

UNIVERSITY *of* WISCONSIN
LA CROSSE

Student Handbook 2013-2014

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I. The **Department of Music** plays a significant educational role in the [College of Liberal Studies](#) and in the [School of Arts and Communications](#). One of the many outstanding academic departments at UW-La Crosse, the department currently serves over 100 undergraduate majors/minors, many UW-La Crosse student musicians, music lovers and the La Crosse community.

II. Facilities

The Center for the Arts (CFA) is located on Vine Street between 15th and 16th Street. CFA is home to the UW-La Crosse Theater, Art, and Music departments.

A. UW-L Center for the Arts (Building Hours)

CFA building is open from 6:30 a.m. to 11:00 p.m. Monday through Friday; from 9:30 a.m. to 5:00 p.m. Saturday; and 1:00 p.m. to 10:00 p.m. Sunday with exceptions for special events.

B. Department of Music Office

The Department of Music Office is located in Room 234 in the Center for the Arts. The Music Office is open from 8 AM until 4:30 PM weekdays during Fall and Spring academic semesters. For additional times, please call the Music Office (785-8409) or the Music Listening Lab (785-8415).

The Music Office accepts reservations for Annett Recital Hall and classrooms. Annett Recital Hall reservations are required for all public performances including senior degree recitals. Classroom should be reserved when requesting space for additional rehearsals/practices. Informational items covered by the Music Office include the following:

- Faculty mailboxes
- Concert Cards required for music majors and music minors
- Drop/add slips for course registration after on-line is closed
- Override Course Requests forms
- Reservation forms for senior recitals
- Department Recital forms
- MUS 480 Independent Study forms
- Returning Student/Honors Recital Audition forms
- Bulletin board serves to post notices, including Department Entrance auditions and rotation of music education and emphasis courses
- Copying of Senior Recital Programs

C. Music Listening Lab

The Listening Lab is located in Room 145 of the Center for the Arts. Materials and equipment for assigned listening for music courses and for individual study as well as a large library of recordings and archives of department concerts are available. The lab is equipped with Macintosh computers connected to MIDI keyboards for composing, arranging, and Music Theory drill work. Students are required to leave their student identification card with the lab personnel while she or he is utilizing the equipment in the lab.

Items provided and covered by the Listening Lab include the following:

- CD/DVD/VHS collection
- CD Recordings of Ensemble Concerts and Recitals
- Checkout for MUS courses' listening materials
- Tickets for special events, such as Swinging Yuletide, Festival of Carols
- Duplicating one CD of a recital or concert

Music Listening Lab Hours

The Listening Lab is open from 8:00 a.m. to 6:00 p.m. Monday through Thursday; and 8:00 a.m. to 4:00 p.m. Friday. Weekend hours are sometimes available through the week of finals and special events. Hours for the lab will be posted each semester due to changes in work-study hours.

D. Practice Rooms

Practice rooms are available for individual practice and small group rehearsal. Piano majors and minors have priority for grand piano rooms. Music majors and minors have priority use for all other practice rooms. Students should observe Center for the Arts Building 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 priority for chamber music and jazz combo rehearsals. 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.

Other individuals may use classrooms only if space is available.

E. Lockers and Checkout Procedure

Lockers are available to students who are enrolled in UW-L ensembles. Other requests will be fielded based on availability. **Small lockers (401-450) are reserved for choir students.**

Lockers are \$10 per semester – regardless of size –, which can be paid in advance for entire school year. There are three pay periods: Fall, Spring, Summer. Please make all checks payable to: UW-L Music Dept.

The student pays the locker fee in the Listening Lab (rm. 145). With the receipt, the student should seek the sorting room staff in the basement (rm. 52) to receive lock and locker. Hours will be posted. Sorting room staff will email database to ensemble directors to verify all lockers paid for and instruments checked out.

F. End of Semester Checkout for Lockers

Signs will be posted in the locker room area to remind everyone of the “end of semester” deadlines (may be staggered from ensemble to ensemble).

Locker rental will end on noon of the last day of Class Before Finals (specific date determined by academic calendar). If the student is not continuing with locker rental, all materials should be removed by this date/time.

If the student is going to extend locker use for the following semester he or she must renew the contract by noon of the last day of class prior to Finals (specific date determined by academic calendar).

If the student's materials are not picked up by noon on the last day of finals, the student will have to retrieve locker materials from room 145.

G. Music Library

A large collection of musical scores, DVD/VHS, compact disc, cassette, and LP formats is available for student study and research in the CFA Listening Lab room 145. Students may not remove recordings from the listening center except for music education materials. Items that are available for checkout are subject to overdue charges.

Included in this vast collection are recitals, concerts, and events hosted by UW- La Crosse students, facilities, and guest. Copies of these items are available to students and community members. Please see personnel in the Listening Lab for details on copy requirements.

III. Instrument Loan

All students are eligible to checkout an instrument with the consent of an Instructor.

A. Instrument Assignment

Instruments are assigned and distributed through the Sorting Room (room 52). Hours will be posted. Instrument Checkout requires a signature by the student, acknowledging responsibility for all damages, and a signature of his or her ensemble director.

***NOTE:** not necessary in all cases i.e. marching band camp.

B. Damage and Repair

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

C. End of Semester Checkout

Signs will be posted in the locker room area to remind everyone of the "end of semester" deadlines (may be staggered from ensemble to ensemble).

