



STUDENT HANDBOOK

SCHOOL OF MUSIC



Bucks | SMART.
County Community College

Arts & Communication Department



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Welcome to Bucks!



Welcome to the School of Music at Bucks County Community College! We invite you to participate in our program as a music major or as a non-music major. For music majors, we have a two year program which culminates in an Associate of Music degree which is transferable to many colleges and universities. For non-majors, we have a variety of ensembles to choose from, private lessons, and several music history courses which satisfy General Education Requirements.

Many graduates of BCCC transfer to renowned universities and colleges nationwide and achieve much success. I expect that you will soon join our distinguished alumni and enjoy a productive and satisfying career in music!

Here are some accented notes for incoming music students:

- Brush up on music fundamentals before you attend BCCC.
- Attend class, and be on time. In fact, be early.
- Be prepared to submit all coursework on time.
- Practice, practice, practice your instrument according to your instructor's guidelines.
- Let your instructor know when you're having difficulty in class. Consult with your professors on a regular basis. We are here for you.
- If you're ill, call the instructor and let them know when you expect to return to class.
- Attend as many concerts as you can. Strive to hear a wide variety. A good musician is a good listener.
- Perform as often as you are prepared and able.
- Maintain a weekly schedule that includes classes, practice time, homework time, job, exercise, and social life.
- Carpool.
- Keep on your degree track, including your general education classes. Plan to graduate.
- Always keep long-term goals in mind, especially when work starts to pile up.
- Strive for excellence in all classes. This is very important for transfer.

Best wishes for success!

Rochelle Reed

Rochelle Reed
Head, School of Music
Arts and Communication Department

Photo courtesy of Wendy Tumminello.

About the Music Program

The Music major, which is designed to prepare students for transfer in Music to four-year institutions, is a curriculum that culminates in an Associate of Music degree. Numerous courses in the program fulfill Core Curriculum requirements for general students, and students enrolled in other majors are encouraged to participate in any course or performing ensemble for which they qualify.

Graduates of this program are able to

- perform appropriate musical repertoire competently in both solo and ensemble environments;
- identify and analyze in both written and aural formats the historical forms, styles, genres, and compositional techniques of varied musical repertoire;
- analyze and construct diatonic and chromatic harmonies using techniques of Roman Numeral harmonic analysis, figured bass, and related symbolic nomenclatures;
- employ music technology productively in both practical and creative contexts; and
- sight-sing melodies accurately and take musical dictation by applying compatible solfège methodologies.

Bucks County Community College is an accredited institutional member of the National Association of Schools of Music (NASM). To learn more about NASM, please visit the website at nasm.arts-accredit.org

The School of Music at BCCC is an All-Steinway School. To learn more about All Steinway School status, please visit the website at www.steinway.com/education/institutions/all-steinway-schools



Entering the Music Program

While Bucks County Community College is an open-enrollment institution, meaning incoming students can declare a major and gain entrance to the program, we audition and interview all potential music majors to ensure proper placement and adequate preparation. The School of Music is committed to providing a pathway for student success, and as such, it may be necessary for incoming students to complete preparatory courses prior to entering our curriculum.

Step 1: Apply to the College and obtain a student ID and username.

Step 2: Call our Administrative Assistant Joseph Erman at 215-504-8667 or send an email at Joseph.Erman@bucks.edu for an audition/placement exam appointment. If you are enrolling in the Fall semester, this would typically be one of the scheduled audition dates during May through August. However, we would encourage you to audition as early as possible to ensure seat availability in our courses. In addition, you will be added to our School of Music course space on Canvas. In your correspondence with our Administrative Assistant, please include your Student ID and username.

Step 3: You will first take our Qualifying Theory Examination. This exam assesses the student's ability to read time signatures, key signatures, intervals, chords and scales. Students who score 75% or higher may enter MUSC111 Music Theory I and MUSC115 Ear Training I. Students who score less than 75%, will enroll in MUSC100 Music Fundamentals. In the School of Music Canvas course space Getting Started module, you will find the Qualifying Theory Examination. Please follow instructions in the module.

Step 4: At the audition, you will perform a song on your principal instrument for a Music Faculty panel. Choose a song that represents your current level of study and interest, and bring a copy of the music. While we encourage composition among our students, performing an original composition is not advised. After you perform your prepared piece, a faculty member will give you a short ear training test.

