



# MUSIC HOUSE

• MCC Music Department

139 N. Mulberry St.

# Associate in Fine Arts in Music Student Handbook



**Mitchell**  
COMMUNITY COLLEGE

[mitchellcc.edu](http://mitchellcc.edu)  
Equal Opportunity College



Accredited by the National Association of Schools of Music



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# Welcome to Music at Mitchell!

On behalf of the Music Department I would like to welcome you to our program. We are so pleased that you have joined us and that you will be sharing your passion for music. Our Music Program began in the 1850's and continues to grow alongside our community. Our Associate in Fine Arts in Music degree will prepare you to transfer to a four-year institution in order to complete your Bachelor's degree in your specialized music field. Career opportunities in music include music education, sacred music, music therapy, music industry/business, musicology, theory/composition, and performance. At Mitchell you will receive a rigorous and focused music education in a supportive environment. Your music courses will include applied music instruction, music history, music theory, aural skills, piano, and performance ensembles. You will have the opportunity to perform in the beautiful Shearer Hall performance venue in solo and ensemble settings. Our alumni transfer to one of our NC four-year partner institutions in order to complete their bachelor's degree and begin their career in music, or continue to study at the graduate level.

Extracurricular opportunities at Mitchell include numerous performance opportunities, the Eason Music Club, music related travel, and community engagement opportunities. You will find that the campus community also has much to offer in relation to student events, activities, and live performances. It is our hope that you will be engaged in this community, and take full advantage of the opportunities ahead.

We look forward to working with you, helping you achieve your goals, and making great music in the process. If I can ever be of assistance, please feel free to drop in.

Sincerely,

**Dr. Beverly Brown**

Chair, Music Department

Music House, 203 [bbrown@mitchellcc.edu](mailto:bbrown@mitchellcc.edu)

(704) 978-5479

## Who is the Successful Student?

- ✦ Successful students have goals and the motivation and perseverance to achieve those goals.
- ✦ Successful students ask for help—advisors, teachers, counselors, peers, family.
- ✦ Successful students take responsibility for their actions. The successful student chooses the role of “creator” as opposed to “victim.” By doing this, he/she demonstrates power over life’s various situations.
- ✦ Successful students manage their time wisely. It is your most valuable resource. The successful student maintains a schedule that is flexible enough to allow downtime (rest, fun) but structures time for work, class, studying, and practicing.
- ✦ Successful students live a healthy lifestyle. The successful student learns how eating right and exercising affects their health. He/she also practices managing stress and getting enough sleep.
- ✦ Successful students have supportive relationships (family, friends, advisors, and teachers). These healthy relationships enable you to succeed and build opportunities for your future career.
- ✦ Successful students prepare for transfer. They are proactive about their future and what it takes to get there. What do you want your life to be?

*Source: Success Strategies: Accelerating Academic Progress by Addressing the Affective Domain. Edited by Kim Gurnee.*



# Purposes of the Mitchell Community College Music Department

## I. To serve Mitchell music majors:

To prepare Mitchell music majors for transfer by providing an equal experience to freshman and sophomore years at a senior institution by providing the following:

1. Provide well-executed Applied Music courses which allow for experience in methodology, appropriate traditional and exploratory repertoire, the advancement of sight-reading skills, and overall independent musicianship skills.
2. Provide Music Theory and Aural Skills courses which will prepare the student for written and aural music theory courses at their transfer institution. Our goal is for students to place into a junior level music theory course upon transfer.
3. Provide Music History courses which inform the student of Western Art Music traditions from Antiquity to the 20th Century. The musical and cultural exploration of periods, composers, masterworks, and applicable geography should prepare the students for transfer.
4. Provide ensemble experience which allows for repertoire exploration, opportunities to develop blend, balance, and tone, and further develop performance capabilities. Music education majors should be provided the opportunity to observe appropriate modeling from each ensemble director and perhaps be given the opportunity to rehearse/conduct the appropriate ensemble.
5. Provide secondary instrument courses which further the overall musicianship of the student.
6. Provide solo recital opportunities each semester which allow students the opportunity to develop and improve solo performance skills while incorporating standard repertoire.
7. Prepare students for their transfer audition. Applied music faculty will determine appropriate literature for auditions as well as sight-reading methods and best practices for application, audition and communication with university faculty. Auditions run from January to March for most schools.

