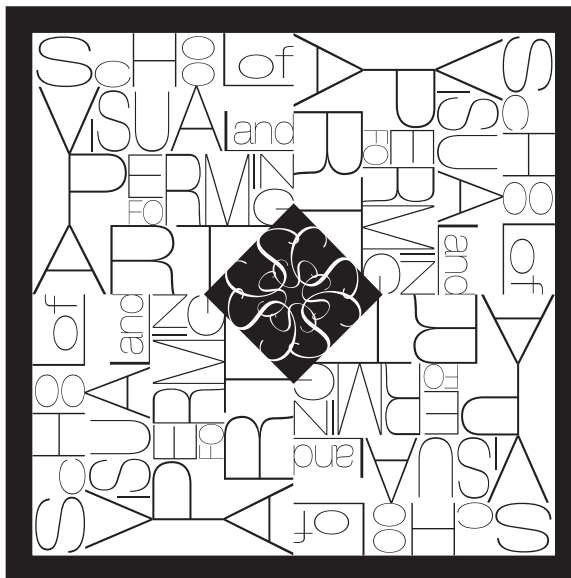
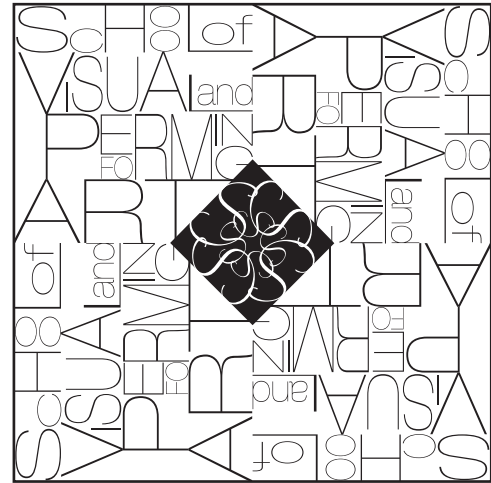


MUSIC



Introduction

Music majors in the Department of Music immediately become members of a musical family led by a superb faculty. Because of its proximity to New York City, our faculty consists of professional musicians who are active performing artists. They give master classes and performances, conduct, teach and adjudicate throughout the United States, Canada, Europe, Africa and Asia. By bringing their knowledge and experience to the students, the faculty provides the expert guidance necessary to train aspiring musicians



Contents

Degree Programs	50
B.S. in Music	51
B.M./B.S. in Music Education	52
B.M. in Music Education	53
B.S. in Music Education	54
Music Dept. Minors	54
Academic Music Areas	55
Semester Responsibilities	56
Professional Conduct	56
Recitals	57
Performing Ensembles	59
Student Organizations	62
Private Applied Instruction	63
Performance Help	63
Special Events	64
Organization/Time Management	66
Program Directors	67
Faculty	67

DEGREE PROGRAMS

The Department of Music offers two undergraduate degree programs in Music Education. Students can choose the performance-centered Bachelor of Music (B.M.) degree or the Bachelor of Science (B.S.) degree, which includes a more rigorous liberal arts core. Both the B.M. and B.S. degree programs provide a strong foundation in music education methods and field-based teaching opportunities that lead to New York State Teaching Certification.

BACHELOR of MUSIC

There are two areas of concentration in the Bachelor of Music Program.

1. Vocal Performance
2. Instrumental Performance (7 areas of specialization)
 - Brass Studies
 - Guitar Studies
 - Jazz Studies
 - Percussion Studies
 - Piano Studies
 - String Studies
 - Woodwind Studies

Required *every semester* for all programs of study:

- MUS 4 Convocation
- MUS 5, 6 or 7 (Major Ensemble)

Required for all B.M. programs of study:

- MUS 150 Junior Recital
- MUS 151 Senior Recital

In addition to the core requirements described at the beginning of the section on Visual and Performing Arts, basic requirements for the B.M. are as follows:

Music Theory (22 credits):

Must include MUS 90, 90A, 90B, 91, 91A, 91B, 92, 92A, 92B, 93, 93A

MUS 14A – Intro to Music Technology

Music History and Literature (18 credits)

This includes MUS 11, 21, 22, and 23, as well as two Music History electives, which include the following: MUS 26, 27, 28, 43, 47

Applied Music (40 credits)

Applied Lessons (16)

Applied Piano Lessons (8)

MUS 20 and 40 – Conducting I and II (2 each)

MUS 38 or 39 – Performance Workshop for Instrumentalists or Vocalists (2)

MUS 130 – Professional Preparation for a Music Career (1)

The remainder of these credits and courses vary according to Concentration and Specialization chosen.

DEGREE PROGRAMS (continued)

Typical Program for a B.M. in Instrumental Performance or Vocal Performance

Freshman Year		Credits	Junior Year		Credits
Music Theory		10	Music History Elective		3
Music History and Literature		6	Intro to Music Technology		3
Applied Lessons		6	Conducting		4
Ensemble		2	Chamber Music Ensembles		1
Music Convocation		0	Performance Workshop		1
Freshman Seminar		1	Coaching		2
Eng 1, 2		6	Applied Lessons		6
Fine Arts		3	Ensemble		2
Total		34	Music Convocation		0
			Junior Recital		0
Sophomore Year			History/Philosophy		6
Music Theory		9	Political Science/Economics		6
Music History and Literature		6	Elective		2
Chamber Music Ensembles		1	Total		36
Performance Workshop		1			
Applied Lessons		6	Senior Year		
Ensemble		2	Music History Elective		3
Music Convocation		0	Alexander Technique		1
Language/Literature		6	Prof. Prep for Music Career		1
Social Science		6	Chamber Music Ensembles		2
Total		37	Coaching		2
			Applied Lessons		6
			Ensemble		2
			Music Convocation		0
			Senior Recital		0
			Lab Science		4
			Math		3
			Electives		9
			Total		33