Instrument rental concludes at noon of the final class day of the semester (specific date determined by academic calendar).

If the student is required to continue use of the same instrument they must renew their contract by noon on the last day of classes before finals (specific date determined by academic calendar).

D. Proper Return

If the instrument is not returned on time it will be considered lost and an \$80 fine will be assessed. If the instrument is lost the student will be responsible for the current replacement value of the instrument in addition to the \$80 fine.

IV. Music Major Information

UW-La Crosse offers degree options in music and music education.

The Bachelor of Music major can be completed as the Bachelor of Arts (B.A.) and the Bachelor of Science (B.S.). All students must declare an “emphasis” within the music major degree.

The Bachelor of Science in Music Education (B.S.) degrees include the following: choral, instrumental (band and/or orchestra), and general (elementary music). All Bachelor of Science in Music Education degrees lead to state Department of Instruction licensure.

A. Music Major Core Requirements

All music degrees require the completion of the music major core requirements.

25 credits – MUS 201, 202, 235, 236, 237, 238, 301, 302, 335, 336, 337, 338, successful completion of concert attendance.

NOTE: some emphases designate elective courses. View each emphasis for more specific information within the B.A. or B.S. degrees in Music at [UW-La Crosse online Undergraduate catalog](#)

i. Music Theory (MUS 235, 236, 237, 238, 335, 336, 337, 338)

The Music Theory sequence is required for all Music and Music Education Majors. The Music Theory sequence is configured through pairs of interconnected courses (Music Theory (3 credits) & Music Reading and Aural Skills (1 credit)) and must be taken in sequence. Music Theory I/Music Reading and Aural Skills I (MRAS) and Music Theory III/MRAS III are only offered in fall semesters. Music Theory II/MRAS II and Music Theory IV/MRAS are only offered in spring semesters.

<u>Fall</u>	<u>Spring</u>
MUS 235/237 Music Theory I/MRAS I	MUS 236/238 Music Theory II/MRAS II
MUS 335/337 Music Theory III/MRAS III	MUS 336/338 Music Theory IV/MRAS IV

ii. Music History (201, 202, 301, 302)

The Music History course sequence is part of the music major core. Music History is covered in four courses: MUS 201, MUS 202, MUS 301 and MUS 302. The courses are organized chronologically and it is suggested the courses are taken in sequence. MUS 201 and MUS 301 are only offered in fall semesters while MUS 202 and MUS 302 are only offered in spring semesters.

<u>Fall</u>	<u>Spring</u>
MUS 201*	MUS 202
MUS 301	MUS 302

As of 2013, MUS 201 is currently offered as a General Education Course under the GEO4: Global and Multicultural Studies.

B. Applied Music Lessons

Applied Music Study is a requirement for the music major. Placement into intermediate level (200 course-level) is determined by successful audition for the Department of Music. Contact the Music Office to schedule an audition. An audition form and auditions requirements can be found here: http://uwlax.edu/music/Audition_Application.html.

NOTE: Students may enroll in a maximum of two applied areas any semester.

i. 200- and 300-Level Applied Lesson Courses

Students enrolled in 200 level courses will be scheduled for one private lesson each week for a minimum of 30 minutes. The student will also meet for one studio class per week. The individual's instructor will communicate expectations for the private lesson and studio class. The Department schedules the official studio class time, but the instructor and student will arrange the individual lesson time. Enrolling at the 300 Level of applied courses requires a special jury that is outlined below: "Jury for Admission Into the 300 Level."

ii. Juries

Students enrolled in 200 or 300 course level applied courses will perform for a Department of Music jury at the close of each regular academic semester. Juries are coordinated by area: voice, brass, winds, strings, percussion and piano. Each student's jury will be assigned a specific time and will be range from 6 to 15 minutes in length for the entire performance. Please consult your primary instructor for more specific performance requirements regarding the jury.

iii. Jury for Admission Into the 300 Level

After a minimum of two semesters of private study, enrolled at the 200 level, a student may apply for admission to the 300 level of applied courses. Admission to the 300 Level will include specific performance requirements as well as completing the written application to the 300 level, found at the Department of Music website under "Forms:" <http://uwlax.edu/music/Forms.html>.

iv. 400-Level Applied Lesson Courses

Music Majors and Instrumental/Choral Music Education Majors will present a capstone project in the applied area referred to as the Senior Recital. Students enrolled in recital-level courses (400 level) will present a public recital. Please refer to the requirements regarding the Senior Recital found at **Recital and Concert Attendance/Convocation** in this Handbook.

v. Additional Fee for Applied Lesson Courses

Generally, after receiving permission to register for applied music, a student may register for the course and pay only tuition for the credit. Music majors and minors may enroll for a maximum of nine semesters in a single applied area without paying an additional applied music 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).

Students who do not declare a music major or music minor may audition to take lessons at the 200-Level of Applied Lessons, but an additional applied music fee will be added to the tuition statement. Contact the Music Office (785-8409) to receive the most current applied music fee.

