



# Department of Music Handbook

Revised 2021

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**I. The Department of Music plays a significant educational role in the [College of Arts, Social Sciences and Humanities](#) and in the [School of Visual & Performing Arts](#). One of the many outstanding academic departments at UW-La Crosse, the department currently serves over 70 undergraduate majors and minors, over 300 hundred student musicians, music lovers, and the La Crosse community.**

## **II. Facilities**

The Center for the Arts (CFA) is located on Vine Street between 15<sup>th</sup> and 16<sup>th</sup> streets. CFA is home to the Arts, Music and Theatre Arts departments.

### **A. UWL Center for the Arts Building Hours**

As posted for UWL General Building Hours, the CFA building is open from 6:30 a.m. to 11:00 p.m. Monday through Thursday, 6:30-6:00 p.m. on Friday and with exceptions for special events on Saturday and Sunday.

For safety, UWL has determined to close all buildings at 6:00 p.m. on Friday evenings during the academic semesters if no activities are scheduled.

Additionally, doors are locked at 6 PM each weekday during Winter, Spring & Summer break periods, except for buildings that have scheduled activities.

After-hours entrance to the Center for the Arts requires your Student ID. The Department of Music will need to officially submit your name for access (234 CFA). You may enter where the doors have ID scanners. Please notify the Music Office (608-785-8409) if you have an entrance issue.

Always contact the University Police if you are concerned for yourself or the safety of others (608-789-9000 non-emergency and 608-789-9999 emergency).

### **B. Department of Music Office**

The Department of Music Office is located in Room 234 in the Center for the Arts. Office hours are 8:00 a.m. until 4:30 p.m. weekdays during Fall and Spring academic semesters. For additional hours, please call the Music Office (608-785-8409). There is also a rotating file holder outside the Music Office that contains many forms.

Informational items covered by the Music Office include the following:

- Faculty mailboxes
- Bulletin boards to post notices
- Override Course Request forms (time conflict only)
- Drop/add slips for course registration after online drop/add is over
- Departmental Recital forms
- [MUS 480 Independent Study forms](#)
- Administration for Senior Recitals (reserving date, programs, etc.)
- Concert Cards (required for majors/minors)
- Returning Student Scholarship/Honors Recital Audition forms

### **C. Music Listening Lab**

The Listening Lab is located in Room 124 CFA. Regular hours are posted during the Fall and Spring academic semesters. Weekend hours are sometimes available through the week of finals and special events.

NOTE: hours may be adjusted due to changes in available workers to supervise the lab. Hours will be posted as accurately as possible.

Other items covered by the Listening Lab include the following:

- Instrument Loan (Checking out an instrument to play in an ensemble)
- Locker Checkout/Rental
- Checkout for MUS and MUA course listening materials
- Computer Lab to complete theory and composition assignments
- Tickets for special events (reserved seating/suggested donation)
- Music Library: CD/DVD/VHS collection
- Access to recordings of Ensemble Concerts and Department Recitals

### **D. Practice Rooms**

Practice rooms are available for individual practice and small group rehearsal and are open during regular building hours. Students enrolled in piano have priority for grand piano practice rooms. Music majors and minors have priority use for all other practice rooms. Students should observe the CFA Hours as posted.

Practice rooms are located in the basement of the CFA building and on the second floor near Music Faculty offices. Room 62 is reserved, with chamber music and jazz combo rehearsals receiving the priority. With permission from the Music Office or Music Listening Lab, students may receive access to the combination lock for the key that opens Room 62.

Students may use classroom space if available and non-disruptive to other classes in the same proximity at that time.

For personal safety reasons students should never cover the windows of the practice rooms. Please remember to turn off lights and remove all items before leaving.

### **E. Lockers**

Lockers are available to students who are enrolled in UWL ensembles. Other requests will be fielded based on availability.

Lockers are \$10/semester-regardless of size. Students may pay in advance for the entire school year or by the pay period: Fall, Spring, Summer. Please submit a check payable to UWL Music Department.

When the locker fee is paid, the student is given a receipt with the locker number, combination and the rental period (fall, spring, etc.).

Signs will be posted in the locker room area to remind everyone of the “end of semester” deadlines.

Locker rental will end at noon of the last day of class Finals (specific date determined by the academic calendar). If you are not continuing with the locker rental, all materials should be removed by this date/time and return the lock (to 124 CFA). Materials not removed can be retrieve through the Music Listening Lab.

In you are going to extend locker use for the following semester and have not paid in advance, please renew the contract at 124 CFA by the last day of class prior to Finals (specific date determined by academic calendar).

#### **F. Music Library**

A large collection of musical scores, DVD/VHS, compact disc, cassette, and LP formats is available for student study and research in Murphy Library.

The Listening Lab (Room 124 CFA) houses Included the vast collection of recitals, concerts, and events hosted by UW- La Crosse students, facilities, and guests. Access to these items are available to students and community members. Please see personnel in the Listening Lab for details.

### **III. Instrument Loan**

#### **A. Checkout Procedure**

All students are eligible to check out an instrument with the consent of an ensemble director.

Instruments are assigned and distributed through the Listening lab (Room 124). Instrument checkout requires a signature by the student, acknowledging responsibility for all damages.

#### **B. Damage and Repair**

All damages and repair costs are assessed and billed at the discretion of the ensemble director.

#### **C. End of Semester Return**

Signs will be posted in the locker room area to remind everyone of the “end of semester” deadlines for returning instruments.

If you are requesting continued use of the same instrument, you need to have your ensemble director provide consent to the Director of the Music Listening Lab, 124 CFA.

#### **D. Proper Return**

In the instrument is not returned on time, it will be considered late and a fine will be assessed. If the instrument is lost, the student will be held responsible for the current replacement value of the instrument in addition to the fine.

#### **IV. Music Major Information**

UW-La Crosse offers baccalaureate degrees in music (B.A. or B.S.) and in music education (B.S.).

In order to declare a music major, you must successfully complete a performance audition and complete a brief sight-reading excerpt and a theory assessment (usually completed at the time of the performance audition). Sign up for auditions online at [www.uwlax.edu/music](http://www.uwlax.edu/music) or contact the Music Office (608-785-8409) to schedule the audition.

##### **A. Degree options**

You should consult your individual Advising Report online at WINGS and your assigned advisor in the Department of Music.

###### **i. B.A. or B.S. in Music (College of Arts, Social Sciences & Humanities)**

Students who wish to major in music must declare a B.A. or B.S. degree in music. For the B.A. degree, you also declare a “track:” 1) Language track, 2) Humanities track or 3) Fine Arts track. For more information about these tracks, visit the School of Visual & Performing Arts: UWL CASSH Core. For complete and current curriculum for the Department of Music, please refer to the UW-La Crosse online Undergraduate Catalog.

###### **ii. B.S. in Music Education (School of Education)**

This degree is a dual major in music and in education. Students enrolling in teacher licensure music complete teacher education requirements and the music major requirements. For complete and current curriculum for the Department of Music, please refer to the UW-La Crosse online Undergraduate Catalog.

##### **B. Emphasis options**

###### **i. Within the B.S. in Music Education in SOE, you must declare at least one emphasis:**

1. Choral/Vocal Music (choir)
2. General Music (elementary and secondary classroom)
3. Instrumental (band/orchestra)

Please refer to [V. Music Education Degree \(School of Education\)](#)

###### **ii. Within the B.A. or B.S. degree options in CASSH, you must declare at least one emphasis within the music major degree:**

1. History
2. Jazz Performance
3. Performance
4. Piano Pedagogy
5. Theory/Composition

##### **C. Music Major Core Courses**

All music degrees require the music major core requirements: 24 credits, including the sequence of music theory and music history courses and successful completion of concert attendance.

**i. Music Theory (MUS 266/268, MUS 366/368 and MUS 367/369)**

The Music Theory sequence is required for all music and music education majors. The Music Theory sequence is configured through pairs of interconnected courses (Theory of Music-3 credits & Aural Skills-1 credit).

Students are advised to begin the Theory sequence in the first semester of the freshman year. NOTE: Each student completes a theory assessment (milestone) prior to being admitted as a music major. Based on the assessment, a student may be advised to take a pre-theory course called [MUS 115, Musical Elements: Language and Systems](#), currently offered in the General Education program.

The rotation of courses is currently offered as follows:

Fall	Spring
MUS 266/268 (Theory of Music I)	MUS 366/368 (Theory of Music II)
MUS 367/369 (Theory of Music III)	

**ii. Music History (MUS 205, MUS 264, MUS 364, MUS 365)**

The History of Western Music is offered in a chronological sequence of courses (MUS 264, MUS 364, MUS 365) and should be taken in sequence. MUS 205 is a world music course and offered every semester. Students are advised to start the Music History sequence in the sophomore year.