DEGREE PROGRAMS (continued)

B.S. in MUSIC

In addition to the core requirements, the following are required for the Bachelor of Science in Music:

Music Theory (15 credits)

Required courses: MUS 90, 90A, 90B, 91, 91A, 91B, 92, 92A, 92B

Music History and Literature (15 credits)

Required Courses: MUS 11, 21 22 23. One Music History and Literature Elective may be chosen from the following offerings only: MUS 24, 26, 28, 29, 34, 36, 37, 39, 41, 42, 43, 44, 47, 48, 110, 112, 114, 115, 116, 120

Applied Music (8 credits)

Required courses: Applied Lessons in the major performing medium (8 credits)

Ensemble (0 credits) Required for each semester.

Typical Program for a B.S. in Music

Freshman Year		Junior Year	
	Credits		Credits
Music Theory	10	Music History and Literature	3
Music History and Literature	6	Applied Lessons	2
Applied Lessons	2	Ensemble	2
Ensemble	2	Music Convocation	0
Music Convocation	0	Political Science/Economics	6
Freshman Seminar	1	Lab Science	8
Eng 1, 2	6	Electives	19
History/Philosophy	9	Total	40
Total	36		
Sophomore Year		Senior Year	
Music Theory	5	Applied Lessons	2
Music History and Literature	6	Ensemble	2
Applied Lessons	2	Music Convocation	0
Ensemble	2	Fine Arts	3
Music Convocation	0	Social Science	6
Language/Literature	6	Electives	21
Math	3	Total	34
Elective	3		
Total	27		

DEGREE PROGRAMS (continued)

B.M./B.S. in MUSIC EDUCATION

The Bachelor of Science (B.S.) and the Bachelor of Music (B.M.) degrees are offered in Music Education. Both the B.S. degree and B.M. degree lead to New York State teaching certification in music, Birth to Grade 12.

In addition to the core requirements, basic requirements for the B.M. and B.S. in Music Education are as follows:

Music Theory (15 credits)

Must include MUS 90, 90A, 90B, 91, 91A, 91B, 92, 92A, 92B

Music History and Literature (12 credits): Must include MUS 11, 21, 22 and 23

Conducting (4 credits): Must include MUS 20 and 40

Ensembles (0 credits)

Applied Music: (16 credits for B.M. in Music Education, 8 credits for B.S. in Music Education)

This area includes the major and minor performing medium (17 credits).

If a student is awarded advanced placement in applied music, he/she may have more credits to use on music electives, including minor instruments. A senior recital is required for all B.M. Music Education students. Students would typically present the senior recital in the Fall semester and register for student teaching in the Spring semester of the senior year.

Music Education (15 credits)

- MUS 15* Introduction to Music Education
- MUS 17A* Elementary General Music Methods
- MUS 17F* Technology and Music Education
- MUS 18A Musicianship for Music Teachers
- MUS 19A String Methods
- MUS 19B Brass Methods
- MUS 19C Woodwind Methods
- MUS 19D Percussion Methods

One of the following two:

- MUS 17C* Choral Music Methods
- MUS 17D* Instrumental Music Methods
- 2 credits in electives in Music Education

Students will elect either a choral or instrumental concentration and take teaching methods courses specific to that concentration: Choral (MUS 17C) or Instrumental (MUS 17D). Students also will be encouraged to take the teaching method courses in the other concentration to better prepare them for all aspects of music teaching. Music Education majors will take MUS 15, Introduction to Music Education (1 cr.) during their sophomore year (Fall).

Instrumental Music Education majors will be expected to demonstrate NYSSMA Level 3 proficiency on piano. Choral Music Education majors will be expected to demonstrate NYSSMA Level 4 proficiency on piano.

Preparation for Teaching in Elementary and Secondary Schools:

Students who are preparing to teach music in the elementary or secondary schools should consult their academic counselor in Kumble Hall and apply for co-enrollment in the School of Education before the close of their freshman year.

* 10 hours of required field observation

DEGREE PROGRAMS (continued)

In addition to the appropriate B.M. and B.S. core and music courses noted, Music Education majors in either program take 24 credits in designated Education courses (EDI 14A, 15A, 16A, 35, 35G, 38, 44G, 92). These courses will be distributed as indicated by your advisor.

To satisfy New York State teaching certification requirements, before graduation Music Education majors must display the ability to read and play simple accompaniments, hymns and folk songs on the piano; sing with tone quality and artistic interpretation and read, at sight, compositions of moderate difficulty.

Music Education students are required to:

1. participate in at least two Collegiate Music Educators National Conferences (CMENC) sponsored on-campus music education workshops
2. successfully complete the Sophomore Review
3. participate in the Rompertunes, Early Childhood Music Teaching and Learning Program
4. successfully complete 100 hours of pre-student teaching field observations
5. meet the requirements of the Student Teaching Eligibility Portfolio and Interview
6. successfully complete the LAST, ATS-W and CST state teaching certification examinations prior to graduation, and
7. meet the requirements of the Exit Portfolio.

