

# 2022-2023

## MUSIC STUDENT HANDBOOK



**NORTH PARK  
UNIVERSITY**

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School of Music, Art,  
and Theatre

3225 West Foster Avenue  
Chicago, IL 60625

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## Welcome from the Interim Dean

Welcome to the 2022-2023 academic year! This year I start my third year as Interim Dean of SMAT and join you on a journey that I am sure will be enriching and rewarding for us all. I hope that your time on campus is gratifying and supportive for your professional goals.

The School of Music, Art, and Theatre provides this handbook as a resource for music students. Please become acquainted with the helpful information and policies contained within. For further questions, please reach out to your advisor or the SMAT administration team for assistance.

North Park University provides many resources for staff and students, and we encourage you to make use of these support services. The official North Park University Student Handbook and Community Standards may be found [here](#).

I am honored to continue my tenure with the North Park University family. Together with the school's vibrant students, faculty and staff, I look forward to continuing the strong arts tradition as we present the work of our head, hearts, hands, and health to the community. I look forward to working with you!

Sincerely,

Rebecca Ryan

Interim Dean, School of Music, Art, and Theatre

## University | Mission and Vision

### Mission

The mission of North Park University, as the University of the Evangelical Covenant Church, is to prepare students for lives of significance and service through education in the liberal arts, professional studies, and theology.

### Vision

Building on our core institutional identity—Christian, city-centered, intercultural—our vision is to create a university of uncommon character and enduring excellence, where faith, learning, and service meet.

### Core Values

- Christian – We nurture Christian faith while welcoming students from all faith traditions.
- City-centered – We engage Chicago as our dynamic place of learning and service.
- Intercultural – We embrace and value all people, educating students for the complex global cultural tapestry.

### Aspirations

North Park University will be distinguished as the nation’s leading city-centered Christian university during the coming decade and beyond.

The University’s learning community is differentiated by adopting the city as both subject and place of learning as a foundation for academic excellence. Within this framework, the University educates students from diverse backgrounds, cultures, and prior academic experiences, practicing Christian hospitality with students of all faith traditions while centering in the Affirmations of the Evangelical Covenant Church. The University will be known through its graduates who are equipped in their respective careers to advance the vitality of the world’s people and their cities, prepared to cross cultures, and formed in Christian community for leadership and service in the church and the world.

### Educational Ideals

Within our distinctive learning community, where Christian faith, learning, and service meet, students at North Park University experience an education that:

- Is rooted in and committed to the Christian faith and its sacred text, the Bible
- Engages Chicago as a dynamic context for learning and service
- Embraces all people and celebrates the richness of cultural difference
- Affirms learning in all its forms—in the classroom and beyond—as a gift, a joy, and a sacred obligation
- Encourages dialogue as a means of learning where open inquiry, integrity, and civility guide our life together
- Seeks to form and transform the whole student (intellectually, socially, and spiritually) to their individual capacity
- Values each student for who they are and will become

## School of Music, Art, and Theatre | Mission and Vision

### Mission

The programs of the School of Music, Art, and Theatre offer challenging curricula enriched by the diversity of voices throughout history and cultures. We prepare students for creative practice now and into the future: artists who are global citizens equipped for the changing professions of the twenty-first century. As an artistic community of students,

faculty, and staff, we seek to increase awareness of civic responsibility and promote a culture of compassion through the intersection of faith and learning.

## Vision

Devoted to the discovery and sharing of wisdom and knowledge, education serves humanity and the well-being of all. As the School of Music, Art, and Theatre, we imagine and create our programs in the richness of community. Committing to the highest standards of excellence in the fields of music, art, theatre, and education, we the community of students, faculty, and staff contribute to the integration of the arts and life within self, the North Park campus, the city of Chicago, and the world. We explore and hone personal aesthetic within the dialogue between culture and human values. We guide and encourage students in the journey toward a sustainable creative practice; one that can move beyond North Park University to benefit humanity.

Our diversities enhance and strengthen the artistic, spiritual, and intellectual work of learning, teaching, and sharing. Diversity itself is essential for excellence and achievement and we intentionally commit to exposing ourselves to other perspectives and cultures to ensure that our opinions, viewpoints, and judgments are continuously challenged and enable understandings across differences. We celebrate our vocations in and through a multiplicity of cultures and communities locally and globally. We know that embracing, advancing, and valuing diversity everywhere will make us all the more successful. As a Christian institution, we strive to celebrate the rich diversity of cultures, races and ethnicities, genders, political and religious beliefs, physical and learning differences, sexual orientations, and identities that make up our campus community. All members of our School belong to our community and are equally supported regardless of background, identity, or affiliation.

## Directory | Music Faculty and Staff

### Full-Time Faculty

**Dauids, Julia** – Director of Choral Activities, University Choir, Chamber Singers, Vocal Pedagogy, Music Education, Conducting

**Kim, You-Seong** – Director of Vocal Studies and MMVP, Voice, Vocal Pedagogy

**Lill, Joe** – Director of Bands, Winds and Percussion, Area Supervisor: Music Education and Jazz Studies, Concert Band, Jazz Ensemble, Trumpet, Conducting

**McBride, McBride** – Visiting Assistant Professor; Area Supervisor: Music Theory, Aural Skills, Music History, Music Technology and Composition

**Zelle, Tom** – Director of Orchestral Activities and Strings, Area Supervisor: Certificate in Music for Social Change and Human Values, Conducting

### Part-Time Faculty

**Batman, Elena** – Voice, Contemporary Voice

**Beltran, Alex** – Jazz/Contemporary Saxophone

**Bershad, Kara** – Harp

**Blanks (Dingels), Matthew** – Contemporary American Pop (online)

**Bracy, Tom** – Introduction to Arts Management

**Brasseale, Richard** – Saxophone

**Carter, Kate** – Violin

**Cederquist, George** – Producing Artistic Director of Opera and Theatre

**Coleman-Evans, Felicia** – Contemporary Voice, Voice for Worship

**Drapcho, Barbara** – Clarinet

**Eckhardt, Janet** – Collaborative Pianist  
**Foley, Kaitlin** – Upper Voice Chorale, Class Voice  
**Fraccaro-Murphy, Dee** – Materials and Methods for Elementary Music  
**Frost, Ayriole** – El Sistema, Music Theory  
**Goldberg, Julie** – Guitar, Class Guitar  
**Govertsen, David** – Voice, Diction  
**Grant, Melissa** – Keyboard Skills, Applied Piano  
**Heidbreder, Eric** – Bassoon  
**Hesse, Scott** – Jazz/Contemporary Guitar  
**Jacobson, Anna** – Horn  
**Jefferson, Thomas** – Director of Keyboard Studies, Chamber Music Coordinator, Collaborative Pianist Coordinator  
**Kang, Teresa** – Vocal Coach, Art Song Survey, Collaborative Pianist  
**Kelly, Stephen** – Worship and Arts Coordinator  
**Kim, Marianne** – Gospel/Contemporary Piano  
**Kosower, Paula** – Cello  
**Laurent, Khary** – Technology in Music  
**Morrison, Audrey** – Trombone, Jazz Trombone, Euphonium, Tuba, Jazz Combo  
**Peterson, Sharon** – Collaborative Pianist  
**Podjasek, Brandon** – Percussion  
**Policastro, Joe** – String Bass, Jazz/Contemporary Bass  
**Popovic, Jessica** – String Methods and Pedagogy  
**Quinn, Joshua** – Opera Pianist and Coach, Vocal Coach  
**Savage, Nick** – Piano Technician  
**Scorza, Darren** – Drum Set  
**Schwartz, Maria** – Applied Flute  
**Sherer, John** – Organ, University Organist  
**Shragg, Lior** – World Music  
**Smith, Terrance** – Gospel Choir, Gospel Choir Touring Ensemble (Director)  
**Stapleton-Corcoran, Erin** – World Music (online)  
**Stingley, Tracy** – Gospel Choir, Gospel Choir Touring Ensemble (Assistant Director)  
**Stevenson, Deborah** – Oboe  
**Todd, Colette** – Music Theory and Aural Skills  
**Tropp, Tom** – Music History and Literature I, Music Bibliography, Secondary Choral Methods and Materials  
**Vanderwerf, Paul** – Violin, Viola  
**White, Chris** – Jazz/Contemporary Piano, Coaching, Jazz/Pop Theory, Jazz Combo

## Staff

**Miranda, Krystal** – SMAT Events and Communications Manager  
**Petrusevski, Madison** – SMAT Administrative Assistant (Part-Time)  
**Ryan, Rebecca** – Interim Dean, Music Department Chair, Student Recital, Music Appreciation  
**Tom Tropp** – Tour Manager (Part-time)

## Facilities

The facilities used by the Music Department include Hanson Hall, Wilson Hall, Anderson Chapel, Isaacson Chapel, Hamming Hall, Carlson Tower, and the Brandel Library. Below are brief descriptions of each of these facilities.

## Hanson Hall

Hanson Hall is the primary facility for the music program. This building contains 15 practice rooms, 10 faculty studios, 2 classrooms, a lounge, storage areas, over 100 lockers, and a restroom on each floor.

### Hours and Access\*

#### Fall and Spring Semester Hours

Fall and spring semester access begins one week prior to the semester start date and ends the Monday following finals week.

General Access: Monday – Friday 7:00 a.m. – 7:00 p.m.

Extended Hours: Monday – Friday 7:00 p.m. – 12:00 a.m.; Saturday & Sunday 7:00 a.m. – 12:00 a.m.

#### Holiday Hours

Fall holiday hours begin the Monday following finals week through the first Monday in January.

Facilities maintain regular extended hour access during fall and spring breaks.

General Access: None

Extended Hours: 10:00 a.m. – 7:00 p.m.

Hanson Hall will be closed December 19 – January 2, 2023 in observance of the holidays.

#### Summer Hours

Summer hours begin the first Monday following finals week through the Monday one week prior to the first day of fall classes.

General Access: None

Extended Hours: Monday – Friday 10:00 a.m. – 7:00 p.m.

### General Access

During the general access periods no credentials are needed to access the open common areas within the building. Designated faculty, staff, and students will have access to the building outside of these hours when authorized by campus security. During extended hours of operation access to the building will be restricted. Valid North Park University ID's with proper access credentials are needed to access the stairwells and elevator during this time. The lower-level entrance at the south end of the building will be secured at all times but will be accessible with an authorized ID. General unrestricted access areas within the building during normal hours of operation include:

- 1st Floor West Entrance
- 1st Floor South Entrance
- North Entrance from Anderson Chapel
- All open hallways/corridors
- Restrooms
- Elevators

**General access will be granted to all faculty, and students registered for MUS 0100: Student Recital one week prior to the start of each term. All other access requests for students not registered for MUS 0100: Student Recital (i.e., worship team members, music minors, MMVP students, etc.), will need to contact a SMAT Staff member for approval.** General access for students includes access to the following locations:

- All Entrance Doors
- Practice rooms 003, 005, 006 (Ensemble Room), 008, 009, 012, 013, 015, 016, 018, 019

- Elevator

## Extended Access

Extended access will be given to all faculty, and students registered for MUS 0100: Student Recital one week prior to the start of each term. All other extended access (summer and holidays) and specific instrument storage access must be requested through a SMAT Staff member.

## Practice Rooms

Practice rooms are located on the lower level of Hanson Hall and are open to any North Park University faculty member, or student registered for a music class. Students are encouraged to schedule regular practice time. Please see the “Practice Room Sign-Out Policy” for more information. Practice Rooms are as follows:

- 003
- 004 (harp only)
- 005
- 006 (Ensemble Room)
- 007 (piano only)
- 008
- 009
- 012
- 013
- 014 (piano only)
- 015
- 016
- 017 (guitar only)
- 018
- 019

Practice rooms 007 and 014 are reserved for practice by students with piano as their primary instrument, 017 for guitar students and 004 (and 001 – harp storage) for harp students. Pianists, guitarists, and harpists should contact a SMAT Staff member for access to these designated practice rooms, as these rooms are not included in the general access zone. In addition, piano and organ practice spaces are available for one-time and/or recurring practice in Anderson Chapel, Isaacson Chapel, or Hamming Hall (electronic organ). Reservations must be made through a SMAT Staff member in Wilson Hall. Part-time faculty members should refrain from using practice room spaces to teach applied lessons. Instead, a reservation should be made for one of the part-time studios listed below.

## Faculty Studios

Faculty studios are located on the first level of Hanson Hall.

- 101 (Thomas Jefferson )
- 102 (Part-time)
- 103 (Part-time)
- 106 (George Cederquist)
- 107 (Michael McBride)
- 108 (Part-time)
- 110 (Tom Zelle)
- 111 (You-Seong Kim)
- 112 (Julia Davids)
- 113 (Part-time)

**\*Please note:** General or extended access to buildings other than Hanson Hall during the semester, holidays, and summer requires permission. See a SMAT staff member for assistance.

## Classrooms

There are two classrooms in Hanson Hall, both located on the second level.

- 201 (Keyboard Lab)
- 202 (Large Classroom/Rehearsal Room)

## Lounge (105)

There is a lounge located on the first level of Hanson Hall. It is intended as a waiting area for guests and prospective students and families, as well as a quiet space for faculty and students.

## Instrument Storage

Student owned instruments should be stored in student lockers however some instruments may need to be stored in one of the following additional instrument storage spaces located on the lower level of Hanson Hall. Students storing instruments in these spaces may utilize a rectangle locker in addition to one of the rooms below and must receive permission and sign a Liability Form with a SMAT Staff member.

- 011 (Instrument Storage Room - available for string basses, cellos, and guitars [acoustic, bass and electric])
- 010 A, B and C (available for euphoniums and tubas)

## Lockers and Keys

Lockers are located on the lower level of Hanson Hall and are reserved on a first come, first served basis. Students needing a locker should complete a [Locker Request Form](#). Below is a list of lockers available to students based on their primary instrument. Lockers must be emptied at the end of the spring semester each year. Any remaining locks will be removed and cleaned out over the summer months. The School of Music, Art, and Theatre is not responsible for any items left in lockers over the summer.