Step 5: After completing the written exam and audition, a Music Faculty member will help you choose your courses for the upcoming semester, and provide instructions about registration.

Step 6: Register for your courses.

Bucks County Community College Mission Statement:

Bucks County Community College provides a diverse community of learners with exemplary, accessible educational opportunities and the personal connections that foster success.

School of Music Mission Statement:

The School of Music at BCCC provides students with a comprehensive and individualized education to prepare them for lifelong success as professional and nonprofessional musicians while enriching the cultural life of our diverse community.

Applied Lessons

Principal Level Lessons

Applied music performance is central to the Associate of Music degree at BCCC. Students are expected to approach music performance with a professional attitude of determination, preparation, precision, consistency, and hard work. With this in mind, the main course goal is to attain, in four semesters, the highest musical and technical skill possible on your instrument. Each student enrolled in Principal Level Lessons (MUSL111, 112, 211, or 212) must also enroll in the co-requisite MUSL110 Performance Class taught either by his/her private instructor or group. During your individual lesson, you will work on your performance, technique, scales, studies, and repertoire. During the Performance Class, students will perform their studied pieces for one another. Principal Level Lessons are one hour per week and have a semester fee of \$960.

Preparatory Lessons

If a student does not yet have the requisite skills for the Principal Level Lesson, and/or does not score 75% or above on the Qualifying Theory Exam, he or she will be placed in Preparatory Lessons, which are one-half hour per week and have a semester fee of \$480.

Secondary Lessons

If a student has an interest in another instrument or composition in addition to his/her principal instrument, he or she may take a Secondary Lesson in another discipline. Secondary Lessons are highly encouraged by the Music Faculty for several reasons. Consider your focus at your transfer institution (Music Education, Theory/Composition, Therapy, Production, Technology, Business, and/or Performance, etc.) and utilize our expertise to help you succeed in attaining skills on another instrument or instruments other than your principal. Secondary Lessons are one-half hour per week and have a semester fee of \$480.

A Note about Practice: Students are expected to comply with requirements regarding repertoire, memorization, and technical accomplishments as prescribed by their private instructor for proper development on their instrument. Minimum practice requirements for instrumental music majors are 3 hours per day, 7 days per week, for a total of 21 hours per week. The minimum practice requirement for voice majors is 1 hour per day. However, while voice majors should only sing for 1 hour per day, the other 2 hours should be used for ear training, language study, and memorization.

A Note about Attendance: At the beginning of the semester, your instructor will contact you to arrange a mutually agreeable lesson time. You will have one hour of private instruction (MUSL111 series) and one hour of group instruction (MUSL110) with your private lesson instructor. Consider your lesson time to be the most valued hour of the week, and as such, absences will not be allowed. Please arrange all other appointments so that they won't conflict with your private lesson time.

Juries

A Jury Panel of music faculty members will hear each student enrolled in Principal Level Lessons at the conclusion of the semester in a Jury Examination. Each student performs representative pieces from the semester's study.

Purpose Jury examinations are the mechanism for assessing student attainment of the course goal in the MUSL111 series syllabi: Students will perform appropriate musical repertoire competently in a solo environment.

Procedure All full-time Music faculty attend both Classical and Jazz juries in their entirety; part-time faculty attendance, although encouraged, is optional. Your instructor will help you prepare for every aspect of the jury procedure.

Please see Appendix A: Jury Forms

Piano Proficiency

Each music major must pass one level of MUSG165 Group Piano, although the Music Faculty strongly encourages students to retake this course for as many semesters as the student needs in order to pass the Piano Proficiency Examination required to graduate as a music major, and most likely required at your transfer institution. Piano skills are necessary for student success in all aspects of a music degree.

Incoming students will be assessed of their piano skills at the initial interview/audition, and then directed toward either MUSG165 Group Piano or MUSL101 Secondary Lesson in Piano, dependent upon their skill level. Conversely, if he/she is a piano major, the student may be advised to enroll in MUSL111 Principal Lesson Level I in Piano.

Aware of the different pathways to obtain the requisite piano skills to satisfy the Piano Proficiency Exam, the student may choose to take and/or repeat MUSG165 Group Instruction, or enroll in private lesson MUSL101 Secondary Lessons in Piano.