## II. To serve all Mitchell students:

We provide coursework which allows all students the opportunity to engage in music. Elective music history courses, Music Appreciation, Music Fundamentals, beginning instrument courses, and ensembles will allow any student at Mitchell Community College to develop and/or expand their musical knowledge. The goal is to assist each student in finding the place for music as a creative outlet in their life.

### Mission

The Mitchell Community College Music Department provides equitable access to a comprehensive and individualized music education for the community of learners we serve.

### Vision

We will be an artistic catalyst that nurtures intellect, ignites creative thought, fosters innovation, values individual talents, provides a pathway for transfer, and transforms lives for our community and beyond.

# Mitchell Community College Music Department

## Music Department Strategic Plan

**Goal I:** Recruit students.

### Objectives:

- Increase incoming AFA-M numbers to a minimum of 15 by the fall of 2028.
- Increase the number of high school students visiting our campus for recruiting events/activities in collaboration with Student Services.
- Commit budget resources toward recruitment efforts including faculty travel and event support.
- Continue to develop meaningful relationships with local and regional music educators.
- Explore curricula and andragogy that better serves the needs of potential music majors.

**Goal II:** Retain our music majors by creating a sense of belonging through engagement, and by providing experiences that build their abilities to be successful musicians and prepare them for transfer.

### Objectives:

- Commit budget resources toward educational experiences such as master classes and workshops using Performance Seminar.
- Continue to provide individualized advising and daily support throughout each semester.
- Maintain a second-year class of 10 music majors by fall 2027.
- Graduate 10 music majors in spring 2028.

**Goal III:** Enhance the artistic life of our community.

### Objectives:

- Provide community with opportunities to develop their musical abilities.
- Provide performance opportunities for our students and faculty in the region.
- Support, partner, and participate with community arts organizations.
- Serve as an artistic hub in the community.
- Explore opportunities to provide CEUs to ISS and MGSD music educators.
- Expand the Mooresville Campus music offerings.

### **Placement Exam/Admission**

Mitchell Community College is an open-enrollment institution. The music department assesses students who wish to pursue an AFA in Music degree in order to determine course placement/schedule based on skill level. Students will complete a music theory and aural skills placement test prior to registration in conjunction with initial advising. The test includes notation, rhythm, key signatures, time signatures, intervals, scales, and an aural skills portion. Students who do not demonstrate proficiency of the placement test material will be placed in MUS 111 Music Fundamentals, as well as additional foundational coursework, in order to prepare them for the required music curriculum.

### **Advising and Registration**

Once students declare music as a major they are assigned to a music department advisor. In addition to offering the music theory placement test, these advisors will discuss the program, transfer options, career paths, and general college success content. Students will come to each advising session with their plan of study prepared to discuss schedule details.

### **Music Scholarships**

Scholarships for music majors are available and offered through Financial Aid. Please contact [financialaid@mitchellcc.edu](mailto:financialaid@mitchellcc.edu) for more details.

Ratchford Scholarship \$1,000 awarded annually

Carithers Scholarship \$1,000 awarded annually

Mitchell Music Scholarship varied amount, awarded annually

Pardue Music Scholarship (to be offered in Fall 2024)

### **Facilities**

The Department of Music is located on the Statesville campus of Mitchell Community College in the Music House on the corner of Mulberry Street and W. End Street. The Music House contains classrooms, a keyboard lab, applied music studios, practice rooms, and offices.

Practice rooms are available to students on the second floor of the Music House. Sign up is not necessary; students may use any vacant room.

Historic Shearer Hall is located in the Main Building of the Statesville Campus. This century old concert hall, which has been recently renovated, provides the performance space for all ensemble, recital, and guest performances. The hall contains one Steinway grand piano, an organ and wonderful acoustics.

