

**Department  
of  
Music & Theatre Arts**

**Student Handbook  
2022-23**

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**FACULTY & STAFF**  
**DEPARTMENT OF MUSIC AND THEATRE ARTS**

	Office	Phone
Peters, Dr. Gretchen. <i>Department Chair</i>	156	4954
Allred, Dr. Brian <i>Theory/Flute</i>	146	3524
Amon, Christine <i>Voice</i>	255	3711
Baca, Robert <i>Trumpet, Jazz Studies</i>	226	4371
Chapman, Dr. Jennifer <i>Theatre Education</i> PCC 246 HFA	174	5614
Connor, Joseph <i>Saxophone</i>	235	3195
Crowell, Dr. Jeffery <i>Percussion, Jazz Studies</i>	243	5512
Cruciani, Lori <i>Piano</i>	259	2289
Dickerson, Dr. Randal <i>Music Education, Bands</i>	231	2312
Dunbar, Dr. Laura <i>Music Education</i>	251	5899
Garvey, Dr. Christa <i>Oboe, Music Appreciation - sabbatical 22-23</i>		
Grewe, Jacob <i>Tuba, Euphonium</i>	229	2318
Grothe, Arthur <i>Theatre</i> PCC	248	3178
Hedenstrom, Aaron <i>Jazz Arranging &amp; Improvisation</i>	229	2318
Hisey, Erin <i>Theatre Design</i> PCC	245	5366
Hodgson, Charles <i>Horn</i>	241	3527
Hsu, Dr. Chia-Yu <i>Composition, Theory</i>	131	4172
Jacobs, Dr. Trent <i>Bassoon, Theory</i>	149	3153
Jones, Dr. Ryan P. <i>Music History</i>	123	4947
Kim, Dr. Namji <i>Piano</i>	260	2182
McGinley, Chris <i>Choirs, Conducting</i>	252	4056
Mowry, Dr. Mark <i>Voice</i>	254	3012
Ostrander, Dr. Phillip <i>Trombone, Bands</i>	239	4156
Pereira, Dr. Kenneth <i>Voice</i>	258	4122
Peters, Dr. Gretchen <i>Music History, World Music</i>	156	4954
Phillips, Dr. Nicholas <i>Piano</i>	261	5842
Powell, Alyssa <i>Clarinet</i>	147	5551
Profaizer, Amanda <i>Costume Design</i> PCC 247 HFA	172	3432
Rasar, Lee Anna <i>Music Education, Adaptive Music</i>	150	4260
Rondón, Dr. Tulio J. <i>Cello, Chamber Orchestra</i>	151	3389
Schwalbach, Dr. Joshua <i>Double Bass, Theory</i>	153	3633
Sternfeld-Dunn, Emily <i>Voice</i>	257	2262
Stewart, Dr. John R. <i>Bands, Conducting, Music Education</i>	237	4417
Stone, Stephen (SK) <i>Dance</i>	127	2183
Tanner, Elizabeth <i>Musical Theatre</i> PCC 244 HFA	173	2407
Vargas Magdaleno, Felipe <i>Guitar</i>	154	4126
Vecchione, Carrie <i>Oboe</i>	148	3390
Watkins, Dr. Frank <i>Choirs, Conducting</i>	253	2329
Woods, Alex <i>Piano</i>	263	2159
Yasuda, Nobuyoshi <i>Violin, Orchestra</i>	152	2181
York, Elizabeth <i>Viola</i>	154	4126
Zwicky, James <i>Theatre Technical Director</i> PCC	249	2764
Zwicky, Jennifer <i>Department Assistant/Theatre Faculty</i>	156	4954

## AREA COORDINATORS

Keyboard Area	<i>Dr. Nicholas Phillips</i>
Music Education Area	<i>Dr. Laura Dunbar</i>
String Area	<i>Dr. Tulio Rondón</i>
Theatre Arts Area Theatre Arts Artistic Director	<i>Dr. Jennifer Chapman</i> <i>Mr. Arthur Grothe</i>
Theory-Composition & Music History Area	<i>Dr. Ryan Jones</i>
Voice-Choral Area	<i>Dr. Mark Mowry, voice</i> <i>Dr. Frank A. Watkins, choral</i>
Wind, Brass and Percussion Area	<i>Dr. John R. Stewart</i>