The Degree Programs in Music Education

V. B.S. in Music Education (Bachelor of Science degree)

- Choral Music Emphasis
- General Music Emphasis
- Instrumental Music Emphasis

Requirements and Information

Regarding all questions, students should consult your individual Advising Report online at WINGS and your assigned advisor in the Department of Music. Students enrolling in teacher licensure emphases must complete teacher education requirements and the music major core requirements. For complete and current curriculum for the Department of Music please go to the [UW-La Crosse online Undergraduate catalog](#)

A. Choral Music Emphasis (K-12 Choral Conductor)

As with all degree programs, you should consult your Advising Report online at WINGS. Consult Sandy Keller in the DES Office if you have questions.

60 credits, including music core requirements and the following courses:

i. Choral Music Core

1. MUS 149 - Keyboard Competencies IV/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
10. MUS 373 - Choral Music in the Junior/Senior High School

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

ii. Applied Lessons

6 credits in applied voice lessons that must include the following:

1. 2 credits of applied lesson courses at the 300 level
 - a. Freshmen will enroll in the 200-level applied lesson courses for a minimum of two semesters.
 - b. Admission into the 300 Level has specific requirements described under **Jury for Admission Into the 300 Level.**

2. 1 credit at the 400-level course (MUS 471 or MUS 472) that may be taken concurrently with the 300-level course in the same semester as part of preparation for the Senior Recital. Please see the specific requirements of the recital found under **Recital and Concert Attendance/Convocation.**

iii. Large Ensembles

6 credits to be selected from the following:

1. MUS 153 - Concert Choir
2. MUS 157 - Männerchor
3. MUS 159 - Women's Chorus
4. MUS 167 - Choral Union

(Two credits must be from MUS 153 and/or 167)

iv. Small Ensembles

2 credits selected from MUS 152 (Opera Workshop), MUS 161 (Chamber Ensemble-vocal group), MUS 168 (Vocal Jazz), MUS 169 (Chamber Choir).

NOTE: Auditions for MUS 168 and MUS 169 occur prior to the beginning of the fall academic semester. Please contact the Directors of these choirs to learn about the schedule and audition information. If you do not know the director, please contact the Music Office (608-785-8409).

NOTE: MUS 152 and MUS 161 depend upon instructor and interest. Plan your schedule accordingly.

v. Electives: 4 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) or MUS 110 (Listening Experience in Music).

Note: Both successful completion of MUS149 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 (for teaching elementary music)

As with all degree programs, you should consult your Advising Report online at WINGS. Consult Sandy Keller in the DES Office if you have questions.

60 credits, including music core requirements and the following courses:

i. General Music Core

1. MUS 149 - Keyboard Competencies IV/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 for pianists)
9. MUS 371 - General Music in the Junior/Senior High School
10. MUS 372 - Methods and Materials in Elementary School Music

ii. Applied Lessons

OPTION 1: Studying Voice

1. 2 credits of MUA 221 (applied voice lessons)
2. 2 credits of MUA 321 (applied voice lessons)

OPTION 2: Studying an Instrument

1. 2 credits of MUA 221 (applied voice lessons)
2. A minimum of 4 credits **on one instrument**, including 2 credits at the 300-level applied lesson courses

iii. Large Ensembles

6 credits to be selected from the following:

1. MUS 151 - Screaming Eagles Marching Band
2. MUS 153 - Concert Choir
3. MUS 155 - Orchestra
4. MUS 157 - Männerchor
5. MUS 159 - Women's Chorus
6. MUS 163 - Wind Ensemble
7. MUS 167 - Choral Union

iv. Small Ensembles

2 credits selected from MUS 152 (Opera Workshop), MUS 168 (Vocal Jazz), MUS 169 (Chamber Choir), or MUS 161 (Small Ensembles-various options).

NOTE: MUS 152 is offered only occasionally. Please schedule accordingly.

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

v. Electives

Electives (**for voice, three credits**) any MUA or MUS course except MUS 105 (Music Appreciation) and MUS 110 (Listening Experience in Music).

OR

Electives (**for instruments, one credit**): any MUA or MUS course except MUS 105 (Music Appreciation) and MUS 110 (Listening Experience in Music).

Note: Successful completion of MUS149 with a grade of "B" or above must be accomplished prior to student teaching.

C. Instrumental Music Emphasis (K-12 Band/Orchestra Director)

As with all degree programs, you should consult your Advising Report online at WINGS. Consult Sandy Keller in the DES Office if you have questions.

60 credits, including music core requirements and the following courses:

i. Instrumental Music Education Core

1. MUS 149 - Keyboard Competencies IV/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 (see below)

ii. Applied Lessons*

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

1. 2 credits of applied lesson courses at the 300 level
 - a. Freshmen will enroll in the 200-level applied lesson courses for a minimum of two semesters.
 - b. Admission into the 300 Level has specific requirements described under **Jury for Admission Into the 300 Level.**

2. 1 credit at the 400-level course that may be taken concurrently with the 300-level course in the same semester as part of preparation for the Senior Recital. Please see the specific requirements of the recital found under **Recital and Concert Attendance/Convocation.**

iii. Large Ensembles

6 credits to be selected from the following:

1. MUS 151 - Screaming Eagles Marching Band
2. MUS 154 - Symphonic Band
3. MUS 155 - Orchestra
4. MUS 163 - Wind Ensemble

iv. Small Ensembles

2 credits selected from MUS 165 (Jazz Ensemble I), MUS 166 (Jazz Ensemble II) and MUS 161 (Small Ensembles).