The rotation of courses is currently offered as follows:

Fall	Spring
MUS 205 (World Music)	MUS 264 (History of Music I)
MUS 364 (History of Music II)	MUS 365 (History of Music III)

**D. Applied Music Lessons**

Applied Music study (individual lessons) is a requirement for the music major: applied courses with the prefix MUA are listed in the catalog. MUA courses are 1-credit courses and are available after any student completes the performance audition milestone. Any student with a successful audition may enroll in lessons, although an additional lab fee will be added to the tuition bill for a student who does not officially declare a music major or music minor.

Placement into intermediate level (200-level course numbers) is determined by a successful audition for the Department of Music.

Music majors are required to have simultaneous enrollment in a core theory or history course along with your applied lesson credit. If not, the applied music lab fee may will



be added to your tuition bill. Exemptions to this policy require a written petition to the Department of Music.

Students may enroll in a maximum of two applied areas in any semester with Department approval. Department approval is achieved by submitting a written request to the Department Chair (email is preferred).

**i. MUA 200- and 300- course numbers**

Students enrolled in MUA 200 level courses will schedule weekly lessons for a minimum of 30 minutes with the appropriate private instructor. Most instructors will also schedule performance classes (called “studio class”). Lessons and studio classes are scheduled around regular course times and the availability of the instructor.

The instructor will provide a syllabus that will include expectations for the private lesson and studio class.

**Jury**

Students enrolled in MUA 200-applied level courses will perform a “jury” at the close of each regular academic semester. Juries are coordinated by area: voice, brass, winds, strings, percussion and piano. Each student will sign up for a specific time; juries range from 6-15 minutes in length for the entire performance. Please consult your primary instructor for more specific performance requirements regarding the jury.

Expectations for areas (if provided) are found in the appendix of this Handbook. If you have further questions, please ask your applied instructor or you may contact the Department Chair.

**ii. Jury for Admission into MUA 300-level**

After a minimum of two semesters enrolled at the MUA 200-level, you may apply for admission to the MUA 300-level. Admission to the MUA 300-level will include specific performance requirements as well as completing the written application to the MUA 300-level.

The [written application to the 300 level](#) is a program assessment tool for the Department. The purpose of this assessment is to help the Department consider modifications in the current program for music majors and minors. The evaluation of the written application is not calculated into the student’s grade, but submission of the written application is required to the Music Office in a timely manner at the close of the semester applying to 300-level.

**iii. Additional Fee for Applied Lesson Courses**

After receiving permission to register for applied music, a student may register for the course and pay only tuition for the 1-credit course. Music majors and minors

may enroll for a maximum of nine semesters in a single applied area without paying an additional applied music lab fee.

Of those nine semesters a maximum of six credits may be earned at the 200-level (that is, a student must complete a successful audition to the 300 level following the sixth semester of applied lessons to continue taking lessons without paying the applied music fee).

After the 9<sup>th</sup> semester of applied lessons, a student will be charged the additional applied music lab fee.

Students who do not declare a music major or minor may audition to take lessons at the 200-level, but the additional music lab fee will be added to your tuition statement. Contact the Music Office (608-785-8409) to receive information on the most current applied music fee.

**iv. Senior Recital**

Music majors (all emphases) and Music Education majors (choral/instrumental emphases) will present a capstone project in the applied area referred to as the senior recital. Students will enroll in both MUA 471 or 472 AND the MUA 300-level courses during the semester of the scheduled recital. When a student enrolls in MUA 471 or 472 and MUA 300, you receive 2 credits for the semester and also receive a minimum of an hour lesson/week in preparation for the recital. MUA 472 is distinguished as the Performance Emphasis recital, although students not pursuing the performance emphasis are welcome to enroll in that with permission from your instructor. MUA 472 requires a minimum of 40 minutes of music, while MUA 471 requires a minimum of 20 minutes of music and is recommended for all other emphases.

Details for the Senior Recital can be found under [X. Recital Opportunities](#).

**v. MUS 480: Independent Study for the B.A./B.S. in Music**

MUS 480 (2 credits) is the written capstone project associated within the liberal arts degrees in music. Each student submits an [application form](#) the first week of the semester when planning to enroll in MUS 480. A faculty committee will review all applications and request revisions to the application when appropriate. Once approved, the Music Office will register the student for a section of MUS 480 with the supervising instructor assigned to the project.

**V. Music Education degree (School of Education): additional coursework**

All music degrees require the [music major core requirements](#): 24 credits, including the sequence of music theory and music history courses and successful completion of concert attendance.

**Requirements and Information**

Students enrolling in teacher licensure emphases must complete teacher education requirements and the Music Major Core Courses. As with all degree programs you should consult your Advising Report online at WINGS and your assigned advisors in both the Department of Music and the School of Education.

**i. Choral Music emphasis**

60 credits including music major core courses and the following academic courses:

**i. Choral Music Core Courses**

1. MUS 149-Keyboards Competency IV (includes Piano Proficiency)
2. MUS 211-Basic Conducting
3. MUS 213-Class Guitar
4. MUS 263-Introduction to Music Technology
5. MUS 318-Advanced Choral Conducting
6. MUS 321-Choral Arranging
7. MUS 322-Choral Techniques
8. MUS 328-Diction in Music
9. MUS 349-Vocal Accompanying (or substitute MUA 314 Applied Piano)
10. MUS 373-Choral Music in the Junior/Senior High School

**NOTE:** These course courses are not offered every semester. Please confirm the current rotation of course offerings posted on the Music Office Bulletin Board (Room 234).

**ii. Applied Lesson credits**

6 credits in applied voice lessons that include the following

1. Enroll in MUA 221 (Applied Voice) for a minimum of 2 semesters (2 credits, 1 credit per semester).
2. Apply for admission to the MUA 321 (Applied Voice) in your planned final semester of MUA 221. See the description for [Jury for Admission into MUA 300-level](#).
3. Enroll in MUA 321 for a minimum of 3 semesters (3 credits, 1 credit per semester).
4. 1 credit at the 400-level (MUA 471 or MUA 472) is taken concurrently with MUA 321 in the same semester as part of preparation for the Senior Recital. Please see specific requirements for the Senior Recital.

**iii. Large Ensemble credits**

6 credits to be selected from the following:

1. MUS 106/206/306/406 Concert Choir
2. MUS 123/223/323/423 Treble Chorus (all high voices)
3. MUS 158/258/358/458 Choral Union

Two (2) credits must be from Concert Choir and/or Choral Union.

**iv. Small Ensemble credits**

2 credits selected from MUS 152 (Opera Workshop), MUS 162 (Chamber Choir) or MUS 161 (Small Ensembles-various options).

**NOTE:** MUS 152 is offered rarely. MUS 161 options is varied-please contact your major ensemble director to find out more information regarding MUS 161 options.

**NOTE:** Both successful completion of MUS 149 (Keyboard Competency IV) with a grade of “B” or above and completion of the recital requirement (MUA 471 or MUA 472) must be accomplished prior to student teaching.

**B. General Music emphasis**

60 credits including music major core courses and the following academic courses:

**i. General Music Core Courses**

1. [MUS 149-Keyboard Competency IV \(includes Piano Proficiency\)](#)
2. MUS 211-Basic Conducting
3. MUS 213-Class Guitar
4. MUS 263-Introduction to Music Technology
5. MUS 321-Choral Arranging
6. MUS 322-Choral Techniques
7. MUS 328-Diction in Music
8. MUS 349-Vocal Accompanying (or substitute MUA 314 Applied Piano)
9. MUS 371-Methods and Materials in Elementary School Music
10. MUS 372-General Music in the Junior/Senior High School

**NOTE:** These course courses are not offered every semester. Please confirm the current rotation of course offerings posted on the Music Office Bulletin Board (Room 234).

**ii. Applied Lesson credits**

**1. Option 1: Studying Voice**

- a. 4 credits of MUA 221 (applied voice lessons)
- b. 2 credits of MUA 321 (applied voice lessons)

**2. Option 2: Studying an Instruction**

- a. 2 credits of MUA 221 (applied voice lessons)
- b. 4 credits (minimum) on one instrument, including 2 credits at the MUA 300-level

**iii. Large Ensemble credits**

6 credits to be selected from the following:

1. MUS 100/200/300/400 Screaming Eagles Marching Band
2. MUS 106/206/306/406 Concert Choir
3. MUS 123/223/323/423 Treble Chorus (all high voices)
4. MUS 140/240/340/440 Wind Ensemble
5. MUS 156/256/356/456 Orchestra
6. MUS 158/258/358/458 Choral Union

Two (2) credits must be from Concert Choir and/or Choral Union.

**iv. Small Ensemble credits**

2 credits selected from MUS 152 (Opera Workshop), MUS 162 (Chamber Choir) or MUS 161 (Small Ensembles-various options).

