Central Christian College
Music Handbook 2015-16

“Make His Praise Glorious...” Psalm 66:2

Central Christian College of Kansas
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Music Department Chairman: Dr. Jacob Kaufman
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Music Department Mission Statement

The music program of Central Christian College encompasses the development of 1) music skills (practical), 2) music knowledge (theoretical), and 3) music appreciation (historical) 4) while embracing a Christian worldview for dynamic engagement with community and culture (convergence). The overarching goal is to develop excellent Christ-like musicians who, with servant attitudes, fulfill all academic requirements and obtain a college degree.

The music faculty endeavor to be role models who teach, inspire, drill, and cultivate students in order to prepare them for a life of service in the multi-faceted world of music.
Music Department Faculty

Music Department Chairman: Dr. Jacob Kaufman D.W.S.
620-241-0723 ext. 367
jacob.kaufman@centralchristian.edu


Classes taught: Guitar Ensemble, Applied Guitar, Ministry Team, Worship, Performance and the Christian Musician, Songwriting Performance Lab, Songwriting, Jazz Band, Practical Theology of Worship Arts, Music Business, Songwriting, and Contemporary Culture and Worldview

620-241-0723 ext. 372
brett.janssen@centralchristian.edu

Education:


Full Time Instructor: Rev. Canon Ryan Mackey O.C.C., M.A.C.M., M.M.
620-241-0723 ext. 304
rmackey@centralchristian.edu


Full Time Instructor: Tiffiney Harms M.M.E.
620-241-0723 ext. 450
tiffiney.harms@centralchristian.edu


Classes taught: Applied Lesson Voice, Concert Choir, Musical Theater Vocal Coach, and Basic Conducting

Adjunct Instructor: Dr. Sam Seymore Ed.D, Ph.D

B.S. Delta State University, Cleveland, Mississippi, 1960; M. Ed. Delta State University, Cleveland, Mississippi, 1962; Ed. D., University of Montana, Missoula, Montana, 1969; Ph. D. Kansas State University, Manhattan, Kansas, 1972.

Classes taught: Applied Lesson Piano

Adjunct Instructor: Shane Dawson
620-241-0723 ext. 520
Shane.dawson@centralchristian.edu

A.A., Seward County Community College, Liberal, Kansas, 2004; B.S., Central Christian College, McPherson, Kansas, 2008; M.S., Walden University, Minneapolis, Minnesota, forthcoming.

Classes taught: Applied Lesson Guitar

Adjunct Instructor: Matt Barnes

Classes taught: Applied Lesson Percussion

Adjunct Instructor: Debra Spencer

Classes taught: Applied Lesson Strings
Music Department Objectives

1. Music graduates will be skilled in their instrument and skilled in performance.
   1.1. Practical
   1.1.1. The student has an understanding of fundamental chords, scales, improvisation and note reading
   1.1.2. The student understands how to have a good personal practice technique
   1.2. Theoretical
   1.2.1. The student can articulate the difference between various chords and scales
   1.2.2. The student can apply knowledge of chords and scales to ensure proper and accurate note reading and good improvisation
   1.3. Historical
   1.3.1. The student understands the historic roots of music theory
   1.4. Convergence
   1.4.1. The student is able to apply knowledge and skills in performance contexts
   1.4.2. The student is able to demonstrate fundamental chords, scales, improvisation and note reading
   1.4.3. The student is able to demonstrate good personal practice technique

2. Music graduates will be skilled at performing within an ensemble.
   2.1. Practical
   2.1.1. The student is confident in the context of group performance
   2.1.2. The student has a discipline in rehearsal technique
   2.1.3. The student understands repertoire preparation/practice habits for ensemble groups
   2.1.4. The student understands the following as it applies to ensemble work: rhythm, dynamics, tempo, timbre, harmony melody, form and texture
   2.2. Theoretical
   2.2.1. The student is confident in note reading, musical expression and theory when engaging in ensemble music
   2.2.2. The student can articulate their music ideas with an ensemble community
   2.3. Historical
   2.3.1. The student understands the repertoire of different time periods, diverse composers and able to perform these musical works
   2.3.2. The student understands the following as it applies to historical ensemble work: rhythm, dynamics, tempo, timbre, harmony melody, form and texture
   2.4. Convergence
   2.4.1. The student is able to prepare for public performances
   2.4.2. The student is able to communicate the theory, music philosophy and historical relevance of selected repertoire in community settings

3. Music graduates will be skilled in music theory and ear training
   3.1. Practical
   3.1.1. The student has a foundation of fundamental theory concepts
   3.1.2. The student has the skills to compose and arrange music
   3.1.3. The student has a foundation of fundamental aural concepts
   3.2. Theoretical
3.2.1. The student can explain the functions of concepts within theory and aural skills
3.2.2. The student can explain the proper techniques of composition and arrangement of music

3.3. Historical
3.3.1. The student is able to evaluate music notation and aurally recognize its place as they apply to historical time periods

3.4. Convergence
3.4.1. The student is able to synthesize theory and aural concepts
3.4.2. The student is able to apply and demonstrate fundamental theory and aural concepts through compositional and arranging techniques
3.4.3. The student is able to analyze and interpret music

4. Music graduates will understand music in relation to history and culture, as well as the relationship of music to other arts and disciplines outside of the arts.

4.1. Practical
4.1.1. The student has a data base of repertoire learned from private study in applied lesson, ensemble work, and music history courses

4.2. Theoretical
4.2.1. The student has a develop theology of music and a philosophy of music and culture
4.2.2. The student can explain the major musical differences as they apply to historical time periods

4.3. Historical
4.3.1. The student is able to recognize historical and modern trends in the arts as they apply to different time periods
4.3.2. The student has studied the major historical time periods and has wrestled with popular philosophies of those periods
4.3.3. The student has wrestled with the power of music in relation to the human (psychological) and how it moves people groups (sociological)

4.4. Convergence
4.4.1. The student has composed music to be used for modern culture
4.4.2. The student has performed music for contemporary audiences
4.4.3. The student can communicate their music philosophy and theology to an audience
4.4.4. The student can use their database of historical works and communicate them to audiences

5. Music graduates will have the skills to listen to and describe music.

5.1. Practical
5.1.1. The student has an understanding of techniques of proper musical analysis: rhythm, dynamics, tempo, timbre, harmony melody, form and texture

5.2. Theoretical
5.2.1. The student is comfortable with terminology specific to music
5.2.2. The student can explain fundamental music concepts accurately

5.3. Historical
5.3.1. The student can differentiate between pieces from various epochs of music history

5.4. Convergence
5.4.1. The student is prepared to communicate analysis and research clearly in written and verbal forms
5.4.2. The student is prepared to communicate knowledgably and confidently about music, utilizing correct terminology

6. Music graduates will have the skills to evaluate music performance.
6.1. Practical
6.1.1. The student understands concepts used in construct a piece of music
6.1.2. The student understands the skills of a proficient musician
6.1.3. The student is able to identify concepts in a music performance that contribute or create the aesthetic value of the music

6.2. Theoretical
6.2.1. The student is able to describe concepts used within a piece of music
6.2.2. The student is able to describe the skills that contribute to the proficiency of a musician
6.2.3. The student is able to describe concepts in a music performance that contribute or create the aesthetic value of the music
6.2.4. The student is able to aurally explain concepts within a performance

6.3. Historical
6.3.1. The student is able to analyze and evaluate performance practices of different time periods
6.3.2. The student is able to analyze and distinguish forms and styles of music of different time periods

6.4. Convergence
6.4.1. The student is able to evaluate a musical performance in terms of its aesthetic qualities
6.4.2. The student is able to evaluate the proficiency a musician in a musical performance

7. Music graduates will have been challenged to develop their faith by constructing a philosophy and theology of music and will have the tools to analyzing culture and music from a Christian worldview.
7.1. Practical
7.1.1. The student has a repertoire of music from which to draw for constructing their philosophy and theology of music
7.1.2. The student understands the foundation of the Christian faith and popular culture/music and can communicate dialog on the subject matter

7.2. Theoretical
7.2.1. The student understands music philosophies and how social constructs and worldviews affect music

7.3. Historical
7.3.1. The student has explored the story of God as it is found in the Bible
7.3.2. The student has explored the Christian theology and worship studies
7.3.3. The student has had exposure to historic and contemporary Christian music and is able to analyze it and considered its relevancy as it applies to modern culture and the Christian church

7.3.4. The student has grasped a vast catalog of music globally and historically for their developed philosophy and theology of music

7.4. Convergence

7.4.1. The student has considered Christianity as it relates to personal faith, culture and communal interaction

7.4.2. The student has the ability to compose, perform and lectures on music congruent with their theology and philosophy of music