### **Applied Music**

All music majors are required to complete four semesters of applied music (individual lesson instruction). Enrollment in these classes occurs during registration. These classes are scheduled based on faculty and student schedules and they are held in the Music House or Shearer Hall.

### **Performance Examinations**

Juries are held at the end of each semester during exam week by each applied music instructor. Students will perform technical studies and repertoire that have been prepared throughout the semester.

All MUS 262 applied students will complete an exit jury during exam week of their final applied semester. This jury takes place in Shearer Hall. A jury examination rubric is included in this document.

### **Piano Proficiency Examination**

All Associate in Fine Arts in Music majors will complete a piano proficiency examination prior to graduation. This exam will take place at the end of MUS 152P.

### **Ensembles**

There are ensembles available to all Mitchell Community College students (music majors, non-music majors, and members of the community). Our ensembles practice an open-door policy and do not require auditions. Community members also participate in these ensembles. Students will complete four semesters of ensembles. This may include large ensembles and chamber ensembles.

Instrumental ensembles include:

Concert Band

Orchestra

Vocal ensembles include:

Chorus

### **Voice Majors**

Voice majors are recommended to take a foreign language course for your Humanities/Fine Arts requirement. This is expected for voice majors universally and will be seen on your transcript when you transfer.

### **All Music Majors: Performance Attendance**

All music majors are expected to attend ALL music department events: freshman and sophomore student recitals, student ensembles, and faculty recitals. Put these dates on your calendar early and plan on being in attendance.

### **The Eason Music Club**

The Eason Music Club is for any student interested in music. This club regularly attends performances in the region as a group and meets regularly to plan events for the school year. Members in the past have traveled to New York City, Charlotte, and Davidson. Music majors are encouraged to invite non-music majors who may be interested in music to this club.

### **Mitchell Email**

All music majors are expected to regularly check their Mitchell email account. This is our primary means of communication with you.

### **Seminar Requirement**

All music majors are expected to attend Performance Seminar three Fridays each semester at 12:00pm. This time provides us an opportunity to meet as a department and discuss relevant topics, perform for each other, and learn more about being a music major. These dates are included in your calendar.

### Instruments

Students are expected to own their primary instrument. Intermediate or professional instruments are preferred for the music major. If you have questions about your instrument please contact your applied teacher.

School owned instruments available for check out for ensemble use include bass clarinet, euphonium, tenor saxophone, baritone saxophone, tuba, bassoon and French horn. Please see Dr. Brown concerning these instruments.

### Freshman and Sophomore Student Recitals

Performance ability is a vital piece of the music degree program. All applied music students in the music program perform on one student recital at the end of each semester. Repertoire is approved by the applied teacher and prepared throughout the semester. It is the individual student's responsibility to acquire your accompanist, provide music in advance, and arrange for rehearsal times (piano faculty member Emily Schuttenberg serves as our accompanist). Recital dates are listed in the calendar of this document. Recitals are held in Shearer Hall. Dress will be professional.

### Practice Times and Rooms

There are four practice rooms on the second floor of the Music House. These rooms are also used for classes on occasion, please check for availability. You will be expected to notify your applied teacher as to when you are practicing each week in order to meet expectations provided by your teacher.

### Personal Technology Usage

During class, students are expected to eliminate distracting technology, including cell phones. Each instructor may have specific guidelines concerning technology usage during class. Please comply with policies as stated.

### Photocopying

The Music Department copy machine is for Department business only. Students are not permitted to use the copier.

### Concert Steinway Piano Policy

The concert Steinway piano is located in Shearer Concert Hall. This piano is to be used by piano faculty and piano majors only with permission. The cover is to be left on when not in use. The cover should not be placed on the floor. Do not place anything on the instrument, even with the cover on. Avoid spiral bound notebooks on the music rack and avoid wearing jewelry (such as watches) that may scratch the piano. When using a pencil please be aware of residue falling into the action of the piano. When moving the piano ensure that the wheel locks have been released.