- Full Length Lockers (11.5x79): #065-#068 (trombone; students with multiple instruments)
- Half Length Lockers (11.5x39.25): #001-#016 and #057-#064 (bassoon, sax, trumpet, violin, viola)
- Large Square Lockers (25x25): #098-#100 (horn)
- Rectangle Lockers (11.5x15.5): #017-#056; #069-#074; #078-#083; #087-#092; #096 and #097; #101 and #102 (clarinet, flute, oboe, piano, and voice)
- Small Rectangle Lockers (7.5x15.5): #075-#077; #084-#086; #093-#095 (clarinet, flute, oboe, and non-major students)

On occasion students may need keys for access to specific music rooms on campus. Keys may be obtained from a SMAT Staff member. A deposit of \$20 per key is required.

## Wilson Hall

Wilson Hall has the same access hours as Hanson Hall and has offices for the SMAT Events and Communications Manager, Krystal Miranda (Wilson 23), SMAT Office Assistant, Madison Petrusevski (Wilson 25), Interim Dean and Music Department Chair, Rebecca Ryan, (Wilson 26), music classrooms (Wilson 21 and Wilson 24), Copy Room (Wilson 22), and the SMAT Faculty/Staff Lounge (Wilson 22A).

## Anderson Chapel

Anderson Chapel is the concert hall/worship space of 400 seats used for campus worship and most music performance events. This facility serves the entire campus and therefore must be reserved well in advance, including use of the pianos and/or organ. These reservations must be facilitated through a SMAT Staff member (Wilson Hall). North Park conducts chapel services for students, staff, and faculty on Wednesday mornings from 10:30 – 11:30 in Anderson Chapel.

## Isaacson Chapel

Isaacson Chapel is the Seminary Chapel, located in Nyvall Hall and seats 150. The Music Department uses this space occasionally as a recital hall and rehearsal space. These reservations must be facilitated through a SMAT Staff member (Wilson Hall).

## Hamming Hall

Hamming Hall is a rehearsal room for Jazz Ensemble, Jazz Combo, and Concert Band. On northside of the first floor is the percussion studio. Two additional percussion studios are located in the balcony (#3 and #4). Joe Lill's office is in the balcony (#1), as well as an instrument storage room, concert band and jazz ensemble music library (#2), and electronic organ for practice (balcony). Percussion and organ students should request access through a SMAT Staff member (Wilson Hall).

## Carlson Tower

Carlson Tower is a large facility with multiple classrooms, Viking Café, gymnasium, etc. The music technology lab can be found in C209 (second floor). It contains 24 Mac computers each with Finale, Logic Pro, Garage Band, and Ableton, as well as 15 keyboards. Students registered for a course that meets in the lab are granted automatic access. All other access requests must be made through a SMAT Staff member. Carlson Tower Hours: Monday - Friday 7:00 a.m. - 10:00 p.m.; Saturday 8:00 a.m. - 4:30 p.m.; and Sundays closed.

## Brandel Library

Brandel Library is a library serving the entire campus. In addition to housing the music collection the lower level contains the choral music library.

## Campus Resources

### Bookstore | Akademos

The North Park Online Bookstore, powered by TextbookX, operates completely online and can be visited at [NorthPark.TextbookX.com](http://NorthPark.TextbookX.com). Students may visit the website to order online and have their textbooks shipped to their home or to campus while digital course material access is emailed. The bookstore also sells branded merchandise, course supplies, and other items. Created in partnership with Akademos, Inc. and powered by TextbookX, the Online Bookstore simplifies the textbook process for students and professors while providing them with a variety of physical and digital textbook formats.

### Employment

There are limited opportunities for student employment in the School of Music, Art, and Theatre including positions funded by the Federal Work Study Program. Student employment positions may include event management, ensemble assistants (library, equipment set-up, etc.), assistance with weekly piano maintenance, and assistance with any special project in the music administrative office. Students who have been granted work-study status by the University should contact the SMAT Events and Communications Manager.

All students hired by the Music Department should report to the SMAT Events and Communications Manager to obtain instructions for enrollment onto the university payroll system. All hours worked by students are reported on a weekly basis via Self-Service; all time reporting is reviewed and approved by the SMAT Events and Communications Manager, and pay is issued bi-weekly via direct deposit.

From time to time there are also other outside employment opportunities received by the School These opportunities will be shared with full-time faculty members for student distribution via email.

Students are reminded that work schedules must be flexible and not interfere with the commitment required by their degree program and/or scholarship responsibilities.

## Information Technology

Information Technology (IT) provides support for all informational technology on campus. The department serves students and faculty through the University's helpdesk system. Helpdesk tickets describe the need or problem, enabling IT to provide timely and appropriate assistance. If you need assistance, please contact IT below.

Location: Caroline Hall

Contact: [IT@northpark.edu](mailto:IT@northpark.edu)/773-244-5540

Hours: 8:00 a.m.-4:00 p.m.

[Helpdesk Ticket](#)

## Account Management and Email

Students are provided with North Park University email and Office 365 accounts. These accounts also provide access to [Microsoft O365](#) tools for document management, storage, and collaboration online. In addition, your North Park email will help you to stay on top of campus news and events, as well as connect with faculty and students. Check your university email regularly for all official North Park correspondence.

Your University Account grants you access to [Outlook Email](#), [Canvas](#), [Self-Service](#), and other campus services. Please view the [Information Technology Wiki page](#) for more information on your account and account security features. You should never share your password with anyone, and **North Park IT will never ask you for your password**. Learn more about securing your account with [Multi-Factor Authentication \(MFA\)](#) on our [Wiki Page](#).

## Printing

Students are encouraged to use the printers in the Brandel Library for their printing needs. Those using a personal computer, please visit this [Wiki Page](#) for instructions on how to connect a personal PC or MAC computer to a North Park network computer.

## Wiki Resources

The University Wiki is a great resource for information on the technology you will use as a student at North Park. [Visit the Wiki](#) to find out more about your account and password, cyber security, wireless access, printing, and more.

## Security

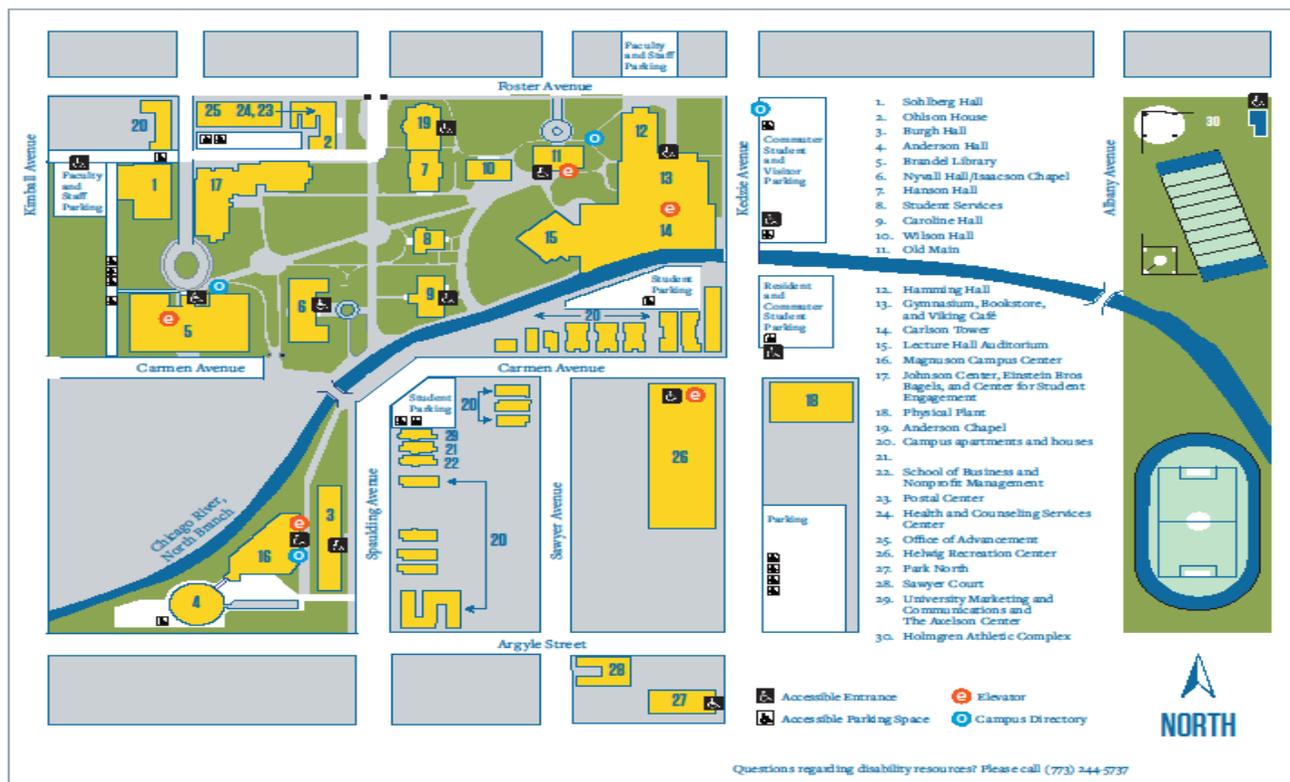
The Office of Campus Security works to provide a safe and stable learning environment for North Park's students. Building on years of public and private experience, Campus Security works with departments across the University to maintain the day-to-day security, as well as looks for ways to enhance safety measures within North Park and in the surrounding community.

Contact:

Campus emergencies: Dial 9-1-1 first, then (773) 244-5600

General (non-emergency) questions: (773) 244-5780  
Director's office: (773) 244-5222

## Campus Map



## Identification Card

The safety and well-being of our community members is the highest priority to North Park University. All faculty, staff, and students are required to always wear the North Park University Viking Identification Card (NPU ID) in a visible location, while on campus.

## Salto Access

NPU ID cards also serve as electronic keys via our campus-wide lock system called, "Salto." All online Salto lock readers serve as "hotspots." "Hotspots" update NPU ID's and when connected to locking mechanisms serve as the access point for that location. For convenience, "hotspots" have been installed at many locations throughout the campus and are general found at common areas such as Carlson Lobby, all floors of the Johnson Center, and front entrances to most general access buildings. "Hotspots" located outside Hanson (west and south entrance) and Wilson (south entrance) Halls. Please note: ID access cards have a limited amount of memory. Accessing locks fills up this memory, requiring periodic updates. If you experience an issue with your NPU ID, please update (or recharge) your ID at one of these "hotspots." If the issue persists after updating, please visit the front desk at Student Services or contact Campus Security.

## Support Services

### Chapel

North Park conducts voluntary chapel services for students, staff, and faculty on Wednesday mornings from 10:30 – 11:30 in Anderson Chapel. You are welcome and encouraged to attend.

## Counseling Support

Counseling Support Services strives to provide North Park students with competent, confidential, and caring mental health support that encourages personal and emotional growth and the development of healthy attitudes, skills, and abilities. Core services, free to all degree-seeking North Park students, include consultations, individual and group counseling, and case management. For appointment requests please click the button below, call us at (773) 244-4897, or visit our office Monday-Friday, 9:00 am to 4:30 pm at 3317 W Foster Ave (a few doors west of the campus postal center). General inquiries can be directed to [counseling@northpark.edu](mailto:counseling@northpark.edu). For additional information, please visit the [Counseling Support Services website](#).

## Health Care

In cooperation with The Family Practice Center at Swedish Covenant Hospital the Health Center exists to facilitate North Park University students in developing healthy life choices, maintaining optimal health, and obtaining appropriate medical care. To learn more, please visit the [Health Services website](#). A registered nurse is present on campus five days a week (see hours and contact information below). A certified nursing assistant is also present during office hours Monday through Friday.

NOTE: To help prevent the spread of COVID-19, we ask that students call (773-244-4897) or email Health Services before walking over to Health Services. We will be conducting secure and confidential tele-health video conferencing whenever possible and making appointments for those who need to physically come to Health Services for medical attention.

You can email [Health Services](#) or refer to the [FAQs](#) for questions about where to seek medical care when Health Services is not open or the nurse is not present on campus. For medical emergencies please call 911.

## Medical Emergencies

Call 911 or go to Swedish Covenant Hospital Emergency Room located east of campus at the corner of Foster and California Avenues.

## Title IX

Students who believe they have been harassed, discriminated against, or involved in sexual violence should contact the Title IX Coordinator (773-244-6276 or [TitleIX@northpark.edu](mailto:TitleIX@northpark.edu)) for information about reporting, campus resources and support services, including confidential counseling services.

As members of the North Park faculty, we are concerned about the well-being and development of our students and are available to discuss any concerns. Faculty are legally obligated to share information with the University's Title IX coordinator in certain situations to help ensure that the student's safety and welfare is being addressed, consistent with the requirements of the law. These disclosures include but are not limited to reports of sexual assault, relational/domestic violence, and stalking. Please refer to North Park's [Safe Community site](#) for reporting, contact information and further details.

# Academic Resources and Policies

## [Academic Calendar 2022-2023](#)

### Academic Integrity

In keeping with our Christian heritage and commitment, North Park University is committed to the highest possible ethical and moral standards. Just as we will constantly strive to live up to these high standards, we expect our students to do the same. To that end, cheating of any sort will not be tolerated. Students who are discovered cheating are subject to discipline up to and including failure of a course and expulsion. Our definition of cheating includes but is not limited to:

1. Plagiarism – the use of another’s work as one’s own without giving credit to the individual. This includes using materials from the internet.
2. Copying another’s answers on an examination. This includes copying and pasting answers from a website (i.e. Wikipedia) into your quizzes without proper attribution.
3. Deliberately allowing another to copy one’s answers or work.
4. Signing an attendance roster for another who is not present. In the special instance of group work, the instructor will make clear his/her expectations with respect to individual vs. collaborative work. A violation of these expectations may be considered cheating as well.

For further information on this subject, you may refer to the Academic Dishonesty section of the University’s online catalog and in the Student Academic Handbook.