**NOTE:** MUS 152 is offered rarely. MUS 161 options is varied-please contact your major ensemble director to find out more information regarding MUS 161 options.

**NOTE:** Both successful completion of MUS 149 (Keyboard Competency IV) with a grade of “B” or above and completion of the recital requirement (MUA 471 or MUA 472) must be accomplished prior to student teaching.

### **C. Instrumental Music emphasis**

60 credits including music major core courses and the following academic courses:

#### **i. Instrumental Music Core Courses**

1. [MUS 149-Keyboard Competency IV \(includes Piano Proficiency\)](#)
2. MUS 211-Basic Conducting
3. MUS 263-Introduction to Music Technology
4. MUS 316-Advanced Instrumental Conducting
5. MUS 320-Orchestration
6. MUS 374-Instrumental Music in the Schools
7. Techniques Courses

**NOTE:** These course courses are not offered every semester. Please confirm the current rotation of course offerings posted on the Music Office Bulletin Board (Room 234).

#### **ii. Applied Lesson credits**

6 credits in applied lessons in a single instrumental area that must include the following:

1. Freshmen enroll in the MUA 200-level for a minimum of 2 semesters (2 credits, 1 credit per semester).
2. Apply for admission to the MUA 300-level in your planned final semester of lessons at the MUA 200-level. See the description [Jury for Admission into MUA 300-level](#).
3. Enroll in MUA 300 for a minimum of 2 semesters (2 credits, 1 credit per semester).
4. 1 credit at the 400-level (MUA 471 or MUA 472) is taken concurrently with MUA 300-level in the same semester as part of preparation for the Senior Recital. Please see specific requirements for the Senior Recital.

#### **iii. Large Ensemble credits**

6 credits to be selected from the following:

1. MUS 100/200/300/400 Screaming Eagles Marching Band
2. MUS 140/240/340/440 Wind Symphony (Concert Band)
3. MUS 144/244/344/444 Symphonic Band
4. MUS 156/256/356/456 Orchestra

Auditions for MUS 140 and 156 occur prior to the beginning of the fall academic semester. . Please visit the [website](#) to contact the Directors of these ensembles to learn about the schedule and audition information.

**iv. Small Ensemble credits**

2 credits selected from MUS 134 (Jazz Ensemble), MUS 130 (Jazz Orchestra), or MUS 161 (Small Ensembles).

Auditions for MUS 134, 130 and 161 occur prior to the beginning of the fall academic semester. Please visit the [website](#) to contact the Directors of these ensembles to learn about the schedule and audition information.

**NOTE:** MUS 161 options are varied—please contact your major ensemble director to find out more information regarding MUS 161 options.

**v. Electives: 2 credits**

Electives are additional music courses to complement the required music courses. You may take any MUA or MUS course EXCEPT MUS 105 (Music Appreciation) and MUS 110 (Listening Experience in Music).

**vi. Techniques Courses**

Students in the instrumental emphasis must take nine credits of technique courses. Technique courses will be determined by the student's performance instrument and desired teaching area. See specific requirements in the UWL Course Catalog and confirm the [current rotation of course offerings](#) posted on the Music Office Bulletin Board (Room 234).

**NOTE:** Both successful completion of MUS 149 (Keyboard Competency IV) with a grade of “B” or above and completion of the recital requirement (MUA 471 or MUA 472) must be accomplished prior to student teaching.

**D. Piano Proficiency Requirements for the Music Education Major**

Music education majors complete a proficiency in piano as required by the Wisconsin State Department of Public Instruction. Piano skills include accompanying, harmonizing, transposition, sight-reading piano music, score reading and improvisation. The piano proficiency requirement must be completed prior to student teaching.

On WINGS, the piano proficiency is the final exam in MUS 149 and receiving a grade of “B” or better in the course indicates passing the piano proficiency. Any student without a grade of “B” or above in MUS 149 should contact the keyboard instructor for further instructions regarding fulfilling this requirement.

Preparation for the piano proficiency is offered and students with no previous keyboard experience should enroll in MUS 146, MUS 147 and MUS 148. Please confirm the current rotation of course offerings posted on the Music Office Bulletin Board (Room 234).

Students with a strong background in piano are encouraged to take a keyboard placement exam with the keyboard instructor. At the beginning of the fall semester, piano placement exams are

available to help a student determine how much preparation she or he might need prior to enrolling in MUS 149.

Please see the keyboard instructor to schedule a placement exam in the fall either prior to the first day or during the first week of classes. No preparation for the piano placement exam is necessary.

**NOTE:** Choral and General Music Tracks must take additional piano courses after completing MUS 149. Passing MUS 149 with a “B” or better is your admission into MUS 249 (Piano Sight-reading). Please see the keyboard instructor regarding MUS 249.

## **VI. Liberal Arts Degrees in Music (B.A. or B.S.)**

Students who wish to major in music elect to complete a Bachelor of Arts (B.A.) or a Bachelor of Science (B.S.) degree in music. Students also declare a track for these degrees:

- Language Track
- Humanities Track
- Fine Arts Track

For more information about these tracks, visit the [College Core](#).

Students enrolling in these majors music complete the [music major core requirements](#) plus one or more emphases.

### [Emphasis Options as defined in the Catalog](#)

- A. Vocal or Instrumental Performance
- B. Music History
- C. Music Theory/Composition
- D. Jazz Performance
- E. Piano Pedagogy

You should consult your individual Advising Report online at WINGS and your assigned advisor in the Department of Music.

## **VII. Music Minors**

The Department of Music offers two music minors with great flexibility, the music minor and the music performance minor. The music minor is a more general minor that includes more academic music courses, while the music performance minor is more performance-oriented, including more credits toward lessons and ensembles. For most degree programs at UWL, the music minor and the music performance minor are ideal complements to a bachelor’s degree.

As with all degree programs you should consult your Advising Report online at WINGS and your assigned advisors in both your Major Department and the Department of Music.

### [Options as defined in the Catalog](#)

- i. Music Minor (23 credits)
- ii. Music Performance Minor (22 credits)



## VIII. Rotation of Music Major Department Courses

Many of the specialized courses in the Department of Music are offered in a four-semester rotation. Please consult the posted Course Rotation for the sequence of these courses. Students should their music advisors and the Music Office for changes in availability for specific courses.

See the posted Course Rotation for [Fall 2018-Spring 2022](#).

## IX. General Education Music Courses

The Department offers several music courses that count toward the [General Education program](#) in several of its current categories:

A. MUS 105 (2 credits): currently in GE08: Arts: the aesthetic experience

### **Music Appreciation**

The Western classical tradition. A survey of the forms and styles within each period since the Baroque. Emphasis on the content of specific masterpieces to enhance perceptive learning. Not applicable to major or minor. Not open to students with credit in [MUS 110](#). Offered Fall, Spring.

B. MUS 110 (3 credits): currently in GE08: Arts: the aesthetic experience

### **The Listening Experience in Music**

An introductory course to music listening, with emphasis on methods of perceiving and understanding musical information. Topics include factors in listening, recognition of musical elements and other concepts which contribute to aural perception, and understanding the influence of musical context. The course content will include representative examples of world music, compositions by women, and representative music from the Western classical tradition. Not applicable to major or minor. Not open to students with credit in [MUS 105](#). Offered Fall, Spring.

C. MUS 115 (4 credits): currently in GE02: Mathematical/Logical Systems

### **Musical Elements: Language and Systems**

Like modern languages, music employs a distinct vocabulary and set of rules. Musical language and the systems developed in it will be explored and studied including types of notation, syntax and style. Temporal, harmonic and melodic structures such as phrases, cadences and simple forms as well as the basic vocabulary will be discussed in relation to communicating and interpreting music by written and aural means. This course is for students with little to no music background and does not apply to any music major or minor. Lect. 3, Lab 2. Prerequisite: not open to any declared music major or minor. Offered one semester/year.

D. MUS 205 (3 credits): currently in GE04: International and multicultural studies

### **World Music**

This course surveys the selected musical traditions of the world. By looking at selected communities in detail, students will better understand that music is, in most cases, connected to culture and cannot be understood without an awareness of cultural contexts. Students will also develop a musical vocabulary and listening skills through exposure to recordings, lectures and assignments about stylistic elements, and analysis. The ability to read music is



not required for the course, but it is helpful. The lectures will be supplemented with sound recordings, and will include in-class demonstrations when possible. Offered Fall, Spring.

E. MUS 209 (3 credits): currently in GE03: Minority cultures or Multiracial Women's Studies

### **History of Jazz Culture**

A chronological study of the history of jazz from its African/Creole roots to the present with emphasis on ethnic cultural contributions and innovations through listening and selected readings. Offered Fall, Spring.

## **X. Recitals and Concert Attendance**

In particular, the Department of Music faculty expect students to make every effort to attend Departmental Recitals, faculty recitals and guest faculty recitals as well as ensemble performances and senior student recitals.