### Retention

To be considered in good academic standing and making satisfactory academic progress toward a degree, diploma, or certificate, a student must maintain a cumulative grade point average (GPA) of 2.0 or higher. Total hours attempted are used in the computation of the overall cumulative GPA. This includes both passed and failed courses, with the exception of courses that have been repeated. For repeated courses, only the highest grade earned will be included in the calculation of the grade GPA. Additionally, at the completion of the first semester of applied music, each AFA in Music student is recommended/not recommended to continue in the program by their applied faculty member based on success and completion of their first semester in the program.

### Articulation Agreements

The University of North Carolina System and the North Carolina Independent Colleges and Universities System have a state-wide Uniform Articulation Agreement (UAA) Music with the NC Community College System for the AFA in Music degree to the BM or BA degree in Music.

The Associate in Fine Arts in Music to Bachelor of Music Articulation Agreement (AFA in Music to BM) is an agreement jointly created by the North Carolina Community College System AFA in Music programs and the University of North Carolina System/ North Carolina Independent Colleges and Universities System BM programs. The AFA in Music to BM is focused on facilitating transfer for students who begin music studies at a community college and then transfer to one of the four-year BM/BA programs.

[AFA to BM UAA NC Public Colleges and Universities](#)

[AFA to BM UAA Independent/Private Colleges and Universities](#)



## Mitchell Community College Music Faculty

### **Dr. Sam Ambrose**

Sam Ambrose received his Bachelors of Music Education degree from Florida State University, his Master's degree in Tuba Performance from the Peabody Institute of the Johns Hopkins University, and his doctorate of Musical Arts from the University of Maryland. Dr. Ambrose was hired in 2024.

### **Dr. Beverly Satterfield Brown**

Beverly Brown received her Bachelor of Music degree with a minor in Psychology at Appalachian State University. Dr. Brown received her Master of Music Education degree with a concentration in Music Therapy from the University of Georgia. She also earned her PhD in Music Education from the University of North Carolina at Greensboro. Dr. Brown has taught in Georgia and North Carolina at the middle school, high school, and college levels. Her teaching areas have included band, chorus, jazz, music history, music education courses and applied music.

Dr. Brown has served as a representative for the North Carolina Community College Faculty Association and has served as a board member for the North Carolina Community College Associate of Fine Arts Association. She is a member of MENC, NCMEA, and Sigma Alpha Iota. Dr. Brown has served as a guest clinician and adjudicator in Georgia and North Carolina for various honor band clinics and has presented and lectured at national and state conferences, as well as regional schools. Dr. Brown resides in Mooresville with her husband and two sons.

### **Eduardo Cedeño**

Eduardo Cedeño holds a Master's Degree in Music Theory from Butler University Jordan College of Music, Indianapolis with extensive music experience spanning the United States, Europe and South America. Mr. Cedeño studied conducting under the late Butler University Professor Emeritus Jackson Wiley and the Italian, Maestro Ennio Nicotra. A founding member of the Simón Bolívar Symphony Orchestra, Director and Conductor of the Mérida Symphony Orchestra and Founding Member of the Coral Filarmónica de Caracas, Cedeño worked directly with acclaimed José Antonio Abreu. As a Founding Member of El Sistema, Cedeño continues to offer his time and talents to support its efforts in his community. Cedeño has collaborated with organizations such as the Philharmonic Orchestra of Indianapolis, Indianapolis Opera, Charlotte Civic Orchestra, UNCC Opera, Carolina Voices and orchestras in Venezuela. Mr. Cedeño is Music Director and Conductor of the Lake Norman Philharmonic, Orchestra Director and Strings Instructor at Gaston School of the Arts, and Band/Orchestra Conductor at Langtree Charter Academy Upper School.

### **Anne Linebarger**

Ms. Linebarger holds a Master of Music degree from the University of New Mexico, and a Bachelor of Music from Florida State University. Ms. Linebarger has performed with several professional ensembles including the New Mexico Philharmonic, Ensemble Music New Mexico, the Tallahassee Symphony Orchestra, and the Panama City Pops Orchestra. She has participated in educational outreach performances with the New Mexico Philharmonic Brass Quintet and the Sandia Brass Quintet.