## ADMINISTRATIVE/PROFESSIONAL STAFF

Academic Department Associate, Dept. Office	<i>Jen Zwicky</i>
University Program Associate, Publications Office	<i>Judy Gray</i>
Audio Specialist	<i>Mark Vaningan</i>
Blugold Marching Band Assistant Director	<i>David Lofy</i>
Piano Technician	<i>Jeff Cutler</i>
Sound Engineer	<i>Lena Sutter</i>
Theatre Scene Shop Supervisor	<i>Jacoby Matott</i>
Theatre Costume Shop Supervisor	<i>Allyson Thieme</i>

## **Mission Statement**

### **Department of Music & Theatre Arts**

The Department of Music and Theatre Arts seeks to inspire creative endeavors in the performing arts that demonstrate the values of inclusivity and cultural relevance. Individually and collaboratively we create, design, perform, teach, embody, analyze, and understand these arts through rigorous standards informed by historical practices, current thought, and technology. We aim to encourage creativity, present expressive and meaningful performances, develop contemporary and historical understanding of diverse people and cultures, promote healing interactions with the arts, and facilitate the potential for all individuals to enjoy, participate in, and benefit from music, theatre, and dance.

## WISCONSIN ADMINISTRATIVE CODE

The Office of Safety and Security requests that the Wisconsin Administrative Code (UWS 18) be called to the attention of those using UW facilities. The following selected items are listed to better inform you of certain state requirements within the UW System.

*Parking.* Parking is prohibited at all times in areas which must be kept clear for vehicles to load and unload. These areas shall be designated by appropriate signs.

*Bicycles.* No person may park or store a bicycle in buildings, on sidewalks or driveways, or in motor vehicle parking spaces, except in areas designated for that purpose or in bicycle racks. Bicycles shall be parked so as not to obstruct free passage of vehicles and pedestrians.

*Signs.* No persons may erect, post, or attach any signs, posters, pictures, or any item of similar nature in or on any building or upon other university lands except on regularly established bulletin boards, or as authorized by the provisions of this code or by the chief administrative officer.

*Animals.* The presence of dogs, cats and other pets is prohibited in all university buildings and arboretums at all times, except as authorized by the chief administrative officer. Seeing-eye dogs wearing harnesses and under the control of their owners shall be exempt from these provisions.

Removal of Department equipment without permission constitutes theft. Violations will be referred to Safety and Security for appropriate legal action.

Further information about UWS 18 is available from the Office of Safety and Security.

*UW-Eau Claire, in accordance with state statute, limits student utilization of university facilities related to class instruction. **Students may not use the Fine Arts Center to teach private music lessons.** Music stores in the community have facilities available, and students wishing to teach privately are encouraged to contact them.*

## STUDENT CODE OF CONDUCT

Professional behavior is expected of all students participating in all departmental classes and activities, including participation in ensembles and student organizations during local, state, national and international trips, tours and performances. Unprofessional behaviors are those behaviors associated with academic misconduct (for example, falsifying academic documents or records), non-academic misconduct (for example sexual assault, hazing, illegal use of alcohol or controlled substances), and ‘other’ conduct (for example, non-compliance with computer usage policy) as articulated in the BLUGOLD CODE. Unprofessional conduct can result in disciplinary action. For further details, see The University of Wisconsin-Eau Claire Blugold Code at <https://www.uwec.edu/kb/article/blugold-student-conduct-code/>

## HAZING

“Hazing” refers to any activity expected of someone joining a group (or to maintain full status in a group) that humiliates, degrades or risks emotional and/or physical harm, regardless of the person’s willingness to participate. Behaviors that emphasize a power imbalance between new members/rookies and other members of the group or team are considered a form of hazing and are not acceptable practice for organizations, ensembles, studios, or other groups. The University of Wisconsin-Eau Claire and the Department of Music and Theatre Arts take allegations of hazing very seriously. If you observe hazing activities or are a victim of such activities, you may find more information or report these practices anonymously through the Hazing Report Form located online at: <https://www.uwec.edu/kb/article/blugold-student-conduct-code/>

## DEPARTMENT FACILITIES

### ***Building Hours - Haas Fine Arts Center***

The Haas Fine Arts Center (HFA) is open Mon-Thurs 6:30 am - 10:30 pm; Fri 6:00 am - 9:00 pm.; Sat/Sun 8:00 am - 9:00 pm. ***Students may not be in the building at other times unless accompanied by a faculty member.***

### ***Lockers***

Locks and keys for Department lockers are issued to music students each Fall Semester in HFA room 156. Continuing music students may reserve their former locker through the registration week sign-up period. New instrumental students may sign up for lockers during the first week of classes. After the first week, any remaining lockers will be assigned to music students on a first come, first served basis.

Locks must be returned to HFA room 156

- when you withdraw from the university,
- when you drop your music major or minor (unless you are enrolled in a large ensemble), or
- at the end of each Spring Semester.