Typical Program for B.M. in Music Education

Freshman Year	Credits	Junior Year	Credits
Music Theory	10	Music History and Literature	6
Music History and Literature	3	Conducting	4
Applied Lessons	4	Applied Lessons	4
Ensemble	2	Ensemble	2
Music Convocation	0	Music Convocation	0
Freshman Seminar	1	Music Education	7
Literature	6	Education	6
Eng 1, 2	6	Health Education	3
Social Science	3	History/Philosophy	6
Math	3	Total	38
Total	38		
		Senior Year	
Sophomore Year		Applied Lessons	4
Music Theory	5	Ensemble	2
Music History and Literature	3	Music Convocation	0
Applied Lessons	4	Music Education	2
Ensemble	2	Music Education Elective	2
Music Convocation	0	Education	12
Music Education	4	Political Science/Economics	6
Education	6	Total	28
Foreign Language	6		
Social Science	3		
Lab Science	4		
Total	37		

DEGREE PROGRAMS (continued)

Typical Program for B.S. in Music Education

Freshman Year	Credits	Junior Year	Credits
Music Theory	10	Conducting	4
Music History and Literature	6	Ensemble	2
Applied Lessons	4	Music Convocation	0
Ensemble	2	Music Education	7
Music Convocation	0	Education	9
Freshman Seminar	1	Health Education	3
Eng 1, 2	6	Literature	3
Social Science	6	History/Philosophy	9
Math	3	Total	37
Total	38		
		Senior Year	
Sophomore Year		Ensemble	2
Music Theory	5	Music Convocation	0
Music History and Literature	6	Music Education	2
Applied Lessons	4	Music Education Elective	2
Ensemble	2	Education	12
Music Convocation	0	Literature	3
Music Education	4	Political Science/Economics	6
Education	3	Total	27
Foreign Language	6		
Lab Science	8		
Total	38		

DEPARTMENT OF MUSIC MINORS

The following distribution is required for a Minor in Music:

6 credits in MUS 2, 90 or 91

6 credits in MUS 11, 21, 22, or 23

6 credits in Applied Lessons in the major performing medium

ACADEMIC MUSIC AREAS

Music Theory

There is a philosophy behind the way in which theory and composition are taught at C.W. Post. Composition studies may begin well before the completion of studies in theory. Composition is almost entirely project oriented. The overriding goal is to achieve creative end results in the form of one or more compositions each semester. These are ultimately presented in concert, workshop or recording session formats.

Studies in theory usually involve two modes of learning i.e., that of fulfilling weekly written assignments or fulfilling the completion of a project. When the class is working in assignment mode (usually the first half of a semester), it is expected that the student will make every effort to keep up to date with assignments. Nothing is more disconcerting to a teacher or the overall pacing of a class than exceedingly late assignments turned in after the topic under discussion is no longer relevant. It is a matter of policy, therefore, to penalize excessively late assignments according to guidelines established by the instructor. Regular attendance is also expected.

Learning theory and composition within a classroom structure has some very special advantages. These become evident when sessions are structured around those instruments that are played by participating students. Working cooperatively to form ensembles, to learn one another's music, to teach each other the ways of our individual instruments, sometimes conducting or recording each other's work, all require cooperation and a reliable pattern of class attendance.

Music History and Literature

All incoming students to the C.W. Post Department of Music are tested during an orientation period prior to the opening of the school year in order to determine their proper placement in the history sequence. If a student is found deficient despite having completed these sequences at another university, the student is required to remedy the deficiency by taking a history course under professorial supervision.

In the history sequence students are evaluated through midterm and final exams, as well as other intermittent examinations. A paper is also required in order to check writing and research skills. At the end of the sophomore year all students in the Department of Music will be given a departmental exam in history, theory and sight singing. This is called the Comprehensive Exam, and its purpose is to determine weaknesses in the student's knowledge, which can still be remedied during the junior and senior years. Any deficiencies detected at this time are expected to be made up.

Music Education

The philosophy of the music education program at C.W. Post centers on the development of four things:

1. Musical skills
2. Teaching skills
3. Written and verbal communication skills
4. An understanding of how children learn music

Music education students at C.W. Post graduate with the readiness to be leaders in the music education profession in the 21st century. Students learn teaching techniques in music education methods classes and have the opportunity to apply those techniques in several venues, including the Boys and Girls Club of Glen Cove, public schools, and the university classroom in accordance with the 2004 N-12 New York State Teaching Certification. Students enrolled in Elementary General Music Methods will apply pedagogical understanding about how pre-school aged children learn music in the Rompertunes music program. The youth choral program at the Boys and Girls Club of Glen Cove offers music education students enrolled in Secondary Choral Methods the chance to conduct choral rehearsals with minority students. In this setting, music education students learn to accommodate both cultural and musical differences through the development and execution of choral lesson plans that meet The National Standards for music education. Several of the music education methods classes at C.W. Post require students to complete public school observations and teaching assignments. Students will develop, execute and revise lesson plans then teach those lessons in the public school setting. In order to insure best practice, lessons taught in the public schools are videotaped so students may complete written self-reviews.

Music education students at C.W. Post work with faculty members who have taught, or who currently teach, in the public schools. The methods and techniques taught in our music education classes reflect current trends and research findings in the profession that are effective in the public schools. Our program prepares undergraduate and graduate students to be skilled, effective and compassionate teachers.

SEMESTER RESPONSIBILITIES

Concert Attendance Program: All Undergraduate Music Majors are required to attend three Department of Music concerts or recitals each semester (other than those the student will be participating in). Each student will be given a list of concerts and recitals at the beginning of each semester that will fulfill the requirement. Lists are also available in Room 108 throughout the semester if needed. *It is up to the student to choose which events will fit into his or her schedule.* There will be an attendance sheet at each event listed. It is the student's responsibility to sign in *before* the event begins and sign out *after* the event is over. If the student fails to do so, the event will not be counted toward their requirement.