### **A. Departmental Recitals**

Departmental Recitals are held on Fridays during the Department Convocation time (1:10-2:05 PM) assigned to students enrolled in applied lessons. Departmental Recitals are traditionally used for solo and chamber ensemble performances.

- i. Applications forms are located outside the Music Office (234 CFA).
- ii. Correct title, movement, composer dates and timings of selection along with the signature of the instructor or coach are required for submission.
- iii. Deadline for submitting the complete performance application to the Music Office is at Noon on Wednesday prior to the Friday recital. Priority for performance is scheduled for the earliest received applications.
- iv. These performances are free and open to the public.
- v. Departmental Recitals are general accepted for completing concert attendance requirements for music appreciation students, music majors and music minors.

### **B. Concert Card attendance for the Music Major/Minor**

- i. Music Minors must complete 4 Concert Cards.
- ii. Music Majors must complete 6 Concert Cards.

In order to maintain the Department of Music's accreditation through the National Association of Schools of Music (NASM), our degree programs are required to document students attending formal music concerts throughout their degree programs. To fulfill the requirement of attending a variety of concerts, the Department of Music documents this attendance through the Concert Card.

Concert Cards are provided during the Fall Department Convocation meeting held on the first Friday of classes. Concert Cards are always available on the rack outside the Music Office.

A Concert Card has 12 spaces for signatures documenting attendance at 12 concerts. The recommendation is to attend 12 concerts per semester for either 4 or 6 semesters (see requirements below). However, Concert Cards should be submitted to the Music Office at the end of each semester to prevent loss and keep track of Concert Cards.

Incomplete Concert Cards can be picked up at the beginning of the next semester to be completed prior to starting the next Concert Card. A schedule of UWL Department events is posted at the Department of Music website.

Concert Cards require music faculty signatures and should be brought to the attended event. In a rare circumstance when a faculty member is not available to sign, the Recital hall student worker may sign after the concert. If you provide evidence of a non-UWL concert, your applied instructor may approve and sign for credit. When you perform in a concert, that counts for concert credit.

Lost cards should be reported immediately to the Music Office.

### C. Senior Recital Guidelines

#### i. Requirements

The Senior Recital is one of the capstone projects for music majors and music education majors. Performance emphases requires a full recital and all other emphases and education majors require a minimum of a partial recital. Full and partial recitals are defined below.

1. The recitalist should be enrolled concurrently in applied music at the 300 and 400 levels during the semester of the scheduled performance.
2. MUA 472 is a **full recital** (required for performance emphases) and includes 40 minutes of performance time, where 75% of the performance time will be solo literature that covers a range of representative styles and eras. Students will also provide written program notes and song translations for their programs.
3. MUA 471 is considered a **partial recital** (minimum requirement for non-performance emphases and music education majors) and includes 20 minutes of performance time, where 75% of the performance time will be solo literature that covers a range representative styles and eras. It is recommended by the full-time music faculty that partial recitals be performed in pairs. Students will also provide written program notes and song translations for their programs.
4. Upon the discretion of the applied instructor and student, the music education major and other non-performance emphases may elect to perform a full recital.

#### ii. Recital Evaluation Committee

1. This committee is a three-member evaluation committee. The senior recitalist arranges for the members by asking them to sign the Hall Reservation Form by the second week of the semester. The committee must include the student's applied instructor and one other applied instructor. Two members of the evaluation committee must be members of the voting faculty (half-time or greater). If both applied instructors are members of the Department voting faculty, the third member may be chosen from the faculty-at-large including adjunct faculty.
2. The signatures of the Recital Evaluation Committee on the Hall Reservation Form serve as sufficient notification of the scheduled recital date/time. Faculty members who agree to serve on the Recital Evaluation Committee are required to attend the live performance of the senior recital. Should a scheduling conflict arise on the part of the faculty, it is the obligation of the

faculty member to resolve it and communication the solution to both the Department Chair and to the student.

3. Each member of the Recital Evaluation Committee must assess a grade of either “pass” or “fail,” submitted to the Music Office prior to the end of the semester. A student receiving an evaluation of “fail” by at least two of the members may repeat the recital for a second evaluation after a period of three weeks more.

**iii. Scheduling the Senior Recital**

1. All Senior Recitals are scheduled for performance in Annett Recital Hall.
2. All recitals are to occur a minimum of seven days preceding Finals.
3. All evening recitals will occur at 7:30 p.m., the standard start time for Department performances. Afternoon recitals may be scheduled at either 2:00 p.m. or 4:00 p.m. on Saturday or Sunday only.
4. The recitalist schedules the senior recital through the Music Office (see the Academic Department Associate in Room 234). Scheduling includes completing the Hall Reservation Form available from the Music Office.
5. The Hall Reservation Form is due on the second Thursday of the semester so that senior recitals may be included on the Department of Music Events Calendar.
6. The Hall Reservation Form includes reserving the date, set-up for the hall (pianos, stands, etc.), signatures for the Recital Evaluation Committee and the signature for a backstage manager. The backstage manager will be a volunteer (non-paid) and should be another UWL student familiar with the recitalist and protocol for formal recitals.
7. The performer is entitled to reserve Annett Recital Hall for one hour prior to the recital, the recital itself and three additional hours of rehearsal time scheduled through the Music Office. It is highly recommended that the dress rehearsal be scheduled as early as possible since Annett Recital Hall is in very high demand and may not be available as the semester progresses. Likewise, on 24-hours notice, if a student would like to schedule additional rehearsal time in the Hall, and there are no conflicts, a student may request time through the Music Office.

**iv. Changes to Senior Recitals**

As with all policies in this Handbook, students have the right to petition the Music Faculty (a minimum of two weeks’ notice) for any changes to the above policies.

Changes in recital dates or times must be submitted in writing to the full faculty for a vote. If the faculty approves the change, the Department will make the necessary changes to the Events Calendar on the website and contact appropriate faculty and UWL administration. The student is responsible for notifying the Recital Evaluation Committee and any other publicity that has occurred (that is, correcting posters, etc.).

**v. Programs**

1. Recital program content is the responsibility of the student in consultation with the applied instructor. These programs should follow templates and

instructions found at the UWL Department of Music website under [Resources for Students](#).

2. Program information must be submitted to the Music Office electronically no later than 14 days prior to the recital. The Department will make copies and have recital programs put in the Annett Recital Hall recording booth prior to the day of the recital.
3. Students are encouraged to create posters to publicize senior recitals to peers and the university community at-large. Along with date information, posters must include “University of Wisconsin-La Crosse,” “School of Visual and Performing Arts” and “Department of Music.”

**vi. Reception Policy**

Providing food and beverages at a reception following a recital is not mandatory. Out of courtesy for the common lobby shared with the Departments of Theatre Arts and Art, please have the Music Office notify those Departments regarding an additional reception following a senior recital.

**D. Honors Recital**

- i. Students are recommended by area faculty to audition for the Honors Recital based on their performance at the Fall Semester Jury.
- ii. Any student auditioning for Honors Recital must be enrolled in applied music for at least one semester during the current academic year.
- iii. A student may audition only in the applied area of formal study.
- iv. The ensemble/accompanist for the audition must be the same ensemble/accompanist for the Honors Recital performance.
- v. In rare circumstances, an ensemble chooses to audition: all participants must be UWL students. Exceptions to this rule may be considered by written petition to the full faculty. Concerns should be addressed to the Recital Committee.
- vi. The preliminary vote to pass students for Honors Recital will take place by written ballot. Two-thirds (2/3) favorable votes for each student are required: the 2/3 majority will come from the percentage of faculty who heard the audition and voted. Discussion for ties will take place only if needed after the preliminary vote.
- vii. The Honors Recital will be held during the Spring semester and all music faculty are expected to attend.
- viii. The Honors Recital shall be no less than 50 minutes, not greater than 90 minutes in length (a minimum of 5 performers). Individual performances shall be no longer than ten minutes or shorter than 5 minutes. Exceptions to this limit must be made by petition to the full faculty. A simple majority will rule on petitions.

**XI. Instrumental Ensembles**

Auditions for ensembles are scheduled through the Director of that ensemble-please use the [website](#) for updated information regarding scheduling auditions.

Most ensembles hold auditions in the fall during the weekend before UWL classes start. Audition materials are posted either outside the Director’s office door or online. Contact the specific ensemble director for more information:

- Dr. Justin Davis      [Wind Ensemble/ Orchestra](#)  
Dr. Jeff Erickson      [Jazz Orchestra/Jazz Ensemble](#) (see menu on side)

Dr. Tammy Fisher     [Marching Band/Symphonic Band](#) (no audition required)

Instrumental Loan (free) and lockers (small fee) are available to students participating in ensembles.