### Applied Study

#### Applied Music Record (AMR)

An Applied Music Record is a resource for students and instructors to track applied lesson attendance and progress. Applied Music Records forms are imbedded by each applied instructor and can be found in the applied course Canvas shell. Students and faculty are both required to sign the Applied Music Record (AMR) following each lesson.

#### Attendance

Applied instruction is arranged directly between the instructor and the student at a weekly time amenable to both parties. A 1sh registration requires 15, 30-minute lessons per semester and a 2sh registration requires 15,60-minute lessons (or 2, 30-minute lessons weekly) per semester. An Applied Music Record (AMR) will be used by each applied instructor and student as a resource to track applied lesson attendance and progress. Please note: The 15<sup>th</sup> lesson of each semester (or any lesson during the course of the semester agreed upon by the instructor and the student) for each student may be counted toward the end of the semester jury on the AMR. In the case of an absence, students should notify their applied instructor and accompanist (with at least 24 hours’ notice) if they are unable to attend a lesson. The instructor may honor a make-up lesson if sufficient advance notice has been given.

#### Change of Applied Instructor

In special circumstances, a student may request a change of applied instructor, but only after discussing relevant issues with his or her current instructor. The student may then make an appointment with the appropriate area supervisor to request a change. Based on information available, the Department Chair may grant such a request, defer the request, or deny it as seems appropriate to the situation.

## Semester Juries

Juries are the final exam for applied study and should reflect repertoire studied throughout the semester. All students enrolled in applied performance courses for credit and all music scholarship students regardless of registration, will take jury examinations. Students in their first semester of applied study will perform a jury at the discretion of a decision by the applied instructor and applied area supervisor. Juries are held during finals week at the end of the Fall and Spring Semesters. The jury will be performed for two to three faculty members, one of whom will be full-time. Per your applied instructor and applied area supervisor, in the semester of a recital, undergraduate students may or may not be required to perform a jury. Graduate students are required to perform a jury in the semester of a recital.

Jury sign-up sheets will be posted in Wilson Hall near the end of each semester. Failure to appear at a semester jury examination without prior notification will automatically result in a grade of F for the semester. Before performing a jury, music students must fill out and present to the jury panel the number of Repertoire/Jury sheets as indicated on the appropriate jury form, available in the forms box in Wilson Hall. Copies are acceptable, but two-sided forms must remain two sided, back-to-back. For Jury requirements please consult your applied instructor.

In the case of summer lessons and make up juries, arrangements may be made by the applied instructor in conjunction with the student in one of two ways: 1) The jury may occur with the applied instructor and either the Dean or another member of the full-time music faculty during the last lesson in the summer or 2) The jury may occur at a specified time during the first week of classes in the subsequent semester; the jury will be heard by a panel of instructors of the students from the summer/semester, as well as the area supervisors of the specific applied areas represented by the students completing the juries.

A jury is required for each AMUS registration, except for AMUS 1000: Non-Credit Instruction; AMUS 1005 and 5005: Appl Theory/Sight Singing; AMUS 1135: Class Voice, AMUS 1335: Class Guitar, AMUS 3000: Coaching; AMUS 3010: Composition, AMUS 3190 and 5190: Conducting, AMUS 3350: Collaborative Piano and AMUS 5600: Interpretive Performance Studies.

Additional jury information may be found in the undergraduate and graduate sections of this handbook and on Canvas.

	<b><u>Wednesday</u> December 13 May 9</b>	<b><u>Thursday</u> December 14 May 10</b>	<b><u>Friday</u> December 15 May 11</b>
Piano/Organ	Anderson Chapel		
Strings/Guitar	Anderson Chapel		
Winds/Jazz	Isaacson Chapel		
Percussion	Hamming		
Classical Voice		Anderson Chapel	
MMVP Voice		Anderson Chapel	
Gospel, Contemporary Voice & Piano			Isaacson Chapel

## Studio Classes

Each semester, part-time applied instructors may hold one or more, one-hour, studio classes.

## Summer Lessons

Summer lessons for 1sh or 2sh are available provided the student's applied instructor is available to teach. Standard summer tuition rates apply, as well as the applied lessons fee (\$175/per credit). There are three summer terms – mini-term in May, a four-week term in June and a four-week term in July. Depending on instructor and student availability, lessons can be scheduled over the span of two or more terms. A jury is required for summer lessons. Questions should be directed to Joe Lill, Director of Summer School.

## Canvas

North Park University uses Canvas as our Learning Management System (LMS). Students should expect to have a Canvas shell for each of their courses.

## Collaborative Pianist Policy

Students registered for applied music are encouraged to engage a collaborative pianist each semester and work with them, both in the applied studio during weekly lesson times and independently outside of the applied lesson time, leading up to the jury at the end of each semester. Working with a collaborative pianist is an essential skill to develop as it not only enhances musicianship, but it also helps promote growth as a collaborative artist.

### Costs Covered by the Department:

To help offset the cost for students to work with collaborative pianists, the following engagements will be funded by the music department.

- Master classes, or classes (such as diction, vocal pedagogy, studio classes, class recitals, ensembles or opera).
- Juries (grad or undergrad): Includes two, 20-min rehearsals and the jury. Collaborative pianists are assigned by the Collaborative Pianist Coordinator.
- General Recital/Performance Practica/Studio Class: Includes a maximum of 20-mins. rehearsal and the performance.
- Performance Awards: Includes a maximum of 45-mins. rehearsal and the performance.

### Costs **Not** Covered by the Department:

The following engagements of collaborative pianists will be funded by the student through their deposit (see below).

- Studio accompanying, one-on-one rehearsals, recital hearings, and recital run-throughs.
- Dress rehearsals and performances for Special Recitals (grad or undergrad; half or full), Third-Year Recitals (half or full), Fourth-Year Recitals or Applied Voice: Recitals. Reporting should not exceed one hour for each. Collaborative pianists playing just a portion of an event should report appropriately.
- Short-term coaching (6 coachings or fewer per semester).

To engage a collaborative pianist students **must**...

1. Consult the Collaborative Pianist Coordinator for an assignment and provide them with copies of your music.
2. Complete a Collaborative Pianist Rate Card, obtain the appropriate signatures, and submit it to the Collaborative Pianist Coordinator **by the end of the second week of each semester**.
3. Complete the Collaborative Pianist Music Record as requested by the collaborative pianist.

Payment for collaborative pianist engagements, as outlined above, are the responsibility of the student. Payment details are as follows:

- Charges will be added directly to your student tuition account (bill) in accordance with the bi-weekly payroll deadlines and receipt of CPMRs.
- If you have a credit balance on your student account, you may complete a "Credit Balance Hold Form" to have the credit held and used toward future tuition/fee charges. Forms are available through the Financial Aid Office.
- In line with traditional billing, failure to pay collaborative pianist charges may result in late fees, finance charges and hold on your account preventing you from registering for classes and/or requesting transcripts.
- To work with a Collaborative Pianist, students must first sign and submit a Collaborative Pianist Rate Card to the Collaborative Pianist Coordinator. A signed and submitted rate card is required for each individual Collaborative Pianist, as rates may vary.
- Cost per student will range from \$70-\$500 per semester depending on how frequently a student works with a collaborative pianist. While an instrumentalist on scholarship taking lessons for 1sh may only pay \$70 a semester (2 hours x \$35 rate), a student giving a graduate degree recital may pay \$500 or more. For more details consult "Estimated Collaborative Pianists Costs" below and each collaborative pianists' Rate Card.
- All accompanist assignments are approved and tracked by the Collaborative Pianist Coordinator.
- All students are required to utilize an approved North Park University staff accompanist.

Requirements for a collaborative pianist vary and are at the discretion of the applied instructor and each individual student (in consultation with the applied area supervisor). In order to help estimate costs, the music department has made the following 'minimum' recommendations for students to engage a collaborative pianist each semester. Students should expect a minimum number of hours for the following course registrations per semester:

- AMUS XXXX = between 2-5 hours for 1sh of registration and 6-10 hours for 2sh registrations, depending on the request for a collaborative pianist by the applied instructor (2-10 lessons)
- AMUS 2900: Special Recital = 3 hours (6 lessons) plus the dress rehearsal and performance
- AMUS 3900: Third-Year Recital = 3 hours (6 lessons) plus the dress rehearsal and performance
- AMUS 4900: Fourth-Year Recital = 5 hours (10 lessons) plus the dress rehearsal and performance
- AMUS 5900: Applied Special Recital = 3 hours (6 lessons) plus the dress rehearsal and performance
- AMUS 6200: Applied Voice Recital = 5 hours (10 lessons) plus the dress rehearsal and performance

Minimum estimates assume 30-minutes of a lesson are spent with a collaborative pianist present, not including outside rehearsal. Hours may vary depending on the number of applied credits, degree track requirements, and/or the applied teacher's expectations.

Below are the rate ranges for our staff collaborative pianists. Exact rates will be communicated on the Collaborative Pianist Rate Card, which may be obtained from the Collaborative Pianist Coordinator.

Position B: Student – General (\$30-\$45/hr.)

Position D: Student – Performance (\$125-\$150/hr.)

Position E: Student – Non-Credit Coaching (rates and availability vary, please inquire)

Graduate vocal students are responsible for hiring a collaborative pianist for at least half of all their voice lessons. To ameliorate this expense, the applied lesson fee that is standard for all undergraduates--is waived for graduate students during the academic year. Vocalists may request to be assigned to a MMCP student.

The following expectations are for students when working with a collaborative pianist.

1. Except in special circumstances, music must be given to the collaborative pianist a minimum of 4 weeks before a performance. If this minimum is not met, the pianist has full rights to refuse.
2. The vocal/instrumental student is responsible for scheduling rehearsal/lesson times.
3. Sign up for juries, recitals, and other events must be done in conjunction with your collaborative pianist.

4. Be willing to work/play with a collaborative pianist as much as possible! This will make the performance much better! Don't forget, when you work alone, you are missing a very important part of the music. Student collaborative pianists are more than willing to work with you from the very beginning of the semester.
5. If a lesson or rehearsal time changes, it is common courtesy to let the collaborative pianist know at least 24 hours in advance. If that is not possible, then as quickly as possible. **Please note, charges may apply. Please consult each collaborative pianist individually regarding their cancellation policy.** Most importantly, please plan ahead. **Be aware of jury and performance requirements.**

## Course Evaluations

Course evaluations are one way in which students may provide feedback to instructors and administrators about their experience in the classroom. They provide essential information about the student experience and are reviewed by the administration on a regular basis for decisions of tenure and promotion, compensation, and other personnel decisions. Course evaluations are taken seriously and help the university maintain quality and consistency in our instruction for all students. Students will be invited to evaluate each course a few weeks before the end of each term. All evaluations are online, and notifications are sent directly to each students' North Park University email address.

## Credit Hour Definition

The unit of credit is the semester hour (sh). One hour of classroom instruction and two hours of outside preparation for 15 weeks equals one semester hour of credit. The normal academic load per term is 16 semester hours. Students may take up to 20 semester hours. By policy of the University faculty, a student seeking to register for more than 20 hours must have at least a 2.5 grade point average. Petitions for exception must be presented to the registrar. North Park reserves the right to restrict a student's program if employment or other conditions involve a risk to the student's health or scholarship. Please refer to specific printed and on-line resources for various academic units across campus which might have credit-hour formulation that varies from the institutional definition. Overall supervision of credit-hour allotment for courses across campus lies with the Office of Provost, in conjunction with the various governance bodies who consider curricular matters.

The School of Music, Art, and Theatre follows the institutional semester hour policy with the exception of the following curricular offerings which are considered "lab" courses.

- Keyboard Skills (2sh) courses meet for two 60-minute class periods, which results in an additional 20 minutes of contact time per week
- Vocal Pedagogy (1sh) courses meet for two 50-minutes class periods, which results in an additional 50-minutes of contact time per week
- Music Theory (2sh) courses meet for three 55-minute class periods, which results in an additional 15 minutes of contact time per week
- Ensembles (0sh-1sh): University Choir, Upper Voice Chorale, and Jazz Ensemble meet for one 120 minute and one 90-minute class periods per week, which results in an additional 160 minutes of contact time per week. Concert Band meets for two 120-minute class periods, which results in an additional 190 minutes of contact time per week. Gospel Choir meets for one 100-minute class period, which is an additional 50 minutes of contact time per week and Gospel Choir Touring Ensemble meets for one 180-minute class period, which results in an additional 120 of contract time per week. University Orchestra meets for two 140-minute class periods, which is an additional 230-minutes of contact time per week.
- University Ministries Worship Team Ensemble (0sh-1sh) meets for 60-minute class periods, which results in an additional 10 minutes of contact time per week.

- One half-hour of applied instruction for 15 weeks equals one semester hour of credit, and one hour of applied instruction for 15 weeks equals two semester hours of credit.
- Opera (0 or 1 for undergraduate students, and 0 or 2sh for graduate students) courses meet for two 100-minute class periods and one 180-minute class period, which (assuming maximum credit registration) results in an additional 220 minutes of contact time per week for undergraduate students and 160 minutes for graduate students.

## Disability Services

Disability Services North Park University seeks to provide an environment and community where each person may develop academically, socially, and spiritually. The University is committed to full inclusion and participation of people with disabilities in all aspects of university life. Support services and reasonable accommodations to aid students with disabilities are coordinated by the Division of Student Engagement and the student learning specialist. The University is also willing to relocate programs, services, or activities and to make events accessible. Questions or concerns about accommodations, services, or students with disabilities should contact the disability access specialist in the Division of Student Engagement. Additional information can be found [online](#).

Location: Office of Student Enrichment Services and Support

Contact: [ada@northpark.edu](mailto:ada@northpark.edu)/773-244-5726

## Graduation

A formal [Undergraduate Graduation Application](#), along with additional items (as needed), can be obtained online at or from Student Services. It is recommended that students complete their graduation applications one year in advance to allow enough time for the completion of any outstanding requirements. Graduation ceremonies are held in December and May of each year.