There is not a lock rental fee; however, there is a \$5.00 replacement charge if the lock is lost. Locks not issued by the Department will be removed from lockers.

### ***Keys***

Key authorizations for locked practice rooms and the computer music laboratory may be obtained in the Department Office each semester provided your name is on the authorization list from your applied instructor. There is a minimum charge of \$10.00 for lost keys. Keys for locked pianos may be obtained in the Department Office with appropriate authorization and your student ID; keys must be returned immediately after use.

### ***Practice Room Fee and Access***

Practice rooms, available for individual practice, are located in the west wing of the music area, second floor. Practice rooms are open during scheduled building hours. Personal belongings left in practice rooms unattended for longer than 10 minutes may be subject to removal. ***There is absolutely no practicing in performance halls by individuals or groups at any time, unless accompanied by an instructor.***

All students enrolled in a large or small music ensemble or in Applied Music courses will be assessed a \$35/semester fee. This fee assists in the maintenance of university instruments and practice rooms. Students will gain access to the practice rooms through a card swipe lock by swiping their Blugold ID card. Fall semester fees provide access through Winterim and Spring semester fees provide access through Summer.

### ***Chamber Rehearsal Spaces***

Haas Fine Arts Center has two larger spaces dedicated to chamber/small group rehearsals – HFA 227 and HFA 246. Each room has a grand piano and space for multiple musicians. These rooms can be reserved via 25Live for a maximum of one hour per day per group/reservation. These spaces may also be used on a walk-in basis, but a student with an approved reservation will always have priority over a walk-in.

*Be considerate of the needs of all students in practice room usage. Disrespectful or dangerous behavior may result in loss of practice room access.*

## ***Performance Facilities***

### ***Haas Fine Arts Center***

*Gantner Concert Hall* is the largest, seating 600 for concerts, recitals, dance and opera/musical theatre; *Phillips Recital Hall*, seating 200, is used for student recitals and chamber music; *Riverside Theatre*, a 200 seat thrust-stage facility used for mainstage theatre productions.

### ***Pablo Center at the Confluence***

The theatre and dance programs are primarily housed in the Pablo Center, which includes the 1200-seat RCU Theatre and the flexible 400-seat JAMF Theatre.

### ***McIntyre Library***

A comprehensive collection of musical scores, books, periodicals and recordings is available for student study and research in the university's McIntyre Library. Materials may be checked out according to policies developed by the Library.

### ***Computer Laboratories***

Two computer laboratories serve the Department. A 24 station lab, housed in HFA room 155, exclusively serves departmental courses. Lab hours are posted each semester. Additionally, a general access lab in HFA 275 is available for general student use during regular building hours.

### ***Bulletin Boards***

Student organizations including NafME, SAI, ACDA, IAJE and AMTAS have bulletin boards opposite the instrumental rehearsal room (HFA 139) or outside HFA 143, and ASTA has a bulletin board opposite HFA 151. Phi Mu Alpha and SAI have mail boxes located in the department office. The theatre call board is located opposite the green room, HFA 181. Also, faculty frequently post notes for students on bulletin boards outside their offices. Department boards across from the Music Office and the Art Wing are not for student postings.



## STUDENT POLICIES, OPPORTUNITIES, AND ASSISTANCE

### ***Academic Advising***

Skillful advising is an important ingredient for success in your academic degree program; therefore, students are assigned two advisors, one in AARC and one in the department. The AARC advisor helps with course selection and the departmental advisor helps with professional advice. The University Catalogue requires that you meet with and obtain your advisor's approval prior to registration during the freshman and sophomore years. *It is your responsibility to seek advising; further, the department strongly recommends that you continue to seek regular advising each semester you are on campus.* If, for any reason, you wish to change advisors, go to the department office for procedures that may lead to reassignment.

### ***Departmental Honors Program***

The departmental honors program explores your academic interests with the help of faculty. It offers students an opportunity for enrichment and unique involvement within her or his area of study.

As part of this program, you will work closely with professors within your major on course projects that you select and develop together. You will gain skills and insights that will deepen your appreciation as well as understanding of your field. This program is for students who wish to follow their intellectual curiosity and who may be considering graduate school in the future.

There are a variety of ways one may pursue honors-level projects within our department. The path you follow is entirely up to you, and may involve fusing one area of study in the department with another. For example, consider what a joint project crossing over between music history and theatre history might look like, or one in music education and music performance, or another in theatre performance and theatre history. Such possibilities fusing one area of study with another can be fashioned around your interests.