Ensembles

Music performance is a primary focus of our program; therefore, students are encouraged to participate in as many ensembles as they like. Repertoire for any given ensemble is diverse in style, character, native origin, etc., and thus affords students' exposure to a wide variety of musical genres. Each ensemble presents an end-of-semester concert and may also perform for other functions on campus or at external venues. Ensemble opportunities include, Concert Choir, Madrigal Singers, Jazz Orchestra, Percussion Ensemble, and Chamber Ensembles: Jazz or Classical. All Music majors must take one ensemble per semester. Concert Choir is required as one of four total ensembles and is to be taken during the first semester.

Numerous performance ensembles are available to all Bucks County Community College students. Non-music majors and community members are encouraged to participate in department ensembles. Auditions are held during the first week of classes. All ensembles are 1 credit.

MUSE101 Concert Choir

Concert Choir is a mixed vocal ensemble that prepares stylistically diverse musical repertoire for one or more public performances each semester. It is open to all students.
Instructor: Rochelle Reed

MUSE201 Madrigal Singers

Madrigal Singers is a select vocal ensemble that specializes in the performance of advanced repertoire representing diverse historical, cultural, and stylistic backgrounds and genres.
Instructor: Rochelle Reed

MUSE115 Jazz Orchestra

Jazz Orchestra is an instrumental jazz ensemble ("big band") that prepares diverse musical repertoire for one or more public performances each semester. It is open to all students.
Instructor: Jeff Baumeister

MUSE140 Percussion Ensemble

Percussion Ensemble provides students opportunity to study the full-range of pitched and non-pitched percussion instruments in a group setting. The ensemble performs percussion music of varied historical, cultural, and stylistic backgrounds and genres.
Instructor: Mark Pultorak

MUSE151 Chamber Ensemble: Classical

This course addresses the unique dynamic of small group performance in the Classical idiom and provides students with a venue for rehearsing and performing the wealth of repertoire specifically composed for Classical chamber ensembles.

MUSE155 Chamber Ensemble: Jazz

This course addresses the unique dynamic of small group performance in the Jazz idiom and provides students with a venue for rehearsing and performing the wealth of repertoire specifically composed for Jazz chamber ensembles.

Concerts

Every ensemble will have at least one concert performance during the semester. You will be notified of the concert rehearsals, dates and times at the beginning of the semester. Attendance at all rehearsals and performances is mandatory for the successful completion of the course. Most ensembles at BCCC require an all-black outfit.



Attendance at School of Music Events and Beyond

As a Music Major, you are expected to attend as many of our departmental concerts and recitals as you are able. There are several reasons for this, the most important being that you are part of a team, and as such, you are expected to support and encourage your peers. Experiencing the energy of live performance without the pressure of performing yourself is a wonderful way to remind yourself of the power of music. It is also an opportunity to study the performance skills of your peers. Students who are serious about their musical training will take every opportunity to enhance their musicianship by attending recitals, ensemble concerts, other College-sponsored concerts and events, and even off-campus performances. Concerts are an opportunity to discover music you haven't heard before and find inspiration to spend more productive time in the practice room.

Recitals

There will be at least one evening recital every semester, but there may also be several student-run midday recitals as can be scheduled. Students are expected to attend the midday recitals since they are generally held during the Tuesday/Thursday 12:30 meeting hour. Performance attire for recitals is business/dress.



Academic Advising

Once enrolled as a Music Major, you will be assigned an Academic Advisor who is a full time Music Faculty member. The role of the Academic Advisor is to see that you enroll in the appropriate courses each semester. You may arrange to see your advisor at any time during the semester, but it is especially important to make an appointment during the designated Advising Period, which will be in November in the Fall and April in the Spring. You will be contacted each semester by your Advisor to sign up for an appointment. It is the student's responsibility to come prepared to your appointment. For instance, you may add courses to your Student Planning Module, or you may need to check when the courses you desire to take are being offered.

After your advising appointment, you will be able to register for your courses. The sooner you register, the more likely you will be able to enroll in your preferred sections specifying days and times.

Articulation Agreements

The School of Music has an articulation agreement with Bloomsburg University, ensuring a smooth transfer upon graduation with the Associate of Music (AM) Degree. An articulation agreement is in progress with Immaculata University, and we plan on beginning the process with Temple University.