## Instruments

Students who do not own their own instruments may use school instruments if available. Students who are using school instruments are expected to store and care for their assigned instrument as if it were their own. Students may check out an instrument from the SMAT Operations Manager and must sign an Instrument User Agreement and Liability Form. If a university instrument is unavailable, the student can arrange rental from a Chicago music store at his/her own expense.

## Music Facility Usage Policy

North Park University music facilities are intended for use by North Park University students who are currently enrolled in a music class, part-time music instructors fulfilling contracted duties, and full-time music faculty **ONLY**. Anderson Chapel requires an approved reservation, and all reservations must be cleared with the music event calendar and the main campus calendar: to request an approved reservation, contact a SMAT Staff member (Wilson Hall). Other than public events, Hanson, and Wilson Hall reservations can be made through a SMAT Staff member (Wilson Hall). **Due to liability issues, private instruction and/or facility use by any student and/or part-time faculty or staff member with anyone who is not currently enrolled at North Park University will be strictly prohibited; exceptions to this policy involving students and requirements for specific pedagogy courses will be made on a case-by-case basis by the Dean.** Facilities for non-North Park sponsored events are possible at negotiated rates and per contract requirements of the University. For more information, please see the Dean.

## Performance and Service Awards

### Performance Award Guidelines

Each year, the School of Music, Art, and Theatre presents Performance and Service Awards to music students – the guidelines are below. These awards, and the process leading up to the award ceremony, are very important in the music program, and reflect North Park University's missional focus on the preparation of students to lead lives of significance and service.

#### Guidelines:

Performance Award competitors will be chosen by the faculty at Performance Award Preliminary Rounds. The Performance Award Preliminary Rounds take place on designated MUS 0100 Student Recital dates (see below).

To be eligible for the Performance Award Preliminary Rounds, the following criteria must be met:

1. You must be an undergraduate music major, minor, or graduate student and enrolled in applied lessons (in your major performing instrument or voice).
2. You must not be a first-place Performance Award winner from the previous year.
3. You must have performed at least once at a MUS 0100 Student Recital: General Recital (not Class Recital) prior to the Performance Award Preliminary Round date.
4. You must have your applied instructor's recommendation to participate.
5. Undergraduate students must have a minimum GPA of 2.0. Graduate students must have a minimum GPA of 3.0.
6. Students who meet the above criteria must submit the Student Recital Request Form (MUS 0100-01) to the Fine Arts Office Manager by Monday at noon of the week of the appropriate preliminary round to participate.

#### Other Considerations:

1. Each student Performance Award Preliminary Round audition can be no more than 5 minutes in length. Students must prepare an excerpt within the time limit given. For the final round the time limit of audition pieces will be determined based on the number of performers chosen to advance. Past limits have been between 8-10 minutes, per performer.
2. All repertoire must be memorized for both the Performance Award Preliminary Round and the Performance Award Final Round unless permission is granted by the music faculty. The audition music for the Performance Award Preliminary Round does not have to be the same as Performance Award Finals. Students should consult with their applied instructor.
3. Currently there are no repertoire guidelines. Students should consult with their applied instructor and the instructor's signature indicates approval of the repertoire choice.
4. The Department of Music will provide a collaborative pianist for the preliminary and final rounds of the competition; however, students may select an alternate collaborative pianist at their own expense.
5. The undergraduate Performance Award winner performs at the Spring Campus Undergraduate Honors Convocation. The graduate Performance Award winner may be asked to perform at the Spring Graduate Commencement Ceremony.
6. Two Performance Awards will be given in each category – undergraduate and graduate (tuition waiver is for undergraduate students only):

The 1st Place Award will be \$250 cash and a \$500 tuition waiver and the 2nd Place Award will be \$150 cash and a \$300 tuition waiver.

The tuition waiver portion of the award will be credited directly to the student's tuition for the following semester/year. If the award is won by a student who is graduating in May, only the cash portion of the award will be presented.

Performance Award Prelims: Monday, February 6 (Graduate) & Monday, February 13 (Undergraduate)  
Performance and Service Award Finals: Friday, February 24, 2023

### Service Award Guidelines

Each year, the School of Music, Art, and Theatre presents Performance and Service Awards to music students – the guidelines are below. These awards, and the process leading up to the award ceremony, are very important in the music program, and reflect North Park University's missional focus on the preparation of students to lead lives of significance and service.

#### Participation Requirements:

1. You must be an undergraduate music major, minor, concentration or graduate student.
2. Previous first place Service Award Winners are ineligible to receive the award a second time.
3. Undergraduate students must have successfully completed (or tested out) of MUS 1080 prior to Service Award submission deadline.
4. You must have your advisor's permission to participate.
5. Undergraduate Students must have a minimum GPA of 2.0, Graduate Students must have a minimum GPA of 3.0.

#### Additional Information:

1. Service Award competitors can be nominated by a faculty member, fellow student or by self-nomination. Students who would like to recommend a colleague should send a brief written explanation to the Dean of the School of Music, Art, and Theatre by February 1st.
2. All nominees are interviewed by the Dean. Interviews are 10-15 minutes in length and interviewees are asked the following questions: What do you think musical service is? What musical service have you done? Why serve?
3. Interview transcriptions will be assessed by the full faculty, an outside judge and at least one previous Service Award Winner.
4. Winners will be announced at the "Music Performance and Service Award Final Round" in February.
5. Two Service Awards will be given (unlike the Performance Awards, the Service Awards only consists of one combined category; the tuition waiver is for undergraduate students only):

The 1st Place Service Award will be \$250 cash and a \$500 tuition waiver and the 2nd Place Service Award will be \$150 cash and a \$300 tuition waiver.

All Service Award nominees must be present at the Music Performance and Service Award Final Round in order to be eligible for the award.

The tuition waiver portion of the award will be credited directly to the student's tuition for the following semester/year. If the award is won by a student who is graduating in May, only the cash portion of the award will be presented.

Performance and Service Award Finals: Friday, February 24, 2023

## Practice Room Sign-Out Policy

- Sign-ups start on Monday of the first week of the semester until Friday; students are encouraged to use same room. Schedules are posted on the door on the outside, 60-minute slots at the top of each hour.
- Sign-up schedule: Students may sign-up for any day of the week however the initial sign-up priority during the first week of the semester is as follows - grads on Monday; Seniors and Juniors on Tuesday; Sophomores and First Years on Wednesday; everyone on Thursday and Friday. If you miss your day, you may sign-up on Thursday and/or Friday.
- Students can sign up for a maximum of one hour per day from 9am-5pm, and an additional hour before 9am or after 5pm (Hanson opens at 7am, closes at midnight)
- If students are not present in the room within the first 5 minutes of their scheduled time, in that practice room is forfeited.
- Any room not signed out at any given time is open to anyone to use, but students should still be respectful of time spent in the room, especially if other students might be waiting for a room.
- Hanson 007 and 014 are reserved for students whose major instrument is piano; Hanson 004 is reserved for students whose major instrument is harp; Hanson 017 is reserved for students whose major instrument is guitar; students should request access to these rooms through a SMAT Staff member.
- In order to care for our building and instruments, please refrain from taking food and/or drink (except water) into the practice rooms.

## Recitals

### Harpsichord Usage Policy

Students incorporating the use of the harpsichord in their recital are required to pay half of all tunings for their recitals; up to three tunings. If more than three tunings are required, the student is responsible for the full cost. Please inquire with the Music Department Chair for availability.

### Recital Scheduling Policy

The following recital scheduling policy was adopted to facilitate early planning for both students and faculty to ensure a positive recital experience. Please work with the SMAT Events and Communications Manager on the recital scheduling process.

1. Standard Recital Day/Time Slots (as available)
  - a. Thursdays at 7:30pm
  - b. Fridays at 7:30pm
  - c. Saturdays at 7:30pm
  - d. Sundays at 2:30pm (Anderson Chapel must be vacated by 4:30 p.m., receptions may continue in the Anderson Chapel Lobby until 5:00 p.m.)
2. Blackout Dates (when recitals cannot be scheduled)
  - a. Holidays when the school is closed or classes are not in session, as indicated on the University Calendar:
    - i. Labor Day Weekend
    - ii. Fall Break Weekend
    - iii. Thanksgiving Break
    - iv. Spring Break
    - v. Easter Weekend (including Good Friday and Easter Monday)
    - vi. Winter Break (Christmas/New Year)
  - b. All Commencement and Baccalaureate Days
    - i. The last day of fall semester classes through fall semester finals week; including Reading Day.

- ii. The last day of spring semester classes through spring semester finals week; including Reading Day.
  - c. All summer dates.
3. Deadlines and Policies
- a. Seniors who intend to perform a Fourth Year Recital (AMUS 4900) or Special Recital (AMUS 2900), and graduate students who intend to perform a required graduate recital (AMUS 6200), may schedule the recital for either the fall or spring semester; all other recitals must be performed in fall semester.
  - b. All recital paperwork must be submitted by the last day of spring semester classes for scheduling recitals during fall semester of the next academic year.
  - c. All recital paperwork must be submitted by the last day of Quad A fall semester for scheduling recitals during spring semester of the same academic year.
4. Procedures
- a. All other procedures are as outlined in the "Recital Procedure (Checklist)."
  - b. Any exceptions or variations must be approved by the full faculty before the appropriate deadline; if requests are received after the appropriate deadline, recitals will be scheduled only on the basis of availability.
  - c. In the spring, students are strongly urged to schedule any recitals before the start of Spring Break due to the opera and oratorio.

## Degree Recitals

Students registered in the degree tracks listed below have the following recital requirements:

### Bachelor of Arts in Music (Composition, Jazz Studies, and Performance)

- Fourth Year Recital (AMUS 4900) in the senior year (50-55 minutes of music)

### Master of Music in Vocal Performance

- Applied Voice Recital (AMUS 6200) in the second year (50-55 minutes of music)

### Master of Music in Collaborative Piano (Vocal Coaching)

- Applied Piano Recital (AMUS 6001) in the second year (50-55 minutes of music)

## Special Recitals

Any student may submit a completed recital application to be considered for a Special Recital beyond the requirements of his/her particular degree program. The student's Special Recital Application must be signed by his/her applied instructor and submitted to the Music Department Chair for consideration by the music faculty. Special Recital Applications are judged on the basis of proven performance ability. Registration numbers are AMUS 2900 (undergraduate) and AMUS 5900 (graduate).

Special Recitals should not exceed 25-30 minutes per student performer if shared or 40-45 minutes of music if the recital is not shared and must follow the same recital policy, timeline requirements, recital application and recital procedures as outlined above and in the Recital Application and Recital Procedures checklist.

## I. Recital Application

Submit the completed Recital Application to the SMAT Events and Communications Manager for full faculty preliminary approval. The Recital Application must be submitted by the last day of spring semester classes to schedule recitals during the fall semester of the next academic year or by the last day of Quad A fall semester to schedule recitals during spring semester of the same academic year. You will be prompted to upload your repertoire list at the time of application. Be sure your repertoire list includes repertoire listed in concert order, full composer names with birth (and death dates, if applicable), intermission (for hour long recitals) and timings for each selection. Access the Recital Application by scanning the QR code or clicking on this [link](#).

## II. Recital Run-Through Form – 4 weeks in advance of the recital

The student completes a non-stop run-through with the collaborative pianist and the applied instructor at least 4 weeks in advance of the recital, and a minimum of 1 week before the formal Recital Hearing. The following assessment must be filled out and signed by the instructor. The student will receive the completed form via email.

## III. Recital Hearing – 3 weeks or more before the recital (degree recitals only)

All degree recitals must be performed before a committee of the faculty three weeks prior to the actual recital performance. A student must select three faculty members to serve on this committee, one of which must be his/her applied instructor. Faculty members can accept or deny the recital as presented. If the recital is accepted, suggestions about how the performance can be improved are offered. The hearing is a 20-minute spot check of anything on the recital program but pinpointing the weak spots as noted on the run-through assessment above. The hearing should be performed in the same hall in which the recital is scheduled to be held. Specific faculty comments will be given to the student verbally or in writing following the hearing.

## IV. Dress Rehearsal – week of scheduled recital

The Dress Rehearsal can be completed any time after passing the Recital Hearing (or Run-Through, in the case of a Special Recital) and is usually scheduled during the week of the scheduled recital.

Applied Instructor Signature: \_\_\_\_\_

Student Signature: \_\_\_\_\_

## V. Recital (Circle One): AMUS 2900/3900/4900/5900/6200/6001

Date Presented:

Grade:

A completed copy of this form **must** be returned to the SMAT Events and Communications Manager to be added to the student's file.

## Recital Procedure Checklist

Performing a successful public recital is a process that requires much planning and timely execution of procedures. Starting with the recital date, work forward to set due dates for the various steps listed below and write these on the due date lines provided. As each step is completed, check it off on the checklist. Additional support and reminders will be provided by our SMAT Events and Communications Manager through the Canvas course shell.

1. **Recital Date:** \_\_\_\_\_
  - a. In consultation with the applied instructor, collaborative pianist, and the Events Manager determine a possible recital date in your desired venue and make a tentative reservation.
2. **Recital Application – Date of Submission:** \_\_\_\_\_
  - a. Complete the Recital Application and submit it to the SMAT Events and Communications Manager who will present it to the music faculty for approval. Recital Applications must be submitted by the last day of spring semester classes for scheduling recitals during fall semester of the next academic year or by the last day of Quad A fall semester for scheduling recitals during spring semester of the same academic year. Include a typed copy of the program with repertoire listed in concert order, composer dates, an intermission, and timings for each selection. Please see the “Recitals and Degree Recital Hearing” section of the handbook regarding recital time limits. Upon faculty approval of the Recital Application, a tentative reservation for the Recital will be confirmed.
  - b. In consultation with the applied instructor, collaborative pianist, and SMAT Events and Communications Manager, students who will be performing a degree recital must determine a possible Recital Hearing date and time, which must occur at least three weeks prior to the recital date. Then, pending the approval of the Music Department Chair a tentative reservation will be made. If a Recital Hearing date and time is not included in the Recital Application, the Recital Application will be held until it has been scheduled.
3. **Recital Application – Date Approved:** \_\_\_\_\_
4. **Recital Run-Through**
  - a. The student completes a non-stop run-through with the collaborative pianist and the applied instructor at least four weeks in advance of the recital, and a minimum of one week before the formal Recital Hearing. Weak spots will be checked at the Recital Hearing, except for Special Recitals, at which time any remaining problems will be addressed by the instructor in lessons. If program notes or text and translations are being used, they will also be reviewed by applied instructor at this time.