These honor projects themselves could take various forms as well—from conducting the pit orchestra of a departmental stage production or producing a documentary of recorded field interviews to giving a lecture recital or even writing an enhanced research paper. We encourage candidates to explore as many of these types of connections for completing honors work as may be appropriate to the area of concentration under investigation.

### ***Eligibility***

Majors with resident and transfer GPA of 3.5 or better, and a 3.5 or better in the major are eligible for participation in the departmental honors program. Participants whose cumulative and/or major GPA falls below 3.5 can still graduate with honors as long as her or his GPA increases to 3.5 by graduation.

### ***Current honors graduation requirements***

- Submit approved application to the departmental honors committee upon invitation to the program.
- Complete a total of three honors credits from three different departmental areas aligning with classes eligible for honors credit before graduation. Depending on individual proposals approved as part of the application process, these three credits could be attained by completing 3 distinct projects of honors coursework in three separate courses from different areas of the department; 1 standalone project and 1 project combining two different courses; or even, conceivably, 1 project spanning three interrelated courses. (See possible examples of these fusions as described above).
- Complete all requirements for major in the department with a cumulative GPA of 3.5 or better.

Once application is accepted, individual honors projects will be approved by members of the departmental honors committee on a case-by-case, semester-by-semester basis and in consultation with those professors teaching the courses in question. Along the way, the committee will sanction as well as assess and review acceptance of each project submitted for honors credit. To this end, as you look into different options, you are encouraged to approach instructors of those courses within which you anticipate completing honors work early on, both to explore topics and guidance at the outset, as well as to confirm timetables for those specific course offerings in which you have interest.

### ***Maintaining Your Health as a Performing Artist***

Being mindful of and maintaining physical health is essential for the success and well-being of all performing artists. Various health issues can arise through performance. For example, incorrect posture, overuse, or repetitive motions are some of the factors that can place performers at risk for damage to their muscular health. Vocal disorders can result from misuse of the voice, and loss of hearing is an essential concern for all performers. See the departmental website for some links to resources that can help faculty and students maintain their health for a lifetime in the performing arts.

### ***Quest: An Integrated Learning Project***

Quest is an Integrated Learning Experience, open to all majors in the Music and Theatre Arts Department. Through Quest, students pursue a single self-designed question across three different academic disciplines within the department during the course of their undergraduate studies. Students conduct three distinct projects, all related by the common self-designed question. Additional work is minimal, as it is embedded in existing course requirements. See further details on the departmental website.

Possible Examples:

Question: "What ideas of gender are embodied in the music of Beyoncé?"

Project 1) Music theory. Create a structural analysis of two songs by Beyoncé.

Project 2) Music history. Place two works by Beyoncé in context to third wave feminism.

Project 3) Music education. Create a lesson plan for future students on images of gender in the work of Beyoncé.

Question: "What is/was the cultural impact and significance of the male portrayal of female characters in Shakespearean works?"

Project 1) Theatre History. Write a paper discussing the history of performance and the factors that eventually lead women to be allowed to perform.

Project 2) Theatre Performance. Perform a Shakespearean scene, "traditionally" applying the knowledge gained from the historical analysis.

Project 3) Theatre Education. Develop a lesson plan for teaching Shakespearean performance, with special attention to the reasons for and the effects of cross-gender casting.

### ***Scholarships***

Scholarships are awarded to students in all departmental majors. See the website and Gold for Blugolds for a list of scholarships.

## ***Student Organizations***

There are nine nationally affiliated student music organizations, two student theatre organizations and a student dance organization at UW-Eau Claire.

*American Choral Directors Association (ACDA)* The UW-EC student chapter is open to any university student who anticipates making choral music a profession. Its purpose is to encourage and promote the development of choral music.

*American String Teachers Association (ASTA)* The Eau Claire chapter has been established for students interested in careers in string and orchestral music.

*Concert Dance Company* This organization is open to all university students and presents a group concert each spring to showcase the traditions of ballet, tap, jazz, modern, and ethnic dance.

*National Association for Music Education (NAfME)* Student membership is available to all music majors and is recommended for its many professional advantages.

*National Band Association Collegiate Chapter* This organization is open to all university students and promotes the excellence of bands throughout the state.

*Phi Mu Alpha Sinfonia* The Gamma Beta chapter at UW-EC is the national professional fraternity for men in music. Membership is by invitation.

*Pi Kappa Lambda* Pi Kappa Lambda is the national honor society in music. Membership is by invitation to eligible juniors and seniors.

*The Players* This organization exists to give students the opportunity for additional hands on experience in theatre through student-produced play productions and student led workshops. They also help fund outside artists workshops at the University along with outings to view plays at other theatres.