8. Music graduates will have skills to lead ensembles.

8.1. Practical

8.1.1. The student understands the techniques to direct an ensemble

8.1.2. The student understands chosen music repertoire and ensemble rehearsal

8.2. Theoretical

8.2.1. The student is able to accurately explain how to direct an ensemble

8.2.2. The student is able to describe musical ideas found in ensemble work

8.3. Historical

8.3.1. The student understands the style of the repertoire

8.4. Convergence

8.4.1. The student is able to integrate their skills to lead, analyze, and evaluate an ensemble

8.4.2. The student is able to convey the style of the music to an ensemble

9. Music graduates will be skilled in current music technology.

9.1. Practical

9.1.1. The student is confident in their ability to utilize music technology in live, classroom, and studio settings

9.1.2. The student is confident in their ability to run a recording session

9.1.3. The student can demonstrate proper microphone techniques for various instruments

9.2. Theoretical

9.2.1. The student can properly identify various pieces of recording gear

9.2.2. The student can demonstrate how to use contemporary recording software and equipment

9.3. Historical

9.3.1. The student is knowledgeable of the history of recording and recorded music

9.4. Convergence

9.4.1. The student is able to assess the needs and requirements of a recording session and employ proper equipment and techniques to ensure a successful session and a high-quality, finished product

9.4.2. The student can complete a on locations and studio recording session

10. Music Graduates will be able to integrate music skills with communication skills to be successful.

10.1. Practical
10.1.1. Student knows how to skillfully communicate and make decisions for success.

10.2. Theoretical
   10.2.1. Student is able to communicate what is deemed successful in their area of music.

10.3. Historical

10.4. Student has a historical understanding of what it means to communicate music successfully.

10.5. Convergence
   10.5.1. Student practices proper communication skills in the field of music.
Music Major Junior Entry Expectations

1. Junior Entry Proficiency Examination

All music majors will be evaluated at the end of their sophomore year to see if they are completing their music courses with excellence. The student will fill out the attached application form (last section of handbook) expressing his/her desire to complete the Music Major throughout the rest of his/her undergraduate career. This will be accomplished by turning in the attached form to the review committee consisting of the full time music department faculty. After completion, the student will receive a letter that will inform him/her of acceptance into the Bachelor of Science with a Music Major. It will be the chair person's responsibility to keep all information in the students file.

Expectations as they apply:

- Complete the final test in Theory II or IV and Ear Training II or IV.
- Pass all music major courses with a C or above.
- Pass the junior proficiency exam for your individual instrument given to you by your private lesson instructor.

If the student fails to complete one of the following bulleted points the student will receive a letter and be put on a semester probation period to complete the required bullets. If the student fails to complete the expectations after the probation period they will receive a letter of refusal. See “Music Major Junior Application Form,” at the end of handbook.

Note: If the student does not turn in a Junior Entry Proficiency Examination they will not be able to complete their Junior Project Recital and therefore will not graduate.
Junior Music Major Entry Application Form

The music student must turn in the following form to the chairperson of the music department before the last day of school during the semester when the student plans to take the Theory II and Ear Training II Final or Theory IV and Ear Training IV courses at the end of their sophomore year. The music faculty will review the student’s application and send a letter of approval, a letter of probation, or a letter of denial with suggestions for further study. The student must complete the following before being allowed to continue as a music major.

The portfolio should contain the following:

1. The Junior Music Major Entry Application Form with Academic Advisors signature (Cover page).
2. The attached junior entry private lesson of your declared instrument proficiency level examination signed as proof of completion by your private lesson instructor (page 2).
3. No more than one page explaining: 1) why the student is pursuing this degree, 2) what are the student’s goals for the next two years, 3) any other information that the student feels music faculty at CCC should know, and 4) any critiques (positive or negative) the student would like to address concerning the CCC music program (page 3).
4. Copy of the students’ academic record of a 2.0 or above in all music courses. You can get a copy from the academic office in Science Hall (page 4).
5. Grade of your final Theory/Ear Training II or IV test – this will be added by your academic advisor at a later date (page 5).

Academic Advisor:
I have looked over the following material and confirm that it is correct and complete.

Print: ______________________________
Signature: ______________________________ Date: __________

Student:
I have correctly and truthfully compiled the following material under the supervision of my academic advisor.

Print: ______________________________
Signature: ______________________________ Date: __________
Address: ______________________________ Phone: __________

(Do not write below this line)

Chairperson Signature: ___________________ Date: __________
Approval: __________ Probation: __________ Denial: __________
Letter is attached: Yes __________ No __________
Cc: Chairman, student file, private lesson instructor, and student
Policy for Scholarships

Purpose of Scholarships:
1. Scholarships are awarded to students who attest to and are interested in developing music skills, music knowledge, music appreciation, and are embracing a Christian worldview for dynamic engagement with community and culture.
2. Scholarships are awarded to students to assist them with their college tuition at Central Christian College.
3. To continue developing a music culture on campus.

Awarding of Scholarships:
1. Traditional: This scholarship is for those students who are involved in traditional music such as choir, jazz band, or piano ensemble. For the scholarship audition there is no specific dress code, but professionalism will communicate the importance of the audition. If the student has any questions, please call 1-620-241-0723 ext 372.
   a. For a piano or vocal audition, prospective students must perform two selections from contrasting periods by memory (Baroque, Classical, romantic, 20th Century, Jazz, Musical Theater).
   b. For a jazz band audition, prospective students must perform two jazz selections, two scales, and demonstrate note reading.
   c. For a vocal audition the prospective student may use a cd accompaniment, though a staff accompanist is available if you contact the number above prior to the audition date.
   d. An interview process will immediately follow the audition.
2. CCM: This scholarship is for those students who are involved in contemporary music and/or worship music. For the scholarship tryout, please have two songs ready to perform. When choosing songs, make sure they the song showcase the student’s best gifts. The atmosphere of the CCM tryout will be relaxed. There is no specific dress code. If the student has any other questions please call 1-620-241-0723 ext. 367.
   a. Songwriters should perform at least one of their own written numbers.
   b. Bass, drum players, etc. be ready to play with an instructor at your audition.
   c. Singers may use a CD track.
   d. If the student is in a performing band or worship band they may bring a recording to the audition (example: CD Demo, DVD, YouTube, etc.).
   e. All students expect an interview process where the instructor will ask the student a series of questions.
   f. If the student wants to send in a recording for a tryout they must have contacted the CCM Professor (Jacob Kaufman) for details.

Requirements (responsibilities) to hold the scholarship:
1. CCM:
   a. Students must be involved in applied lessons
   b. CCM Ensemble (For credit or audit)
c. Attend CCM Seminars (2 per semester)

d. 2.0 G.P.A.

2. Traditional:
   a. Students must be involved in applied lessons
   b. Traditional Ensemble
   c. Music Performance Seminar (2 per semester)
   d. 2.0 G.P.A.

3. If receiving CCM and Traditional Scholarships:
   a. Students must be involved in applied lessons
   b. Traditional Ensemble
   c. CCM Ensemble
   d. Attend Music Performance Seminar (2 per semester)
   e. Attend CCM Seminar (2 per semester)
   f. 2.0 G.P.A.

4. Exceptions
   a. Piano students on scholarship may choose accompanying as their ensemble
   b. Traditional students who have a grant for an instrument that does not offer an applied lesson will not have to take private lessons.

Failure to meet scholarship requirements:

1. If the scholarship student is dropped from either applied lessons or ensemble
   a. First offense
      i. The student will be on probation for a semester but keep the scholarship
   b. Second offense (dropped two consecutive semesters in a row)
      i. The student will lose the scholarship, effective the next academic semester

2. If the scholarship student fails to participate in either applied lessons OR ensemble
   a. First offense
      i. The student will be on probation but keep the scholarship
   b. Second offense (does not enroll for two consecutive semesters)
      i. The student will lose the scholarship, effective the next academic semester

3. If the scholarship student is dropped from both applied lessons and ensemble
   a. The student will lose the scholarship, effective the next academic semester
Assessment Evaluation for Music Program Courses

- MU-AP (Applied Music) MU-MP (Music Performance)

- Music Major Junior Entry Proficiency Completion: All music majors must fill out the “Music Major Junior Entry Proficiency Completion Sheet” their first day of private lessons which is found in the “Central Christian College Music Handbook” as it pertains to their selected primary instrument. By completing this form the CCC music program will be able to assess the beginning level of the student. For all music majors to become junior level students (300 to 400 level course work), they must have completed the “Music Major Junior Entry Proficiency Completion Sheet” as it applies to their primary instrument. Completion of this form will allow the music program to assess the improvement the student has developed over the two years (junior entry) of applied music.

- Private Applied Lesson Personal Assessment: The student will be expected to fill out this form the first week of practice and turned it into the instructor. The instructor and student will then review the form and make sure it is attainable. The form will be turned back to the student with the jury grading sheet in their mailbox at the end of the semester. The instructor will use this sheet to assess the student’s personal goals and to see if they were attained. Form overview: personal goals, repertoire, personal practice schedule, and influential musicians.

- Applied Lesson Juries: All applied lesson student will go through a jury to assess their growth at the end of each semester. Expectations and rubrics can be found in applied lesson syllabus.

- Applied Lesson Recital: All applied lesson student will perform at least one time in front of an audience per semester to develop performance skills. Expectations and rubrics can be found in applied lesson syllabus.

- Jr. Project/Recitals and Sr. Recitals: All music majors are required to complete a junior recital/project and senior recital. This will assess the student’s level of competency with professional music material. Contemporary Christian music and general music majors may choose to do a project or recital for their junior year, but all music majors must complete a senior recital.

- The Student is required to fill out an application for a Junior or Senior Recital or Project. This petition will allow the student’s supervising instructor to be clear on the specifics of the recital/project. The application form is in the handbook found on the music page of the website.
MU-EN (Music Ensemble)

- Ensemble Assessment: Grading expectations: The assessment for all music performances will be the concerts scheduled by the faculty at CCC. At each performance the student will be graded by the following rubric. Note: All concerts will be on the school calendar and recorded.