The qualifications for events that fulfill the concert attendance requirement are as follows:

1. The student must attend three events *other than* those that he/she is participating in. Example: If you perform in Symphonic Band, the concert given by the Symphonic Band does not count toward your requirement.
2. The following events will not fulfill the concert attendance requirement:
 - Junior and Senior Degree Recitals
 - The Student Concert Series
 - Hillwood Museum Recital Series
3. Ensemble concerts, faculty recitals and any special events on the list will fulfill the semester's requirement.
4. Only concerts and recitals given through the Department of Music, and are on the semester's list, will count toward a student's attendance requirement. While it is encouraged for students to attend events outside of the department, those events do not count toward the concert attendance program.

Convocations: All Undergraduate Music Majors are required to register for Convocation (MUS 4) every semester for zero credit, and are required to attend at least six of the seven Department of Music Convocations each semester. The purposes of these meetings are as follows:

1. To communicate important information
2. To bring in speakers and performers from the outside and expose the students to new musical experiences
3. To give faculty the opportunity to perform, lecture and share their areas of expertise
4. To give our upper classmen an opportunity to perform, on occasion, for the Department of Music students and faculty
5. To bring the student body and faculty of the Department of Music together and create a sense of community

These seven Convocations take place alternate Mondays from 12:30 to 1:50 p.m. in the Music Rehearsal Building (unless otherwise advised).

PROFESSIONAL CONDUCT

Students in the pre-professional programs in Music are required to rehearse and perform. Professional behavior dictates attending scheduled rehearsals, performances and other meetings of the performing group. Being on time and prepared for all such activities is essential. Students who have unexcused tardiness or absences from scheduled meetings, rehearsals and performances may be subject to a monetary penalty. These fines range from \$25-\$100. Failure to pay these fines may result in an academic block, delay of graduation; and/or subject the student to dismissal from the pre-professional program.

RECITALS

SOLO PERFORMANCE OPPORTUNITIES AND RESPONSIBILITIES

Hillwood Museum Recital Series (12:30 – 1:15 p.m. in Hillwood Art Museum): The Hillwood Museum Recital Series schedules three to four concerts each semester. A select number of music majors are invited by members of the faculty to perform works from their degree recitals. This involves three students each preparing 15 minutes of music for a 45-minute recital. Prerequisite for consideration is participation in the Student Concert Series.

Student Concert Series: The Student Concert Series schedules three to four concerts each semester. All music majors are encouraged to participate in at least two concerts per year. This is an opportunity for students to perform solo works they are preparing for juries and recitals. Students interested in participating must do the following:

1. Fill out a Student Concert Form located in the Music Office, Room 108. The Students Concert Form must be completed and signed by your applied instructor and returned to the Music Office by the due date.
2. An Accompanist is provided at no cost to the students. Students requiring an accompanist must supply a clear copy of all music, which is to be submitted along with their Student Concert Form by the due date.
3. Students are entitled to and must schedule a 30-minute rehearsal with the accompanist. It is the student's responsibility to contact the accompanist and arrange the rehearsal. Failure to do so will cause the student to be removed from the recital program.
4. All students must hand in program notes with the Student Concert Form. Vocalists must also hand in both the original language text and the English translation of all songs and arias.

Any student wanting to perform on a Student Concert must hand in program notes, a copy of the music for the accompanist, and translations all at the same time with the Student Concert Form. All program notes and all text/translations (if applicable) must be submitted on floppy disk or CD.

Length: Maximum total performance time of the student concert is 60 minutes. The first eight performers to sign up for a concert of 60 minutes will be scheduled for the concert. All others will be placed on the next concert date. Concert dates are posted on the Concert Calendar Board in the Music Office.

Student Recitals: Both Junior and Senior Recitals are required for all students enrolled in the B.M. in Music Degree, and Senior Recitals are required for all students enrolled in the B.M. in Music Education Degree. All other music majors are not required to give recitals, but may perform one with the recommendation of their private instructor.

A Degree Recital Packet must be obtained from the Music Office. It contains all necessary forms, examples of programs, accompanist fees and guidelines.

Junior Recitals

Assessment Objectives

1. To evaluate the progress of each music major at the junior year
2. To use the Junior Recital as a capstone event in that evaluation

Criteria

1. The student must present a cohesive program at least 30 minutes in length. If two juniors wish to present a recital together, they may do so with the approval of the individual teachers and the appropriate Area Director(s).
2. The student must present a program covering at least three style periods (recital in the Vocal Studies area must also span three languages).
3. The student must demonstrate knowledge of programming techniques, i.e.: selections performed span contrasting styles and composers, highlight a variety of historical periods, and utilize varying performance practices.
4. The student must accept responsibility for preparation and production of the recital program. This includes research of program notes, and for vocal programs, original texts and translations are to be provided. All programs must follow the style guidelines and time deadlines established by the Production Coordinator of the Department of Music, and the studio teacher must proofread all programs.

RECITALS (continued)

5. The successful Junior Recital will demonstrate:
 - a. ability to communicate in a musical manner;
 - b. ability to perform material that demonstrates a developing mastery of the performance medium, including a control of a full range of tessitura and dynamics, a variety of tempi, and a mastery of skills particular to each performer and medium;
 - c. ability to perform with maturity and sensitivity to an accompanist or ensemble;
 - d. ability to maintain an engaging stage presence and proper concert demeanor.

Senior Recitals

Assessment Objectives

1. To evaluate the progress of the music major at the senior year.
2. To use the Senior Recital as a capstone event in that evaluation.