NOTE: Auditions for MUS 165 and MUS 166 occur prior to the beginning of the fall academic semester. Please contact the Directors of these bands to learn about the schedule and audition information. If you do not know the director, please contact the Music Office (608-785-8409).

NOTE: MUS 161 (small ensembles) are varied—please contact your major ensemble director to find out more information regarding MUS 161.

v. Electives

1 credit from any MUA or MUS course EXCEPT MUS 105 or MUS 110.

vi. Technique classes

Students in the instrumental emphasis must take eight credits of technique courses. Technique courses will be determined by the student's performance instrument and desired teaching area. See specific requirements in the UW-L Course Catalog and **Music Department Course Rotation** available in this handbook.

***Note:** Both successful completion of MUS149 with a grade of "B" or above and completion of the recital requirement (400 level, applied music) must be accomplished prior to student teaching.

VI. Piano Proficiency Requirements for Music Education Major

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

The piano proficiency is included on the transcript as a requirement prior to student teaching for the music education major. 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.

Students are strongly recommended to begin preparation for the piano proficiency by enrolling in MUS 146 and MUS 147 in the Fall Semester of even academic years.

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 set up a placement exam. No preparation for the piano placement exam is necessary.

Note: Education Majors with the General Music and/or Choral Emphases 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.

VII. Liberal Arts Degrees in Music

The liberal arts degrees in music are housed in the School of Arts & Communication, which is part of the College of Liberal Studies.

As with all degree programs, you should consult your Advising Report online at WINGS.

A. Degree Options for Music

Students who wish to major in music elect to complete a Bachelor of Arts or Bachelor of Science degree in Music. Students must also declare a “track” for the B.A. degree: 1) Language Track, 2) Humanities Track or 3) Fine Arts Track. For more information about the School of Arts and Communication: http://www.uwlax.edu/records/UGCat/Titles/Title_12.html

Students enrolling in these majors must complete the music major core requirements and one or more areas of emphasis. Please refer to requirements listed under **Music Major Core Requirements**.

B. Emphasis Options

i. Vocal or Instrumental Performance

37 credits including music core requirements; applied music: six credits in a single applied area, at least three credits must be taken at the 300 level and one at the 400 level; MUS 480 (two credits); music electives: four credits; six semesters participation in large ensembles.

ii. Music History

37 credits including music core requirements; applied music: six credits in a single applied area, at least three credits must be taken at the 300 level and one at the 400 level; music electives: four credits to be chosen from MUS 305, 403, 407; MUS 480 (two credits); six semesters participation in large ensembles.

iii. Music Theory/Composition

37 credits including music core requirements; MUS 149, 480 (two credits); applied music: six credits in a single applied area, at least three credits must be taken at the 300 level and one at the 400 level; music electives: three credits to be chosen from MUS 432, 437, 439, 480; six semesters participation in large ensembles.

Students with prior experience in piano should consider taking a Placement Exam for MUS 149. MUS 149 is the Piano Proficiency requirement for the Music Theory/Composition. See **Piano Proficiency requirements for the Music Education Major** for more information.

iv. Jazz Performance

37 credits including music core requirements; applied music: six credits in a single applied area, at least three credits must be taken at the 300 level and one at the 400 level; music electives: six credits to be chosen from MUS 209, 326, 327, 480.

v. Piano Pedagogy

37 credits including music core requirements; applied music: six credits in a single applied piano, at least two credits must be taken at the 300 level and one credit at the 400 level; MUS 480 (two credits); MUS 351 and 352; six semester of participation in ensembles, including two semesters of large ensemble.

vi. Music Theatre-Music Major (Theatre Minor)

37 credits including music core requirements; applied music: six credits in a single applied area, at least three credits must be taken at the 300-level and one at the 400-level.

NOTE: Students enrolling in this major **must also take the music theatre (theatre) minor**.

Regarding all questions regarding requirements and coursework, students should consult your individual Advising Report online at WINGS.

C. MUS 480: Independent Study

MUS 480 courses are the written capstone project associated with the Liberal Arts degrees in music. Students must seek permission from a faculty member to supervise the independent research project, and then complete the MUS 480 application form prior to the first week of the semester when he/she will be enrolled in MUS 480. The MUS 480 application form is available here: <http://uwlax.edu/music/Forms.html>

VIII. Music Minor Requirements

(All colleges — audition required) — 25 credits – MUS 201, 202, 235, 236, 237, 238, 301, 302; applied music courses: four credits in voice or one instrument; electives: four credits; four semesters participation in large ensembles.

Complete an audition application form and contact the Music Office to schedule the audition. Successful audition into the Department of Music is required to declare music minor.

NOTES: Music Minors may enroll in a single applied area upon acceptance up to four semesters. Additional semesters and/or areas may be offered upon space availability without applied fee. **Enrollment in applied music requires simultaneous enrollment in a core theory or history course as stated to be considered a music major or minor, or the applied music fee may be added to your tuition bill.** Theory and Aural Skills must be taken concurrently. Teaching certification is not granted for minor only.