**A. Jazz Orchestra (MUS 130)**

Jazz Orchestra is the select jazz band, performing challenging music encompassing all styles of jazz from swing to fusion.

- 20-24 members
- Freshmen-senior membership
- Auditions/Section placement in the Fall
- 2 concerts per semester
- Diverse performance experiences
- Rehearses 4 hours per week

**B. Jazz Ensemble (MUS 134)**

Jazz Ensemble performs music of all jazz styles. Most freshmen enroll in Jazz II for their first collegiate jazz experience.

- 20-24 members
- Freshmen-senior membership
- Auditions/Section placement in the Fall
- 2 concerts per semester
- Diverse performance experiences
- Rehearses 3 hours per week

**C. Orchestra (MUS 156)**

The Symphony Orchestra is the main ensemble in the Orchestral program at UWL.

- Freshmen-senior students/community members
- Fall auditions
- 2 concerts per semester
- Diverse programming
- Rehearses 4 hours per week
- Touring expectations in some semesters

**D. Screaming Eagles Marching Band (MUS 100)**

The Marching Band season is 9 weeks and continues the tradition at UWL by performing at Eagle football games and other community events.

- 150-170 students
- Freshmen-senior membership
- Marching Band Camp occurs before Fall semester with early move-in
- 6-8 performances during the Fall
- 1 Fall Review Concert
- Rehearses 2.5 hours per week and Saturdays of home football games

**E. Symphonic Band (MUS 144)**

Symphonic Band is the concert band ensemble offered in the spring to complement the Fall Marching Band.

- Freshmen-senior membership
- Auditions/Section placement in the spring

- 2 concerts per semester
- Standard Wind Band literature
- Rehearses 3 hours per week

#### **F. Wind Ensemble (MUS 140)**

Wind Ensemble is a select ensemble comprised of woodwind, brass and percussion students on the UWL campus regardless of major.

- Freshmen-senior membership
- Auditions in Fall and Spring
- 2 concerts per semester
- Standard Wind Band literature
- Rehearses 4 hours per week
- Touring and recording expectations

### **XII. Choral Ensembles**

Auditions for ensembles are scheduled through the Director of that ensemble-please use the [website](#) for updated information regarding scheduling auditions.

Most ensembles hold auditions in the fall during the weekend before UWL classes start. Audition materials are posted either outside the Director's office door or online. Contact the specific ensemble director for more information:

Dr. Chris Hathaway [Concert Choir/Choral Union/Treble Chorus](#)

Dr. Terry Kelly [Chamber Choir](#)

#### **A. Chamber Choir (MUS 162)**

- 10-12 member madrigal ensemble
- Largely vocal/choral music education majors
- Auditions as needed
- 1-2 concerts per semester
- 14<sup>th</sup>-17<sup>th</sup> century literature
- Rehearses 3 hours per week

#### **B. Choral Union (MUS 158)**

- 75-100 member symphony chorus
- Student/community membership
- There is no audition for this group. All ability levels welcome!
- 1 concert per semester
- Major works often programmed
- Monday evening rehearsal, 7-9:15 p.m.

#### **C. Concert Choir (MUS 106)**

- 32-40 member mixed choir
- Premier choir at UWL, majors and upperclassmen
- Auditions in Fall
- Amount of performances vary: usually 2-3/semesters
- 15<sup>th</sup>-21<sup>st</sup> century repertoire
- Rehearses four hours per week

#### **D. Männerchor (MUS 119)**

- Offered rarely
- 25-30-member low-range voices
- Freshmen-senior membership
- Auditions for section placement
- 2-3 performances per semester
- All-inclusive literature
- Rehearses 2.5 hours per week

**E. Treble Chorus (MUS 123)**

- 30-40 -member choir for all soprano and alto voices
- Freshmen-senior membership
- There is no audition for this group. All ability levels welcome.
- 1-2 performances per semester
- Outstanding treble literature
- Rehearses 3 hours per week

**XIII. Chamber Ensembles (MUS 161)**

Chamber ensembles include small ensembles that perform without a conductor/director, except for the Korean Percussion Ensemble.

**A. Hoefler Symphonic Brass Quintet**

The Hoefler Symphonic Brass Quintet is an important component of the UWL Orchestra program. It was established to offer an additional scholarship opportunity to highly qualified students performing in the UWL Orchestra.

- 5 scholarship brass performers enrolled full time at UWL
- Extensive audition completed in spring for the next fall
- 2-3 performances per semester
- Standard brass quintet literature
- Rehearses 2 hours per week including 1 hour with faculty coach

**B. Jazz Combos**

All students have the opportunity to audition for jazz combos. Ensembles are organized based on student's musicianship and class schedules.

- 2 combos, 4-6 members per combo, enrolled full-time
- Audition and placement in the Fall
- 2-3 performances per semester
- Standard jazz repertoire
- Rehearses 2 hours per week including 1 hour with faculty coach

**C. Korean Percussion Ensemble**

- 15-18 members
- Permission of instructor (Dr. Ritterling)
- 3-5 performances per semester
- Learn traditional Salmunori
- Rehearses 2 hours per week with Leader

**D. String Quartets**

The string quartets were created to strengthen the orchestra program and offer an additional scholarship opportunity to highly qualified students performing in the UWL Orchestra.

- 2 quartets enrolled full-time at UWL

- Extensive audition completed in the spring for the next fall
- 2-3 performances per semester
- Standard chamber literature
- Rehearses 2 hours per week including 1 hour with faculty coach

#### **E. Woodwind Quintet**

The Cordeiro Woodwind Quintet is an important component of the UWL Orchestra program. It was established to offer an additional scholarship opportunity to highly qualified students performing in the UWL Orchestra.

- 5 scholarship performers enrolled full-time at UWL
- Extensive audition completed in the spring for the next fall
- 1-2 performances per semester
- Standard chamber literature
- Rehearses 2 hours per week including 1 hour with faculty coach

#### **F. Percussion Ensemble**

- Meets in the spring semester
- Core is percussion personnel from Marching Band
- No audition required if already a percussionist
- 1-2 performances per semester
- Rehearses 2 hours per week including 1 hour with coach

#### **G. Four-Hand Piano**

- Meets any regular-length semester where two pianists are interested
- Usually enrolled in applied piano as well
- 1-2 performances per semester
- Rehearses 2 hours per week including 1 hour with faculty coach

### **XIV. UWL Student Information**

- A.** [Academic Policies](#), including Academic eligibility, Academic records/FERPA, Course information, Grading system and policies, Graduation, Registration and schedules, Student conduct and withdrawal are available within the Undergraduate Catalog.
- B.** The Department recognizes sometimes that there are issues that you may want to discuss with the Department Chair, but are uncomfortable doing so. We hope this option gives you the opportunity to express concerns you have. All items will remain anonymous unless you choose to share your name and contact information. This link is found under the Chair's name on the "Our People" page of the music website.
- C. Complaint, Grievance and Appeal Procedures**  
For appeals on problems of discrimination, sexual harassment, or academic misconduct, a student should follow established University procedures as described in the Student Handbook at <https://www.uwlax.edu/student-life/student-resources/student-handbook/>
- D. For appeals on problems of instruction.**
1. The student shall first appeal directly to the instructor. The Department Chair may attempt to mediate between the student and instructor at the request of either.
  2. If not thereby satisfied, the student may appeal in writing to the Department Chair. The appeal shall specify what the student believes to be wrongly done,



supply evidence in support of the student's position, suggest a remedy or corrective action and be signed and dated.

3. The Chair shall inform the student that the Department's appeal procedure is an advisory process only-not a judicial one. The Chair shall convey a copy of the appeal to the instructor. The Chair shall convene a hearing committee and to serve as a neutral party. A record of the meeting and discussion shall be kept. The Hearing committee shall consist of three members selected by lottery from a pool of Music Faculty with no fewer less than three years of teaching experience. If the appeal is of an action by anyone who would by this process be selected to the Hearing Committee, that person shall be replaced by the next person eligible. If the appeal is of an action by the Chair, the person at the top of the Hearing Committee priority list shall move from the Committee to perform those duties of the Chair Specified in this procedure and the next eligible person shall succeed to be on the Hearing Committee.