Criteria

1. The student must present a 45-60 minute cohesive program of music. Programs should generally include an intermission. The program must demonstrate a more mature level of both repertoire and technical proficiency than the Junior Recital.
2. The student must present a program that covers at least four style periods (recitals in the Vocal Studies area must cover four languages and five groups).
3. The Student must demonstrate knowledge of programming techniques, i.e.: selections performed span contrasting styles and composers, highlight a variety of historical periods, and utilize varying performance practices.
4. The student must accept responsibility for preparation and production of the recital program. This includes research of program notes, and for vocal programs, original texts and translations are to be provided. All programs must follow the style guidelines and time deadlines established by the Production Coordinator of the Department of Music, and the studio teacher must proofread all programs.
5. The successful Senior Recital will demonstrate:
 - a. ability to communicate in a musical manner;
 - b. ability to perform material that demonstrates a mastery of the performance medium, including a control of a full range of tessitura and dynamics, a variety of tempi, and a mastery of skills particular to each performer and medium;
 - c. ability to perform with maturity and sensitivity to the collaborative artists and accompanist;
 - d. ability to maintain an engaging stage presence and proper concert demeanor.

Planning Your Recital:

1. Performance dates must be discussed between the student, the teacher, and the accompanist.
2. An accompanist, if needed, must be contracted by the student. Information about available accompanists and costs are included in the Degree Recital Packet that can be obtained in Fine Arts Center, Room 108. It is suggested that a student register for coaching, MUS 49 A/B or C/D, at least one semester before his/her recital and contact the coach if possible to accompany the recital.
3. A Degree Recital Request Form must be completed by the student and signed by his or her private instructor and all other appropriate faculty listed.
4. Performance dates must be reserved and confirmed through the Production Coordinator in Room 108. Degree recital request forms are available there as well. It is strongly recommended that all recitals be scheduled at least six months to a year in advance.

RECITALS (continued)

5. Students giving recitals are expected to furnish program notes. Vocalists are expected to furnish translations, including the original language as well as the English. English texts must be included in the program as well. Examples of program notes, translations and the proper format are included in the Degree Recital Packet. Program notes must be shown to a faculty member before handing them in.
6. All flyers and typed programs must be completed by the student and reviewed by his or her private instructor and by the Production Coordinator in Rm. 108.
7. Additional copies of all flyers and recital programs can be provided by Office Services, located in the Life Sciences Building. A two-week lead-time is necessary. An Office Services Requisition must be completed by the student. This form is also located in the Music Office, Rm. 108. Please consult the Production Coordinator before handing in work to be copied.
8. The posting of flyers and any other publicity outside of the Department calendars is the responsibility of the student.
9. The student is responsible for delivering and picking up all material regarding his or her junior, senior or graduate recital.

**Any audio or video recording of recitals is the responsibility of the student.*

PERFORMING ENSEMBLES

Brass Ensemble – MUS 6E: The Brass Ensemble is open to all students studying brass at C.W. Post. Dedicated to the performance of brass music, the Brass Ensemble performs in concert each semester, presenting both standard and new works written for brass.

Chamber Singers – MUS 5A: The Chamber Singers is chosen annually in the fall, by audition, from members of the Chorus. The repertoire performed by this group ranges from Renaissance motets through 20th century works – most of which are best performed by a more intimate chamber ensemble. They perform many concerts during the season in churches, schools, recital and concert halls throughout the metropolitan area and have made 15 concert tours of Europe, two of Mexico and one each of Canada and Korea.

They have performed, by invitation, for both eastern division and national conventions of the American Choral Directors Association (ACDA), for the New York State School Music Association (NYSSMA), the New York State Choral Guild and the Music Educators National Conference (MENC).

Chorus – MUS 5: The Chorus is the principle choral organization on the C.W. Post Campus. All choral singers are required to be a member of this group. They have, over the past 30 years, built a strong reputation and have been recognized as the leading college/university chorus in the New York area. Music performed by the Chorus is quite varied in nature, ranging from early motets to extended major works. They have performed in every major concert hall in New York City together with many fine orchestras, i.e. Brooklyn Philharmonic, Riverside Orchestra, the Opera Orchestra of New York and the Sydney Symphony from Australia.

Flute Ensemble – MUS 7A: The Flute Ensemble provides the flute student with a broad performance experience of repertoire written for flute ensemble. The Flute Ensemble has informal performance opportunities within the class and presents a concert each semester. In addition, there may also be performance opportunities on a Student Concert and for educational off-campus concerts. The repertoire is selected to match the students' current capabilities and introduces flutists to practice and rehearsal skills needed to improve their ensemble and individual playing. Music from the Baroque Period to the 20th Century is included to give the student in the ensemble an overview of available flute ensemble music. The Flute Ensemble is also open to woodwind doublers wishing to improve their skills as a flutists. Flutists are introduced to performance and educational activities of organizations such as the Long Island Flute Club, the New York Flute Club and the National Flute Association.

PERFORMING ENSEMBLES (continued)

Guitar Ensemble – MUS 6D: The Guitar Ensemble is made up of undergraduate and graduate guitar students. The Guitar Ensemble brings together students in duos, trios and quartets to take part in the making of chamber music. Their repertoire includes music by Dowland, Bach, Vivaldi, Haydn, Sor, Brouwer, Rak and Ravel. The ensemble presents a full recital each semester as well as several public school programs in the New York metropolitan area.

Jazz Ensemble – MUS 6A: The Jazz Ensemble auditions students interested in advancing their experience and knowledge in all areas of jazz band literature. Selected students are involved in performances at local jazz clubs, high schools and with guest artists such as Eddie Palmieri, Paquito D'Rivera, Clark Terry and Maynard Ferguson. A strong emphasis is placed on performance of the classic repertoire of jazz composers like Duke Ellington and Thad Jones. Often, the Jazz Area organizes and sponsors a Post Jazz Festival, which hosts top Long Island high school jazz ensembles and includes performances by the Jazz Ensemble and jazz faculty. The Jazz Ensemble teams up with Vocal Jazz Ensemble to perform a joint concert each semester here on campus. The Jazz Ensemble has also been a featured college jazz group at the NYSSMA Convention.