*Sigma Alpha Iota (SAI)* The international music fraternity for women was organized in 1903 to raise the standard of productive musical work among women students. Membership is by invitation.

*Student National Association of Teachers of Singing (SNATS)* This organization encourages public interest and support of vocal music.

*United States Institute for Technical Theatre (USITT)* A student organization open to all UW-Eau Claire students interested in being involved in technical theatre.

## ***Work-Study***

Financial aid through the work-study program is available to qualified students. Applications for work-study are available in Blugold Central, OL 1108. After securing the necessary authorization and work-study card, students should apply to the Department, HFA room 156, for a position. Positions include instrument maintenance, stage set-up for concerts, and clerical work.

## ***University Artist Series***

The University Artist Series provides an extremely important and valuable opportunity for the educational development of students in the performing arts. Music, dance, and theatre are presented by well known artists of national and international stature.

Master classes and workshops frequently are provided through special arrangements with the Series artists and the Department. Instructors will inform students of such special events as they are planned. (Music students' concert attendance requirements may be satisfied through Artist Series attendance.)

## MUSIC POLICIES AND OPPORTUNITIES

### ***Admission and Re-admission to Music Programs***

Admission to the major or minor in music is by audition. Music majors and minors who drop applied music, withdraw from the university, or change their majors must re-audition to regain major or minor status. Information about music admission and re-admission is available from the Department Office and the Department's website.

### ***Applied Music Lessons***

*Signing up for applied lessons—continuing students:* Please make a reservation with your applied instructor one semester in advance. *New students:* Obtain instructor assignment through orientation, area coordinator, or the department office. Contact the instructor immediately to arrange your lesson time.

### ***Credit Load and Program Length***

The Music Program follows the general policy for credit load of the university. For lecture-discussion courses, one credit corresponds with one class hour, and for laboratory or studio classes, one credit corresponds with two class hours. All credited ensembles within the department are assigned one credit. For applied lessons, 1 credit corresponds to a 30-minute lessons (plus weekly studio classes) and 2-4 credits correspond to a 60-minute lesson (plus weekly studio classes). The difference in credit is related to the expected practice time, the complexity and amount of repertoire covered, and the difference in broader curriculum of these degrees. All of the music degree programs may be completed with a standard full-time schedule for eight semesters. For details see University Catalog.

Instructors will advise students of their absence policies; however, the following can be expected: excused absences (illness or emergency) will be made up if the instructor is given notice before the lesson to be postponed. Other absences (unexcused or because classes have officially been dismissed) may or may not be made up at the discretion of the instructor. Instructors will make up a lesson that they cannot attend.

Music majors and minors do not pay applied music fees in those applied areas leading to the completion of a program in music. However, all music majors and minors must be making progress toward completion of their programs and be enrolled for a minimum of six semester hours to be exempt from the applied music fee.

Non-majors as well as majors and minors not fulfilling the requirements identified in the preceding paragraph, will pay applied music fees (\$100 for half-hour private lesson). The Department monitors the status of all students enrolled in applied music.

*Advanced applied music:* All music majors are required to study advanced applied music (MUSI 351-372) as determined by their degree program. Enrollment in advanced applied music requires a successful sophomore-level jury and consent of the applied faculty.

*Studio class:* Studio class is an integral and required part of applied music. The class meets regularly throughout the semester and is scheduled by the applied instructor. Attendance at, and participation in studio class is a component in the applied music grade; *grades will be lowered if studio class is missed.*

## **DEPARTMENT CONCERT AND RECITAL SCHEDULING POLICY**

### **1. Department concerts and recitals conform to the following scheduling protocol:**

- a. Festivals, clinics, symposia, opera, guest recitals, faculty recitals.  
Open schedule.
- b. Large ensembles, faculty recitals.  
Sunday: 2:00, 5:00, 7:30 p.m.; Monday - Thursday: 7:30 p.m.
- c. Senior degree recitals.  
Monday - Thursday: 7:30 p.m.
- d. Small ensembles, senior, junior and sophomore recitals.  
Monday through Thursday: 5:00 p.m.

2. Student recitals may not be scheduled concurrently with department ensemble concerts..

3. On-campus student recitals, except senior degree recitals, keyboard, and percussion recitals are scheduled in Phillips Recital Hall.

4. If a reception is desired, it must be scheduled through the applied instructor at least three weeks prior to the recital and should be identified on the program. A food waiver must be obtained for any food/beverages over \$250 not purchased through the university food service. See the department office for details and forms.