Students can complete the music minor to complement all other degree programs, except elementary music education. You should talk to your major advisor to see how compatible the course offerings are with your major

IX. Music Theatre Minor Requirements

(Open **ONLY to theatre major: music theatre emphasis** students only) 18 credits – MUS 235, 236, 237, 238, 304; applied music: four credits in voice. Four semesters of participation in ensembles, at least three of which will be for credit.

X. Additional Music Courses and Information

A. Music Department Course Rotation

Many of the courses in the Department of Music are offered in a cycle of rotation over several semesters. Please consult the following chart for the sequence of these courses. Students should consult their music advisor and the department office for changes in availability for specific courses.

Fall 2013/15/17 (Fall-Odd Numbered Years)	Spring 2014/16/18 (Spring-Even Numbered Years)	Fall 2014/16/18 (Fall-Even Numbered Years)	Spring 2015/17/19 (Spring-Odd Numbered Years)
MUS 249 Piano Sight- Reading	MUS 349 (1) Vocal Accompanying	MUS 146/147 Keyboard I & II	MUS 148/149 Keyboard III & IV
	MUS 352 (2) Piano Pedagogy II (4YR)		MUS 351 (2) Piano Pedagogy I (4YR)
			MUS 213 (1) Class Guitar
MUS 312 (1) Marching Band & Jazz Ens. Tech.	MUS 263 (1) Music Technology		MUS 214/215 (2) String Techniques
MUS 326/327 Jazz Improv. I & II	MUS 220/221 (2) Brass Tech.	MUS 227/228/229 (3) Woodwind Techniques	MUS 225/226 (2) Percussion Techniques
MUS 374 (3) (was CI 308) Instr. Music Methods		MUS 316 (2) Adv. Instr. Conducting	MUS 320 (2) Orchestration
MUS 373 (3) (was CI 306) Choral Music Methods	MUS 318 (2) Adv. Choral Conducting	MUS 321 (2) Choral Arranging	MUS 322 (3) Choral Techniques
MUS/THA 310 Singer/Actor		MUS 371 (3) (was CI371) Ele. Gen. Music Methods	MUS 372 (3) (was CI307) Sec. Gen. Music Methods
	MUS 211 (2) Basic Conducting		MUS 328 Diction

MUS 313 (1) Orchestra Techniques by Arrangement only

Brass Techniques (220/221) will be a combined class meeting 3 times a week class. All other instrumental techniques will be combined in similar manner. Students must enroll in both courses at the same time.

B. Gen. Ed. Courses: MUS 105, MUS 110, MUS 201, MUS 204 & MUS 209

The Department of Music offers several courses to fulfill general education requirements.

MUS 201 is a required course for music majors, but it also serves to complete general education requirements in the GE04 category.

MUS 204 (Latin American Music) also serves in the GEO4 category.

MUS 105 and **MUS 110** are music appreciation courses and serve to complete general education requirements in the GE08 category.

MUS 209 (Jazz Cultures) is offered in the GE03 category.

XI. Recital and Concert Attendance/Convocation

A. Departmental Recitals

Departmental Recitals are held on Fridays during the convocation time assigned to students enrolled in applied lessons (currently Friday at 1:10 PM).

Departmental Recitals are traditionally used for solo and chamber ensembles with the approval from the student's applied teacher or coach. The application form is located in the Music Office (CFA 234). Correct title, movement composer dates and timings of selection are required for submission.

Scheduled Departmental Recitals are posted on the web and can be found on the **Departmental application form**, along with the deadline for submitting the complete performance application to the Music Office. Priority for performance is scheduled for the earliest received applications.

These performances are free and open to the public. Departmental Recitals are generally accepted for completing concert attendance requirements for music appreciation students, music majors and music minors.

B. Concert Card Attendance Requirement for the major/minor

To fulfill the requirement of attending a variety of concerts, the Department of Music documents this attendance through the Concert Card. Concert Cards are disseminated at the Fall Music Majors/ Minors meeting held on the first Friday of classes. Should you miss this meeting or lose your card, you should immediately seek assistance in the Music Office.

Concert Cards require Music faculty signatures and should be brought to the attended event. Completed Concert Cards should be submitted to the Music Department Office and will be kept on file until after graduation.

1. Music Minors must have 4 semesters of Concert attendance completed– each card requires 12 concerts with faculty signatures for each concert. Student performances in ensembles count as concert card attendance.

2. Music Majors must have 6 semesters of Concert Cards completed – each card requires 12 concerts with faculty signatures for each concert. Student performances in ensembles count as concert card attendance.

C. Senior Recital Guidelines

i. Requirements

The Senior Recital is one of the capstone projects for music majors and music education majors. Performance emphases require 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 300/400 levels during the semester of the scheduled performance.
2. MUA 472 is considered a **full recital** (required for performance emphases) and includes 40 minutes performance time, where 75% will be solo literature.
3. Partial Recitals, MUA 471 (minimum requirement for non-performance emphases and music education majors) include 20 minutes performance time, where 75% will be solo literature. It is recommended by the general music faculty that partial recitals be performed in pairs.
4. Upon the discretion of the applied teacher and student, the music education major and other non-performance emphases may elect to perform a full recital.
5. The Music Office will distribute a Recital Evaluation sheet to the Evaluation Committee (defined later). The Evaluation committee will submit this pass/fail grade sheet to the Music Office. The applied faculty instructor recitalist will communicate the results of this evaluation to the recitalist.

ii. Recital Evaluation Committee

The student arranges the three-member evaluation committee early in 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 higher). If both applied instructors are members of the voting faculty, the third member may be chosen from the faculty at large, including adjunct faculty.