Other considerations during this time frame are print materials (deadline to submit materials): \_\_\_\_\_

The process of preparing print materials for a recital begins by making an appointment with the Events Manager at least four weeks prior to the recital date. All print materials are due to the Events Manager no later than three weeks prior to the scheduled recital date.

### A. Recital Program

- a. repertoire listing
- b. composer’s full names/dates
- c. diacritical markings
- d. correct capitalization in foreign languages
- e. biography or biographies of principal performer(s) and collaborative pianist
- f. a headshot of the principal performer in .jpg format
- g. biographies for assisting artists (optional)
- h. program notes (required for degree recitals; optional for Special Recitals)

- i. texts and translations (vocalists only; required for degree recitals; optional for Special Recitals)
- j. programs will not include acknowledgements, and recital repertoire will not include encores

Please submit all text electronically to the SMAT Events and Communications Manager in WORD format. Submissions in formats other than WORD, will not be accepted. Please note: If program notes and/or texts and translations will be used, they must be submitted (electronically) in final, print ready, format. Program notes MUST be reviewed by the applied instructor prior to submission.

The Recital Program will be revised (as necessary), formatted into a standard recital program format, and returned to the student and their applied instructor for review. All content is subject to editing and must receive final approval by the Music Department Chair before printing.

#### B. Recital Poster

- a. Posters will also be discussed at your appointment, scheduled at least four weeks prior to the recital date.
- b. Poster information should be taken from the program information provided and be harmonious with the overall design of the recital program.
- c. Students may choose to create their own poster or use a template provided.
- d. Posters should be completed at least three weeks prior to the recital date to allow adequate time for printing and posting.
- e. It is the student's responsibility to distribute posters and handle any other advertising for the recital.
- f. Recital posters are subject to editing and must receive final approval by the Music Department Chair before printing.

#### C. Recital Recording

- a. If the recital occurs in Anderson Chapel an archival video recording link (Echo 360) may be available for the event.
- b. If the student desires a more professional recording, they may contact Media Services Department or an outside vendor at their own expense.
- c. In either case, the School of Music, Art, and Theatre is not responsible for the quality of recordings.
- d. All events will be live streamed and archived on the SMAT YouTube page.

#### D. Reception (optional)

- a. Students should consider whether or not to host a post-recital reception. If the student chooses to use Aramark – the campus food service vendor, please contact them (phone the catering manager at 773-244-4939) at least two weeks prior to the recital date. The student is responsible for any costs due to Aramark. It is wise to ask others to prepare food and assist with the reception so that your full attention can be given to the recital itself.

#### 5. **Recital Hearing Date (degree recitals only):** \_\_\_\_\_

- a. All degree recitals must be performed before a committee of the faculty three weeks prior to the actual recital performance. A student must select three faculty members to serve on this committee, one of whom must be his/her applied instructor, and another must be the appropriate area supervisor. Suggestions about how the performance can be improved are offered. The hearing is a 20-minute spot check of anything on the recital program but pinpointing the weak spots as noted on the run-through assessment above. The hearing must be performed in the same hall in which the recital is scheduled to be held. Specific faculty comments will be written and given to the student following the hearing.

#### 6. **Dress Rehearsal Date:** \_\_\_\_\_

- a. In consultation with your applied instructor, collaborative pianist, the Events Manager and any other assisting performers, determine a dress rehearsal date and make a tentative reservation.
- b. Final Confirmation: Five days prior to the dress rehearsal date the student will need to make a Final Confirmation of all set up details with the Events Manager. All set up requirements will be considered final at that time.

## Self-Service Student Planning

Students can search, register, and drop classes; view schedules, books, grades, and unofficial transcripts; and manage financial aid matters through the Self-Service Student Planning platform. It is recommended that students meet with their advisor individually at the end of each semester, **before** registering online, to ensure proper registration and degree completion. Students are advised based on the catalog year of entry to North Park University.

## Writing Center

The North Park University [Writing Center](#) provides free assistance to the university community through our drop-in center, specialized writing workshops, and one-on-one conferencing for all students enrolled in first-year Core Curriculum courses. Our undergraduate Writing Advisors are trained to respect the intellectual work and linguistic roots of all students. We aim to cultivate writing as a process and promote healthy, coordinated habits for writing and learning while providing a brave space where passion for language can be celebrated.

Contact: Melissa Pavlik ([mpavlik@northpark.edu](mailto:mpavlik@northpark.edu)/(773)244-4918)

Location: Brandel Library 123

## Undergraduate Academic Resources

### Academic Program Offerings

The Music Department offers two baccalaureate degrees. The **Bachelor of Arts in Music** is a broad-based liberal arts degree with four possible concentrations – Composition, General Studies, Jazz Studies, or Performance. The **Bachelor of Music Education** (voice/piano and instrumental) is a professional program which results in K–12 licensure qualifying graduates to teach music in the Illinois public school system (pending meeting all licensure standards). All music majors must maintain a minimum grade point average of 2.5 in their academic music courses and a 3.0 in applied music. North Park University is accredited by the National Association of Schools of Music (NASM).

The **music minor** is designed to provide basic training in theory, history, aural skills, and performance and can be combined with most majors outside of music. The **Certificate in Music for Social Change and Human Values** is an eight-semester-hour undergraduate certificate designed for students enrolled in any degree track in music who seek more knowledge of, and experience with, the El Sistema-inspired philosophy of music instruction, and music-related social change. The **Arts Management Certificate** is open to any major or minor in music, art or theatre and offers ten semester hours of coursework related to leadership and management in the arts.

### Music Minor (22sh)

- History courses (6 sh) – MUS 3010 and MUS 3020
- Theory courses (12 sh) – MUS 1080, 1110/1120, 2130/2140
- Performance practica (0 sh) – MUS 0100 (2 years), 1010 & 1020 (proficiency, see notes for further details)
- Ensemble (2 years participation) – Choose from MUS 0700, 0725, 0750, 0800, or 0810
- Applied music lesson (4 sh) – courses appropriate to instrument/voice

## Certificate in Arts Management (10sh)

- NONP 2710: Introduction to Nonprofit Management and Leadership (2sh) (pre-requisite of BSE 2211 waived with sophomore or higher status)
- MUS 3500: Introduction to Arts Management (2sh)
- NONP 3710: Nonprofit Governance and Volunteer Management (4sh)
- MUS 4970: Internship in Music (2sh)

## Certificate in Music for Social Change and Human Values (9sh)

- MUS 1600: El Sistema (a history of the El Sistema movement) [1 credit]
- Either Applied Methods: MUS 2083/MUS 3083 Strings and Pedagogical Methods: Strings (1 credit each, 2 credits total); OR AMUS 3050: Instrumental Pedagogy and Literature (2 credits)
- MUS 3690: Youth Orchestra Techniques (2 credits)
- 3 semesters of Internship in Music (in an El Sistema-inspired setting) [1 credit per semester, 3 credits total]; at least one semester of the internship must occur at The People's Music School Youth Orchestras program at Hibbard Elementary School.

## Application Process

As soon as possible after applying to the University, prospective music majors, minors, and students seeking teaching licensure must be evaluated for acceptance into the music program. The evaluation will consist of a theory placement exam and keyboard placement (if applicable), sight reading, and an audition. Repertoire requirements vary by instrument. See website for details. Auditions scheduled after our published audition dates may not receive full music scholarship consideration. Music Scholarships are only available to incoming students.

Following at least one year of music study, prospective music majors must apply for acceptance into their music major of choice. At the point of application (Sophomore Conference) and beyond, students must have and maintain a minimum 2.0 overall GPA, 2.5 academic music course GPA, and 3.0 applied music GPA. Candidates in Music Education must have and maintain an overall GPA of 2.50 and a 2.75 GPA in Music and Education coursework. Additional requirements for acceptance into each major may apply.

## Transfer of Credit

Transfer credit is credit earned prior to attending North Park University. North Park University accepts all courses offered by any regionally accredited institution as long as the coursework is in some way equivalent to what North Park University offers or is consistent with the liberal arts nature of the University. Transfer of credit is evaluated chronologically, transfer of credit from a two-year college is limited to 60 semester hours. Credit for work completed beyond this total must be from a bachelor's degree-granting institution. Transfer of credit from a bachelor's degree-granting institution is limited to 90 semester hours. Courses taken from regionally non-accredited institutions of learning may be considered for transfer credit if they are consonant with the general liberal arts tradition in higher education (i.e., excluding courses in non-accredited institutions of higher education whose content is exclusively vocational or technical, such as bookkeeping, cosmetology, ministry, culinary arts, or engineering technology). If courses from non-accredited institutions are accepted provisionally, 30 semester hours of work at North Park with a grade of C or better must be completed before the non-accredited transfer work will be credited to the student's record. Remedial courses, as so labeled by these institutions, are exempt from this policy unless judged by the Office of Student Administrative Services to be equivalent to those offered at North Park and accepted for credit. Transfer students are expected to fulfill the same degree requirements as students starting at North Park. Courses transferred may apply to degree requirements in one of the following categories.

- The fulfillment of general education requirements will be assessed by the Office of Student Administrative Services as part of its initial transcript evaluation.
- The fulfillment of requirements in a major will be determined by the major department as part of the major declaration process.
- All other courses will count as electives in fulfillment of the 120 semester hour graduation requirement.
- All transferred courses will be recorded with the grade received, but for purposes of the student's grade point average at North Park will be considered a "P" (pass).

Students must submit final, official transcripts from all post-secondary institutions attended. Failure to do so may be grounds for dismissal from the University. Transcripts must have been issued within the last calendar year and must be received by North Park University in a sealed envelope. Until final and official transcripts are received by the Office of Student Administrative Services, all evaluations will be considered provisional. Disputed courses judged non-transferable should first be appealed through the Registrar, who, in consultation with the department head in the appropriate field (if applicable), will attempt to reach a satisfactory judgment. Appeals must be made in the first semester of enrollment.

The Department of Music follows the official institutional Transfer of Credit policy above. Transcripts containing outside credits are evaluated by the Dean of the School of Music, Art, and Theatre who then submits the evaluation to the Office of Student Services for input into the official institutional transfer transcript evaluation.

The above statements regarding the treatment of transfer credit can also be found in the University Catalog online at [www.northpark.edu](http://www.northpark.edu).

## Advising

At the beginning of the student's career at North Park, he or she is assigned an advisor in their intended major area. Only full-time faculty can serve as student academic advisors (see faculty listing). Students are encouraged to become acquainted with their advisor as early as possible so that effective communication can be established.

The advisor assists and mentors the student with his or her academic program and proper registration; however, it is **the responsibility of the student** to complete correct and timely registration. Incorrect and/or late registration may be subject to fees. For registration deadlines, late add/drop fees and forms; please visit the Student Administrative Services building or visit <http://www.northpark.edu/Campus-Life-and-Services/Administrative-Services>.

1. Keyboard skills: If you do not pass the proficiency test for keyboard skills, the added semester hours that result from required courses to meet this proficiency will count toward required degree totals for graduation (120 credit hours), but not as music credits.
2. Some music courses are offered only during an odd year or even year. Consult with your advisor, handbook, and the University catalog to insure proper course selection and availability.
3. AMUS 1005 may be required prior to taking MUS 1080
4. A double major in music cannot be obtained because more than eight credit hours in the degree programs overlap; however, students are welcome to take additional music courses as electives.

## Applied Music Study

### Grading

Grading for applied music study is a combination of regular practice and application of instruction throughout the semester and a final, end of the semester, performance or 'jury.' For a BA and BME the studio grade will count for 50% of the final grade and the jury for the other 50%. Additional or alternative grading criteria will be noted in the instructor's syllabus and may vary based on degree program, year in school, number of applied semester hours taken, and the number of applied semester hours for which a student is registered in a current semester.

## Registration

Students may register for 1sh or 2sh of applied music. 1sh=15, 30-min lessons per semester and 2sh=15, 60-min lessons per semester. The number of credits is determined by degree program. Questions about registration may be directed to advisors or area supervisors. Typically, scholarship students will register for 1sh of applied lessons each term.

The following guidelines apply to students at North Park University interested in credit or non-credit applied study. Students who would like to take lessons **for credit** must:

- Be a student at North Park University who is a music major, minor, scholarship recipient, or registrant of an approved ensemble.
- Register for lessons. If a sophomore conference as well as a major declaration form has been successfully completed, registration can be achieved online via Self-Service. Otherwise, please submit a completed add/drop course form.
- Register and participate in an approved ensemble. Approved ensembles include MUS 0725 Concert Band, MUS 0700 Jazz Ensemble, MUS 0800 University Choir, MUS 0810 Women's Chorale, MUS 0750 University Orchestra, MUS 0855 Gospel Choir Touring Ensemble and MUS 0860 University Ministry Worship Team Ensemble.
- Register for one or two credits. One credit=fifteen, 1/2hr. weekly lessons, two credits=fifteen, 1hr. weekly lessons.
- Perform a jury at the end of each semester. A jury performance at the end of the first semester of applied study will be at the discretion of the applied instructor.
- Pay the applied lesson fee. The fee is \$175 per credit, per semester and will automatically appear on your tuition bill.