- Grading Rubric: A = Excellent 100-90%, B = Above Average 89-80%, C = Average 79-70%, D = Below Average 69-60%, F = Fail 59% and below

- Each assessment is 25% of grade:
  - The student’s competency of concert repertoire (#1 and #3– Music Mission Statement):
  - The student’s performance skill during concerts (#4 – Music Mission Statement):
  - The student’s concert timeliness, attention and professionalism (#4 – Music Mission Statement):
  - The student’s total semester rehearsal timeliness and preparation (#1 and #3 – Music Mission Statement):

MU-MS (Music Studies)

- Beginning and End of Course Assessment Test: All music studies courses will give a test at the beginning of the course encompassing of 20-30 questions. This will assess the level of knowledge the student knows on the subject matter. The instructor will then incorporate those same 20-30 questions on the final test. Using comparison, this will allow the music program to assess the amount of knowledge learned by the students. All questions will reflect the learning outcomes found in the course syllabus.

- Major Field Test: All senior music major graduates will take a major field test to assess academic achievement and growth in comparison to students across the country. This will also provide the program with viable information on academic quality and improvement.

- T.I.G.E.R. Survey: The Teacher Instruction and General Evaluation Rating Survey is an anonymous survey tool to assist Central Christian College in its mission of providing the highest quality teacher instruction available. This will provide valuable feedback to the instructor concerning his or her effectiveness in the courses the student attends.

- Individual Course Assessment and Evaluation: After Each course the faculty will respond to the following: Pre-Test and Post-Test assessment average; Positive Aspects of the Course; Concerns with the Course; Classroom Enhancements and
Quality Assessment: There will be a Music Quality Assessment Survey consisting of 15 questions. This assessment will give the student the opportunity for feedback of overall program quality. It will be distributed to both major and non-major students.

Recording: All music events are recorded and stored in the music library.
Concerts and Recitals

1. Attendance

For students in performances and recitals, the dates and times of recitals and concerts are listed in the school calendar and will be posted on the bulletin boards. You are expected to keep these dates open on your schedule by:

- Clearing these dates at work with your boss.
- Alerting other professors far in advance and make any necessary arrangements.
- Completing your homework for other classes before leave of absence

2. Concert Behavior & Attire

Music students work very hard on their recitals and look forward to performing on stage. It is therefore essential that the audience be respectful during the performance.

Students attending classical recitals in Greer Auditorium should keep the following in mind:

- There should be no food, drink or talking while the performance is in progress.
- If you arrive late, or need to leave, please wait until the present piece is over before you move to a seat and only use the doors at the back of the auditorium. The side doors are designed for fire exits and are very noisy. The loud “click” will disturb both the performer and the audience and will appear on the recording. (Most concerts are recorded.)
- No flash pictures are allowed during performances.
- Recitals/concerts are semi-formal or formal events. Please act appropriately. Polite and enthusiastic applause is encouraged (name calling, cat calls, yelling, and whistling is not acceptable). Please learn to differentiate between these formal concerts and rock concerts or sporting events. There is a different level of behavior that is appropriate for each event. (Remember: do not put feet up on the seats)
- The attire for performers on student recitals is determined by the professor.

3. Applied lesson recitals

All applied lesson recitals will be on Wednesday at 4:00 pm second semester. The student will need to sign up by Tuesday at 7:00 pm. The signup sheet will be posted on Brett Janssen’s door in the Wesley Fine Arts Center. If the student does not sign up in time, the student will not be able to perform the following day.

The student will be expected to do the following

- Dress professionally
- Have instrument ready and tuned
- Come fifteen minutes early
Performance Options

Traditional Performance Options

1. Music Groups:

- Jazz Band: Audition – Must be an intermediate player with basic improvisation skills.
- Piano Ensemble: Non-audition – discretion of the instructor
- Guitar Ensemble: Non-audition – discretion of the instructor
- Concert Choir: Non-audition – Be prepared to sing a familiar tune for placement.
- Chanter Tigres Vocal Ensemble: Audition
- Concert Band: Non-audition – discretion of the instructor

CCM Performance Opportunities

CCM Ministry Teams
The CCM ministry teams offer a wide range of opportunities for students. This unique ministry, which is taken for one credit, helps to develop performance skills in the context of servant hood. Teams range in style from Emo/Pop to Contemporary Blues/Rock – whatever suits the student’s interest. An emphasis is placed on ministry, as these teams travel to area youth groups, coffee shops, camps, community events, with the intention of serving others through music.

Students have the opportunity to play in the bands that lead worship for the campus during chapel and student-led Vespers services. Many students who are Worship Arts Majors engage in this ministry. Chapel Band members serve twice a week, Tuesday and Fridays at 9:30 am. Vespers Band performs every Sunday night.

These groups will meet once a week and will have a mentor (Campus pastor or CCM instructor) to help them with their ministry.

In order to participate in the Music Ministry Team the student must:

- Have a heart to serve the Lord and serve people through music.
- Be committed for one year.
- Recognize that ministry team is a priority and must be willing to sacrifice self for the team (see directors syllabus for details).
- Attend all practices, performances, and other commitments (Class is at 2:45 on Thursdays)
- Be willing to work with ministry team director.
- Maintain at least a 2.0 G.P.A.
- Live by the Community Expectations Covenant
- Be approved by the ministry team committee coordinated by the donor relations office.
**Lab Bands**
Contemporary Christian Music lab bands provide opportunities to learn about band dynamics in a classroom setting. All styles of music are open to the students and they are taught how to work together to write songs and perform for their peers having two shows on campus. This class will meet once a week.

**Songwriters Performance Lab**
The student will meet once a week as a group to consider the skill of songwriting. This class requires the student to build a set list of five songs a semester and perform those songs three separate times. One performance will be done at The Well, a local coffee shop in downtown McPherson, on Friday nights.
Sound Equipment Use

For all Greer equipment problems contact Shane Dawson. For all CCM Center and Warehouse problems contact Jacob Kaufman or The Warehouse Assistant Manager and for studio needs contact Ryan Mackey or the studio assistant manager.

For rental of small and medium traveling PA systems there is a rental form for music students who wish to do small concerts. A checkout and return form must be filled out to rent equipment. If anything is lost, stolen or broken because of mishandling the student must replace the equipment.

Note: If you experience any problems with sound equipment (speakers, microphones, cables, stands, etc.) please mark clearly the faulty equipment and pass the information on immediately to Jacob Kaufman or the studio assistant. Do not put faulty equipment away with the good equipment.
Large Traveling Sound System Usage/Rental Informational Sheet

Central Christian College of Kansas
CCM Music Program
Phone: (620) 241-0723 ext. 367
1200 S Main St
McPherson, KS 67460

Sound System Rental Agreement

Renter’s Name ______________________________    Organization ______________________________
Mailing Address ________________________________________________________________________
                        (city)   (zip)
Home Phone _______________ Cell Phone _______________ Work Phone _______________ 
Email ________________________
Check out date & Time ____________________         Return Date & Time__________________________

Equipment (Inventory Attached)

__ Check here if borrowing everything (Full Equipment Rental)

__ Check here if borrowing certain Items (Partial Equipment Rental)
  (Check Items being borrowed on attached Inventory)

Terms

1. Full Equipment Rental: I agree to pay $100 for a 1-3 hr. event, $200 for a 4-6 hr. event. Anything beyond 6 hrs. will need to be negotiated.
2. Partial Equipment Rental: I agree to pay $____ (negotiated price) for a ____ hr. event.
3. I agree to pay $15 per hour for the provided Audio Engineer.
4. I take full responsibility for all equipment loaned to me.
5. I agree to pay for any damage inflicted to the equipment while it is in my possession.
6. I agree to pay for any necessary maintenance charges due to neglect while the equipment is in my possession.
7. I agree to pay for any missing or broken parts.
8. If maintenance becomes necessary, I will inform a Central Christian College Representative.
9. Central Christian College has the right to cancel this loan agreement if negligence to the equipment is suspected.
10. I agree to return the equipment within 24-hours or less following the event.
I, ________________________ (print name), understand that the equipment I am borrowing is the property of Central Christian College Music Program. I am responsible for the condition of this equipment upon its return. I will return all equipment immediately preceding the event for which I am borrowing it. I will make sure all cables are neatly wrapped and all equipment is stored in its proper place. If I do not, I understand that I will be fined and may have my privileges taken away.

I acknowledge that I have reviewed all information on this form for use of the equipment. I agree to abide by the conditions of use as outlined.

__________________________________________  _________________________
Signature of Renter                                      Date
Building Rules and Regulations for All Music Department Buildings

1. **Hours of operation:**
   a. Wesley Fine Arts Center: Weekdays: 7:00 a.m.-11:00 p.m.; Weekends: 1:00 p.m.-11:00 p.m.
   
   b. CCM Center: 8:00-9:00pm (Unless approved by faculty)

   Any student found in the building after hours will be fined $25.00.

   **Exceptions:** For special projects: (i.e. stage construction, studio recording, ministry team loading, etc....) a written or verbal pass must be obtained from a full time music department faculty member. (Mackey, Kaufman, Gates, Ullum or Janssen)

2. **Building Maintenance:**

   Our goal is to keep the buildings of the music department clean and orderly for the students use. If any of the following rules are broken a $10 fine will be given to the student.