Exit Interview

During your last semester before graduation in the music program, all music majors are required to do an exit interview with the Music Area Head during which time they will also take a short exit survey. The purpose of this interview is to provide an official opportunity for the student and Area Head to discuss what elements of the curriculum were successful and which (from the student's perspective) could be reviewed or adjusted. Both the survey, which will be placed in the student's file, and the exit interview will help the department assess its success in helping the student reach the intended student learning outcomes.



Some Notes about Transfer

The Associate of Music (AM) Degree is our transfer degree. You are not required to transfer upon completing it, but the course work is equivalent to the first two years in a standard music program. Upon completing it, you would be eligible to transfer to a four-year college or university and enter as a junior. This is the point at which you specialize further, and choose a more specific music degree (education, performance, theory/composition, therapy, business, technology, production, etc.). Without a doubt, anywhere you plan to transfer, you will be required to perform an audition to gain admission to the Music Program.

Decisions on the transferability of courses are made by the four-year colleges and differ from school to school. Below is a set of guidelines to help you prepare for transfer.

- Step 1:** Discuss your transfer plans with your private instructor in the first or second semester of study. He or She will help you choose pieces for your auditions as well as choose schools. Most music departments will request a repertoire list of pieces you have studied and performed, so it is a good idea to build an ongoing list of solo pieces as well as ensemble pieces during your studies. Also, keep a copy of all concert programs in which you have performed.
- Step 2:** Practice your audition material. Although you may not know your specific requirements yet, work regularly on your technique, scales, etudes, and keep in mind you will need 2-3 contrasting pieces for your audition.
- Step 3:** Find 3-5 schools that would suit your needs. Use your private instructor as well as other students as resources. Do as much research as you can online, and then plan some college visits.
- Step 4:** Print out pertinent information for your private instructor
 - a list of private teachers with their biographies that teach your instrument
 - application deadlines and audition dates for each school
 - audition requirements for each school
- Step 5:** Apply to the 4-year schools. Usually, students must first apply to the main college or university before applying to the music departments. This will include a fee, high school transcripts, college transcripts, most likely an essay, biography, repertoire list, and up to 3 recommendations from your professors.
- Step 6:** Schedule your audition and refine your audition material. Use the Performance Class time to repeatedly perform your audition pieces for your private instructor and your peers. Repeated exposure will desensitize you to the audition experience. For your audition, arrive early, well dressed, and bring extra copies of your pieces as well as your updated repertoire list.

Facilities

The School of Music is located in four buildings on campus.

Cottage II, a two-story stone cottage built in the 1930s contains a small classroom/studio and six faculty offices/studios. A Steinway grand piano is provided in the classroom and in an office/studio, and a Steinway upright piano is furnished in another office/studio. The classroom is used for teaching group piano, for which there are four digital pianos, and for private lessons, primarily voice. The remaining four faculty offices/studios are equipped with digital pianos/keyboards.

The **Hicks Arts Center** is an adjacent building in which the main office for the Arts and Communication Department is located, including the offices of the respective Dean and administrative support staff.

Library 107, located in the basement of the Library Building, is a technology lab equipped with 12 state-of-the-art iMac student computer workstations where MUSC124 Music Technology and MUSC129 Digital Music Technology are taught.



Most academic music classes, ensemble rehearsals, and performances are held in the **Music & Multimedia Center (MMMC)**. Whereas voice, piano and guitar lessons are taught by the full-time faculty in the Cottage II studios and classroom, other private lessons, including woodwinds, percussion, brass, and bass (all taught by part-time faculty who do not have private studio/office space) occur in the MMMC facility. Music classes are taught in Rooms 1, 4, 5, 10 & 14.

Room 2 houses the instrumental and choral performance libraries, the classroom collection, and additionally provides storage space for instruments, amplifiers/gear, choral risers, and related equipment, as well as provides a green room support area for events held in the facility.

Room 8 contains six Wenger sound modules used as practice spaces for Music students. Five of the modules contain Steinway/Boston upright pianos, and one is equipped with percussion instruments. These practice rooms are available to students during regular building hours. No signup procedure is necessary and students may use any vacant room. No food or beverages are allowed in practice rooms.