Students who would like to take lessons **for NON-credit** must:

- Be a student at North Park University. Any North Park University student, who does not need applied credit to fulfill degree requirements, may register for non-credit applied music lessons.
- Register for non-credit lessons. To register, submit a completed add/drop course form to the Music Department Chair for registration each semester. Unlike lessons for credit, students may register for non-credit lessons without participating in or registering for an ensemble.
- Pay a fee. The fee is \$850 per semester and will automatically appear on your tuition bill. The fee for non-credit applied lessons is for 15, 30-minute lessons. Hour lessons are not available.
- Commit to applied lesson instruction. Attendance, practice, and regular communication with your instructor is required. Non-credit lessons will be graded and appear on your transcript unless an application for pass/fail registration has been completed and approved. Applications for pass/fail registration area available at Student Services or [online](#). Semester juries are not required (unless you are a music scholarship student).

Please direct all questions regarding applied lesson study to the Music Department Chair.

## Registration by Degree Program

The music major, and minor, must make credit registrations for all required applied lessons. Required lesson registration will not incur extra costs (other than the semester applied lesson fee) if they fall within the 12-17 semester hour tuition package. Any registrations in excess of 17 credits will incur regular overload tuition charges. The applied lesson fee is \$175 per credit, per semester and is automatically charged to the tuition bill. Please note: If a student is awarded a music scholarship, the number of semesters of applied study will be extended beyond what is required by the specific curriculum in most cases.

<b>Bachelor of Arts in Music Composition</b>	<b>Bachelor of Arts in Music General Studies</b>	<b>Bachelor of Arts in Music Jazz Studies (Instrumental)</b>	<b>Bachelor of Arts in Music Performance</b>	<b>Bachelor of Music Education (voice/piano and instrumental)</b>
8 semester hours of applied music required: 2 sh on the major instrument or voice, and 6 sh of Applied Composition	12 semester hours of applied music required	8 semester hours of applied music required	12 semester hours of applied music required	12 semester hours of applied music required
Students must register for applied music from their first semester forward until the required applied credits are completed; applied comp can begin after pre-requisites are completed	Students must register for applied music from their first semester forward until the required applied credits are completed	Students must register for applied music from their first semester forward until the required applied credits are completed	Students must register for applied music from their first semester forward until the required applied credits are completed	Students register for applied music each semester, except for the semester of student teaching;  Voice track: 9 sh voice/3 sh piano (1 sh per semester in three consecutive semesters is preferable)  Piano track: 9 sh piano/3 sh voice (1 sh per semester in three consecutive semesters is preferable)  Inst. Track: 9 sh major inst/1 sh voice/2 sh piano (1 sh per semester in two consecutive semesters is preferable)
Repertory studied in the inst/voc app. study is primarily classical, unless the student's primary instrument dictates alternate	Repertory studied is primarily classical, unless the student's principal instrument dictates alternate applied study	Repertory studied is primarily jazz; the amount of classical music studied will be determined by the area supervisor, in	Repertory studied is primarily classical, unless the student's principal instrument dictates alternate applied study	Repertory studied is primarily classical, unless the student's principal instrument dictates alternate applied study (electric

applied study (electric guitar; bass guitar; drum set; B- 3 org)	(electric guitar; bass guitar; drum set; B- 3 organ)	consultation with the student's applied instructor(s), usually a minimum of 2sh	(electric guitar; bass guitar; drum set; B- 3 organ)	guitar; bass guitar; drum set; B-3 organ)
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**MUSIC MINOR** students must receive a 1/2hr of lesson time per week for two years, amounting to 1 semester hour per semester and totaling 4 semester hours of applied study.

### *Departmental Honors Program*

The Departmental Honors program is designed to challenge North Park's most talented and motivated students to achieve at the highest level in their major fields. The requirements of this program are:

- A minimum overall GPA of 3.5 and a minimum major GPA of 3.7 for admission and retention
- A minimum of 45 and a maximum of 90 semester hours earned at the time of admission
- A grade of A or B in 3-8sh of MUS 4000, which requires a paper or project at honors level
- Presentation of the DH 4000 paper or project at a Spring Honors Symposium
- Departmental approval

DH 4000 is listed in each major department with the course number 4000 and the prefix of the department, i.e., HIST 4000. For a course description of DH 4000, see the Departmental Honors section of the catalog and/or the individual department listings. For additional requirements specific to music, please inquire about a syllabus with the Fine Arts Office Manager. Please note: Students must register for DH 4000 in order to receive honors credit. In some cases, Honors Projects may meet the goals of or be structured as "Directed Research" (see below), however, not all Honors Projects are research projects. Questions may be directed toward the Dean.

### *Directed Research*

MUS 4930: Directed Research is open to students with an interest in a special topic in music research. Students must be a music major, in their junior or senior year, with a minimum music GPA of 3.0. Students will work under the direction of a faculty mentor on a novel research project. Permission of the faculty mentor and departmental approval is required prior to enrollment in this course. Students should enroll in 4sh over two semesters (one academic year) to complete a project (4sh for 1 semester or 2sh over 2 semesters). The course requires weekly or bi-weekly meetings with the research supervisor and time commitment of approximately 10 hours per week. Students will present their research publicly. All students enrolling for this course will need to be self-starters, initiative-takers, and able to work without constant supervision. Students must also be open to uncertainty in inquiry, and potentially able to deal with failure and setbacks.

### *Grade Benchmarks*

A grade of C- or higher must be attained before moving to the next course in a sequence. In addition, if an "I" or incomplete is earned by the student, any unfinished work must be completed prior to moving to the next course. See below for a list of sequential courses for which grade benchmarks must be met.

### *Sequential Courses*

- MUS 1010: Keyboard Skills I, MUS 1020: Keyboard Skills II, MUS 1030: Keyboard Skills III
- MUS 1080: Introduction to Musicianship
- MUS 1110: Aural Skills I, MUS 1120 Aural Skills II, MUS 2110: Aural Skills III
- MUS 2130: Music Theory I, MUS 2140 Music Theory II, MUS 3130: Music Theory III
- MUS 2401: Lyric Diction: Latin and English
- MUS 3010: Music History and Literature I

- MUS 3170: Conducting I
- MUS 3401: Vocal Pedagogy I

**Per state licensure requirements Music Education majors need to attain a minimum grade of C in any music or education course.**

### Keyboard Skills

The curriculum of Keyboard Skills is designed to provide the student with skills necessary to complete assignments in various music courses and to perform functionally on the piano. There are 4 levels of proficiency in this curriculum; music minors, and BA students must complete through Level II (MUS 1020), BMP students must complete through Level III (MUS 1030), and BME & BMMW students must complete through Level IV (MUS 1040). All majors/minors, whose primary instrument is piano, will meet their requirement in applied lessons; however, in certain circumstances students may be required to take keyboard skills based on skill-level and experience. All students have the option of taking proficiency exams in all 4 levels or non-credit piano lessons to meet their specific requirement. Students are not allowed to take applied piano lessons and keyboard skills concurrently unless they have received the approval from their advisor and the Director of Keyboard Studies.

Each student will have to pass the required level through a graduated series' of proficiency exams as indicated:

#### Level I (MUS 1010)

Notation; keyboard orientation; major scales (white key); chord progressions (I, V, I; introduction of IV); harmonization; transposition; improvisation; repertoire.

#### Level II (MUS 1020)

Minor scales (white key); minor chord progressions (I, IV, I, V, VI, I); harmonization; transposition; repertoire; score reading; improvisation; repertoire.

#### Level III (MUS 1030)

Major & minor scales (black key); major & minor arpeggios; advanced chord progressions; harmonization; score reading; improvisation; accompanying/duets; repertoire.

#### Level IV (MUS 1040)

A highly focused and practical approach to the performance of music materials commonly used in music education and church music programs. Advanced score reading using C clefs; transpositions; keyboard improvisation with lead sheets (popular, jazz, contemporary Christian, gospel, folk, musical theater); piano accompanying (vocal/instrumental solos, choral/operatic works); and accompanying for conductors.

Students wishing to pass out of Levels I, II, III, or IV without registering for the course may do so by contacting the Director of Keyboard Studies for proficiency packets/guidelines.

### Music Scholarship Guidelines

Students who receive a Music Scholarship are subject to evaluation by the music faculty at the end of each semester. The North Park University School of Music, Art, and Theatre reserves the right to lower or revoke music scholarships if the following requirements are not met:

Applied music lesson registration and participation: Music scholarship students are required to register and participate in applied music lessons with a North Park University instructor each semester the music scholarship is

received. Lessons can be taken for credit or non-credit (see Applied Music Study Registration Guidelines). If you are having trouble registering, please contact the School of Music, Art, and Theatre, Director of Operations.

Ensemble registration and participation: Music scholarship students are required to register and participate in the designated North Park University performing ensemble each semester the music scholarship is received. See music scholarship contract for designated ensemble.

Jury requirement: All students receiving a music scholarship are required to perform a jury at the end of each semester regardless of credit or non-credit lesson registration. A jury performance at the end of the first semester of private study will be at the discretion of the private instructor.

Appropriate academic standing (overall grade point average of 2.0 and a grade point average of 3.0 in the applied area of study).

### Pep Band Scholarship Guidelines

Students who receive a Pep Band Scholarship are subject to evaluation by the Pep Band Faculty Supervisor. The North Park University School of Music, Art, and Theatre reserves the right to lower or revoke Pep band Scholarships if the following requirements are not met:

#### Student Directors

**Participation and Attendance:** Students are required to attend and participate in all rehearsals and events (football games, basketball games, pep rallies, or other events) each year, as determined by the Faculty Supervisor.

**Practice:** Students are expected to practice regularly and prepare music prior to each rehearsal and event.

**Leadership Responsibilities:** In conjunction with the Faculty Supervisor, students will distribute music to members of the ensemble for events, schedule and conduct rehearsals, schedule the appropriate ensemble members to be present at each event, track attendance of ensemble members at each rehearsal and performance, manage all equipment needs for events, and recruit ensemble members.

**Enrollment:** Students must maintain full-time enrollment each semester, which is 12sh or more.

**Appropriate Academic Standing:** Students must maintain an overall grade point average of 2.0.

#### Ensemble Members

**Participation and Attendance:** Students are required to attend and participate in all rehearsals, as well as a minimum of 15 events (football games, basketball games, pep rallies, or other events) each year as determined by the Faculty Supervisor.

**Practice:** Students are expected to practice regularly and prepare music prior to each rehearsal and event.

**Enrollment:** Student must maintain full-time enrollment each semester, which is 12sh or more.

**Appropriate academic standing** (overall grade point average of 2.0).

Schedule of Course Offerings

## UNDERGRADUATE SCHEDULE OF COURSE OFFERINGS

AS OF THE CURRENT ACADEMIC YEAR: 2022-2023

**Please note: The majority of music courses are offered each year however, select courses are offered in alternation. Please review the following table carefully when planning your schedule.**

The current academic year (2022-2023) is an **EVEN** year. Next year (2023-2024) will be an **ODD** year.

Course	Every Sem.	Every Fall	Every Spring	Every Other Fall	Every Other Spring	Offered when course enrollment is sufficient
AMUS 1000: Non-Credit Instruction	X*					
AMUS 1005: Appl Theory/Sight Singing	X*					
AMUS 1010: Composition	X*					
AMUS 1110: Piano	X*					
AMUS 1120: Harpsichord	X*					
AMUS 1130: Organ	X*					
AMUS 1135: Class Voice	X*					
AMUS 1200: Voice	X*					
AMUS 1300: Violin	X*					
AMUS 1310: Viola	X*					
AMUS 1320: Violoncello	X*					
AMUS 1330: String Bass	X*					
AMUS 1335: Class Guitar	X*					
AMUS 1340: Guitar	X*					
AMUS 1350: Harp	X*					
AMUS 1400: Trumpet	X*					
AMUS 1410: Trombone	X*					
AMUS 1420: Horn	X*					
AMUS 1440: Euphonium	X*					
AMUS 1450: Tuba	X*					
AMUS 1500: Flute	X*					
AMUS 1510: Clarinet	X*					
AMUS 1520: Saxophone	X*					
AMUS 1530: Oboe	X*					
AMUS 1540: Bassoon	X*					
AMUS 1600: Percussion	X*					
AMUS 2110: Jazz Piano	X*					
AMUS 2120: Gospel/Contemporary Piano	X*					
AMUS 2130: B-3 Organ	X*					
AMUS 2200: Contemporary Voice	X*					
AMUS 2330: Jazz/Contemporary Bass	X*					
AMUS 2340: Jazz/Contemporary Guitar	X*					
AMUS 2400: Jazz Trumpet	X*					
AMUS 2410: Jazz Trombone	X*					
AMUS 2520: Jazz Saxophone	X*					
AMUS 2600: Drum Set	X*					
AMUS 2700: Applied Jazz	X*					
AMUS 2900: Special Recital	X*					
AMUS 3000: Coaching	X*					

Course	Every Sem.	Every Fall	Every Spring	Every Other Fall	Every Other Spring	Offered when course enrollment is sufficient
AMUS 3050: Instrumental Pedagogy and Literature	X*					
AMUS 3190: Conducting	X*					
AMUS 3350: Collaborative Piano	X*					
AMUS 3900: Third-Year Recital	X*					
AMUS 4900: Fourth-Year Recital	X*					
MUS 0100: Student Recital	X					
MUS 0700: Jazz Ensemble	X*					
MUS 0725: Concert Band	X					
MUS 0750: University Orchestra	X*					
MUS 0800: University Choir	X*					
MUS 0810: Upper Voice Chorale	X*					
MUS 0850: Gospel Choir	X					
MUS 0855: Gospel Choir Touring Ensemble	X*					
MUS 0860: University Ministries Worship Team Ensemble	X*					
MUS 1000: Music Appreciation	X					
MUS 1005: Introduction to the Music Profession			X			
MUS 1010: Keyboard Skills I	X*					
MUS 1020: Keyboard Skills II	X*					
MUS 1030: Keyboard Skills III	X*					
MUS 1040: Keyboard Skills IV	X*					
MUS 1080: Introduction to Musicianship		X				
MUS 1110: Aural Skills I			X			
MUS 1120: Aural Skills II		X				
MUS 1600: El Sistema		X				
MUS 2050: Contemporary American Popular Music				X (odd year) [online]		
MUS 2060: World Music in Cultural Perspective			X			X-Summer (online)
MUS 2080: Applied Methods: Brass (Quad A)				X (odd year)		
MUS 2081: Applied Methods: Woodwind (Quad A)					X (odd year)	
MUS 2082: Applied Methods: Percussion (Quad A)				X (even year)		
MUS 2083: Applied Methods: Strings (Quad A)					X (even year)	
MUS 2084: Applied Methods: Guitar & Ukulele		X				
MUS 2110: Aural Skills III			X			
MUS 2120: Aural Skills IV		X				
MUS 2130: Music Theory I			X			
MUS 2140: Music Theory II		X				
MUS 2155: Technology in Music		X				
MUS 2401: Lyric Diction: Latin and English (Quad A)		X				
MUS 2402: Lyric Diction: Spanish (Quad B)		X				
MUS 2403: Lyric Diction: Italian (Quad A)			X			
MUS 2404: Lyric Diction: German (Quad B)			X			
MUS 2405: Lyric Diction: French			X			
MUS 2500: Intro to Theology through Congregational Song			X			
MUS 2970: Sophomore Conference	X*					
MUS 3000: Music Bibliography		X				
MUS 3010: Music History and Literature I		X				