Madrigal Singers – MUS 5B: Singers may audition for the C.W. Post Madrigal Singers. This outstanding small ensemble is dedicated to the performance of secular and sacred music primarily from the Renaissance period. Attired in period costume, they bring an air of elegance and intimacy that is the essence of the Madrigal. The Merriweather Consort and the C.W. Post Madrigal Singers perform together several times each season in the greater New York area. Both groups have appeared on tour in the United States, Mexico, Korea and Europe, where they have received critical acclaim.

Merriweather Consort – MUS 6B: The Early Music Program is recognized as one of the finest on Long Island because of its strong emphasis on performance. This instrumental ensemble specializes in Medieval and Renaissance literature and includes instruction on Renaissance string, wind, brass and percussion instruments. In addition, visiting artists present master classes in style and technique. Auditions are required and open to string, wind, brass and percussion players. Students who do not play early instruments may audition on their major instrument.

Orchestra – MUS 7: The Orchestra is comprised of approximately 70 undergraduate and graduate students. Performances are held at Tilles Center for the Performing Arts. Each semester includes a series of orchestral reading sessions and orchestral master classes with C.W. Post music faculty and visiting guest artists. For the past seven years, the orchestra has participated in an Educational Residency with the New York Philharmonic at Tilles Center on the C.W. Post Campus. The Orchestra sponsors an annual Concerto Competition open to all currently enrolled C.W. Post students. In addition, Music Educators have an opportunity to study at C.W. Post on the graduate level in a continuing series of performance-oriented courses in conjunction with the Orchestra. A Young Artist Orchestral Program has been established which accepts a select number of exceptionally talented high school orchestral players into the orchestra.

Pep Band: The C.W. Post Pep Band is a spirited 30-piece ensemble that plays at all home football games. The band has been known to be the team's biggest fans, and of course the loudest by far. The Pep Band is made up of brass, woodwinds and percussion, and plays a variety of music to get the stadium crowd in the spirit. A few pre-season rehearsals occur before the first home game, and then it's all performance fun. The group is open to all university students who play a band instrument.

Percussion Ensemble – MUS 6C: The Percussion Ensemble is dedicated to the performance of percussion music of all genres. The ensemble explores the newest compositions, older repertoire and the music of other cultures. Rehearsals are geared toward performance and a greater understanding of the repertoire, culminating in a concert at the end of each semester.

String Ensemble – MUS 7D: This group studies and performs the standard repertoire for string ensemble from the concerto grosso form to the serenades and string symphonies of the Romantic and 20th Century periods. Works are rehearsed and performed with an emphasis on learning ensemble skills as they relate to string techniques. The ensemble, which has performed works of Corelli, Vivaldi, Britten, Sammartini, Grieg and others, performs each semester and it has appeared in the Hillwood Museum Recital Series and the Hilltop Chamber Series of the C.W. Post Orchestra.

PERFORMING ENSEMBLES (continued)

Symphonic Band – MUS 6: Symphonic Band presents a concert each semester. These concerts focus on standard repertoire as well as the most current compositions written for band and symphonic wind ensemble. Comprised of woodwinds, brass and percussion, the C.W. Post Symphonic Band is comprised of both undergraduate and graduate students.

Vocal Jazz Ensemble – MUS 5C: The Vocal Jazz Ensemble performs vocal arrangements of jazz standards such as those made famous by The New York Voices, Manhattan Transfer, and Lambert, Hendricks and Ross. This ensemble features 12-16 auditioned singers and a rhythm section including piano, acoustic bass, drums and horns. Rehearsals focus on learning to swing and perform tight harmonies, gaining confidence with jazz inflections and improvisation readiness activities, listening to recordings and learning to hear chord changes and song form, achieving favorable blend and balance, and mastering correct microphone technique. Members are given the opportunity to study and perform solo jazz standards. Transcription and improvisation are encouraged.

Wind Ensemble – MUS 7C: The Wind Ensemble consists of the most outstanding wind and percussion players at the University. Dedicated to presenting the finest repertoire from all musical periods to its audiences, it draws from contemporary and historical wind works, orchestral transcriptions as well as standard band literature. The size and instrumentation of the Wind Ensemble is dictated by the demands of the music being performed. Members of this ensemble are chosen from those participating in the Symphonic Band.

AUDITION PROCEDURES

Choral

Everyone must complete an audition card and sing an audition for the director at the beginning of their entering semester. This enables the director to hear the individual singer and place the singer in the proper section (soprano, alto, tenor, and bass). Most students who audition are accepted for membership in the Chorus. Those few who are not are encouraged to take voice lessons and/or work on pitch placement. Once a student is accepted for membership in the Chorus, he or she need never re-audition. Auditions for the Chamber Singers, Madrigal Singers and Vocal Jazz Ensemble are held the first and second week of classes in September. All prospective and all returning students must re-audition for these groups each and every year. Each singer must prepare one solo song of their choice that they feel shows off their voice to the best advantage. Each student will be asked to sight-read a selection of the director's choosing.

Instrumental

The two major instrumental ensembles (Orchestra and Symphonic Band) hold entry auditions for new students throughout each Spring semester. All string students are placed in the Orchestra and all wind and percussion students are placed in the Symphonic Band. At the beginning of each academic year, seating auditions take place for both these ensembles as well as auditions for wind and percussions players to participate in the Orchestra. Participation in the Wind Ensemble is determined during seating auditions for the Symphonic Band, and membership is driven by the needs of the repertoire being performed that semester. Auditions for Jazz Ensemble take place within the first week of each semester. Information about auditions is posted in the student lounge area of the Fine Arts Center. Interested students must sign up and play an audition for the director. The Brass Ensemble, Flute Ensemble, Guitar Ensemble, Jazz Combo, Pep Band, Percussion Ensemble, String Ensemble, and Merriweather Consort are open to all interested students, so long as the student's ability on his/her instrument is at a suitable level.