Lockers - The central corridor of the MMMC building is lined with Wenger storage lockers of several sizes to provide students and faculty space for instrument and equipment storage. A locker may be rented by completing the locker checkout contract in the Arts and Communication office located in Hicks 125. Lockers are used for the academic year. You must empty and clear your locker at the end of the school year.

Music Club – The School of Music has a student-governed club called The Music Society Club. The club is open to all music majors and is designed to create more performing opportunities for the students both on and off campus.



Faculty Directory

Jeff Baumeister, MM

Jeff Baumeister began his collegiate studies at Bucks County Community College and later earned degrees from William Paterson University and the University of the Arts. He studied piano privately with Sam Bellardo, Tom Lawton and Al Stauffer. He also studied composition and arranging with Jim McNeely and Manny Albam at the BMI Jazz Composer's Workshop. Jeff is a recipient of the Eubie Blake Scholarship and the Bernard Peiffer Jazz Piano Award for Excellence, Creativity, and Dedication to Jazz Piano. His recordings, 'Useful Music' and 'Pretty Melodies, for people who dig that sort of thing' have garnered praise from the Philadelphia Inquirer and various jazz websites and magazines. Jeff was commissioned to compose a jazz suite for ten musicians commemorating BCCC's 50th anniversary. The piece titled; 'Portraits from the Pub' premiered on October 11th, 2014. His composition, 'OK, Now What?' was included in the Philadelphia Real Book published by Temple University Press. Jeff has several transcriptions and analysis essays published in DownBeat magazine. Among these include solos by Dave Douglas, Uri Caine, Tomasz Stanko, Dave Holland, Bill Evans, Herbie Hancock, and John Zorn.

Steven M. Bresnen, DMA

Steve Bresnen, Professor, BCCC School of Music, earned the degrees Bachelor of Music, Master of Music, and Doctor of Musical Arts in music theory and composition at The Ohio State University. Prior to his appointment at Bucks, where he holds the rank of Professor and served as Music Head for 15 years, he taught both graduate and undergraduate courses in harmony, musicianship, analysis, counterpoint, composition, and music history on the faculties of The Ohio State University, Oberlin College Conservatory of Music, Louisiana State University, Interlochen Center for the Arts, and the Jefferson Academy of Music. Steve is a former board member of the Youth Orchestra of Bucks County, an organization with which he premiered a choral composition as a collaborative project between YOBC and Bucks, is a textbook author, has served as adjudicator at music festivals, has been a presenter and panelist at academic conferences, and holds membership in Who's Who Among America's Teachers and the Pi Kappa Lambda National Music Honor Society.

Edward Ferdinand, MM

Edward Ferdinand began his early training at the Curtis Institute of Music studying with concert pianist, Jorge Bolet. He later won First Prize at the Damrosch National Piano Competition, which awarded him the opportunity to attend the Fontainebleau School of Music in France, where he was one of the last students of Nadia Boulanger and Gaby Casadesus. Mr. Ferdinand holds the Bachelor and Master of Music Degrees from the Juilliard School. Mr. Ferdinand made his debut as soloist with the Philadelphia Orchestra at age fifteen and his Carnegie Hall debut at age seventeen. He has since appeared in concerts in Europe and throughout the United States as well as on television and

radio. His numerous other awards include First Prize at the Gindhart Piano Competition and the Metropolitan Music School Award from Juilliard. He was named "Educator of the Year" by Bucks County Community College and he is listed in "Who's Who Among America's Teachers". Mr. Ferdinand's students have won both local and national piano competitions and have appeared in concerts at Carnegie Hall, in Europe, Australia as well as Asia.

Brendan Hartz, MM

Brendan Hartz started playing his father's trombone when he was a 9-year-old student in the Pennsbury School District. After receiving a number of honors and awards consistent with aspiring high school instrumentalists, he attended The Juilliard School, receiving Bachelor of Music and Master of Music Degrees. He subsequently earned a Master of Education Degree from The College of New Jersey. From 1985 to 2010, he taught Instrumental Music and General/Vocal Music in the Bordentown, NJ Regional School District. By the time he retired from Bordentown, he had taught Instrumental and/or General/Vocal Music, at various times, in virtually every grade level in the district. Mr. Hartz joined staff at Arcadia University as Adjunct Professor of Trombone/Tuba in September, 2012, and was appointed to a similar position at Bucks County Community College at the beginning of the Spring, 2013 semester. He also teaches at The Lawrenceville School and The George School. Mr. Hartz became an "Affiliated Artist" staff member at Cairn University's Music Department in January, 2017. For several seasons, Mr. Hartz has been a staff member with the Youth Orchestra of Bucks County's "Students in Concert" program, focusing on the development of middle school students.