   - No food and drink in restricted areas.
   - All music equipment must be put back in its proper place.
   - Do not leave your personal items lying around. If it is not the item(s) will be confiscated until the fine is paid.
   - Posters/fliers/announcements
     - Only use painters tape (usually blue) when putting up posters on glass doors (You may use the public bulletin boards throughout the building).
     - Do not put posters/fliers/announcements on sheetrock walls
     - Do not use small staples on bulletin boards, only thumb tacks

3. **Student Scheduling:**

   If the student wishes to schedule a group rehearsal in the Fine Arts/Music building during the school year they will need to clear it ahead of time with Chris Gates. He is in charge of the schedule and calendar for this building. If the student needs to schedule a time in the CCM Center or The Warehouse they will need to contact Jacob Kaufman or his student workers. CCC classes and activities have first priority—after that the facilities are reserved on a first come first serve basis.

4. **Piano Policies**

   - The practice rooms and piano lab are mainly for people who are taking piano for credit through Central Christian College. Please be considerate of others and don’t monopolize a room for personal use. Do not set food or drinks anywhere on any piano. If the student is found breaking this rule anywhere in the building they will be fined $10.00 (second offense = $25.00). If there is a third offense your piano privileges will be taken away for the rest of the semester. Do not
cover up the windows in the practice room doors ($10.00 fine).

- The nine-foot concert grand (Black Beauty) which has its home in the large “box” in the Black Box Theater is not to be played without permission. Brett Janssen’s studio grand is not to be used for personal practice except with permission.

- If a piano is covered and you wish to use it, carefully remove the cover and place it on something. Do not throw it on the floor under any circumstances. Please replace the cover as soon as you are finished playing.

- Never move a grand piano uncovered or with the lid open ($10.00 fine).
Piano Lab and Music Listening

1. Piano Lab on East side of Wesley Black Fine Arts Building

The piano Lab is a useful tool for students who are studying computer composition, ear training or music theory. There are computers in the piano lab that the student can use whenever the lab is open. Lab is open from 8:00 – 5:00 Monday through Friday.

2. Music Listening

There is a good collection of recordings (CD's) in Briner Library. In order to enlarge your understanding of the complete world of music, you should be spending a good amount of time there during your course of study. There is a listening lab in the library, and these recordings are also available for you to check out and take to your room for more convenient listening. There is also a reserved section of Guitar recordings behind the desk.

Naxos Music Library is available to CCC students for use at any time you are connected to the internet. This is a database that streams music and contains thousands of classical and world music selections. Please contact Professor Brett Janssen for the link and username/password.
Overview of Recording Studios and Recording Guidelines

Student Use of Recording Studios:

Mattson Studio A: This advanced studio is for those students who have completed the Studio Production Technique (MU-MS 379) course with a 2.0 or higher. The student may reserve a time in the Studio A calendar.

Studio B: This studio may be used by those who complete the Introduction to Music Technology (MU-MS-179-G) course with a 2.0 or higher. The student may reserve a time in the Studio B calendar.

Studio Central Employee Recording Sessions:

All “for-hire” recordings carried out by Central Christian studio employees including, but not limited to recording, mixing, mastering, set up and tear down, will be charged the following amount:

$15.00 per hour

$10 per hour for alumni and students

Note: Any large sessions/projects of more than 15 hours must approved by Jacob Kaufman.

Overview of Mattson Studio A and Studio B:

Mattson Studio A:

Located on the north side of the Contemporary Christian Music (CCM) Center, Mattson Studio A is a fully-functioning, professional-level recording studio. This studio sees most of its use from students enrolled in Studio Production Techniques, an upper-level recording technology course.

Entering the studio from the CCM classroom/lobby, you find yourself in the control room. The heart of Studio A's recording setup is an Apple Mac Pro computer running Logic Pro software, Apple's premier recording software program. In addition to the standard keyboard and mouse, the computer and subsequent software are controlled by a Tascam FW-1884 digital mixing console. This mixing console is paired with a Tascam FE-8 extension console for immediate access to 16 channels, which gives the student the ability to switch to the next bank of channels at the push of a button and features motorized faders, a large jog-wheel, and transport buttons. The main 31" Sony flat screen monitor is complemented by an additional 22" monitor to allow students more options for customizing and making the most out of the advanced Logic Pro digital interface. The monitors are flanked by two pairs of matched speakers for testing audio; one pair of Yamaha NS-10s supplemented by a Tannoy 10" powered subwoofer, as well as two home-theatre speakers for additional audio testing in different environments.

Studio A's microphone locker features various dynamic, condenser, and ribbon microphones to provide a wide selection for learning as well as recording. Some of the selection includes the Shure SM57, Audio-Technica AE 6100, ATMHE, AT4055, AT2020; AT4047, AKG D112, and the Cascade Fat Head Ribbon.
Studio A’s control room also features outboard and pre-amp gear. A Digimax 8-channel pre-amp offers the ability to record in the control room. A Phonic stereo tube pre-amp adds warmth and depth to vocals, acoustic instruments, and guitar amps, a DBX stereo Equalizer allows hands-on EQ adjustments for a finely tailored sound, and a DBX compressor/gate gives the student even more opportunity to get the dynamics just right for a high quality, professional recording.

From the control room you enter the recording room through a sliding glass, sound-dampening door. The spacious room offers enough room for groups ranging from small choirs and instrumental ensembles to rock bands to set up with ease. Up to 16 inputs are available via the built-in snake. Studio A’s recording room also features a small complement of instruments that would normally be too large for the average group to bring with them. These include a circa 1920s Mason & Hamlin baby grand piano, a Hammond Organ, a Wurlitzer electric “home organ,” and a 5-piece Pearl drum kit. Additionally there is a small locker of percussion instruments including congas, maracas, tambourines, and shakers. Rounding out the collection of instruments is an M-Audio 61 key controller keyboard for performing MIDI parts and editing sequences.

Adjacent to the recording room is a vocal isolation booth, perfect for a tight and clean vocal or isolating an electric guitar amp.

Studio B:

Nestled in the southwest corner of the Contemporary Christian Music (CCM) Center, Studio B is a hidden jewel. Despite its small size, Studio B features the level of technology and gear you would expect to find in a professional-grade “project” studio. This studio sees most of its use from students enrolled in Introduction to Music Technology, an introductory course designed to welcome students into the world of recording technology.

Accessed via the CCM classroom/lobby, you enter the control room which contains all the auxiliary gear for Studio B. The studio is centered around an Apple iMac. This high-powered machine is a self-contained unit featuring a 22” screen which is book-ended by a pair of Phonic 6” powered monitors. Students learn the basics of recording on Apple’s GarageBand software. This software, now readily available with most Apple computers, allows the student to seamlessly integrate live audio, MIDI and sequences, along with loops and samples. Inputs are run from a 12-channel snake to an Allen & Heath Mix Wizard W23 12:2 mixer. From the mixer the signal is run through an M-Audio 1814 Firewire A/D/A interface into the computer. The use of the Allen & Heath mixer gives the student hands-on control of the incoming audio and compliments the use of physical mixing boards for live sound reinforcement.

Studio B offers a well-rounded introductory mic locker, perfect for the student new to music technology. Microphones include an Audio-Technica ATM410, an Audix i5, and an AKG Perception 100 condenser.

While outboard gear is kept to a minimum, the control room features a 2-channel DBX compressor and a SoundTech ST31 31-band equalizer.

The recording/isolation room is small enough to yield an intimate recording yet large
enough to accommodate a 5-piece drum kit. The control room can also double as a recording area when extra space is needed.

Studio B also has a small range of instruments and additional gear available to students. This includes an Epiphone Triggerman DSP 60 guitar amp, Gallien-Krueger Backline bass stack (with one 4x10 and one 1x15 cabinets), and an M-Audio Axiom 25-key controller keyboard.
The Warehouse Usage/Rental Informational Sheet

We are excited about what the Lord is doing here in this space, The Warehouse. Please partner with us as we continue to keep the facility clean, organized, and ready for the next group. The following are some basic rules for using The Warehouse:

1. At least 3 feet for isles: left, right and center
2. All exits pathways must be open
3. No taping, pinning, or anything else things on the walls
4. No unplugging cords behind the sound board, amp room, or under the sound booth table without informing proper authorities – CCM Director or student Warehouse manager
5. If anything breaks inform the proper authorities – CCM Director or student Warehouse manager
6. Make sure the board power strip is turned on before the amplifiers power strip – when turning off, switch the power amplifiers power strip before the board power strip
7. When done, stack up chairs in groups of ten and put them in the south east corner – put tables against the north wall near the steps near by the back exit
8. All doors with locks on the interior of the building must be locked at all times – especially during events
9. All exterior doors must be locked when unoccupied – we have had attempted break ins in the past
10. Do not daisy chain more than two monitors together at a time
11. Do not drop cords on stage or concrete – causes the solder to break
12. When done with the equipment on stage, put everything back in storage closet – picture diagram is on storage shelf
13. After moving the chairs, please sweep the floor and stage – broom is found in practice room
14. Do not put chairs against the wall – will leave dents in the drywall
15. Keep subwoofers in front of the stage, not touching the stage, for feedback reasons
16. Rugs are under the stage and may be used at any time – return when finished
17. When using the projector and screen, turn computer on first, then overhead projector using remote
18. All cables for overhead are found in sound booth and should be returned when finish using them
19. Empty trash when leaving – dumpster is in-between the buildings
20. Food is permitted in The Warehouse – just wipe down back bar when finished
21. No playing loud music with the garage door open – usually anything with drums
22. Summer time, when leaving for extended periods of time (10 hours), please turn the air conditioner to 80 degrees – during occupancy try to keep the air conditioner around 72 degrees
23. Winter time, when leaving for extended periods of time (10 hours), please turn the heater to 62 degrees – during occupancy try to keep the heater around 68 degrees
Located one building east of the Contemporary Christian Music (CCM) Center, The Warehouse is a music venue which has been used in a variety of ways throughout the years. With its 12’x20’ stage, 25’x35’ floor space, coffee bar, and bathroom The Warehouse is ideal for musical concerts. It sees most of its use from the various Lab Bands and Ministry Teams. It serves as a worship atmosphere for our student lead worship services (Vespers). It has also been used for a house church, youth conference, and many genres of musical performances from classical, to indie, to contemporary Christian, to metal, to rock, to rap, to electronica. At full capacity The Warehouse seats 180 people. With the chairs stored and open floor space available it also serves as a great dance venue.