## **ROOM RESERVATIONS**

### **Scheduling Policies**

1. All room scheduling needs to be faculty sponsored and goes through 25Live, with approval or denial by the ADA based on current department scheduling policy.
2. All reservations must come from faculty members.
3. All room scheduling must go through the Department office.

### **Scheduling of Performance Venues (Phillips & Gantner)**

1. Riversid and HFA190 are designated for theatre/dance students, and Gantner and Phillips are designated for music students.
2. Scheduling for performance venues will have the following priority:
  - a. Concert Event Calendar (November)
  - b. Classes/Academic Calendar (March)
  - c. Faculty & Guest Recitals (March)
  - d. Student Recitals (May 1 and Nov. 1)
  - e. Emeritus Faculty requests
  - f. Organizations with Music & Theatre Arts Department sponsorship, as approved by the chair
  - g. Sponsored Student Organizations
  - h. Others
  - i. Requests not sponsored by the department, as approved by the chair, should be referred to and handled by Events Services.
  - j. Requests from on-campus, but not directly from the department, must be approved by the chair and have a faculty sponsor.

### **Scheduling of Non-Performance Venues (Classrooms & Labs)**

1. Faculty can reserve classroom/lab space for rehearsals, however, rehearsals may not disrupt a performance or academic class or activity.
2. Rehearsals are prohibited in classrooms from 8:00 am to 5:00 pm.

### ***GUIDELINES FOR DEGREE-REQUIRED RECITALS:***

1. Students must be enrolled in the appropriate recital or chamber ensemble course during the semester in which the recital is presented.
2. The recital date and location are chosen in consultation with the applied instructor. Student must complete reservation form
3. All student recitals are scheduled during the preceding semester.
4. Students must provide a recital program that is limited to one page. Any required text translations and/or program notes will be distributed separately and must be provided in sufficient quantity by the student.

Programs for degree required recitals will be prepared by the Department's Publications Office *provided the program information is received three weeks prior to the recital*. Access to the e-form and program template are available at: ***[eform.uwec.edu](http://eform.uwec.edu), Music and Theatre Arts, Create Your Student Recital Program and Set-up***. E-form must be filled out for each recital. Please follow all deadlines carefully. Failure to do so can result in recital cancellation.

5. Stage crew, recording and live-streaming is provided for degree-required recitals.
6. Student recitals, except the senior degree recital, may be presented off-campus. Production services will not be provided. Guidelines for off-campus recitals are available in the department office.
7. Department student organizations may present on-campus recitals. Production expenses will be provided by the organization.
8. Postponed student recitals may not be rescheduled in the same semester, except for emergencies and with the approval of the instructor.

### ***GUIDELINES FOR NON DEGREE-REQUIRED RECITALS:***

1. Students consult with applied teacher to determine enrollment requirement.
2. Students may reserve Phillips Recital Hall after all departmental events have been scheduled with the approval of the applied teacher overseeing the recital. The applied teacher is responsible for opening Phillips Recital Hall, turning on the lights and unlocking the piano (if needed). If Phillips Recital Hall is unavailable, students may reserve the band room (HFA 139) or the choir room (HFA 143). Off campus venues may be reserved through private arrangement.
3. Students will need to create and purchase their own programs, notes and/or translations, and posters. Access to the e-form and program template are available at: ***[eform.uwec.edu](http://eform.uwec.edu), Music and Theatre Arts, Create Your Student Recital Program and Set-up***. E-form must be filled out for each recital.
4. Recording and live-streaming of non-degree recitals can be requested on the recital program e-form. Any questions regarding this can be directed to Mark Vaningan ([vaningma@uwec.edu](mailto:vaningma@uwec.edu)).
5. Stage crew can be provided for non degree-required recitals for a fee. It is your responsibility to contact stage crew for this service.

### ***Recording Department Concerts and Recitals***

Recordings are made of most concerts, recitals, and performance classes and are available for use in McIntyre Library. Students may order copies of recordings through Audio Production in HFA room 247. Students also may arrange for Audio Production to produce audition recordings. Recordings of student recitals are kept for one year; other recordings are retained in a permanent archive.

### ***Live Streaming***

Department concerts and recitals in Gantner Concert Hall and Phillips Recital Hall are available by live stream access at:

<http://uwec.ly/stream-gantner>

<http://uwec.ly/stream-phillips>

### ***Use and Loans of University-owned Musical Instruments***

The department has musical instruments available for loan to students who are registered for ensembles, applied lessons, or technique classes. Permission must be granted by course instructor. (Instruments may not be used for professional (paid) engagements such as employment by Disneyland, Valley Fair, cruise ship lines, etc. Students must provide their own instruments for off-campus engagements.)