Course	Every Sem.	Every Fall	Every Spring	Every Other Fall	Every Other Spring	Offered when course enrollment is sufficient
MUS 3020: Music History and Literature II (Quad A)			X			
MUS 3075: Jazz History					X (even year)	
MUS 3080: Pedagogical Methods: Brass (Quad B)				X (odd year)		
MUS 3081: Pedagogical Methods: Woodwinds (Quad B)					X (odd year)	
MUS 3082: Pedagogical Methods: Percussion (Quad B)				X (even year)		
MUS 3083: Pedagogical Methods: Strings (Quad B)					X (even year)	
MUS 3130: Music Theory III			X			
MUS 3140: Music Theory IV		X				
MUS 3150: Jazz/Pop Theory				X (even year)		
MUS 3155: Jazz Keyboard						X
MUS 3170: Conducting I		X				
MUS 3180: Conducting II			X			
MUS 3307: Materials and Methods for Elementary Music		X				
MUS 3401: Vocal Pedagogy I		X				
MUS 3402: Vocal Pedagogy II			X			
MUS 3408: Secondary Choral Methods and Materials			X			
MUS 3409: Secondary Instrumental Methods and Materials			X			
MUS 3450: Opera Workshop		X*				
MUS 3455: Opera Production			X*			
MUS 3500: Introduction to Arts Management			X			
MUS 3690: Youth Orchestra Techniques			X			
MUS 3710: Jazz Combo	X*					
MUS 3770: Chamber Music Ensemble	X*					
MUS 3890: Chamber Singers	X*					
MUS 3910: Topics in Music						X*
MUS 4000: Departmental Honors in Music						X*
MUS 4160: Orchestration			X			
MUS 4165: Songwriting					X (even year)	
MUS 4175: Arranging				X (even year)		
MUS 4910: Independent Study in Music						X*
MUS 4930: Directed Research						X*
MUS 4970: Internship in Music						X*

\* Application, audition, placement or permission by area head, advisor, applied instructor and/or Department Chair required.

## Sophomore Conference

The Sophomore Conference provides an opportunity for assessment at a critical juncture for music majors and is the process by which music faculty formally grant permission to declare the degree track/concentration requested by the student. Each student meets privately with the entire full-time music faculty to assess his or her progress to date, and to discuss plans for the future. The student's applied instructor (if he or she is not a full-time faculty member) is also invited to the conference, pending the instructor's availability. The Conference is an important and constructive milestone in a music major's career at North Park. All music majors of sophomore standing (as determined by Student Services) must complete the Sophomore Conference. **To participate, students must have sophomore status, have completed level one of both theory and aural skills and have completed at least 30sh.** Transfer students higher than sophomore standing will be requested to participate as well. Music education students must successfully complete the Sophomore Conference before the Department of Music will recommend them for the teacher education program.

The Sophomore Conferences are held in early spring semester. Formal notification, a sophomore conference form, and more detailed instructions will be provided to those eligible during the fall semester.

At each Conference, the faculty will consider:

1. the student's sophomore conference form
2. a writing sample
3. an evaluation form submitted by the student's principal applied music instructor
4. the student's academic transcript
5. other appropriate materials, as requested

The student will perform a brief and representative musical selection. The remainder of the Conference will consist of constructive dialogue between the student and the faculty about educational progress and career plans.

At the time of the sophomore conference and beyond, students must have and maintain a minimum 2.0 overall GPA, 2.5 academic music course GPA, and 3.0 applied music GPA. Candidates in Music Education must have and maintain an overall GPA of 2.5 and a 2.75 GPA in Music and Education coursework. Additional requirements for acceptance into the School of Education may apply.

After the Conference, each student will receive a communication from the Music Department Chair summarizing the substance of the Conference, and indicating one of the following outcomes:

1. You have passed your Sophomore Conference, and you may declare your major in Music using the major declaration form (see the link below).
2. You have provisionally passed your Sophomore Conference, and may continue with your intended major in Music, but you will have to wait to submit the major declaration form until the process outlined in this letter is completed, and you have received another communication from the Music Department Chair indicating that you have passed your Conference.
3. You have provisionally passed your Sophomore Conference, but the faculty is requiring a change of major within Music, as outlined in this letter: once you have finalized that change, you may submit the major declaration form (see the link below).
4. You have not passed your Sophomore Conference, and you must move toward declaring a major in another academic area – please make an appointment with your advisor as soon as possible to discuss your alternative educational plans.

If a favorable outcome is received, following receipt of the sophomore conference response, students may complete the major declaration form found [here](#). If a student desires to change their degree track/concentration at a later date, they must first petition to the Music Department Chair for full faculty approval.

## Study Abroad

North Park has many Study Abroad opportunities, coordinated by the Office of International Affairs in the Office of Student Engagement. Students interested in Study Abroad are encouraged to work closely with their advisor and the Study Abroad office early in their time at North Park University. For more information, please click [here](#).

## Student Recital (MUS 0100)

Student Recital is a required course for all music majors and minors that is designed to offer students opportunities to listen to a variety of concerts and recitals, and to perform as soloists as well. In addition, guest artists conduct master classes on occasion. Students registered for this course have a set number of requirements to attend General and Class Recitals, music events from the [SMAT Concert Calendar](#). Students also have specific performance requirements associated with the General and Class Recitals. Applied instructors will be provided with a list of scheduled performances for the term and in consultation with their students, are required to submit a [Student Recital Request](#)

Form with the appropriate information for the program. Student Recital performances should reflect on repertoire studied in the applied studio. Forms are due one week in advance of a performance in a General Recital.

## Graduate Academic Resources

### Academic Program Offerings

The Music Department offers two graduate degrees – a Master of Music in Vocal Performance and a Master of Music in Collaborative Piano (Vocal Coaching). North Park University is accredited by the National Association of Schools of Music (NASM).

### Application Process

All master's degree candidates must apply and be accepted into the program prior to participation. The application includes an audition as well as other supplemental items for consideration. See website for details.

The graduate programs in music require the completion of a bachelor's degree with an accumulation of at least 120 sh of credits and an audition appropriate to a graduate performance degree. An undergraduate cumulative grade point average should be at least a 3.0 on a 4.0 scale. However, if the talent portion of the audition warrants it, a student with less than a 3.0 may be accepted provisionally. Provisional acceptance limits the first-year enrollment to no more than 8 sh per semester, during which success must be demonstrated before full acceptance is granted. Full acceptance will be determined by the director of the specific program at the end of the first year. The degrees are designed to serve students with music degrees, although other degrees may be accepted. Students without a bachelor's degree in music but who pass the audition will be required to take specific undergraduate music courses as prerequisites to the graduate coursework. The particular courses to be taken will be determined by advisement, taking into consideration previous training and music entrance test results.

### Prerequisites

Any course listed below which has not been completed or in which the student has not passed the entrance test is considered a deficiency and must be made up as early in the program as possible. The completion of some deficiencies may be required for enrollment in certain graduate classes.

Undergraduate Degree Pre-requisite: Degree conferred - Bachelor of Arts/Bachelor of Music/Bachelor of Music Education/Other (circle one); (complete/incomplete)

Hours earned (minimum, 120 hrs):

School:

Date of Degree:

GPA (3.0 minimum):

Language Pre-requisite: One year of Italian, French or German (circle one); (complete/incomplete)

Dates studied:

School:

Placement (if needed):

Aural Skills Pre-requisite: Two years (4 semesters) of undergraduate study. All students must take the Aural Skills Placement; (complete/incomplete)

Dates studied:

School:

Placement (circle one): Aural Skills I/Aural Skills II/Aural Skills III/Aural Skills IV/Applied Theory & Sight Singing Tutorial (1-2 sh)/None

Theory Pre-requisite: Two years (4 semesters) of study with a “B” average or better, taken within the last five years; (complete/incomplete)

Dates studied:

School:

Placement (circle one): Theory I/Theory II/Theory III/Theory IV/Applied Theory & Sight Singing  
Tutorial (1-2 sh)/None

Lyric Diction Pre-requisite (none required): Demonstrated proficiency in Latin, Spanish, English, Italian, German and French diction, as well as IPA. North Park offers five courses (totaling 5 sh) to fulfill this proficiency, three of which are applied toward degree requirements for graduation. Students with previous diction study may take one or more of the diction placements to proficiency out of one or more of the diction courses; (complete/incomplete)

Previous diction study (circle all that apply): IPA/Latin/Spanish/English/Italian/French/German

Dates studied:

School:

Placement (circle complete or incomplete for each course):

MUS 5421 Lyric Diction: Latin/English (complete/incomplete)

MUS 5422 Lyric Diction: Spanish (complete/incomplete)

MUS 5423 Lyric Diction: Italian (complete/incomplete)

MUS 5424 Lyric Diction: German (complete/incomplete)

MUS 5425 Lyric Diction French (complete/incomplete)

Music History & Literature Pre-requisite: One year (2 semesters) covering Baroque, Classical and Romantic are required. Placement may be required if courses were taken more than 5 years ago, or if grades were not consistently “B” or better; (complete/incomplete)

Dates studied:

School:

Placement (if needed):

Description of Piano Skills (advisory only):

## Advising

Academic advising for the graduate music programs is administered by the Directors of the Master of Music in Vocal Performance and Collaborative Piano (Vocal Coaching) programs. New students must consult with the Director before registering in person or online and it is suggested that an appointment be made for advisory input before each subsequent registration. A complete listing of degree requirements as well as an accounting of individual progress may be viewed in Self-Service.

## Applied Instruction

Applied instruction is arranged directly between the instructor and the student at a weekly time amenable to both parties. A 1sh registration requires 15, 30-minute lessons per semester and a 2sh registration requires, 15, 60-minute lessons (or 2, 30-minute lessons weekly) per semester. An Applied Music Record (AMR) will be used by each applied instructor as a resource to track applied lesson attendance and progress. Please note: The 15<sup>th</sup> lesson of each semester (or any lesson during the course of the semester agreed upon by the instructor and the student) for each student may be counted toward the end of the semester jury on the AMR. In the case of an absence, students should notify their applied instructor and collaborative pianist (with at least 24 hours’ notice) if they are unable to attend a lesson. The instructor may honor a make-up lesson if sufficient advance notice has been given. Please consult your applied instructor’s syllabus for additional attendance guidelines.

## Semester Juries

All students studying voice or piano for credit (AMUS 5200 or AMUS 5110) must perform a jury at the end of each semester of enrollment. The final grade for applied registrations will consist of the instructor's studio grade (1/3 weight) and the jury's averaged grade (2/3 weight). Determination of grade takes into consideration the professional nature of the master's degrees as well as the following: preparation of repertoire, present performance level, and progress. The standard for performance is guided by the professional market and grades reflect the student's achievement in meeting that standard.

Jury sign-ups are posted in Wilson Hall by the beginning of the last quad in each semester. Jury forms, on a single double-sided page, are available in the first-floor lobby of Wilson Hall. It must be completed in the manner requested on the form and brought to the jury as follows:

- One *two-sided* original form, the front juror's copy filled out (MMVP students only).
- Copies for each juror present for the jury of the filled out front page.

The jurors will write short critiques on the forms. These will be made available to the students by their applied instructor after grades have been submitted. The original form will go into the student's permanent file.

MMVP students must prepare five memorized pieces for each semester jury. Pieces should be in various languages and periods and should fill in weak areas in the student's existing repertoire. The student must bring to each jury a comprehensive repertoire list noting pieces learned during the MMVP program in bold type. Students must learn five arias either from opera or oratorio each semester. The student at the master's level should demonstrate advanced repertoire performed in an informed manner i.e., the student is expected to have a complete word by word translation, be informed about the composer and the poet, know the character if from an opera or oratorio, and present a credible interpretation of the work.

MMCP students must prepare one solo selection (or chamber work) and a selection of vocal repertoire covered during the semester of study. In addition, MMCP students will be required to play for MMVP or undergraduate vocal juries as assigned by the director of the program. Students will be required to bring a repertoire list of all music played/studied during the semester to include piano/vocal studio work, jury repertoire, pieces played for masterclasses, class recitals, general recital and any work associated with courses (Performance Survey, Chamber Music, Diction Classes, etc.).

In the semester of a degree or special recital (AMUS 5900, AMUS 6001, or AMUS 6200) a jury is required. Jury selections will be determined by the applied instructor and student to best serve their goals. For vocalists, five pieces are required, and it is recommended that two of the five pieces are new pieces. For collaborative pianists, a selection of jury requirements will be determined based on representative work throughout the semester of the recital, which may include repertoire from the recital and additional jury collaborations (graduate and undergraduate). Solo or chamber works may be included. The final recital grade for registrations will consist of the instructor's studio grade (1/3 weight) and the jury's averaged grade (2/3 weight). The instructor's grade will cover the student's work during the semester, the recital and program notes and the remainder of the grade will be given at the semester jury.