As you enter the building from the south door you will step foot into the one main room. Immediately to your left you will notice a coffee bar which will provide you with your concert enjoying necessities such as, coffee, cappuccino, ear plugs, water, warehouse specific coffee mugs, and suckers. As you continue along the west wall you will notice the raised sound booth.

The 4’x11’ sound and multimedia booth is equipped with an Allen and Heath GL2400 Sound Board, Graphic EQ, and Multi-Effects Processor. The sound system is powered by 2 Crest & Audio and 2 Carvin power amps. These power amps allow us to run 2 Peavey 118 Subs, 2 Klipsch Professional Main Speakers, and 4 Monitors (all with separate mixes). For your multimedia needs it is equipped with a dual monitor PC system running Windows 7. Across the open floor to the east wall is our stage. Our 12’x20’ raised wooden stage is equipped with three sided stage lighting, and 24 channel inputs built into the stage floor. The outlets along the back wall and on the front of the stage provide easy power access. To the left of the stage is our 8’x8’ mounted projector screen. The projector, which is connected to the computer in the sound booth, is mounted to the ceiling for out-of-the-way convenience.

The double doors on the north wall lead into a 12’x15’ storage room where student’s personal equipment can be stored throughout the year.

Jacob Kaufman – Fine Arts Chairman
Applied Lesson Jury Rubric/Evaluation Cover Sheet

Cover Sheet for Juries

Student: __________________
Instructor: _________________
Semester: _________________
Instrument: ________________
Date: _____________________

Typed Copies of Students Jury Order of Music (5%):

Pre-Jury Preparation and Timeliness (5%):

Professionalism and Appearance (10%):

Student’s Skills and Performance (80%):

Attached: ___Yes ___No

Comments:

Faculty/Instruction Signature: _______________________ Date: _________________
Music Major Junior Entry Proficiency
Completion Sheet
Central Christian College Music Department
Instrument: Piano
Instructor: Brett Janssen

Piano Proficiency I
The first in a series of proficiency assessments designed to equip and test the student’s ability on the piano in relation to technique, sight reading, harmonization, transposition, and improvisation. Covered material includes major and minor pentachords, major scales in tetrachord position, and group 1 scales in traditional fingering. Chords include major, minor, augmented, and diminished.

Piano Proficiency II
The second in a series of proficiency assessments designed to equip and test the student’s ability on the piano in relation to technique, sight reading, harmonization, transposition, and improvisation. Covered material includes the I-IV-I-V7 chord progression in all keys, triad construction on any scale degree, and all major and minor scales. Prerequisite: MU-MP 130.

Instructor: ____________________________ Date: ______________
Name: _______________________________ Date: _____________
Pass: ________ Fail: ________
Cc’s: student’s file, private instructor, chairperson, and student
Music Major Junior Entry Proficiency
Completion Sheet
Central Christian College Music Department
Instrument: Guitar
Instructor: Jacob Kaufman

Chords:

- All major and minor open chords
- All major and minor bar chords with the root on the 5th and 6th string
- Able to play through the circle of 5th's using major bar chords on the 5th and 6th strings with a metronome beat
- Sight read a chord chart with bar chords
- Memorized major seventh, minor seventh, dominant seventh chords on 5th and 6th string root

Scales:

- Be able to play the major scales and arpeggios on your 5th and 6th strings with a consistent metronome beat
- Be able to play the melody line of a Christmas song by ear (Song will be given to student and they will be given 20 minutes time to figure it out)
- Be able to play using all positions of the pentatonic scale
- Be able to do a solo over a simple blues song
- Know and be able to play all the intervals from anyplace on the neck

Songs:

- Have a set list of at least 4 songs (At least one major and one minor)
- Have one composed song

Note Reading

- Be able to play through a hymn with one or two sharps/flats in it. Student will be given 20 minutes to learn the song

Instructor: ____________________________ Date: ______________
Name: _______________________________ Date: _____________
Pass: _______ Fail: _______
Cc’s: student’s file, private instructor, chairperson, and student
Music Major Junior Entry Proficiency
Completion Sheet
Central Christian College Music Department
Instrument: Voice
Instructor: Tiffney Harms

Technique:

The student will be able to:
- Demonstrate proper singing posture and stance
- Demonstrate good and efficient breathing method for singing
- Sing various vocal examples demonstrating freely produced tone

Music Literacy:

The student will be able to:
- Use an art song to identify correct solfege syllables with a corresponding melodic line
- Read and count basic note values and rhythms
- Demonstrate singing melodic intervals: i.e. root – 2\textsuperscript{nd}, root – 3\textsuperscript{rd}, root – 4\textsuperscript{th}, etc.

Repertoire & Musicianship:

- Present a repertoire list of at least six songs, of different style, which the student is to perform by memory
- The Performer will demonstrate proper technique and musicianship while performing the selections
- Demonstrate understanding, interpretation and emotional character of the song through performance

Vocal Habits:

The student will
- Discuss proper care and health maintenance of their instrument
- Discuss vocal disciplines and practice habits, and how these have been adapted and incorporated into their daily routine

Instructor: ____________________________ Date: ____________
Student: ______________________________ Date: ____________
Pass: ___________ Fail: ___________
Cc's: student's file, private instructor, chairperson, and student Cc's:
Music Major Junior Entry Proficiency
Completion Sheet
Central Christian College Music Department
Instrument: Bass
Instructor: Ryan Mackey

Scales:

☐ Be able to play the major scales and arpeggios on your 3rd and 4th strings with a consistent metronome beat
☐ Be able to play the melody line of a hymn or Christmas song by ear (Song will be given to student and they will be given 20 minutes to figure it out)
☐ Be able to play using all positions of the pentatonic scale. Be able to do a solo over a simple blues song
☐ Know and be able to play all the intervals from anyplace on the neck

Chords:

☐ All major and minor triads with the root on the 3rd and 4th strings
☐ Able to play through the Circle of 5ths using major triads and the 3rd and 4th strings with a metronome beat
☐ Sight read a chord chart
☐ Know: Major seventh, minor seventh, dominant seventh triads with root on 3rd and 4th strings.

Songs:

☐ Have a set list of at least 4 songs. (At least one major and one minor)
☐ Have one composed song

Note Reading:

☐ Be able to play through a hymn with one or two sharps/flats in it. Student will be given 20 minutes to learn the song

Instructor: ___________________________ Date: ______________
Student: _____________________________ Date: ______________
Pass: ___________ Fail: ___________
Cc’s: student’s file, private instructor, chairperson, and student
Music Major Junior Entry Proficiency
Completion Sheet
Central Christian College Music Department
Instrument: Percussion
Instructor: Eric Corby

Basics:

☐ Use of proper sticking technique
☐ Ability to read single line percussion music, including quarter, eighth, and sixteenth notes and rests in a variety of time signatures
☐ Proficient in the 26 Standard American Drum Rudiments – with both right and left hand sticking
☐ Ability to approximate given tempo in given beats per minute
☐ Ability to play consistently with a metronome
☐ Be familiar with and able to play one classical percussion instrument

Drum Set:

☐ Ability to read drum set music and identify the notes on a staff
☐ Play proficiently at least three styles of drum set beats (i.e. rock, jazz, Latin, hip-hop)
☐ Ability to play drum set beats in three time signatures

Songs:

☐ Be able to play the drum set line of a Christian song by ear (Song will be given to student and they will be given 20 minutes time to figure it out.)
☐ Have a set list of at least five songs: two with recorded music, two drum set solo, one secondary percussion instrument (non-drum set)

Instructor: ________________________________ Date: ____________
Student: ________________________________ Date: ____________
Pass: _____________ Fail: ____________
Cc's: student's file, private instructor, chairperson, and student
Course Title: Junior Recital/Project
Senior Recital

Course Number: MU-MP 321 (Jr.), MU-MP (Sr.) 421 – 1 Credit Hour

Term: FA/SP 20___

CCC Mission Statement: Christ Centered Education for Character

1. Fit Hearts (Social Responsibility: Cultural & Relational): while embracing a Christian worldview for dynamic engagement with community and culture (convergence)
2. Fit Souls (Spiritually Responsive: spiritual & Environmental): while embracing a Christian worldview for dynamic engagement with community and culture (convergence). The overarching goal is to develop excellent Christ-like professionals
3. Fit Minds (Academically/Emotionally Competent: intellectual & psychological): 1) the development of skills (practical), knowledge (theoretical) an appreciation of fine arts (historical) while embracing a Christian worldview for dynamic engagement with community and culture (convergence) fulfill all academic requirements and obtain a college degree
4. Fit Bodies (Professionally Astute: physical & vocational): while embracing a Christian worldview for dynamic engagement with community and culture (convergence)

Music Mission Statement: The music program of Central Christian College encompasses the development of 1) music skills (practical), 2) music knowledge (theoretical) and 3) music appreciation (historical) 4) while embracing a Christian worldview for dynamic engagement with community and culture (convergence). The overarching goal is to develop excellent Christ-like musicians who, with servant attitudes, fulfill all academic requirements and obtain a college degree.