The signatures of the Recital Evaluation Committee on the Hall Reservation Form serve as sufficient notification of the scheduled recital date/time. Faculty members are required to attend the actual performance. Should a scheduling conflict arise on the part of the faculty, it is the obligation of the faculty member to resolve it and communicate this to the student.

The serving faculty must attend the recital and assess a grade of either "pass" or "fail". A student receiving an evaluation of "fail" may repeat the recital for a second evaluation after a period of three weeks or more.

iii. Scheduling

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 PM, the standard start time for Department performances. Afternoon recitals may be scheduled at either 2:00 PM or 4:00 PM on Saturday or Sunday.
4. The soloist may schedule Annett Recital Hall through the Academic Department Associate (Room 234). Scheduling includes completing the Hall Reservation Form (available from the Music Department office, Room 234) and reserving Annett Recital Hall.
5. The Hall Reservation Form is due on the first Wednesday of the semester (same as MUS 480) so that senior recitals may be included on the Music Department Concert Calendar.
6. The Hall Reservation Form includes reserving the date, set-up for the hall (pianos, stands, etc.), signatures of the Evaluation Committee and the signature for a backstage manager. The backstage manager will be a volunteer, and should be another student familiar with the recitalist and protocol for 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 for rehearsal time. 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.

iv. Changes to Senior Recitals

As with all policies, 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 Concert Calendar on the website, and contact appropriate faculty and UW-L 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 the template available at the UW-L Department of Music website: <http://uwlax.edu/music/Forms.html>
2. Programs must be submitted to the Music Office no less than 7 working days prior to the recital, so that there is adequate time to have copies made (at the expense of the Music Department). The recital programs will be put in Annett Recital Hall Recording Booth prior to the day of the recital.
3. Students are encouraged to create posters to publicize events to peers and the university community at-large. Posters must include "University of Wisconsin-La Crosse" and "Department of Music".

vi. Reception Policy

Providing food and beverages at a reception following a recital is not mandatory. However, if the student wishes to make arrangements for a reception that is to be held in the lobby of the Center for the Arts, he/she must make those arrangements through the Sodexo food service organization at UW-L.

Out of courtesy for the common lobby shared with Departments of Theatre and Art, please have the Music Office notify those Departments regarding an additional reception following a senior recital.

D. Honors Recital

The Honors Recital features music students voted as exceptional performances at returning student Scholarship/Honors auditions. These auditions and the Honors Recital are held in the spring semester.

Music faculty (half-time appointment or greater) vote for audition performances. Honors Recital audition requirements are defined below.

1. Any student auditioning for Honors Recital must be enrolled in applied music for at least one semester during the current academic year.
2. A student may audition only in his/her major applied area(s).
3. The ensemble/accompanist for the audition must be the same ensemble/accompanist for the Honors Recital performance.
4. In rare circumstances, an ensemble chooses to audition; all participants must be UW-L students. Exceptions to this rule may be considered by written petition to the full faculty. Concerns should be addressed to the Recital Committee.
5. The preliminary vote to pass students for Honors Recital will take place by written ballot. 2/3 favorable votes for each student are required; the 2/3 majority will come from the percentage of faculty who heard the audition. Discussion for ties will take place only if needed after the preliminary vote.
6. The Honors Recital will be held during the Spring Semester and all music faculty are expected to attend.
7. 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.

E. Accompanist List, Guidelines and Fees

Students are responsible for providing their own accompanists for performances such as juries or senior recitals. All suggested fees are to be negotiated between the soloist and the accompanist.

Suggested Fees

NOTE: Fee may be adjusted due to the ease/difficulty of the accompaniment and will be left to the discretion of the accompanist.

Initial Fee: \$10 AND accompaniments when the music is presented to the accompanist. The \$10 is non-refundable and is a contract between you the student and the accompanist.

Standard Fees (not including difficult accompaniments or senior recitals)

- \$25 Includes six weeks' notice, a minimum of two scheduled rehearsals and one performance
- \$35 Includes less than six weeks' notice, a minimum of two scheduled rehearsals and one performance

Additional Fees (Standard fee PLUS the fee listed below)

- \$10 Extremely difficult accompaniments – must be declared prior to accepting the accompanying job by the pianist
- \$10 Additional performance (i.e. you need someone to play for both a Departmental Recital and a Jury)
- \$125 Senior Recital (This fee is negotiable between the accompanist and the student)

FREE Coaching from Dr. Tollefson on Fridays, or as scheduled

If you are unable to find an accompanist, contact either your studio director or Dr. Mary Tollefson.

XII. INSTRUMENTAL ENSEMBLE AUDITIONS

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, the week before UW-L classes start.

Audition materials are posted either outside the office door or by the Instrumental Rehearsal Room (room 56) in the Center for the Arts or online. Contact the specific ensemble director for more information.

Instrument Rental and Lockers are available to students participating in ensembles for a fee. See **Ile**

A. JAZZ ENSEMBLE I (MUS 165)

Jazz I is the select jazz band and performs 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

JAZZ ENSEMBLE II (MUS 166)

Jazz II 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

B. UNIVERSITY/COMMUNITY ORCHESTRA (MUS 155)

The Symphony Orchestra is the main ensemble in the Orchestral Program at UW-L.

