking/networkpolicy.html> to become familiar with University Technology and Network Policies.

Practice Rooms

Several small practice rooms, with and without pianos, are kept unlocked and are available to all students in the Music Building and the AAB. Please take care of the rooms and their contents and report any misuse to the Music Office immediately. Be courteous of others by removing additional equipment and furniture following the completion of your practice sessions.

Facilities, Equipment, and Safety

The University of Missouri - St. Louis has invested a great deal in facilities and equipment to support music instruction. Students, faculty, and staff alike must recognize the value of this investment and act appropriately to maintain it for the common good. This means that all of us must help ensure that the building and its contents are secure, that equipment is treated with appropriate care, and that security systems such as locks are not circumvented. Students attempting to bypass security systems will be referred to the Office of Student Affairs for disciplinary action. Students damaging University-owned equipment will be liable for the cost of repair or replacement of that equipment.

Accompanists

We have professional accompanists on staff that are available to you. Each student must take the initiative to arrange for an accompanist for recitals and juries. Applied music faculty will help to schedule rehearsal time with accompanists. You must use an accompanist that has been approved by the Music Department. Accompanists, other than those employed by the music department or who are students recommended by the Director of Piano Studies, should be approved by the appropriate applied teacher a minimum of three weeks before any student performance. This means planning ahead so that if an outside accompanist is not approved, sufficient time remains to schedule sessions with a music department accompanist. Failure to follow any of the aforementioned stipulations regarding accompanists may result in the applied instructor or the Department Chair cancelling the performance. No course credit will be given to a student whose performance is cancelled. All instrumental students are entitled to 3 hours per semester in preparation for juries, students are entitled to 6 hours in preparation for degree.

University Instrument Loan

The University has a limited number of brass and woodwind instruments as well as string basses for use in large ensembles. The Department secures instruments through a local dealer for use in instrument pedagogy classes. Students using University instruments must sign an agreement assuming full responsibility for replacement or repair in the event that the instrument is lost or damaged. Instruments are not insured by the University. A student should secure insurance to cover damage or loss of a University instrument in their care.

Grievances/Concerns

All grievances/concerns should be initiated directly with the Department Chair. Mediation and resolution will be attempted at this level. If the problem cannot be resolved within the Department, it may be referred to the Dean of the College of Arts and Sciences.

Dropping/Adding Course

For information concerning dropping and adding courses please visit:

<http://www.umsl.edu/~registration/students/add-drop-change.html>

Discipline-Specific Handbooks, Policies, and Procedures

Several disciplines within the Music Department have created handbooks and procedures particular to their area. They are as follows:

- Piano Division Policies
- Vocal Handbook
- Recital Handbook
- Student Teaching Handbook
- Choral Singer's Handbook
- String Area Handbook

Please make sure to see the appropriate discipline coordinator to obtain the additional documents that are pertinent to your area of study.