**E. The student may take a grievance through University processes as described in the Student Handbook at: <https://www.uwlax.edu/student-life/student-resources/student-handbook/>**

**E. Course Grade Appeals**

1. A student who strongly feels his or her semester grade in a music course taught by the Department is demonstrably improper or that the grading was prejudicial or capricious, the student should first confer promptly with the instructor(s).
2. If the student and the instructor(s) are unable to arrive at a mutually agreeable solution, the student may appeal the case, within one month after the start of the next semester. For the purposes of student appeal, the "next semester" applies to Fall and Spring semesters.
3. The following procedures will apply:
  - a. The student will submit a written statement to the Department Chair, setting forth their reasons for seeking an appeal and presenting any supporting evidence.
  - b. The Chair will give a copy of this grade grievance to the instructor.
  - c. The Chair will request that the instructor make a written reply.
  - d. This reply along with the student's grievance will be forwarded to the Grade Appeals Committee.
  - e. The Chair will appoint a three-member ad hoc appeals committee to review the appeal. The members of the committee will be randomly selected from the Department (excluding the instructor involved in the grievance).
  - f. The appeal committee will meet within one week after selection and receiving the grievance and instructor's reply. They committee may request to meet with the instructor or student.
  - g. A written decision will be forwarded to the student with reasons for the decision.

## **F. Expectations, Responsibilities and Academic Misconduct**

Academic and non-academic misconduct situations are referenced at:  
<https://www.uwlax.edu/student-life/>

## **XV. Advising**

Music students should consult their Advising Reports online at WINGS where they will find their official Academic Advisors. The Department of Music recommends you schedule an appointment to discuss any questions or concerns.

Each student majoring in Music will be assigned a faculty advisor within the Department appropriate to that student's area(s) of study. Students' requests for a particular advisor will generally be honored when feasible. Students are expected to meet with their advisors each semester to discuss academic progress, post-graduation pursuits, etc. Faculty members are expected to keep posted office hours.

To change/add a major or minor, complete the survey online under your major college's Advising link.

[College of Arts, Social Sciences, and Humanities](#)

[College of Business Administration](#)

[College of Science & Health](#)

[School of Education](#)

## **XVI. Scholarships**

The Department is able to award scholarships to outstanding students each year through the generosity of retired faculty, alums and lovers of our music programs. Most scholarships require an audition and have an expectation of maintaining good academic standing as well as performing in the required ensemble.

Returning students complete a single application form and schedule an audition, available in the Music Office, spring semester.

Scholarship auditions are recorded by performing on a Friday Departmental Recital (1:10) or by making arrangements with your applied instructor to record and submit to the Listening Lab Supervisor. Your scholarship audition should be one solo piece and representative of the work accomplished in lessons.

Many of our ensembles have additional scholarship opportunities along with their own application process. Please talk to specific Directors to find out about scholarships awarded through the ensemble and consult the UWL Foundation website.

## **XVII. Professional Organizations (with student membership)**

### **A. National Association for Music Education (NAfME)**

NAfME members become acquainted with the privileges and responsibilities of the music education field and have the opportunities to meet leaders in the music education profession.

NAfME assists the university in various projects throughout the year including UW-L Jazz Fest and State Solo & Ensemble.

The mission of NAfME is to promote music through performance, education, and community involvement and to advance music education by encouraging the study and making of music by all.

Check out the NAfME bulletin board outside CFA Room 56 for more information on NAfME and the organization's upcoming events. For more information about this organization, visit <https://www.nafme.org> or contact Dr. Tammy Fisher ([tfisher@uwlax.edu](mailto:tfisher@uwlax.edu)).

### **B. American Choral Directors Association (ACDA)**

ACDA is an organization focused on providing professional development opportunities, international networking, and extended exposure in choral music for future choral educators and lovers of choral music. The student chapter of ACDA meets 2-3 times per semester and organizes participation and attendance at annual conventions both regionally and nationally. For more information about this organization, visit <https://www.acda.org> or contact Christopher Hathaway ([chathaway@uwlax.edu](mailto:chathaway@uwlax.edu)).

### **C. National Band Association (NBA)**

NBA is an organization for the purpose of promoting the musical and educational significance of bands.

### **D. Music Teacher's National Association Collegiate Chapter (MTNA)**

MTNA is an organization aimed at connecting future music teachers with the larger community of music professionals. The collegiate chapters strive to provide the "information and experience necessary" to create strong teachers. Many educators in this organization are focused on piano performance and individual study, but all musicians are welcome. Contact Dr. Mary Tollefson for more information: [mtollefson@uwlax.edu](mailto:mtollefson@uwlax.edu).

### **E. Department of Music Student Representative**

The Student Representative is elected at the beginning of each school year. The Student Representative is the link between the Music Department faculty and the music major and minor students. As such, the Representative is expected to attend all faculty meetings as requested by the Music Department Chair. The Student Representative is responsible for bringing student concerns to the faculty, and for communicating important information from the faculty to the student body. For more information see the current Student Representative or the Music Office.

## **XIX. Student Employment**

Many students enjoy the benefits of working part-time while going to school. Working part-time is a great way to assist with paying for the cost to attend college. Part-time work also helps students to improve their time management and organizational skills, while they are gaining valuable work experience.

It must be noted that it is important for students to maintain a balance between work hours and the number of credits taken in a given semester.

The Federal Work-Study (FWS) program provides part-time jobs for undergraduate and graduate students with significant financial need, allowing them to earn money to assist with their educational expenses. A student must complete a Free Application for Federal Student Aid (FAFSA) in order to determine eligibility for the FWS program. To qualify for the program, students must meet specific financial aid requirements. If the student qualifies for the program, a Work-Study allocation will be part of his/her financial aid award proposal, along with information on a placement. Positions, both on- and off-campus, are limited to 20 hours per week and are paid at least the current federal minimum wage.

#### **A. Student Employment Non-Work Study Student Help**

All UW-L students enrolled for official university credit toward a degree or certification program are eligible to apply for on-campus student help positions.

#### **B. Contact Information**

If a student qualifies for work-study she or he can request to work within the music department. Contact the Music Department Academic Department Associate for more information at (608) 785-8409 or in the Center for the Fine Arts Room 234.

#### **C. Positions Available**

Students can be employed in one of five occupations including Librarian, Locker Room Manager, Annett Recital Hall Manager, Listening Lab Assistant, and Office Assistant.

##### **i. Student Librarians**

Student Librarians are charged with maintaining an ensemble's library. Work includes preparing music for the ensemble, filing new music, and updating the library catalog. Ensembles with a Librarian position include Wind Symphony/Symphonic Band, Jazz Orchestra/Ensemble, Orchestra, Choir, and Marching Band.

##### **ii. Music Locker Room Managers**

Locker Room Managers assign lockers at the beginning of each semester. They are in charge of renting out school instruments and seeing to the care of these instruments. Fixing chairs and stands and additional duties may be requested of them.

##### **iii. Annett Recital Hall Managers**

Annett Recital Hall (ARH) Managers are typically students with a technology background. Managers prepare the Hall for recitals and concerts, record performances, and edit CD recordings for archives maintained in the Listening Lab.

##### **iv. Listening Lab Assistants**

Listening Lab Assistants are a combination of music student workers and work-study students. They monitor the checkout of Listening Lab items including headsets, records, and books. They also locate material for instructors and students as needed.

##### **v. Office Assistants**

Office Assistants are mainly work-study students. They assist the Academic Department Associate as needed.

## **XX. Faculty and Staff**

Dr. Mary Tollefson, Department Chair

Piano / Pedagogy / Music Appreciation Room 244 (608) 785-8418 [mtollefson@uwlax.edu](mailto:mtollefson@uwlax.edu)

Dr. Christopher Frye

Music Theory / Composition / Music Technology Room 233 (608) 785-6729 [cfrye@uwlax.edu](mailto:cfrye@uwlax.edu)

Dr. Jonathan Borja

Music History / Applied Flute Room 238 (608) 785-8410 [jborja@uwlax.edu](mailto:jborja@uwlax.edu)

Dr. Jeff Erickson

Jazz Studies / Applied Saxophone Room 323 (608) 785-8414 [jerickson@uwlax.edu](mailto:jerickson@uwlax.edu)

Dr. Tammy Fisher

Instrumental Music Education / Marching Band / Percussion, Room 242 (608) 785-6725  
[tfisher@uwlax.edu](mailto:tfisher@uwlax.edu)

Christopher Hathaway

Choral Music Education / Choirs, Room 142 (608) 785-8413 [chathaway@uwlax.edu](mailto:chathaway@uwlax.edu)

Dr. Terry Kelly

Voice / Chamber Choir Room 138 (608) 785-8419 [tkelly@uwlax.edu](mailto:tkelly@uwlax.edu)

Nicole Novak

Academic Department Associate for Music  
Room 234 (608) 785-8409 [nnovak2@uwlax.edu](mailto:nnovak2@uwlax.edu)

Dr. David Phipps

Coordinator of Music Appreciation / Music Theory / Violin Room 236 (608) 785-8416  
[dphipps@uwlax.edu](mailto:dphipps@uwlax.edu)

Dr. Soojin Kim Ritterling

General Music Education / Voice / Aural Skills / Korean Percussion Room 240 (608) 785-8417  
[sritterling@uwlax.edu](mailto:sritterling@uwlax.edu)