### **Kathryn Dean**

Kathryn Dean is originally from England. She received her Bachelor of Music from Lancaster University in the United Kingdom, her Postgraduate Certificate of Education from the Birmingham Polytechnic, United Kingdom, and her Master of Music Education from Florida State University. She is a National Board-Certified Teacher since 2007. She has 27 years of experience teaching music to all ages, both in England and America. Ms. Dean is a member of the Music Educators' National Conference, the North Carolina Music Educators' Association, and The National Guild of Piano Teachers. In addition to teaching at Mitchell Community College, she maintains an active private studio in Mooresville.

### **Emily Schuttenberg**

Emily Schuttenberg attended Huntingdon College where she earned her Bachelor of Arts with a double major in both Piano and Musical Theatre. She completed her Master of Music degree with a concentration in Piano Performance at Western Carolina University. She has served as an accompanist and collaborative pianist for many kinds of recitals and competitions. She has taught collegiate level courses as well as elementary and middle schools, created and implemented preschool music curriculums, and has taught piano lessons to all ages. She has over 20 years of experience performing. Mrs. Schuttenberg has led musical theatre workshops as a vocal coach, and also been a music director/pianist for several theatre productions. She is currently a member of the Hickory Choral Society and MTNA.

### **Kathleen Smith**

Kathleen Goodman Smith joined the Music Department of Mitchell Community College in 2008. She instructs Applied Voice, Chorus and Class Voice. Smith holds a bachelor of music degree with a major in voice performance from Erskine College and a master of church music degree with emphasis in choral conducting from Erskine Theological Seminary. While at Erskine, Smith received the 2003 Isabella Boyd Phillips Award, the 2003 Brian Award, AAUW excellence in music Award and was named Who's Who Among American Colleges. Smith has performed as a featured soloist in Handel's Messiah, Mendelssohn's Elijah and Vivaldi's Gloria, as well as other works in concerts throughout the United States, Germany and Austria. As a conductor, Smith has worked with children's choirs, church choirs and collegiate choirs and serves as a substitute choir director for area churches. Smith resides in Statesville, NC with her husband and three boys.

### **Cynthia Spell**

Cynthia Spell received her Bachelor's degree in Music from East Carolina University and her Master's degree in Guitar Performance from East Carolina University. Ms. Spell was hired in 2024.

### **Lynn Wilemon**

Lynn Wilemon has been teaching piano privately for over 25 years. She has a Bachelor of Music degree from UNC Charlotte and a Master of Music degree from Appalachian State University. She is actively involved in the North Carolina Federation of Music Clubs, which offers numerous scholarships to high achieving young musicians. She currently holds the office of State Junior Counselor directly working with youth throughout North Carolina.

**Miranda Henry (Applied Saxophone)**

Current DMA Student UNCG Saxophone Performance and Ethnomusicology  
Master of Music in Saxophone Performance University of Tennessee  
Bachelor of Music University of Iowa

**Samantha O'Hare (Applied Flute)**

Current DMA Student UNCG Flute Performance  
Master of Music in Flute Performance University of Massachusetts Amherst  
Bachelor of Arts Mount Holyoke College

**Music Department Calendar  
Events Required for All Majors**

**February 22, 7:00pm**

Mac Gray Auditorium, Statesville  
*A Celebration of Black and African American Composers*  
Mitchell Band, Chorus, Inspirational Choir, Student Performances

**Seminar Dates (12:00-1:00pm)**

**February 23, 12:00pm**

**March 22, 12:00pm**

**April 5, 12:00pm Rehearsal**

**Spring Concerts:**

**Band: Monday, April 29**

**Chorus: Tuesday, May 7**





## Who to Contact?

**Dr. Beverly Brown**—AFA Music

**Advising:** All Band Instruments, Guitars

[bbrown@mitchellcc.edu](mailto:bbrown@mitchellcc.edu)

(704) 978-5479

Music House 203

**Eduardo Cedeño**—MUS 110

[ecedeno@mitchellcc.edu](mailto:ecedeno@mitchellcc.edu)

**Anne Linebarger**—Applied Trumpet, 110, 112

[alinebarger@mitchellcc.edu](mailto:alinebarger@mitchellcc.edu)