Instructor: _____________________

Location: _____________________

Times: _____________________

Prerequisites:
MU-MP 321: Passed the Music Major Junior Entry Proficiency Completion Sheet
MU-MP 421 Passed the MU-MP 321 Jr. Recital/Project

Required Texts/Materials:
Instruments, Notebook, Folders

Suggested Texts/Materials:
n/a

Contact Information for Fine Arts Chair

Office Location: Contemporary Christian Music (CCM) Center

Office Hours: Posted outside offices

E-mail: Chairman: jacob.kaufman@centralchristian.edu

Address 1200 S. Main
McPherson

Campus Phone: 1-620-241-0723 x367 (Kaufman)
Course Objectives

**MU-MP 321 Junior Recital/Project**

This course provides instruction through integrating concepts of lower level courses into a project or recital. Study includes compiling music for a recital program or designing a project and marketing the recital or project presentation. Prerequisite: Permission of the instructor. Music Majors: approval of junior status by submission of the “Junior Music Major Entry Application.”

**MU-MP 421 Senior Recital/Project**

This course provides instruction through integrating concepts of lower level courses and the junior recital or project into a project or recital. Study includes compiling music for a recital program or designing a project and marketing the recital or project presentation. Prerequisite: MU-MP 321 and Permission of the instructor.

**Rationale:**

The Junior/Senior Recital/Project is the capstone of the music degree. It allows the student to gather all that they have studied analyze their personal gifting, and develop a recital/project that captures their true creativity. The student will also see the importance of developing a promotional package that will further their careers. This recital/project also allows the student to be reviewed by other peers, instructors and professionals in the community and outside the community.

**Course Objectives**

**Junior Recital/Project**

1. Compile a recital program or design a project
   
   a. (Assessment) The student’s repertoire was appropriate for a Jr. Recital or project
   
   b. The student practiced good communication skills with evaluator, instructor, performers, and others involved in the recital or project (preparation)

2. Integrate musical knowledge into the project or recital
   
   a. (Assessment) The student used their musical and historical knowledge to interpret the music performed during the recital or project (true to the genre)
   
   b. The student was skilled in “performance,” that is the overall presentation of the work at hand (artistic performance)
   
   c. The student’s repertoire was appropriate for a Jr. Recital or project
   
   d. The student was skilled in regards to their instrument(s) (musicianship)

3. Develop a promotional package for the project/recital
   
   a. (Assessment) The student created a quality Promotional Package/Press Kit (business)

**Senior Recital**

1. Compile a recital program
   
   a. (Assessment) The student’s repertoire was appropriate for a Sr. Recital or project
   
   b. The student practiced good communication skills with evaluator, instructor, performers, and others involved in the recital or project (preparation)

2. Integrate musical knowledge into the recital
   
   a. (Assessment) The student used their musical and historical knowledge to interpret the music performed during the recital or project (true to the genre)
   
   b. The student was skilled in “performance,” that is the overall presentation of
the work at hand (artistic performance)

c. The student’s repertoire was appropriate for a Sr. Recital or project
d. The student was skilled in regards to their instrument(s) (musicianship)

3. Develop a promotional package for the recital
   a. (Assessment) The student created a quality Promotional Package/Press Kit (business)

Learning Outcomes

Objective 1 – Music graduates will be skilled in their instrument and skilled in performance.
Objective 5 – Music graduates will have the skills to evaluate music performance.
Objective 10 – Music Graduates will be able to integrate music skills with communication skills to be successful.

Course Administration

Methods of Evaluation:

Junior Project/Recital:
80% Performance/Project
10% Communication skills
10% Promotional Package Presented at Recital

Senior Recital:
80% Performance/Project
10% Communication skills
10% Promotional Package Presented at Recital

Grading Scale/Rubric:
The following percentage will be utilized in determining final grades:

- A – 90% - 100%
- B – 80% - 89%
- C – 70% - 79%
- D – 60% - 69%
- F – Less than 59%

Attendance Policy:

Auditing Courses

In an effort to broaden their educational experience, students may audit a course (sit in unofficially). The student must have the permission of the instructor. Students auditing a course are not expected to complete assignments, take examinations, or participate in classroom discussion (unless the student is paying for the audit course to be recorded on the transcript). No record of the course will appear on the transcript, unless the student pays the audit fee.

Courses required for the completion of a degree cannot be audited and count toward the completion of the degree. Audited courses cannot be retroactively changed to credit earning courses. If a student misses over 25% of an audited course, that course is not eligible to be added to the transcript.

Students receiving music related scholarships or are music majors can audit a course at no cost, based on the following criteria.

1. Only one audit course is allowed per term
2. The course must be designated as MU-EN or MU-MP

3. The course may only be considered for audit if the course represents a credit or more above the maximum number of credits expected for a full-time student (14).

4. Audit credit can only be added if all courses on the schedule are required (non-elective) courses.

Attendance Policy:

I If the student misses 1/4th of the classes, he will be dropped immediately. No questions asked. This is school policy. The student will be given one unexcused absence since all members are vital for group practice. After that the student will be docked 5% for every miss. If a student is planning on missing a class, he or she needs to talk to the instructor ahead of time. The professor will be glad to get the student back on schedule. All assignments/practices will need to be done before class. No late assignments. If the student has any questions about this policy, feel free to talk to the professor.

Disruption Policy:
The instructor reserves the right to dismiss a student if he/she disrupts the classroom by interfering with academic activity, destroys property, or infringes on the privileges of others in the classroom. Cell phones may not be used during class and are considered a disruption. The Fine Arts Department expects students to be cordial, learning from fellow students and faculty.

Academic Accommodations:

Any student who has a documented learning or physical disability and wishes to access academic accommodations under the 1973 Rehabilitation Act of the Americans with Disabilities Act must contact the Central Christian College of Kansas Guidance Office Director as soon as possible. This office is located within the Student Services suite. The student must have appropriate documentation of the disability and the need for the requested accommodation on file with the guidance director before accommodations can be provided.

End of course Incomplete Policy:

A Student who finds that he or she is unable to complete the requirements of this course, due to circumstances beyond his or her control (unavoidable conditions that have resulted in a hardship or obstacle) may request that a grade of “I” (Incomplete) be awarded for the course. The request for an incomplete is initiated by the student, though the final decision is at the discretion of the faculty and the Academic Office.

Applications for incompletes can be obtained in the Academic Office. Applications for Incompletes must be submitted no later than the final week of courses (prior to the beginning of finals). Applications submitted during finals or after the last day of the course will not be considered. There is a $10.00 fee associated with the application process. Incompletes are intended to apply to students who can complete or have completed approximately three-quarters of the work prior to the end of the semester. If more than one-fourth of the coursework remains, and the reasons for the student’s failure to complete the work are legitimate, the instructor may recommend to the dean that the student be permitted to withdraw from the course. When the parties fail to agree, the case may be referred to the academic dean.

Academic Integrity

Plagiarism & Cheating

In keeping with the Lifestyle Covenant signed by all students, it is the expectation of the instructor that you will endeavor to act in a spirit of honesty and integrity related to all coursework.

There is an approved policy on plagiarism and cheating on file in the academic office. Plagiarism and/or cheating, depending on the situation, may lead to failure of a particular exam
or project with no opportunity for make-up or extra credit, or failure of the course.
In serious cases of dishonesty, dismissal from school is also possible on the first or second offense.

**Coursework**

**Course Structure:** Meet with Private lesson instructor or advisor (project) on a weekly basis to complete the Jr. or Recital Project (Much like a lesson). Students doing the project will see this class like a directed study and will be charged extra.

**Junior Project:**
- The project must be of the quality of a 300 level course. The student will choose an advisor whose expertise is in the area chosen. The project should take at least 40 hours of work and must be documented.
- Project options: Songwriting album, producing an album, events coordinator, worship experience, large composition, music video production, or tour.
- Press Kit: Hard copy: Cover Letter, biography, 1 page info sheet, press clips, 8X10 photo, packaging. Website: picture, bio, recordings/music, press, performances, and contact information.
- The application must be submitted to your music instructor and the music chairperson eight weeks before the actual date you would like to hold your project.
- The student must have one faculty evaluation and two outside reviews of project. The evaluation will be created by instructor.