STUDENT ORGANIZATIONS

American Choral Directors Association (ACDA): ACDA is a professional music organization of Choral directors from all over the United States. The purpose of this organization is to give its members insight into the common problems that all choral directors face. Through the student chapter at C.W. Post, all members can experience the different areas of choral music. This is a great opportunity for members to attend rehearsals and concerts, listen to guest speakers, go to special workshops and make connections that will last the rest of their lives. The student membership fee is only \$20. Along with membership in ACDA, the membership fee also pays for monthly periodicals from the national association, access to the members-only sections of acda.com, as well as periodicals from regional and state levels of ACDA.

Keyboard Club: The Keyboard Club is open to all university students who are studying with one of the C.W. Post Music Faculty. Requirements consist of either an audition or a written recommendation from the student's professor to be submitted to the Director of Piano Studies. The Keyboard Club presents two concerts in the Spring semester that feature both graduate and undergraduate piano students in two formal evening concerts of solo, four-hand and chamber music repertoire written for piano. Advanced students from C.W. Post Chamber Music Festival along with alumni are invited to perform in the Keyboard Club Concert Series as well.

Music Educators National Conference (MENC): Music Educators National Conference-collegiate Chapter #663 is a professional organization of future music teachers and collegians that are in training to enter the profession. The Collegiate Chapter Membership is mandatory for all Music Education Majors. The activities of the chapter include professional conferences – County, State, Divisional and National. Workshops, clinics and lectures on current topics are presented by nationally prominent clinicians and job bank opportunities are available to the student at no extra cost. Other benefits include:

- Savings on long distance calls
- MENC MasterCard program with no annual fee
- Musical instrument protection insurance plan at an affordable price
- Low cost group insurance plan
- Alamo association membership program – car rental program
- Tax deferred annuity opportunities for retirement savings
- Collegians may continue their membership fee for one year after graduation

The teaching profession as a whole recognizes and respects the collegiate members of MENC and looks upon their membership as a vital factor in their future employment.

New Music Association (NMA): The New Music Association is an organization for composers and performers intended to provide them and listeners with the opportunity to create, perform and enjoy new music. The New Music Association is open to all students, faculty and anyone interested in supporting New Music. The deadline for score submissions will be announced. For application information please contact the Department of Music. Works should be submitted to NMA, New Works Committee Chair, care of Department of Music, C.W. Post Campus, Long Island University, 720 Northern Blvd., Brookville, NY 11548.

PRIVATE (APPLIED) INSTRUCTION

All music majors are required to have private instruction in their major instrument/voice. The number of credits varies according to the degree. If time and credit availability permits, students are encouraged to take lessons on secondary instruments during their college career. Students should see their advisor for information and requirements. After registering for private applied instruction students should fill out an instrumental and/or vocal applied lesson sheet and a contact information card. These can be obtained in the Music Office, room 108. It is important that these forms are filled out as soon as possible and returned to the Music Office. Failure to complete and return these forms could delay the start of applied instruction. After completing the necessary forms students will be assigned a professor who will contact you within the first two weeks of the semester. Students unable to be reached by phone during this time must call the Department of Music at 516.299.2474.

- Important points to remember
- In a fifteen-week semester, twelve lessons are scheduled. Ten lessons must be completed for the student to receive a grade.
- A one-credit lesson meets once a week for 25 minutes. A two-credit lesson meets once a week for 55 minutes.
- If the student must miss a scheduled lesson, twenty-four hours notice to the professor is required. If this notice is not given, the student has forfeited that lesson. If adequate notice is given, the professor may try to reschedule the lesson. However, the professor is not required to make up any lessons canceled by the student.
- If the professor must miss a lesson, a make-up lesson will be scheduled. However, if the student misses that make-up lesson, no further lesson time is required to be given by the professor.
- Any questions regarding attendance policy should be brought directly to the Area Director.
- All music majors taking private instruction are required to sing or play before a jury at the end of each semester. Jury requirements can be obtained from the directors of each area.

PERFORMANCE HELP

Coaching (MUS 49 A-D)

The Department of Music at C.W. Post is one of the few Undergraduate Programs in the nation that provides undergraduates the opportunity for individual instrumental and vocal coaching throughout their four years.

The Coaching lesson augments the weekly lesson in providing the student with experience in several key areas. Working with the piano accompaniment, the student becomes freer to experiment in expressing his/her musical ideas. The coach also works to perfect stylistic interpretation and pronunciation of all the international languages. Finally, the coach helps the student to coordinate both the technical and musical interpretive issues, experimenting with a variety of repertoire. By working on creating ensemble performances within the nurturing environment of the studio, the student can make a confident transition to the stage.

In the coaching, a student is free to experiment with all aspects of performing, as the Coach is an experienced professional pianist, providing the student with strong support and a firm foundation on which to grow. The applied lesson teacher and the instrumental/vocal coach work as a team to provide the student with a complete preparation for all solo performance.

Alexander Technique (MUS 32)

Alexander Technique is a 100 year-old system of postural re-education and development. Performing artists of all disciplines find this technique to be invaluable in developing confidence, stamina, and correct posture for performing. The Department of Music is proud to be the only department on the eastern seaboard to offer Alexander Technique as a one-to-one applied lesson. This individual attention allows the student to overcome their personal obstacles and helps to integrate the technical concepts of musical expression, posture, and breathing.