Other orchestral affiliations include Spoleto Festival, Metropolitan Opera, Shreveport Louisiana Symphony, Delaware Valley Philharmonic, Orchestra Society of Philadelphia, Bryn Athyn, Princeton Symphony, Greater Trenton Symphony, Capital Philharmonic of New Jersey, Vox Amadeus Ensemble, Art Martin Orchestra, Vincent Lopez Jr. Orchestra, Monday Blues Jazz Orchestra, Garden State Tuba Ensemble, and the Philadelphia German Brass Band. Mr. Hartz has played supporting instrumental roles behind pop stars and celebrities such as Ferrante & Teicher, Marni Nixon, Melissa Manchester, Bob Hope, The Temptations, Ben E. King, Chris Brubeck, Kansas, and John Lithgow.

Mark Pultorak, MA

Since 1998, Mark Pultorak has been an Adjunct Professor of Music at Bucks County Community College teaching Introduction to Music, History of Jazz, and Applied Percussion. He designs and conducts Percussion and Small Jazz ensembles and developed and teaches a comprehensive summer jazz workshop for local high school students that expands their musical talent and encourages further pursuit of the arts. In addition, Mark has been a contributing professor to Bergen and Mercer County Community College music programs.

Mark has toured with The Supremes throughout the United States, Europe and Asia and was appointed resident percussionist for the National Dance Institute in New York. He has performed with New York Pops Orchestra, The Temptations, Lionel Hampton, Richie Cole, Cecil Payne, Ralph Bowen, Clifford Adams, Don Friedman, Ron McClure, Charles Fambrough, and James Williams. Mark's discography includes CD recordings with: Lou Volpe, Trey Thompson, Bill Hollis, Don Friedman, and The Elements.

Special projects throughout Mark's career include the establishment of clinics and workshops for the New Jersey State School Music Convention and National Conference as well as writing and arranging music for various high school marching band drum lines.

A member of the Percussive Arts Society, International Association of Jazz Educators, and the American Federation of Musicians, Local 802, Mark received his Master of Arts degree in Performance from New York University and a Bachelor of Arts in Music Education from The College of New Jersey.

Thomas B. Razler, BA

Musician and educator Thomas B. Razler is a Bucks County native who began his career as a BCCC graduate in Music, is a veteran of the Philadelphia music scene. After earning a BA in Jazz Performance at Berklee College of Music and a brief stint on the road with the Tommy Dorsey Orchestra, Thomas returned to the Philadelphia area and has been a regular in clubs, theaters, and performing venues. He has studied with Ben Schachter, George Garzone, Dino Govoni, and Andy Mcghee. Now, he plays regularly with his own quartet (TBRQ), The Rev. Chris Quintet, and The Big Mess Orchestra. He is currently a faculty member at Bucks County Community College and Germantown Academy.

Rochelle Reed, MM

Soprano, Rochelle Reed, received a Bachelor of Music Degree in Vocal Performance and a Bachelor of Arts Degree in Music from the University of Washington in Seattle. She received a Master of Music Degree in Vocal Performance from New England Conservatory of Music in Boston. Since relocating to Bucks County, she has appeared as a soloist with Princeton Opera, Piccola Opera of Philadelphia, Amato Opera of New York, Opera North of Vermont, Moravian College, Princeton Pro Musica, Princeton Chamber Orchestra, Palisades Symphony, Philomel, the Choir of Saint Paul's Church, Chamber Arts Guild and Trinity Episcopal Church. Her solo performances have included Bach's Magnificat, Cantata 140, Cantata 161 and Easter Oratorio, Mozart's Requiem, Solemn Vespers and Coronation Mass, Handel's Messiah, Haydn's Lord Nelson Mass, Nicolai Mass and Organ Solo Mass, Beethoven's Mass in C Major and Missa Solemnis, Faure's Requiem, Williams Walton's Façade and Ravel's Sheherazade. In addition, Rochelle has also been involved with the Saint Paul's Theatre Group, in which she performed *Oliver!* (Nancy), *The Sound Of Music* (Mother Abbess), and *It's A Grand Night For Singing*. She has also directed productions of *Joseph And The Amazing Technicolor Dreamcoat*, *The Music Man* and *The Sound Of Music*.