Students (or professors) wishing to initiate a loan must follow the following procedure:

1. Seek permission from professor.
2. Initiate an Instrument Loan E-form at [eform1.uwec.edu](http://eform1.uwec.edu).
3. Send request via email to the Instrument Manager at [instruments@uwec.edu](mailto:instruments@uwec.edu).
4. Stop by HFA 165 during Office Hours. (See board outside of HFA 165 for Office Hours.)
5. All appointments outside of Office Hours must be made at least 24 hours before need of the instrument. Last minute requests will be denied.
6. To renew an instrument, a new e-form must be submitted for the new term.

Use policy:

1. All instruments must be treated with care. Seek advice from Instrument Manager or instructor on how to maintain instrument.
2. Instruments must be kept in assigned spaces only. If left unattended, the Instrument Manager will reclaim the instrument.
3. Failure to return the instrument on time may result in loss of borrowing privileges, late fees, replacement fees, and/or academic holds.
4. Severe damage to the instrument, as well as the accessories (mouthpieces, bows, etc.), will result in replacement costs for the student.

### ***Formal Wear***

Students enrolled in Concert Choir, Statesmen, Women's Concert Chorale, Treble Choir, Wind Ensemble, Symphony Band, and Symphony Orchestra are required to purchase formal wear for use in those ensembles. Additional use of formal wear may be required for performances such as the Viennese Ball. Information about formal wear is provided by the ensembles' directors at the beginning of the semester. Some arrangements have been made with local clothiers to provide formal wear at reduced cost.

### ***State Music Contest***

Each spring, the Department hosts the Wisconsin School Music Association's State High School Solo and Ensemble Contest. The event takes place the first Saturday in May each year, and all music majors and minors are asked to donate their services to the Department that day. The event is very important to the department and requires your assistance, *so please do not ask to be excused from service except in cases of emergency.*



# THEATRE POLICIES AND OPPORTUNITIES

## ***Admission to Musical Theatre Program***

Admission to the Musical Theatre program is by audition. Contact the department office for audition requirements.

## **THEATRE ARTS STATEMENT OF PHILOSOPHY**

The study of theatre arts at UW-Eau Claire provides students with an outstanding liberal arts education and fosters the development and appreciation of theatre as a significant art form.

Fundamentally, theatre arts itself provides an unusually effective liberal arts education because of its intense study of past cultures and its emphasis on the development of the imagination and the effective communication of ideas.

Further, the Department of Music and Theatre Arts is dedicated to young theatre artists who wish to fulfill their talent while at the same time relating their studies to a broader liberal arts education available at UW-Eau Claire.

Emphasis in theatre arts at UW-Eau Claire is placed on problem solving, on group idea-making, on group project preparation, and on group interdependencies.

Theatre students begin their training immediately at UW-Eau Claire, working in a disciplined group effort, under real-life pressures and deadlines to develop actual productions for a paying public that drives the theatre arts mainstage and workshop productions.

In fact, classroom projects, workshop productions, and mainstage plays are principally selected *because* of their educational value for students at UW-EC. Many students participate as theatre majors and minors; others participate in theatre as an important complement to their major area of study, such as music and art; still others get involved because it is a wonderful alternate activity and because it is fun.

In addition to gaining a sound liberal education and developing abilities to inquire, to think, to analyze, to solve problems, and to exercise critical thinking within a program that emphasizes the ability to write, read, speak, and listen well, many theatre arts students prepare themselves to teach on the elementary and secondary levels. Other students prepare to enter graduate schools, where they work for advanced degrees to teach at the college level. Still others move directly into professional work or apprentice programs as actors, directors, technicians, and arts administrators.

Theatre arts production work at UW-Eau Claire further develops professional growth and encourages important creative activities, not only of theatre arts students, but also of the dedicated and professional theatre arts faculty. These productions in turn become an important means of providing a service to the university and the community at-large in bringing a greater understanding and appreciation of the values and culture and historical periods embodied in these artistic creations.



# GRADUATION REQUIREMENTS

## ***Satisfactory-Fail Option***

No music or theatre arts major or minor or dance certificate student may take a course required of those majors or minors in the Department under the satisfactory-fail option.

## ***Admission to the College of Education and Human Sciences (CoEHS)***

Students planning to complete a teacher certification program at UW-EC must be formally admitted to the University through the Office of Admissions. This requires the identification of program goals and the filing of a complete set of transcripts.