SPECIAL EVENTS

C.W. Post Band Festival at Tilles Center – March/April: Sponsored jointly by Tilles Center for the Performing Arts and the Department of Music, the C.W. Post Band Festival at Tilles Center invites talented high school wind and percussion players to join forces with the university Symphonic Band to create a large Festival Band. A guest composer is brought on for a four-day residency, which includes conducting the university and festival bands and doing workshops with theory/composition students. A brand new work for concert band is commissioned from the composer-in-residence for each festival, and the work is premiered at the festival concert.

C.W. Post Concerto Competition – March: Sponsored each year in March by the C.W. Post Orchestra and the Department of Music, the Concerto Competition is open to any student who is currently enrolled as an undergraduate or graduate student at C.W. Post. Instrumentalists are required to perform a minimum of one movement of a standard concerto for solo instrument and orchestra. Vocalists are required to perform an aria from an opera or oratorio, or a concert aria for voice and orchestra. An accompanist is required of all competitors. The 1st Prize Winner performs with the C.W. Post Orchestra the following year in Tilles Center.

C.W. Post Chamber Music Festival – July/August: Founded in 1981 by Co-Directors, Susan Deaver and Maureen Hynes, this intensive three-week seminar held each year in mid-July focuses on the study and performance of the standard chamber music repertoire. Chamber ensembles are coached by the faculty ensemble-in-residence, The Pierrot Consort. One hundred instrumentalists, vocalists and conductors are selected by audition to participate in chamber ensembles, master classes and chamber orchestras. During the Festival, a series of concerts are given by the Pierrot Consort and Festival Participants in Hillwood Recital Hall and Tilles Center.

Long Island Guitar Festival – April: The Long Island Guitar Festival, which was founded by Harris Becker, is presented in April at the C.W. Post Campus. The Festival represents the continuing commitment of Long Island University to reach out to the artistic community and continue an established tradition of excellence in guitar performance and pedagogy. It provides a unique educational opportunity for students within their community, at the same time providing the music-loving general public an opportunity to see world-class artists teaching and performing on Long Island. In the past, the Long Island Guitar Festival has proudly presented such distinguished guitarists as Eliot Fisk, Mark Elf, Gene Bertoncini, Harris Becker, Chieli Minucci, Howard Morgen, Pasquale Bianculli, Buck and John Pizzarelli, Jerry Willard, John Zaccori, David Starobin, Benjamin Verdery, Manuel Barrueco, and Carlo Domeniconi.

Tilles Invitational Choral Festival – April: Bi-annually, six outstanding high school choruses, ranging from New York to Georgia, are invited to join together with the university's Chorus and the Long Island Youth Orchestra to present a concert in Tilles Center. Works performed by the 500 choral and orchestral musicians have included Mendelssohn's Elijah, Orff's Carmina Burana, and Mozart's Requiem.

MUSIC TECHNOLOGY LAB

The new 14-station music Technology Lab, located in the Fine Arts Center, Room 201, allows students to learn about music technology in a state-of-the-art, hands-on environment. The lab equipment includes the following:

- Pentium IV computers with Internet access
- Studio-quality music workstations
- Stereo Group Education Controller for class and individualized instruction
- 12 channel Mackie mixer and professional monitors
- CD-RW drive
- CD/Cassette Recorder
- LCD projector and large screen

The courses taught in the lab address the four major areas of music technology:

Electronic Keyboards

- Programming and editing techniques
- Applications in performance and education

MIDI Sequencing

- Recording/editing techniques
- Electronic instrument arranging/orchestration techniques

Notation Software

- Entry/editing techniques for creating professional quality vocal and instrumental scores

Digital Audio

- Recording-editing-mixing-mastering techniques for creating professional sound files and CDs

In all of these courses, the musical applications of technology are stressed. The skills and concepts learned in these courses can help a student in almost any musical discipline — composition/arranging, performance, education, and music industry.

PROFESSIONAL ORGANIZATIONS

MENC (Music Educator' National Conference)

NYSSMA (New York State School Music Association)

SCMEA (Suffolk County Music Educators' Association)

NMEA (Nassau Music Educators' Association)

ACDA (American Choral Directors' Association)

NYSBDA (New York State Band Directors' Association)

NATS (The National Association of Teachers of Singing)

Metropolitan Opera Guild Education Department

ORGANIZATION/TIME MANAGEMENT

I Tools

- date book
- routine
- time log
- escape – down time
- revision

II Establish a Routine

a. record every aspect of your schedule

- classes
- rehearsals
- job hours
- concerts to go to
- concerts to perform in
- special social events
- exams
- study and practice time: for each class (if applicable), lessons, performing groups
- due dates for term papers and homework
- audition times
- lesson times
- study time

b. Anchors – events that consistently occur each week

- Place your anchor events in your schedule first, such as classes, ensembles, rehearsals, etc.
- Put in the events that are flexible in the gaps of time between your Anchor events, such as studying, practicing, socializing, etc.
- As you fill your routine, check items off the list above so nothing is forgotten.
- Make sure you give yourself an hour each day to do nothing – may need to be planned in smaller amounts rather than one large amount of consecutive time.
- If you find that you are not able to accomplish everything you've set for yourself, use a Time Log to see where and how you can use your time more efficiently. If that does not solve the problem, an adjustment in the amount of activities may be called for.
- Revise your routine – take 10 minutes every week to check if what you are doing is what is on paper. Change whatever needs to be changed.

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Music Department Building Locations

Fine Arts Center	14
Rehearsal Building	38
Music Technology Lab	14