She was also a guest artist for the Cunningham Music Hour program on the former WFLN radio of Philadelphia. Rochelle is a full-time faculty member and Music Area Head for the School of Music at Bucks County Community College where she conducts the Concert Choir and Madrigal Singers, and also teaches applied voice.

John Sheridan, MA

BCCC Alumnus Professor John Sheridan is a multi-discipline educator who over the past thirty years has been teaching courses in Music, Multimedia, Web Design and Computer Science.

He holds a Master of Arts degree from New York University in Composition and Theory, a Bachelor of Music degree from Temple University in Jazz and Commercial Composition and Arranging and an Associate of Arts degree from Bucks County Community College in Jazz and Classical Guitar Performance. In addition, Professor Sheridan has studied guitar with Joe Federico, Tom Giacabetti, Pat Martino and John Abercrombie.

For the past forty years, he has been performing in the genres of Jazz, Funk, Fusion, and Blues in venues ranging from clubs to festivals. He has performed with Jazz Luminaries Richie Cole, Larry McKenna, Jim Ridl and Marko Marcinko to name a few. Professor Sheridan has done session work for Nile Blue Records, eMCee Records and GMG studios and performs in numerous pit orchestras. He currently performs in the Jazz Celebration Big Band and the Monday Blues Jazz Orchestra. In 2000 he was included in *Who's Who Among America's Teachers*; in 2002 *Who's Who in America*; and, in 2004 *Who's Who in the World*. In 2013, Professor Sheridan received the prestigious Lindback Award for Teaching Excellence.

Professor John Sheridan is very active in the community adjudicating area high school competitions and visiting area high schools teaching Jazz Improvisation workshops. For the last 10 years, he has been lobbying the Pennsylvania State Government for Community College Funding. Professor Sheridan serves as parliamentarian and as first vice president for the Bucks County Community College American Federation of Teachers.

Steve Varner

Born and raised in Tennessee, Steve Varner is a self-taught bassist, playing both electric and acoustic. On the road from 1975 through 1980, Steve began his career playing in show bands. In 1981, he began to work Jazz gigs and shows, as well as teach privately, in the Harrisburg, PA area. In addition, he also led his own electric quartet, *Modern Traffic*, taking the role of "guitarist" in the band by playing the piccolo bass. The band recorded an album in 1990 containing all of my originals. Since 1999, he has been residing in New Jersey working as a freelance bassist both in the United States and abroad. Since 2017, he has been the bass instructor for the Central Pennsylvania Friends of Jazz camp. In 2018, he joined Bucks County Community College as an adjunct bass teacher.

Faculty Directory

Name	Specialization	Offices (Cottage II)	Phone (215)	Email
Jeff Baumeister	Jazz Piano	Room 101	968.8135	Jeff.Baumeister@bucks.edu
Steve Bresnen	Theory & Composition	Room 201	968.8481	Steven.Bresnen@bucks.edu
Edward Ferdinand	Piano	Room 100	968.8486	Edward.Ferdinand@bucks.edu
Brendan Hartz	Low Brass	Room 203	504.8540	Brendan.Hartz@bucks.edu
Mark Pultorak	Percussion	Room 203	504.8540	Mark.Pultorak@bucks.edu
Thomas Razler	Woodwinds	Room 203	504.8540	Thomas.Razler@bucks.edu
Rochelle Reed	Voice, Choral	Room 200	968.8487	Rochelle.Reed@bucks.edu
John Sheridan	Guitar, Music Tech, Theory & Composition	Room 202	968.8126	John.Sheridan@bucks.edu
Steve Varner	Bass Guitar	Room 203	504.8595	Steve.Varner@bucks.edu