Sharon Shugrue

Listening Lab Program Assistant Room 124 (608) 785-8415 [sshugrue@uwlax.edu](mailto:sshugrue@uwlax.edu)

## **Adjunct Faculty**

Mary Andersen

Clarinet

Room 234 (Music Office) (608) 785-8409 [mandersen@uwlax.edu](mailto:mandersen@uwlax.edu)

Troy Birdsong  
String Bass  
Room 249 (608) 785-8409 (Music Office) [tbirdsong@uwlax.edu](mailto:tbirdsong@uwlax.edu)

Derek Clark  
Cello  
Room 249 (608) 785-6731 [dclark@uwlax.edu](mailto:dclark@uwlax.edu) [derekcl@juno.com](mailto:derekcl@juno.com)

Dr. Mike Forbes  
Low Brass  
Room 255 (608) 785-8409 [mforbes@uwlax.edu](mailto:mforbes@uwlax.edu)

Mary Beth Hensel  
Oboe  
Room 234 (Music Office) (608) 785-8409 [mhensel@uwlax.edu](mailto:mhensel@uwlax.edu)

Dr. Harry Hindson  
Bassoon  
Room 249 (608) 785-8409 [hhindson@uwlax.edu](mailto:hhindson@uwlax.edu)

Jacob Klingbeil  
Trumpet  
Room 234 (Music Office) 608-785-8409 ([jklingbeil@uwlax.edu](mailto:jklingbeil@uwlax.edu))

## **XXI. Health and Safety concerns**

If you have a serious concern, a problem with another student or professor, family matter or just need to talk, the Department encourages you to contact Student Life and utilize the many resources found in the UWL Student Handbook, including Research and Resource Center for Campus Climate, Promoting Wellness at UWL, Sexual Assault and Harassment and Student Code of Conduct.

### **A. HEALTH AND SAFETY INFORMATION AND RECOMMENDATIONS FOR STUDENT MUSICIANS**

The Department of Music, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Department of Music has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the

University's practice, rehearsal, and performance facilities. It is important to note that health and safety depends largely on personal decisions made by informed individuals. The University of Wisconsin-La Crosse has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the university's control are involved. Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the University. The policies, protocols, and operational procedures developed by the Department of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

### **i. Performance Injuries**

Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

### **ii. What Instrumentalists Should Do**

1. Evaluate your technique . Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
2. Always warm up . As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
3. Take breaks to stretch and relax . Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
4. Pace yourself . No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
5. Check out your instrument . Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
6. Evaluate other activities . Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
7. Pay attention to your body . Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
8. Get medical attention . Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical

professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

### **iii. What Singers Should Do**

1. Maintain good general health . Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
2. Exercise regularly .
3. Eat a balanced diet . Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.
4. Maintain body hydration ; drink two quarts of water daily.
5. Avoid dry, artificial interior climates . Las Vegas has an average daily humidity of 36%, a relatively low amount of moisture. Using a humidifier at night might compensate for the dryness.
6. Limit the use of your voice . High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
7. Avoid throat clearing and voiced coughing .
8. Stop yelling, and avoid hard vocal attacks on initial vowel words .
9. Adjust the speaking pitch level of your voice . Use the pitch level in the same range where you say, "Umm-hmm?"
10. Speak in phrases rather than in paragraphs . Breath slightly before each phrase.
11. Reduce demands on your voice - don't do all the talking!
12. Learn to breathe silently to activate your breath support muscles and reduce neck tension.
13. Take full advantage of the two free elements of vocal fold healing : water and air.

Vocal athletes must treat their musculoskeletal system as do other types of athletes; therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

### **iv. What All UW-La Crosse Musicians Should Do**

1. Stay informed . Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures.
2. Take time to read available information concerning injuries associated with your art.

Musicians might find the following books helpful:

- Conable, Barbara. What Every Musicians Needs to Know About the Body (GIA Publications, 2000)
- Klickstein, Gerald. The Musician's Way: A Guide to Practice, Performance, and Wellness (Oxford, 2009)
- Norris, Richard N. The Musician's Survival Manual (International Conference of Symphony and Opera Musicians, 1993)

The following links may be useful :



- Associated Board of the Royal Schools of Music ([ABRSM](#)), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.
- Performing Arts Medicine Association ([PAMA](#)), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.
- [Texas Voice Center](#), founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.
- [National Center for Voice and Speech](#) (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech.
- [Vocal Health Center](#), University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

## **B. HEARING LOSS**

Note - The information in this document is generic and advisory in nature . It is not a substitute for professional , medical judgments . It should not be used as a basis for medical treatment . If you are concerned about your hearing or think you may have suffered hearing loss , consult a licensed medical professional. Part of the role of any professional is to remain in the best condition to practice the profession. As an aspiring musician, this involves safeguarding your hearing health. Whatever your plans after graduation - whether they involve playing, teaching, engineering, or simply enjoying music - you owe it to yourself and your fellow musicians to do all you can to protect your hearing. If you are serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing.

### **i. Music & Noise**

In the scientific world, all types of sound, including music, are regularly categorized as noise. A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

### **ii. Noise-Induced Hearing Loss (NIHL)**

We experience sound in our environment, such as the sounds from television and radio, household appliances, and traffic. Normally, we hear these sounds at safe levels that do not affect our hearing. However, when we are exposed to harmful noise - sounds that are too loud or loud sounds that last a long time - sensitive structures in our inner ear can be damaged, causing noise-induced hearing loss (NIHL). These sensitive structures, called hair cells, are small sensory cells that convert sound energy into electrical signals that travel to the brain. Once damaged, our hair cells cannot grow back. NIHL can be caused by a one-time exposure to an intense "impulse" sound, such as an explosion, or by continuous exposure to loud sounds over an extended period of time. The humming of a refrigerator is 45 decibels, normal conversation is approximately 60 decibels, and the noise from heavy city traffic can reach 85 decibels. Sources of noise that can cause NIHL include motorcycles, firecrackers, and small firearms, all emitting sounds from 120

to 150 decibels. Long or repeated exposure to sounds at or above 85 decibels can cause hearing loss. The louder the sound, the shorter the time period before NIHL can occur. Sounds of less than 75 decibels, even after long exposure, are unlikely to cause hearing loss. Although being aware of decibel levels is an important factor in protecting one's hearing, distance from the source of the sound and duration of exposure to the sound are equally important. A good rule of thumb is to avoid noises that are "too loud" and "too close" or that last "too long." It is very important to understand that the hair cells in your inner ear cannot regenerate . Damage done to them is permanent . There is no way to repair or undo this damage.

According to the American Academy of Audiology, approximately 26 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise. As you pursue your day-to-day activities, both in the Department of Music and in other educational, vocational, and recreational environments, remember:

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). This danger is constant.
3. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
4. The closer you are to the source of a loud sound, the greater the risk of damage. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Recommended maximum daily exposure times to sounds at or above 85 dB are as follows: 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours 90 dB (blender, hair dryer) - 2 hours 94 dB (MP3 player at 1/2 volume) - 1 hour 100 dB (MP3 player at full volume, lawnmower) - 15 minutes 110 dB (rock concert, power tools) - 2 minutes 120 dB (jet planes at take-off) - without ear protection, sound damage is almost immediate.
5. Certain behaviors (controlling volume levels in practice and rehearsal, planning rehearsal order to provide relief from high volume works, avoiding noisy environments) reduce your risk of hearing loss.
6. The use of earplugs ( Sensaphonics , ProGuard , Sensorcom ) helps to protect your hearing health.

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of the Department of Music, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.

If you are concerned about your personal hearing health, talk with a medical professional.

If you are concerned about your hearing health in relationship to your study of music at UW-La Crosse, consult with your applied instructor, ensemble conductor, advisor, or Department Chair.

### **iii. Resources - Information and Research Hearing Health Project Partners**

National Association of School of Music (NASM) <http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA) <http://www.artsmed.org/index.html>

PAMA Bibliography (search tool) <http://www.artsmed.org/bibliography.html>

### **General Information on Acoustics**

Acoustical Society of America (<http://acousticalsociety.org/>)

Acoustics.com (<http://www.acoustics.com>)

Acoustics for Performance, Rehearsal, and Practice Facilities Available through NASM  
Health and Safety Standards Organizations American National Standards Institute (ANSI)  
(<http://www.ansi.org/>)

The National Institute for Occupational Safety and Health (NIOSH) (<http://www.cdc.gov/niosh/>)  
Occupational Safety and Health Administration (OSHA) (<http://www.osha.gov/>)

Medical Organizations Focused on Hearing Health American Academy of Audiology  
(<http://www.audiology.org/Pages/default.aspx>)

American Academy of Otolaryngology: Head and Neck Surgery  
(<http://www.entnet.org/index.cfm>)

American Speech-Language-Hearing Association (ASHA) (<http://www.asha.org/>)

Athletes and the Arts (<http://athletesandthearts.com/>)

House Research Institute: Hearing Health (<http://www.hei.org/education/health/health.htm>)

National Institute on Deafness and Other Communication Disorders: Noise-Induced Hearing  
Loss (<http://www.nidcd.nih.gov/health/hearing/noise.html>)

Other Organizations Focused on Hearing Health Dangerous Decibels  
(<http://www.dangerousdecibels.org>)

National Hearing Conservation Association (<http://www.hearingconservation.org/>)

## **C. PROPER USE OF INSTRUMENTS REGARDING HEALTH AND SAFETY CONCERNS**

### **i. Department-Owned Instruments**

The Department of Music maintains a collection of musical instruments for checkout and use by members of the music faculty and students enrolled in our courses and performing ensembles. As with other items we use in the course of our daily lives, musical instruments must be cared for properly and cleaned regularly. Each instrument in the School's collection receives a thorough inspection at the conclusion of the academic year. Every year, thousands of dollars are spent to clean, adjust, and return instruments to full playing condition.