- 45 member orchestra
- Freshmen-senior students/community members
- Fall auditions
- 1 concert per semester
- Diverse programming

C. SCREAMING EAGLES MARCHING BAND (MUS 151)

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

- 110-120 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
- Standard and Contemporary Wind Band Literature
- Rehearses 2.5 hours per week Saturdays of home football games

D. SYMPHONIC BAND (MUS 154)

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

- 45-50 students
- Freshmen-senior membership
- Auditions/Section Placement in the Spring
- 2 concerts per semester
- Standard Wind Band literature
- Rehearses 3 hours per week

E. WIND SYMPHONY (MUS 163)

Wind Symphony is a select ensemble of the finest woodwind, brass and percussion students on the UW-L campus.

- 45-50 students
- Freshmen-senior membership
- Extensive auditions in Fall
- 2 concerts per semester
- Standard Wind Band literature
- Rehearses 4 hours per week

XIII. CHOIRS

Auditions for choirs 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, the week before UW-L classes start.

Audition materials are posted either outside the office door OR by the Choral Rehearsal Room (room 58) in the Center for the Arts. Contact the specific ensemble director for more information (<http://www.uwlax.edu/Music/Ensembles.html>).

A. CHAMBER CHOIR (MUS 169)

- 10-12 member madrigal ensembles
- Largely vocal / choral majors
- Auditions as needed
- 1-2 concerts per semester
- 14th-17th century literature
- Rehearses 3 hours per week

B. CHORAL UNION (MUS 167)

- 90-110 member symphony chorus
- Student / community membership
- Fall auditions
- 1 concert per semester
- Major works often programmed
- Monday evening rehearsal, 7:00-9:30 PM

C. CONCERT CHOIR (153)

- 55- 60 member mixed choir
- Premier choir at UW-L, majors and upperclassmen
- Extensive auditions in Fall
- 2 concerts plus 1-2 additional performances per semester
- 15th - 21st century repertoire
- Rehearses four hours per week

D. MÄNNERCHOR (MUS 157)

- 25-30 member male chorus
- Freshmen-senior membership
- Auditions for section placement
- 2-3 performances per semester
- All-inclusive literature
- Rehearses 2.5 hours per week

E. VOCAL JAZZ (MUS 168)

- 8 Member mixed ensemble
- Freshmen-senior membership
- Extensive auditions in Fall
- 2-3 concerts per semester plus additional performances
- All-inclusive literature
- Rehearses 2.5 hours per week

F. WOMEN'S CHORUS (MUS 159)

- 45 member female chorus
- Freshmen-senior membership
- Fall auditions
- 3-5 performances per semester
- Outstanding treble literature
- Rehearses 3 hours per week plus sectional

XIV. CHAMBER ENSEMBLES (MUS 161)

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

A. BRASS QUINTET (MUS 161)

The Quintet was established to offer an additional scholarship opportunity to highly qualified students performing in the UW-L Symphony /Community Orchestra.

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

B. JAZZ COMBOS (MUS 161)

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 with coach

C. KOREAN PERCUSSION ENSEMBLE (MUS 161)

- 15-18 members
- Permission of Instructor (Dr. Ritterling)
- 3-5 Performances per semester
- Learn traditional Samulnori
- Rehearses 2 hours per week with Leader

D. STRING QUARTETS (MUS 161)

The String Quartets were created to strengthen the orchestra program and offer an additional scholarship opportunity to highly qualified students performing in the UW-L Symphony/Community Orchestra.

- 2 quartets enrolled full-time
- Extensive audition completed in spring for the next Fall
- 2-3 performances per semester
- Standard chamber literature
- Rehearses 2 hours per week, including 1 with coach

E. WOODWIND QUINTET (MUS 161)

The Cordeiro Woodwind Quintet is an important component of the University of Wisconsin-La Crosse Orchestra Program and was established to offer an additional scholarship opportunity to highly qualified students performing in the UW-L Symphony Orchestra.

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

XV. ADVISING

Music Students should consult their Advising Report online at WINGS where they will find their official Advisor. The Department of Music recommends you schedule an appointment to discuss any questions or concerns with your advisor.

To change your major, there is a “Change of Major” Form available in the College Office. Please complete and obtain the Dean’s signature.

To drop or add a course, there is a form available in the Music Office. Complete the form and have your advisor/instructor sign the form.

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.

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 UW-L 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.

Our mission 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.

For more information on NAfME and the organization's upcoming events, check out the NAfME bulletin board outside CFA room 56.

B. American Choral Directors Association (ACDA)

ACDA is an organization geared toward providing professional development opportunities in music.

For more information about this organization, visit <http://www.acda.org> or contact Dr. Gary Walth (gwalth@uwlax.edu).

C. NBA???

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 creating strong teachers. Many educators in this organization are focused on performance and individual study. Contact Dr. Mary Tollefson for more information: mtollefson@uwlax.edu.