**Kathryn Dean**—MUS 110

[kdean@mitchellcc.edu](mailto:kdean@mitchellcc.edu)

**Samantha O'Hare**- Applied Flute, MUS 110

[sohare@mitchellcc.edu](mailto:sohare@mitchellcc.edu)

**Emily Schuttenberg**—Community Music Coordinator/  
Piano Faculty/Aural Skills

**Advising:** Piano, Voice, and Strings

[eschuttenberg@mitchellcc.edu](mailto:eschuttenberg@mitchellcc.edu)

(704) 978-5425

Music House 201

**Kathleen Smith**—Voice Faculty (Applied, MUS 151V)

[ksmith@mitchellcc.edu](mailto:ksmith@mitchellcc.edu)

**Cynthia Spell**—Applied Guitar

[cspell@mitchellcc.edu](mailto:cspell@mitchellcc.edu)

**Dr. Sam Ambrose**—Applied Tuba

[sambrose@mitchellcc.edu](mailto:sambrose@mitchellcc.edu)

**Miranda Henry**—Applied Saxophone

[mhenry@mitchellcc.edu](mailto:mhenry@mitchellcc.edu)

**Lynn Wilemon**—Music Theory, Class Piano Faculty

[lwilemon@mitchellcc.edu](mailto:lwilemon@mitchellcc.edu)

**Dean of Transfer Division**

**Tia Coleman**

[tcoleman@mitchellcc.edu](mailto:tcoleman@mitchellcc.edu)

(704) 978-3345

MB-311





## AFA in Music Plan of Study Two-Year Plan

Year One Fall Semester		Contact Hours	Pre requisite Course(s)
ENG 111	Writing and Inquiry	3	Placement or dev. pre-reqs
*MAT 143	Quantitative Literacy	3	Placement or dev. pre-reqs
<i>*or other transfer approved Math</i>			
<b>MUS 121</b>	<b>Music Theory I</b>	<b>3</b>	Theory Placement test or MUS 111
<b>MUS 125</b>	<b>Aural Skills I</b>	<b>1</b>	
<b>MUS</b>	<b>Ensemble</b>	<b>1</b>	
<b>MUS 161</b>	<b>Applied Music</b>	<b>2</b>	
ACA 122	College Transfer Success	1	
<b>TOTAL</b>		<b>14</b>	

Year One Spring Semester		Contact Hours	Pre requisite Course(s)
ENG 112	Writing/Research in the Disciplines	3	ENG 111
*BIO 110	Principles of Biology	4	
<i>*or other transfer approved Science course</i>			
<b>MUS 122</b>	<b>Music Theory II</b>	<b>3</b>	MUS 121
<b>MUS 126</b>	<b>Aural Skills II</b>	<b>1</b>	MUS 125
<b>MUS</b>	<b>Ensemble</b>	<b>1</b>	
<b>MUS 162</b>	<b>Applied Music</b>	<b>2</b>	
<b>MUS 151P</b>	<b>Class Music: Piano</b>	<b>1</b>	
<b>TOTAL</b>		<b>15</b>	

Year Two Fall Semester		Contact Hours	Pre requisite Course(s)
<i>*Any UGETC Humanities/Fine Arts</i>		3	
<i>*Any UGETC Social/Behavior Sciences Course</i>		3	
<b>MUS 221</b>	<b>Music Theory III</b>	<b>3</b>	MUS 122
<b>MUS 225</b>	<b>Aural Skills III</b>	<b>1</b>	MUS 126
<b>MUS</b>	<b>Ensemble</b>	<b>1</b>	
<b>MUS 261</b>	<b>Applied Music</b>	<b>2</b>	MUS 162
<b>MUS 152P</b>	<b>Class Music: Piano</b>	<b>1</b>	MUS 151P
<b>MUS 271</b>	<b>Music History I</b>	<b>3</b>	MUS 122
<b>TOTAL</b>		<b>17</b>	