If instruments must be shared in class, alcohol wipes or Sterisol germicide solution should be available for use between different people. When renting or using a Department-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene. The student must initial and date the following statement upon checkout of the institutionally owned wind instrument.

### **ii. Antiseptically Clean**

More and more our society is pushing for products that are anti-fungal, anti-bacterial and anti-viral. Some even go the next step further aiming to achieve sterile. However, our bodies by design are not meant to live in a sterile environment. As kids we played in the dirt, ate bugs and countless other things and became stronger because of it. Keep in mind that total sterility is a fleeting moment. Once a sterile instrument has been handled or exposed to room air it is no longer considered to be sterile. It will however remain antiseptically clean until used. Most viruses cannot live on hard surfaces for a prolonged period of time. Some die simply with exposure to air. However, certain groups are quite hardy. Therefore, musicians must be concerned with instrument hygiene. Users of school owned and rented musical equipment might be more susceptible to infections from instruments that are not cleaned and maintained properly.

If the cleaning process is thorough, however, musical instruments will be antiseptically clean. Just as with the utensils you eat with, soap and water can clean off anything harmful. Antibacterial soaps will kill certain germs but all soaps will carry away the germs that stick to dirt and oils while they clean. No germs/ no threat.

### **iii. Infectious Disease Risks**

Sharing musical instruments is a widespread, accepted practice in the profession. However, recent discussion in the profession has included concern regarding shared musical instruments and infectious disease, especially HIV. The Centers for Disease Control (CDC), has confirmed that there is no risk of transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV) through shared musical instruments. The reasons for this are that these diseases are passed via a blood-to-blood, sexual fluid or mucous membrane contact. There has been no case of saliva transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV).

### **iv. Instrument Hygiene**

While the possibility of transmission of the above bacteria and viruses is not a real consideration, it is apparent that there should be a protocol with regard to shared musical instruments. Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. Certain basic considerations and recommendations for standard operating procedures regarding shared instruments are recommended:

- All musicians or students should have their own instrument if possible.
- All musicians or students should have their own mouthpiece if possible.
- All students and faculty sharing reed instruments **MUST** have their own individual reeds. Reeds should **NEVER** be shared.

### **v. Mouthpieces**

The mouthpiece (flute headjoint), English Horn and bassoon bocal, and saxophone neck crook) are essential parts of wind instruments. As the only parts of these instruments placed either in or close to the musician's mouth, research has concluded that these parts (and reeds) harbor the greatest quantities of bacteria. Adhering to the following procedures will ensure that these instrumental parts will remain antiseptically clean for the healthy and safe use of our students and faculty.

### **vi. Cleaning the Flute Head Joint**

Using a cotton swab saturated with denatured, isopropyl alcohol, carefully clean around the embouchure hole.

Alcohol wipes can be used on the flute's lip plate to kill germs if the flute shared by several players.

Using a soft, lint-free silk cloth inserted into the cleaning rod, clean the inside of the headjoint.

Do not run the headjoint under water as it may saturate and eventually shrink the headjoint cork.

### **vii. Cleaning Bocals**

Bocals should be cleaned every month with a bocal brush, mild soap solution, and running water. English Horn bocals can be cleaned with a pipe cleaner, mild soap solution, and running water. Be careful not to scratch the inside of the bocal with the exposed wire ends of the pipe cleaner.

### **viii. Cleaning Hard Rubber (Ebony) Mouthpieces**

1. Mouthpieces should be swabbed after each playing and cleaned weekly.
2. Select a small (to use less liquid) container that will accommodate the mouthpiece and place the mouthpiece tip down in the container.
3. Fill the container to where the ligature would begin with a solution of half water and half white vinegar (50% water and 50% hydrogen peroxide works too). Protect clarinet mouthpiece corked tenons from moisture.
4. After a short time, use an appropriately sized mouthpiece brush to remove any calcium deposits or other residue from inside and outside surfaces. This step may need to be repeated if the mouthpiece is excessively dirty.
5. Rinse the mouthpiece thoroughly and then saturate with Sterisol germicide solution. Place on paper towel and wait one minute.
6. Wipe dry with paper towel.

Note: Metal saxophone mouthpieces clean up well with hot water, mild dish soap (not dishwasher detergent), and a mouthpiece brush. Sterisol germicide solution is also safe for metal mouthpieces.

### **ix. Cleaning Saxophone Necks (Crooks)**

Swabs and pad-savers are available to clean the inside of the saxophone neck. However, most saxophonists use a flexible bottlebrush and toothbrush to accomplish the same results. If the instrument is played daily, the saxophone neck should be cleaned weekly (and swabbed out each day after playing).

1. Use the bottlebrush and mild, soapy water to clean the inside of the neck.
2. Rinse under running water.
3. Sterisol germicide solution may be used on the inside of the neck at this time, if desired (not necessary).
4. Place on paper towel for one minute.
5. Rinse again under running water, dry, and place in the case.

If using pad-savers, do not leave the pad-saver inside the neck when packed away.

### **x. Cleaning Brass Mouthpieces**

1. Mouthpieces should be cleaned monthly.
2. Using a cloth soaked in warm, soapy water, clean the outside of the mouthpiece.
3. Use a mouthpiece brush and warm, soapy water to clean the inside.
4. Rinse the mouthpiece and dry thoroughly.
5. Sterisol germicide solution may be used on the mouthpiece at this time. Place on paper towel for one minute.
6. Wipe dry with paper towel.

### **xi. Other Instruments**

String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musician washing their hands before and after use.

## **xii. Personal Hygiene**

Students should be conscious of their personal health and hygiene. UW-La Crosse supports health and wellness in many ways. See the [Health Center website](#) for more information or call 608.785.8558.

Students are encouraged to regularly use sanitizing dispensers located outside rooms in the Center for the Arts to minimize the risks of disease transmission.

## **Personal Items**

Students are responsible for all of their own personal items including backpacks, books, instruments, cell phones, computers, etc. Never leave any personal items unattended for any period of time, ever! If you suspect theft of a personal item you should contact the UW-La Crosse Police at 608.789.9000 (non-emergency) and 608.789.9999 (emergency).

If you have lost an item and do not suspect theft you should contact Sharon Shugrue in CFA 124 where the building lost and found is located.

## **Appendix A: Expectations for Applied Voice Lessons**

### 200 Level

You will learn and memorize three to six pieces in a semester. Progress is assessed on an individual basis rather than against a fixed level of performance. At least two foreign languages will be explored before advancing to the 300 level. Literature will be chosen to suit your needs and to represent basic style periods in music. A performance jury is given as a final exam.

### 300 level jury

Advancement to the 300 level occurs in a special jury normally taken after 4 semesters at the 200 level. *(It may be taken sooner or later with the consent of both you and your teacher).*

This jury is triple the length of a normal jury, and you will present a minimum of three selections. Selections should include two foreign languages. One opera or oratorio aria with recitative is desirable. You must demonstrate orally a basic understanding of the literature you are presenting including a working knowledge of the composer and the style period the music is from. You must demonstrate you know the text in your selections as well as any indications in the music in a foreign language. Opera or oratorio arias must be placed in their proper context. Advancement will be decided by a majority decision of the jurors based on your oral presentation and your cumulative progress in singing.

### Applied Voice MUA 321

Similar to the 200 level but students will study progressively more difficult literature. Four or five semesters at the 300 level would be normal, although only 2 or three are required.

### Applied Voice MUA 471 or 472

400 level applied is a capstone recital performance. Depending upon your emphasis, you will perform either a half or full recital. (You may elect to do a full recital if a half recital is required for your emphasis.) A half recital will contain between 20 and 40 minutes of music of which 75% will be solo literature. A full recital will be a minimum of 40 minutes of music of which 75% will be solo literature. Recital literature should represent a minimum of three style periods and three languages including English.