XVIII. 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. They are 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 they 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.
Librarians

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 Ensemble/Symphonic Band, Jazz 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

Greg Balfany

Jazz Studies/Woodwinds
Room 238 (608) 785-8410
gbalfany@uwlax.edu

Scott Bean

Music History/Low Brass
Room 249 (608) 785-8412
sbean@uwlax.edu

Christopher Frye: Department Chair

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

Terry Kelly

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

Tammy Fisher

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

Karyn Quinn

Jazz Studies/Music Theory/Bass
Room 133 (608) 785-6727
kquinn@uwlax.edu

David Phipps

Coordinator of Music Appreciation/Violin
Room 236 (608) 785-8416
dhipps@uwlax.edu

David Richardson

Choral Union
Room 134 (608) 785-6726
drichardson@uwlax.edu

Soojin Kim Ritterling

General Music Education/Voice/Korean Percussion
Room 240 (608) 785-8417
sritterling@uwlax.edu

J. Thomas Seddon

Wind Symphony/Orchestra/Trumpet
Room ??? 608-785-8411
jseddon@uwlax.edu

Mary Tollefson

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

Gary Walth

Choral Music Education/Choirs
Room 233 (608) 785-8414
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Christine Reed

Academic Department Associate for Music
Room 234 (608) 785-8409
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Fred Davis

Listening Lab Program Assistant
Room 145 (608) 785-8415
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Adjunct Faculty**Derek Clark**

Cello

Room 140 (608) 785-8413

dereklc@juno.com**Harry Hindson**

Bassoon

Room 241

hhindson@uwlax.edu**Kristi Krause**

Oboe

kkrause@uwlax.edu**Ben McDonald**

Jazz Guitar

zenmac@gmail.com**Dirck Nagy**

Classical Guitar

dnagy@uwlax.edu**Lynette Stoyles**

Flute,

Room 136

lstoyles@uwlax.edu**XXI. Health and Safety concerns****A. HEALTH AND SAFETY INFORMATION AND RECOMMENDATIONS FOR STUDENT MUSICIANS****Introduction**

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.

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.

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?
- 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.

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.
14. **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.

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. Take time to read available information concerning injuries associated with your art.

2. **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.

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.

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.

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.
5. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
6. 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
7. 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.
8. The use of earplugs (Sensaphonics, ProGuard, Sensorcom) helps to protect your hearing health. **The Music Department Office has good quality earplugs designed for hearing protection for sale.**
9. 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.
10. If you are concerned about your personal hearing health, talk with a medical professional.

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

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 the NASM Web site
 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/>)
http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-Admin_and_Faculty_2011Nov.pdf

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.

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.

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).

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. In our discussion with our consultants, certain basic considerations and recommendations for standard operating procedures regarding shared instruments were recommended as follows:

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

2. All musicians

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.

4. If instruments m

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.

Cleaning the Flute Head Joint

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

the flute shared by several players.

cleaning rod, clean the inside of the headjoint.

it may saturate and eventually shrink the headjoint cork.

2. Alcohol wipe

- Be sure alcohol is not

4. Do not run t

Cleaning Bocals

1. Bocals should be cleaned every month with a bocal brush, mild soap solution, and running water. 2. 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. Cleaning Hard Rubber (Ebony) Mouthpieces

1. Mouthpieces should be swabbed after each playing and cleaned weekly.

(to use less liquid) container that will accommodate the mouthpiece and place the mouthpiece tip down in the container.

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.

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.

with Sterisol germicide solution. Place on paper towel and wait one minute.

with paper towel.

mild dish soap (not dishwasher detergent), and a mouthpiece brush. Sterisol germicide solution is also safe for metal mouthpieces.

2. Select a sm a

3. Fill the contain

4. After

5. Rinse the m outhp iece th or

6. W ipe dry

7. Note: M etal sa

Cleaning Saxophone Necks (Crooks)

1. 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.

(and swabbed out each day after playing).

clean the inside of the neck.

may be used on the inside of the neck at this time, if desired (not necessary). Place on paper towel for one minute.

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

2. If the instru

3. Use the bot

5. Steriso lgerm

6. Rinse aga in

Cleaning Brass Mouthpieces

1. Mouthpieces should be cleaned monthly.

clean the outside of the mouthpiece.

clean the inside.

solution may be used on the mouthpiece at this time. Place on paper towel for one minute.

6. Wipe dry with paper towel.

2. Using a cloth

3. Use a mouth

4. Rinse the mouthpiece

Other Instruments

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

Personal Hygiene

Students should be conscious of their personal health and hygiene. UW-La Crosse supports health and wellness in many ways. For more information contact ????

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

Practice Rooms

Practice rooms in the Center for the Arts building are open for use by all UW-La Crosse students, however Music Majors, Minors and students performing in Department of Music Ensembles receive priority for the use of these facilities. 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.

Building Hours

Music students should be aware of the building hours of the Center for the Arts, which are posted on the entrances to the building. For personal safety reasons no one should be in the building during hours that the building is not open. Students should be aware of their surroundings while they are in the building. If anyone observes suspicious behavior they should immediately contact UW-La Crosse Campus Police at ??????

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 ????. If you have lost an item and do not suspect theft you should contact Fred Davis in CFA 145 where the building lost and found is located.

XXII. Area Music Stores

Leithold Music

116 4th Street South, La Crosse WI (608) 784-7555

SSE Music Inc
2609 George Street, La Crosse, WI (608) 781-2850