Year Two Spring Semester		Contact Hours	Pre requisite Course(s)
<i>*Any UGETC Additional Gen Ed</i>		3	
<i>*Any UGETC Social/Behavior Sciences Course</i>		3	
<b>MUS 222</b>	<b>Music Theory IV</b>	<b>3</b>	MUS 221
<b>MUS 226</b>	<b>Aural Skills IV</b>	<b>1</b>	MUS 225
<b>MUS 262</b>	<b>Applied Music</b>	<b>2</b>	MUS 261
<b>MUS 272</b>	<b>Music History II</b>	<b>3</b>	MUS 271
<b>TOTAL</b>		<b>15</b>	

**Credit Hours TOTAL = 60-61**

*Note: \*MUS 260 Introduction to Music Education is recommended in the Fall of Year 2 for anyone interested in pursuing music education.*

## Suggested Curriculum by Semester-3Year

Program Code:	A10700
Program Title:	AFA Music

First Year: Fall Semester		First Year: Spring Semester	
Course	Credit	Course	Credit
ACA 122	1	ENG 112	3
ENG 111	3	MUS 112	3
MUS 110	3	Science	4
Math 143	3SHC		
<b>Semester Total Credits</b>	<b>10SHC</b>	<b>Semester Total Credits</b>	<b>10</b>
Second Year: Fall Semester		Second Year: Spring Semester	
Course	Credit	Course	Credit
MUS 131/133/135/137	1	MUS 122	3
MUS 121	3	MUS 126	1
MUS 161	2	MUS 132/134/136/138	1
MUS 125	1	UGETC Social/Behavioral Sci	3
UGETC Social/Behavioral Sci	3	UGETC Social/Behavioral Sci	3
MUS 151P	1	MUS 162	2
<b>Semester Total Credits</b>	<b>11</b>	<b>MUS 152P</b>	<b>1</b>
		<b>Semester Total Credits</b>	<b>11</b>
Third Year: Fall Semester		Third Year: Spring Semester	
Course	Credit	Course	Credit
MUS 231/233/235/237	1	MUS 222	3
MUS 221	3	MUS 226	1
MUS 225	1	MUS 262	2
MUS 261	2		
MUS 271	3	MUS 272	3
		MUS 260*	2
<b>Semester Total Credits</b>	<b>10.00</b>	<b>Semester Total Credits</b>	<b>9--11</b>



**Repertoire Record**

Name Tamara Schlosser  
 Instrument Clarinet  
 Applied Faculty Beverly Brown  
 Academic Year/Semester Spring 2018 Course # MUS-162C

**Jury Rubric**

Student's Name	Semester /Year					Instrument
Examiner	Course No.		Instructor			
Piece(s) performed (composer and title)						
Category	5 - excellent	4 - good	3 - fair	2 - weak	1 - unacceptable	Score
<b>Tempo Rhythm</b>	Notes and rhythms accurately performed	Sporadic inaccuracies minimally interfere with performance	Minor errors interfere with performance	Numerous errors negate musical performance	Inaccuracies make it unrecognizable	
<b>Intonation Tone quality Breath</b>	Good sound production, resonance, volume and good intonation, good breath support	Sporadic inaccuracies minimally interfere with intonation and/or tone production	Minor errors in tone quality/tuning interferes with performance	Inconsistent tone quality/intonation interferes with performance	Poor in all aspects of tone quality and intonation	
<b>Expression Musicality</b>	All aspects of musical Expression reflects understanding of style	Stylistically correct Expression is evident and properly executed most of the time	Some aspects of expression evident but inconsistent or stylistically inaccurate	Expression is present, but poorly executed	Very little or no expression is present reflecting little understanding of style	
<b>Dynamics/ Phrasing</b>	Demonstrates a wide range of subtle dynamics/phrasing appropriate to the work	Created clearly marked contrasts throughout the entire performance	Created general contrast throughout the entire performance, sometimes performs with nuance	Contrast was inconsistent throughout the performance or not clear/evident	Little or no evidence of dynamics or phrasing	
<b>Diction/ Articulation</b>	Articulation is precise, musically appropriate, and reflects effective use of hands, arms, fingers / mouth, jaw, tongue / plectrum, pedal, etc.	Minor inconsistencies minimally interfere with performance, typically performs with nuance	Minor errors interfere with musical flow or understanding of lyrics	Numerous errors negate musical performance	Inaccuracies make the work unrecognizable	
<b>Pitch Accuracy</b>	Notes are consistently accurate	An occasional inaccurate pitch, but does not detract from overall performance	More than a few inaccurate pitches, detracting from the overall performance	Wrong notes consistently detract from the performance.	Inaccuracies make the work unrecognizable	
<b>Professional performance</b>	Professional in dress and demeanor. Shows an excellent command of the stage in all styles and literature	Professional in most ways described, with an occasional lapse in commitment to text/character	Professional demeanor is lacking in one or more ways (dress, action, verbal interaction). Acts overly nervous or doubtful	Is not prepared, has not followed the established rules for jury preparation and performance.	Unprofessional	
Comments (may include memorization, if applicable):						Total Points: <input type="text"/>