Administration Directory

Name	Specialization	Office	Phone	Email
John Mathews	Dean	Hicks 123	968.8211	John.Mathews@bucks.edu
Rochelle Reed	Head of Music	Cottage II 200	968.8487	Rochelle.Reed@bucks.edu
Susan Cafiero	Administrative Assistant		968.8088	Susan.Cafiero@bucks.edu
Joseph Erman	Administrative Assistant	Hicks 124	504.8667	Joseph.Erman@bucks.edu



Appendix A: Jury Forms

Bucks County Community College JURY EXAM SCORING FORM AND ADJUDICATION RUBRIC

Student _____ Instrument _____

Current MUSL Course: MUSL

	Excellent 5	Above Average 4	RATING SCALE Average 3	Below Average 2	Failure 1
1. Tone Quality/Overall Sound	5	4	3	2	1
2. Stage Presence or Authority	5	4	3	2	1
3. Proper Interpretation of Style	5	4	3	2	1
4. Articulation and/or Diction	5	4	3	2	1
5. Technique	5	4	3	2	1
6. Intonation	5	4	3	2	1
7. Phrasing	5	4	3	2	1
8. Dynamics	5	4	3	2	1
9. Rhythm	5	4	3	2	1
10. Appropriate Repertoire	5	4	3	2	1

(35 Points Required to Pass) **Total pts.** _____

Circle appropriate action: PASS FAIL

Comments and Recommendations:

1. Strengths

2. Challenges

Adjudicator: _____ Date: _____

Semester: _____ Year: _____ Today's Date: _____

BCCC Music Program Applied Lesson Jury Forms

Please review "JURY INSTRUCTIONS FOR STUDENTS," fill out this form, and bring it to your scheduled jury. Sign up for jury appointments in Hicks 124.

Name: _____ Student Number: _____

Instrument: _____ Current MUSL Course: MUSL _____

Private MUSL Instructor: _____

REPERTOIRE

Title: _____ Composer: _____

Title: _____ Composer: _____

Classical students requiring piano accompaniment must schedule preparatory rehearsal of their repertoire with Prof. Ed Ferdinand well in advance of the jury date. edward.ferdinand@bucks.edu

Jazz students requiring piano accompaniment must schedule preparatory rehearsal of their repertoire with Professor Jeff Baumeister well in advance of the jury date. jeff.baumeister@bucks.edu

Jazz students must perform their ensemble selection according to the following protocol:

1. Bring the band in (count off or perform a musical introduction).
2. Play the melody (head).
3. Play at least 1 chorus of improvisation depending upon length of piece.
4. Play the head out.
5. Cue the rhythm section with an appropriate musical ending (tag, turnaround, ritardando, etc.)

JURY INSTRUCTIONS FOR STUDENTS

All students enrolled in Principal Lesson I, II, III, or IV must successfully pass a jury examination (before a faculty panel) at the end of the semester, in order to advance to the next lesson level.

JURY PROTOCOL

1. **Be present in the MMMC lobby at least 20 minutes prior to your scheduled jury examination**, and be prepared to perform early, should that circumstance arise.
2. **Have your instrument already assembled and tuned (Use practice rooms), be warmed up**, and wait quietly for your appointed jury time.
3. **Dress in a manner consistent with presenting a solo performance exam.**
Consult your Principal Lesson instructor in determining appropriate attire.
4. **Do not converse with the faculty panel, unless specifically addressed.**
5. **The faculty panel may interrupt your performance at any time**, to maintain currency with the 10-minute-per-student appointment schedule.
6. **Attach to this form one copy of each piece that you intend to perform.**

Failure to demonstrate the prescribed level of musical competence at the jury exam, as evidenced by either inadequate performance of the required material or nonattendance of the jury exam itself, will constitute summary failure of the course, and a student so affected will be denied registration in the succeeding course level.

Protecting Your Hearing Health

Standard Version – National Association of Schools of Music
Performing Arts Medicine Association

Student Information Sheet on Noise-Induced Hearing Loss

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



Appendix C: NASM Neuromusculoskeletal Health

Protecting Your Neuromusculoskeletal Health

Student Information Sheet

National Association of Schools of Music
Performing Arts Medicine Association

Protecting Your Neuromusculoskeletal Health

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



Protecting Your Vocal Health

Student Information Sheet

National Association of Schools of Music Performing Arts Medicine Association

Protecting Your Vocal Health

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









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