## ***Criteria for admission to the College of Education and Human Sciences (CoEHS):***

See the University Catalogue under CoEHS for specific admission requirements. Students are selected for admission from a pool of those eligible based upon academic performance, recommendation from the music education area, and suitability for teaching. The minimum grade-point average for admission consideration is 2.75. *Because of its selectivity, higher minimum grade-point averages may be required to gain admission to the school.*

***Special or transfer students:*** Special and transfer students who plan to enroll in the CoEHS should so inform the Admissions Office when making application to the University. Students interested in Music Education should contact the Office of the Associate Dean of the College of Education and Human Sciences so that programs can be planned prior to the first registration and contact the Music & Theatre Arts Department office for transfer audition information.

## ***Admission to the Professional Semester, Certification to Teach***

Students planning to teach must apply for the Professional Semester according to the guidelines established by the CoEHS. Students should see their advisors and the University Catalogue for details.

All teacher certification programs offered through the CoEHS require the satisfactory completion of the professional sequence including field experience, the maintenance of grade-point averages required for admission to the Professional Semester, and the satisfaction of those requirements which pertain to School of Education programs. See the University Catalogue for further information.

**Students are also required to pass the State Teacher Licensing Exam (EdTPA) during student teaching in order to be certified to teach.**

## **MUSIC**

### ***Juries***

Jury examinations are given to all students enrolled in applied music. The examining jury consists of instructors in the student's applied area. These examinations are held during final exam week, and notice of the jury examination is posted. Jury performance is a component in the applied music grade, functioning as the final examination in the course.

### ***Ensemble Participation***

Participation in an ensemble is required of all music majors and minors with allowed credit toward graduation as indicated in each of the degree or minor programs, except Student Teaching (see University Catalogue for specific program requirements). BME students seeking combined instrumental and choral teaching

certification must make arrangements with Dr. Laura Dunbar to determine requirements.

**University policy permits only those students who are enrolled for credit to participate in ensembles.** A student may be in no more than *three* ensembles unless special permission is granted. Permission may be granted only if 1) the student has a cumulative grade-point average of 3.0; and 2) the ensemble director, the student's advisor, the primary applied teacher, and the department chair all give approval.

Assignments to ensembles are made by the directors based on audition. Performance ability, history of organizational membership, and the personnel needs of each ensemble are considerations in that assignment.

### ***Piano Proficiency Examination***

The Piano Proficiency Examination is a graduation requirement for all music majors and minors. It must be passed by (1) BME students before they may enroll in MUED 310, Principles, Practices, and Practicum in General Music PreK-5. (2) ALL majors before they may enroll for MUSI 350, Conducting. Music minors must pass the proficiency prior to graduation. The exam is given at the end of the Fall and Spring semesters. ***The exam is not given at other times.***

The Piano Proficiency Examination consists of the following:

1. Technique – In all keys: two-hand, two-octave major scales and arpeggios; two-hand, primary chord cadences; two-hand, two-octave minor arpeggios. Required keys for the exam will be specified by keyboard faculty in the week prior to each semester's exam.
2. Repertoire – Prepared in advance, with prior approval of keyboard area faculty; memorization is not required.
3. Harmonization – Three examples, prepared in advance, with tempo specified by keyboard area faculty: (1) modified keyboard style, (2) 2-handed accompaniment without melody, (3) RH melody and LH chords with either Roman numeral or Chord Symbols given
4. Sight reading – Short 8-12 measure example of piano style sight reading.
5. Transposition – At sight, two clefs, 8-12 measure example, specific to instrument family: (1) Strings – alto or tenor clef plus treble or bass clef. (2) Band – one transposing instrument plus one concert pitch instrument. (3) Voice – transposition of grand staff, piano-style excerpt to any key, at least a third away.

Specific keys and examples for items #1 and 3 will be available one week before the exam takes place. All items will be presented to the keyboard faculty in-person.

The **first attempt** for all students will be on the first day of finals week each semester. **Re-takes** of failed portions will be offered on the fourth day of finals week. After the re-take option, students with any failed portions will have to wait until the next semester's proficiency exam.

Transfer students who have taken a piano proficiency exam at another institution must 1) take our exam or 2) produce evidence that an examination of equal difficulty was passed (a signed letter describing proficiency requirements and certifying successful completion of the exam by the prior institution's keyboard faculty), and petition the keyboard faculty for a full or partial waiver.

**Any student not currently enrolled in either class piano or applied piano who intends to take any or all portions of the exam in a given semester must contact a keyboard area faculty by Week 4. The student must express their interest in taking the exam, and identify a plan to successfully prepare for it, or he/she will not be allowed to attempt the exam.**