Solo Repertoire	Performed?	Chamber Music	Performed?
Clarinet Concerto in Bb Major from K-622 - W.A Mozart	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input type="checkbox"/> No
Five Bagatelles - Gerald Finzi	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		<input type="checkbox"/> Yes <input type="checkbox"/> No
Premiere Rhapsody - Claude Debussy	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input type="checkbox"/> No
Fantasy Pieces, Op. 73	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		<input type="checkbox"/> Yes <input type="checkbox"/> No
	<input type="checkbox"/> Yes <input type="checkbox"/> No		<input type="checkbox"/> Yes <input type="checkbox"/> No
	<input type="checkbox"/> Yes <input type="checkbox"/> No		<input type="checkbox"/> Yes <input type="checkbox"/> No
	<input type="checkbox"/> Yes <input type="checkbox"/> No		<input type="checkbox"/> Yes <input type="checkbox"/> No
	<input type="checkbox"/> Yes <input type="checkbox"/> No		<input type="checkbox"/> Yes <input type="checkbox"/> No
	<input type="checkbox"/> Yes <input type="checkbox"/> No		<input type="checkbox"/> Yes <input type="checkbox"/> No

**Scales (M, m, octaves)**

Major: C, G, D, A, E, B/ Cb, F# / Gb, C# / Db, Ab, Bb, Eb, F  
 Minor: a, e, b, f#, c#, g# / ab, d# / eb, a# / bb, f, c, g

**Technical Studies**

40 Studies for Clarinet - #14 to #24 - C. Rose

# Student Information Sheet on Noise-Induced Hearing Loss

*Standard Version*

National Association of Schools of Music  
Performing Arts Medicine Association

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## Protecting Your Hearing Health An NASM – PAMA Student Information Sheet on Noise-Induced Hearing Loss

- **Hearing health is essential to your lifelong success as a musician.**
- **Your hearing can be permanently damaged by loud sounds**, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- **Noise-induced hearing loss is generally preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
  - o 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
  - o 90 dB (blender, hair dryer) – 2 hours
  - o 94 dB (MP3 player at 1/2 volume) – 1 hour
  - o 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
  - o 110 dB (rock concert, power tools) – 2 minutes
  - o 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs 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 school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- 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 program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASMPAMA hearing health documents, located on the NASM Web site at the URL linked below.

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

# Protecting Your Neuromusculoskeletal Health

## Student Information Sheet

National Association of Schools of Music  
Performing Arts Medicine Association

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## Protecting Your Neuromusculoskeletal Health

### An NASM – PAMA Student Information Sheet

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Proper body alignment and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below. <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>
- See also the NASM/PAMA Student Information Sheet on "Protecting Your Vocal Health." Vocal health is an aspect of neuromusculoskeletal health.

# Protecting Your Vocal Health

## Student Information Sheet

National Association of Schools of Music  
Performing Arts Medicine Association

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## Protecting Your Vocal Health

### An NASM – PAMA Student Information Sheet

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below. <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>
- See also the NASM/PAMA Student Information Sheet on "Protecting Your Neuromusculoskeletal Health." Vocal health is an aspect of neuromusculoskeletal health.