**Junior Recital:**
- Recitals will last for at least 30 minutes
- Press Kit: Hard copy: Cover Letter, biography, 1 page info sheet, press clips, 8X10 photo, packaging. Website: picture, bio, recordings/music, press, performances, and contact information.
- The application must be submitted to your music instructor and the music chairperson eight weeks before the actual date you would like to hold your project.
- The student must have one faculty evaluation, two outside evaluations and one student evaluation done.
- Post-Concert Assessment: Faculty/Concert Evaluation Form, Student/Concert Evaluation Form

**Senior Recital:**
- Recitals will last for at least 60 minutes
- Updated press kit – must be presented at the recital
- The application must be submitted to your music instructor and the music chairperson eight weeks before the actual date you would like to hold your project.
- The student must have one faculty evaluation, two outside evaluations and one student evaluation done. Evaluation will be created by instructor
- Complete the ETS (Major Field Test) for seniors
- Post-Concert Assessment: Faculty/Concert Evaluation Form, Student/Concert Evaluation Form

**Check List:** The following is a checklist for **recitals**:

- First three weeks of the semester:
  - Set up regular weekly meetings with your declared instrument professor
  - Study syllabus
  - Fill out, “Application for Central Christian College Junior Recital/Project”
  - Set date to take the ETS® Major Field Test for Music
  - Create set list and make projected weekly goals for the rest of the semester
  - Contact other musicians who will be participating in your recital and make sure they can be at your practices and to your final concert
- If working with a band, set practices and reserve them in proper venue
- Discuss promotional package/press kit details and write out expectations between you and the professor
- Schedule a photo shoot
- Take set list and start making bi-weekly percentage checks for each song

Weeks four through eight
- Finalize date for performance/listening event
- Inform student public relations manager the information you want for the Facebook invite on the Fine Arts Page
- Send the Music Department Chair a picture of yourself and event details for poster
- Draft of promotional package/press kit is done, launch website
- Finalize guest evaluators, write up invitations and send “Recital Evaluation Sheet”

Weeks nine through the end of the semester
- Take the ETS® Major Field Test for Music
- Finalize promotional package/website
- Program
  - Write up:
    - Time, date, location
    - Order of songs, composer, composer birth and death,
    - Include other musicians playing on each song
    - Separate from the song list, selected song notes (3-4 sentences for each song)
  - Submit program notes to professor
  - Make corrections to program notes
  - Present complete program two weeks before concert
- Copy off program notes
- Discuss food and drinks with professor
- Discuss the details with the overseeing venue manager:
  - lights,
  - chairs,
  - sound,
  - setup times
- Discuss wardrobe
- Discuss transitions and practice running through the complete recital for one week
- Set date for dress rehearsal
- Show up for recital and perform
- Post-Concert Assessment: Faculty/Concert Evaluation Form, Student/Concert Evaluation Form

The following is a checklist for projects:

First three weeks of the semester:
- Set up regular weekly meetings with your selected professor
- Study syllabus
- Create contract of expectations between student and professor, make copy for student, professor, and student records (sign and date)
- Fill out, “Application for Central Christian College Junior/Senior Recital/Project”
- Create set list and make projected weekly goals for the rest of the semester
- Contact other musicians who will be participating in your project and make sure they
can be at your practices/sessions

☐ If working with a band, set practices and reserve them in proper venue/studio
☐ Discuss promotional package/press kit details and write out expectations between you and the professor
☐ Schedule a photo shoot and discuss any artwork for project
☐ Take set list and start making bi-weekly percentage checks for each song

Weeks four through eight

☐ Finalize date for performance/listening event
☐ Inform student public relations manager the information you want for the Facebook invite on the Fine Arts Page
☐ Send the Music Department Chair a picture of yourself and event details for poster
☐ Draft of promotional package/press kit is done, launch website
☐ Finalize guest evaluators, write up invitations and send “Recital Evaluation Sheet” to each evaluator

Weeks nine through the end of the semester

☐ Finalize promotional package/website
☐ Program
  o Write up:
    ▪ Time, date, location
    ▪ Order of songs, composer, composer birth and death,
    ▪ Include other musicians playing on each song
    ▪ Separate from the song list, selected song notes (3-4 sentences for each song)
  o Submit program notes to professor
  o Make corrections to program notes
  o Present complete program two weeks before concert
  o ____________________________
  o ____________________________

☐ Copy off program notes
☐ Discuss food and drinks with professor
☐ Discuss the details with the overseeing venue manager:
  o lights,
  o chairs,
  o sound,
  o setup times
  o ____________________________
  o ____________________________

☐ Discuss wardrobe
☐ Have order of event finalized
☐ Set date for dress rehearsal/set up
☐ Show up for event and perform
☐ Post-Concert Assessment: Faculty/Concert Evaluation Form, Student/Concert Evaluation Form
**ETS® Major Field Test for Music**

The **ETS® Major Field Test for Music** consists of 129 multiple-choice questions, a number of which are grouped in sets and based on recorded excerpts from music literature, excerpts from scores or other passages of music notation. The subject matter is organized into two major areas: music theory and music history. Some of the questions within each of the major areas are designed to test examinees' analytical skills (both aural and written).

(http://www.ets.org/mft/about/content/music. Accessed April 29, 2015.)

I. Listening Comprehension (~33%)
   A. Music Theory (~20%): Aural identification of musical intervals, triads, chord quality, scales, cadence types, rhythmic patterns, meter, mode and harmonic progressions; error detection; phrase structure; tonality and key relationships; contrapuntal devices and instrumentation
   B. Music History (~13%): Historical style analysis; composer identification; genre; stylistic elements of music from the following style periods: Medieval, Renaissance, Baroque, Classical, Romantic, Late 19th/Early 20th Century, after 1920, Jazz/Popular and World Music.

II. Non-aural Music History and Theory (~67%)
   A. Music Theory (~30–34%): Rudiments (including key signatures, clefs, terminology, symbols, intervals, chords, scales, modes, time signatures, note values, rest values, harmonic series and dynamics); instrumentation and orchestration (including range of instruments and transposition); harmonic practices — common practice period (e.g., analysis, cadences, modulation, nonharmonic tones, voice leading, figured bass, altered chords and reductive analysis); contrapuntal practices (procedures such as fugue, canon, passacaglia; motivic structure and development; terms such as episode, stretto, etc.); forms — homophonic textures (e.g., phrase relationships, small forms, sonata form, rondo and variation forms); 20th century techniques (e.g., scales, modes, polytonality, polyrhythm, mixed meters, aleatory, minimalism, serial procedures, pitch class sets, electroacoustic music, Jazz/Popular music notation and symbols)
   B. Music History (~34–39%): Music history and literature (including biography, chronology, composers, forms, genres, instruments, repertoire, aesthetic and cultural concepts, notation and performance practices); stylistic characteristics of music produced in each style period (Medieval, Renaissance, Baroque, Classical, Romantic, Impressionism, 20th Century; Jazz/Popular and World Music); terminology and definitions Note that the contributions of women and of American minority musicians are included on the MFT Music Test.


Taking the Test: The student will take the test on a selected computer in the library. Test may be taken at any time. Passcode will be provided by your senior recital professor. Since this is simply an assessment test for CCC music program, all which is required of the student is completion of the test. **Student will receive a failing grade if test is not taken before the end of the school year.**
Application for Central Christian College
Junior Recital/Project

This application must be submitted to your music instructor and the music Chairperson eight weeks before the actual date you would like to hold your recital/project:

Name: ____________________________________ Date: ______________

Instrument: ____________________ Instructor and Overseer: ___________________

____ Music Major _____ Music Minor ____ Music Liberal Studies ____ Other

Petition for:

Full Recital: _____ Half Recital: _____ Full Project: _____ Half Project: _____

If shared, with whom? ____________________
(If shared both students must submit an application form)

Date Recital/Project: _____ Time of Recital: _____ Alternate Date: _____

Attachment of song selection or project guidelines (Required): Yes_____ No_____

Accompanist and/or other musicians: ________________________________

Signature of Instructor/Overseer’s approval: ____________________________

Attach any other information or comments in a typed document.

All junior recital/project applicants are required to complete the following:

• Press Kit: Hard copy: Cover Letter, biography, 1 page info sheet, press clips, 8X10 photo, packaging. Electronic: Create a website with the following pages: Front page with picture, bio, recordings/music, press, and contact

• All recitals will last for 30 minutes.

• All Projects will be created with faculty approval.

------------------------------------------------------------------------------------------
(Do not write below this line)

Chairperson Signature: __________________ Date: ______________

Cc: Student’s file, chairperson, instructor and student
Application for Central Christian College
Senior Recital

This application must be submitted to your music instructor and the music Chairperson eight weeks before the actual date you would like to hold your recital:

Name: ____________________________________ Date: ______________

Instrument: ____________________Instructor and Overseer: _________________

____ Music Major ____ Music Minor ____ Music Liberal Studies ____ Other

Petition for:

Full Recital: _____ Half Recital: _____

If shared, with whom? ____________________
(If shared both students must submit an application form)

Date Recital: _____ Time of Recital: _____ Alternate Date: _____

Attachment of song selection or project guidelines: Yes_____ No_____

Accompanist and/or other musicians:
_________________________________________________________________

Signature of Instructor/Overseer’s approval: ______________________________

Attach any other information or comments in a typed document.

All senior recital applicants are required to complete the following:
• Updated Press Kit: Hard copy: Cover Letter, biography, 1 page info sheet, press clips, 8X10 photo, packaging.  Electronic: Create a website with the following pages: Front page with picture, bio, recordings/music, press, and contact
• All recitals will last for 1 hour.
• All Projects will be created with faculty approval.

------------------------------------------------------------------------------------------
(Do not write below this line)

Chairperson Signature: ___________________ Date: __________

Cc: Student’s file, chairperson, instructor and student
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>The student used their musical and historical knowledge to interpret the music performed during the project (true to the genre) ____/10</td>
<td>Notes:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The student was skilled in “performance,” that is the overall presentation of the work at hand (artistic performance) ____/10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The student’s repertoire was appropriate for a Junior project ____/10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The student was skilled in regards to their instrument(s) (musicianship) ____/10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The student created a quality Promotional Package/Press Kit (business) ____/10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Evaluator Name (Print): __________________________________________
Signature/Date: __________________________________________
Student: __________________________________________

Failed Attempt: 1-5 pt
This grade denotes inadequate understanding of the subject matter. Further, it is a failed attempt.

Below Average: 6 pt.
Denotes below average understanding of the subject matter. Student did not complete the requirements.

Average: 7 pts.
This grade denotes average understanding of the subject matter. It represents the grade that may be expected of normal skill level.

Above Average: 8 pts.
Denotes mastery of the subject matter. The student not only did what was required, but explored new areas proving an above average grade.

With Excellence: 10pts.
Denotes accomplishment that is truly distinctive and decidedly outstanding. The student brought new and creative aspects to context and developed the subject with excellence.
## Guest Evaluator: Recital Evaluation Sheet

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The student used their musical and historical knowledge to interpret the music performed during the recital (true to the genre) ____/10</td>
<td>Notes:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The student was skilled in “performance,” that is the overall presentation of the work at hand (artistic performance) ____/10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The student’s repertoire is appropriate for a Jr./Sr. Recital ____/10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The student was skilled in regards to their instrument(s) (musicianship) ____/10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The student created a quality Promotional Package/Press Kit (business) ____/10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Evaluator Name (Print): ______________________________________
Signature/Date: ______________________________________
Student: ______________________________________

- **Failed Attempt:** 1-5 pt
  - This grade denotes inadequate understanding of the subject matter. Further, it is a failed attempt.

- **Below Average:** 6 pt.
  - Denotes below average understanding of the subject matter. Student did not complete the requirements.

- **Average:** 7 pts.
  - This grade denotes average understanding of the subject matter. It represents the grade that may be expected of normal skill level.

- **Above Average:** 8 pts.
  - Denotes mastery of the subject matter. The student not only did what was required, but explored new areas proving an above average grade.

- **With Excellence:** 10 pts.
  - Denotes accomplishment that is truly distinctive and decidedly outstanding. The student brought new and creative aspects to context and developed the subject with excellence.
**Post-Concert Overseeing Faculty Recital/Concert Evaluation Form**

Student: ___________________  Semester: ______________

Date: ______________

The following evaluation allows for proper feedback to the student musician. It will also be a tool for compiling the final grade.

<table>
<thead>
<tr>
<th>Evaluation Category</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choice of material suitable for performer?</td>
<td>______/10</td>
</tr>
<tr>
<td>Material well-prepared?</td>
<td>______/10</td>
</tr>
<tr>
<td>Technique?</td>
<td>______/10</td>
</tr>
<tr>
<td>Control, balance, rhythm?</td>
<td>______/10</td>
</tr>
<tr>
<td>Musicality - interpretation, phrasing, dynamics?</td>
<td>______/10</td>
</tr>
<tr>
<td>Communication with other participants?</td>
<td>______/10</td>
</tr>
<tr>
<td>Communication with the audience? _______/10</td>
<td></td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Performance successful? _______/10</td>
<td></td>
</tr>
<tr>
<td>Professionalism and timeliness? _______/10</td>
<td></td>
</tr>
</tbody>
</table>

| Student evaluation completion _______/10 | Total: _______/100 |

0= none  
1-5 = failed attempt  
6 = below average  
7 = average  
8 = very good  
10= outstanding  

**Instructor Signature: _______________**

**Student Signature: _______________**

| Failed Attempt: 1-5 pt  
This grade denotes inadequate understanding of the subject matter. Further, it is a failed attempt. |
|---------------------------------------------------------------|
| Below Average: 6 pt.  
Denotes below average understanding of the subject matter. Student did not complete the requirements. |
| Average: 7 pts.  
This grade denotes average understanding of the subject matter. It represents the grade that may be expected of normal skill level. |
| Above Average: 8 pts.  
Denotes mastery of the subject matter. The student not only did what was required, but explored new areas proving an above average grade. |
| With Excellence: 10 pts.  
Denotes accomplishment that is truly distinctive and decidedly outstanding. The student brought new and creative aspects to context and developed the subject with excellence. |
Post-Concert Student Recital/Concert Personal Evaluation Form

Student: ___________________________
Semester: __________
Date: __________

Please Comment on the following:

Preparation:

Control, Balance and Rhythm:

Music Interpretation:

Performance success:

<table>
<thead>
<tr>
<th>Failed Attempt:</th>
<th>Below Average:</th>
<th>Average:</th>
<th>Above Average:</th>
<th>With Excellence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-23 pt</td>
<td>24-27 pt.</td>
<td>28-31 pts.</td>
<td>32-35 pts.</td>
<td>36-40pts.</td>
</tr>
<tr>
<td>This grade denotes inadequate understanding of the subject matter. Further, it is a failed attempt.</td>
<td>Denotes below average understanding of the subject matter. Student did not complete the requirements.</td>
<td>This grade denotes average understanding of the subject matter. It represents the grade that may be expected of normal skill level</td>
<td>Denotes mastery of the subject matter. The student not only did what was required, but explored new areas proving an above average grade.</td>
<td>Denotes accomplishment that is truly distinctive and decidedly outstanding. The student brought new and creative aspects to context and developed the subject with excellence.</td>
</tr>
</tbody>
</table>
## Junior Project/Recital Final Grade

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Failed Attempt: 0 pt.</td>
<td>This grade denotes inadequate understanding of the subject matter. Further, it is a failed attempt.</td>
</tr>
<tr>
<td>Below Average: 6 pt.</td>
<td>Denotes below average understanding of the subject matter. Student did not complete the requirements.</td>
</tr>
<tr>
<td>Average: 7 pts.</td>
<td>This grade denotes average understanding of the subject matter. It represents the grade that may be expected of normal skill level.</td>
</tr>
<tr>
<td>Above Average: 8 pts.</td>
<td>Denotes mastery of the subject matter. The student not only did what was required, but explored new areas proving an above average grade.</td>
</tr>
<tr>
<td>With Excellence: 9-10 pts.</td>
<td>Denotes accomplishment that is truly distinctive and decidedly outstanding. The student brought new and creative aspects to context and developed the subject with excellence.</td>
</tr>
</tbody>
</table>

### Performance:

- The student used their musical and historical knowledge to interpret the music performed during the recital or project (true to the genre) 20 points
- The student was skilled in “performance,” that is the overall presentation of the work at hand (artistic performance) 20 points
- The student’s repertoire was appropriate for a Jr. Recital or project 20 points
- The student was skilled in regards to their instrument(s) (musicianship) 20 points

### Communication:

- The student practiced good communication skills with evaluator, instructor, performers, and others involved in the recital or project (preparation) 10 points

### Promotion:

- The student created a quality Promotional Package/Press Kit (business) 10 points

### Final Grade: ________________
Senior Recital Final Grade

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Failed Attempt:</td>
<td>0 pt. This grade denotes inadequate understanding of the subject matter.</td>
</tr>
<tr>
<td></td>
<td>Further, it is a failed attempt.</td>
</tr>
<tr>
<td>Below Average:</td>
<td>1-6 pts. or 1-12 pts. Denotes below average understanding of the subject matter.</td>
</tr>
<tr>
<td></td>
<td>Student did not complete the requirements.</td>
</tr>
<tr>
<td>Average:</td>
<td>7 pts. or 14 pts. This grade denotes average understanding of the subject matter.</td>
</tr>
<tr>
<td></td>
<td>It represents the grade that may be expected of normal skill level.</td>
</tr>
<tr>
<td>Above Average:</td>
<td>8 pts. or 16 pts. Denotes mastery of the subject matter.</td>
</tr>
<tr>
<td></td>
<td>The student not only did what was required, but explored new areas proving an above average grade.</td>
</tr>
<tr>
<td>With Excellence:</td>
<td>10 pts. or 20 pts. Denotes accomplishment that is truly distinctive and decidedly outstanding. The student brought new and creative aspects to context and developed the subject with excellence.</td>
</tr>
</tbody>
</table>

Promotion:

- The student used their musical and historical knowledge to interpret the music performed during the recital (true to the genre)
  20 points

- The student was skilled in “performance,” that is the overall presentation of the work at hand (artistic performance)
  20 points

- The student’s repertoire is appropriate for a Sr. Recital
  20 points

- The student was skilled in regards to their instrument(s) (musicianship)
  20 points

Communication:

- The student practiced good communication skills with evaluator, instructor, performers, and others involved in the recital (preparation)
  10 points

Promotion:

- The student (further developed, expanded) their promotional package/press kit (business)
  10 points

Final Grade: ________________