## Grading

To receive a studio grade of "A" (the grade before it is averaged in with the jury grade), graduate students are expected to demonstrate excellent attendance and preparation for the lessons. As well, graduate level students must demonstrate superior performance ability, technical development, as well as interpretive skill appropriate to the genre. Failure to appear at a semester jury examination without prior notification will automatically result in a grade

of “F” for the semester. A jury is required for each AMUS registration, with the exception of AMUS Coaching. See the applied syllabus for additional grading information.

### Recitals

Each student is required to give a full recital of 55-65 minutes of music near the end of study. The recital must accomplish the following in consultation with the applied instructor:

1. Cover at least three different musical periods and three different languages.
2. Display the student’s complete abilities.
3. Program notes must accompany the recital and include translations, comments on the relationship of words to the music, or other relevant explanatory material.
4. Recitals should focus on art song repertoire but may include some opera/oratorio arias. Musical theater may be presented but should be limited to one or two pieces.

All repertoire must be approved by the applied instructor before submitting a Recital Application to the full-time music faculty for the recital.

### Interpretive Performance Studies

The master’s program includes coaching in each of the three Performers Survey classes, as well as one semester (2 sh) of AMUS 5600 (Interpretive Performance Studies). The student may register for additional coaching (AMUS 5600) as part of their electives. Since this is a program for serious performers and instructors of performers, students are urged to seek more coaching than what is required for this degree.

### Comprehensive Projects

Five Comprehensive Projects are required for the Master of Music in Vocal Performance program in the following courses:

MUS 5300: Applications in Musical Analysis – Michael McBride

MUS 5001: Performer’s Survey I: Art Song – Teresa Kang

MUS 5002: Performer’s Survey II: Opera – You-Seong Kim

MUS 5003: Performer’s Survey III: Oratorio/Cantata/Mass – Tom Tropp

MUS 5401/5402: Vocal Pedagogy I/II – You-Seong Kim

Comprehensive Projects may be completed at any time during the course of the degree program. In the final semester of study, graduate students should register for MUS 6000: Graduate Comprehensive Projects, a 0sh, pass/fail course. Students are required to pass all five Comprehensive Projects (tracked internally) with a grade of “B” or higher, in order to graduate. Each Comprehensive Project has specific guidelines that must be obtained directly from the instructor for the corresponding course.

Deadlines:

For December Commencement: The Friday of the second week of fall classes, before noon.

For May Commencement: The Friday of the second week of spring classes, before noon.

Submitted projects should be well written and submitted to the instructor electronically as a final document, not in draft form, as the need for multiple reviews may result in a grade reduction. Papers will be assessed based on comprehensive content, clarity of presentation, correct grammar, critical analysis and proper form, including title page (see Turabian Sample 14.18), introduction, main body, and Appendix.

Once submitted, the faculty reader may take up to three weeks to review the original submission, and if revisions are necessary, the student will have one week to complete the revisions and re-submit the project. Then, the reader may

take up to two weeks to review the second submission, and if revisions are necessary, the student will have three days to complete the revisions and resubmit the project. Failure to achieve a passing grade after two revisions will incur a charge of \$50 payable to the School of Music, Art, and Theatre and additional submissions of the same project must be delayed until the next semester. It is recommended that submissions be made well in advance of the deadlines to ensure timely graduation. Upon successful completion of a Comprehensive Project, the instructor should notify Dr. You-Seong Kim by email and include a copy of the final project as an attachment.

Four Comprehensive Projects are required for the Master of Music in Collaborative Piano (Vocal Coaching) program in the following courses:

MUS 5300: Applications in Musical Analysis – Michael McBride

MUS 5001: Performer's Survey I: Art Song – Teresa Kang

MUS 5002: Performer's Survey II: Opera – You-Seong Kim

MUS 5003: Performer's Survey III: Oratorio/Cantata/Mass – Tom Tropp

Comprehensive Projects may be completed at any time during the course of the degree program. In the final semester of study, graduate students should register for MUS 6000: Graduate Comprehensive Projects, a 0sh, pass/fail course. Students are required to pass all five Comprehensive Projects (tracked internally) with a grade of "B" or higher, in order to graduate. Each Comprehensive Project has specific guidelines that must be obtained directly from the instructor for the corresponding course.

Deadlines:

For December Commencement: The Friday of the second week of fall classes, before noon.

For May Commencement: The Friday of the second week of spring classes, before noon.

Submitted projects should be well written and submitted to the instructor electronically as a final document, not in draft form, as the need for multiple reviews may result in a grade reduction. Papers will be assessed based on comprehensive content, clarity of presentation, correct grammar, critical analysis and proper form, including title page (see Turabian Sample 14.18), introduction, main body, and Appendix.

Once submitted, the faculty reader may take up to three weeks to review the original submission, and if revisions are necessary, the student will have one week to complete the revisions and re-submit the project. Then, the reader may take up to two weeks to review the second submission, and if revisions are necessary, the student will have three days to complete the revisions and resubmit the project. Failure to achieve a passing grade after two revisions will incur a charge of \$50 payable to the School of Music, Art, and Theatre and additional submissions of the same project must be delayed until the next semester. It is recommended that submissions be made well in advance of the deadlines to ensure timely graduation. Upon successful completion of a Comprehensive Project, the instructor should notify Dr. Terree Shofner-Emrich by email and include a copy of the final project as an attachment.

## Registration

Full- time enrollment for graduate students is 8sh each term. Students must register for a minimum of 4sh to receive federal financial aid (loans) and must notify the Financial Aid Office at 773-244-5562, if a FAFSA will not be completed. Tuition reductions continue until graduation or up to a maximum of six years and may be applied to semesters with part-time enrollment and/or during summer terms.

## Registration Outside of a Student's Degree Program

Students who wish to take courses outside their program must get approval both from the Dean or Director of their School or program and the Dean or Director of the other School or program. Courses outside their program should

relate to their program. Courses are approved on an individual basis. If the student intends to take extensive coursework in the other program, he/she needs to apply officially to the other program or degree. Graduate tuition will be charged at the rate of the student's program. Graduate students taking classes at the undergraduate level will be charged the default rate for part-time undergraduates. Students who are in graduate programs with a tuition discount rate receive that discount on both undergraduate and graduate level course registrations.

### Graduate Schedule of Course Offerings

## GRADUATE SCHEDULE OF COURSE OFFERINGS

AS OF THE CURRENT ACADEMIC YEAR: 2022-2023

**Please note: The majority of music courses are offered each year however, select courses are offered in alternation. Please review the following table carefully when planning your schedule.**

**The current academic year (2022-2023) is an EVEN year. Next year (2023-2024) will be an ODD year.**

Course	Every Sem.	Every Fall	Every Spring	Every Other Spring	Every Third Sem.	Offered when course enrollment is sufficient
AMUS 5005: Applied Theory/Sight Singing Tutorial	X*					
AMUS 5110: Applied Piano	X*					
AMUS 5190: Applied Conducting	X*					
AMUS 5200: Applied Voice	X*					
AMUS 5210: Practicum: Studio/Choral/Opera Accompanying	X*					
AMUS 5600: Interpretive Performance Studies	X*					
AMUS 5900: Applied Special Recital	X*					
AMUS 6001: Applied Piano: Recital	X*					
AMUS 6002: Applied Piano: Recital	X*					
AMUS 6200: Applied Voice: Recital	X*					
MUS 5000: Music Bibliography		X				
MUS 5001: Performer's Survey I: Art Song					X (21/S1, 22/S2, 24/S1)**	
MUS 5002: Performer's Survey II: Opera					X (20/S2, 22/S1, 23/S2)**	
MUS 5003: Performer's Survey III: Oratorio/Cantata/Mass					X (21/S2, 23/S1, 24/S2)**	
MUS 5100: Performance Practica	X					
MUS 5300: Apps in Musical Analysis		X (starting 21/S1)				
MUS 5310: Chamber/Duo Instrumental Repertoire	X					
MUS 5401: Vocal Pedagogy I		X				
MUS 5402: Vocal Pedagogy II			X			
MUS 5421: Lyric Diction: Latin and English		X				
MUS 5422: Lyric Diction: Spanish		X				
MUS 5423: Lyric Diction: Italian			X			
MUS 5424: Lyric Diction: German			X			
MUS 5425: Lyric Diction: French			X			
MUS 5450: Opera Workshop		X*				
MUS 5455: Opera Production			X*			
MUS 5500: Vocal Pedagogy Clinical I		X				
MUS 5510: Vocal Pedagogy Clinical II			X			
MUS 5650: Master Class in Vocal Performance			X (starting 21/S2)			
MUS 5700: Career Seminar				X (21/S2, 23/S2)		
MUS 5800: University Choir	X*					
MUS 5890: Chamber Singers	X*					

MUS 5910: Independent Study in Graduate Music						X*
MUS 5920: Topics in Music						X*
MUS 5970: Graduate Conference			X			
MUS 6000: Graduate Comprehensive Projects	X					
* Application, audition, placement or permission by area head, advisor, applied instructor and/or Dean required.						
**academic year/semester (S1 is a fall semester and S2 is a spring semester)						

## Graduate Conference

All graduate students in music will be required to participate in a Graduate Student Conference during the spring semester of their first year of study. In the conference, students will perform and discuss their progress in the program. Details concerning the conference will be distributed to each student as the date approaches.

## Performance Practica (MUS 5100)

This course is designed to offer students various venues for performing with the goal of continually increasing their skills and comfort level in performance. Students registered for this course are required to attend and participate in various performance-related assemblies including, but not limited to, recitals and/or studio classes, specified in each semester's syllabus. Graduate students are required to enroll for a total of 4sh. Please see Canvas for additional details.

# Appendix A

## Applied Music Levels of Expectation

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Bassoon)			
<b>Bassoon (AMUS 1540)</b> <i>These guidelines are in place through the semester in which the student completes the required number of applied bassoon credits for the designated degree</i>			
Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<ul style="list-style-type: none"> <li>-Application to the institution is required before audition; acceptance to the institution is preferred</li> <li>-minimum GPA: 2.75</li> <li>-minimum ACT: 19</li>   <li>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</li>   <li>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms.</li> <li>Recordings are optional but recommended. An on-campus interview is required.</li>   <li>-Sight reading may be requested</li> </ul>		N/A

<p><b>First-Year</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technical expectations: Concentrated work on foundational concepts including embouchure; posture and position; breathing and use of air; correct fingerings; tone quality; intonation</p> <p>-Scales: Major scales: (C, F, G, B-flat, D, E-flat, A), Chromatic Scale, Major arpeggios (C, F, G, B-flat, D, E-flat, A) at a minimum speed of eighth note = 160</p> <p>-Etudes: Weissenborn: Practical Exercises; Weissenborn: Fifty Advanced Studies</p> <p>-Solos: Ernst Galliard: Sonata #5 in D Minor; Alessandro Longo: Suite</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Sophomore</b></p>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technical expectations: Embouchure; finger/arm position; breathing and use of air; tone quality; intonation; vibrato exercises;</p> <p>Scales: All Major scales; Chromatic Scale, Minor Scales (All 3 types) (A, D, E); Minor arpeggios (A, D, E) at a minimum speed of eighth note = 160</p> <p>-Etudes: Weissenborn: Fifty Advanced Studies</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
		<p>-Solos: Burrill Phillips: Concertpiece; Antonio Vivaldi: Concerto in D Minor RV481</p>	

<p><b>Junior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technical expectations: tone quality;breathing and use of air; intonation; expanded high notes/fingerings; incorporating vibrato;</p> <p>Scales: All major scales, Chromatic Scale, Minor Scales (All 3 types) (A,D, E, G, B, C, F#); Minor arpeggios (A, D, E, G, B, C, F#); Major Arpeggios (All) at a minimum speed of eighth note = 160</p> <p>-Etudes: Weissenborn: Fifty Advanced Studies; J.B. Gambaro: 18Studies</p> <p>-Solos: Paul Hindemith: Sonate; Mozart: Concerto in Bb - 2nd mvmt.</p> <p>-Orchestral Excerpts: Stravinsky: Firebird Berceuse; Mozart: Le Nozzedi Figaro overture; Ravel: Alborada del Gracioso</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Senior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>-Technical expectations: tone quality;intonation; expanded high notes/fingerings; advanced tonguing techniques</p> <p>-Scales: all major and minor scales (All 3 types); All major and minor arpeggios at a minimum speed of eighth note = 160; 7th chord exercise in all keys</p> <p>-Etudes: J.B. Gambaro: 18 Studies; Ludwig Milde: Concert Studies, Op. 26 (Vol. I &amp; II)</p> <p>-Solos: Mozart: Concerto in Bb - (complete); Telemann: Sonata in F minor</p> <p>-Orchestral Excerpts:</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		Tchaikovsky: Symphonies; Berlioz: Symphonie Fantastique	
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied bassoon credits per catalog requirements with a grade point average of at least 3.0)		N/A
<p>BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Cello)</p> <p style="text-align: center;"><b>Cello (AMUS 1320)</b></p> <p style="text-align: center;"><i>These guidelines are in place through the semester in which the student completes the required number of applied cello credits for the designated degree</i></p>			
<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19		N/A

	<p>-Prepare two complete movements or excerpts from the standard classical repertoire (from Baroque to the present) and an etude representing the current level of technique, as well as three-octave scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		
<p><b>First-Year</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>*Solidification of foundation skills including but not limited to posture, left hand form, bow hold, basic bowing style and tone production.</p> <p>*Skills added to the foundation skills include: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position.</p> <p>*Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills</p> <p>*Development of musicianship and expression using the above techniques</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		<p style="text-align: center;"><b>Technical Studies include:</b></p> <p>Technical Studies Vol. 1 &amp; 2 by Julius Klengel  Position Pieces for Cello, Vol. 1 &amp; 2 by Rick Mooney  170 Foundation Studies, Vol. 1 &amp; 2 by Alwin Schroeder</p>	
		<p>Thumb Position for Cello, Vol. 1 &amp; 2  by Rick Mooney  Changing Positions by Otakar Sevcik  School of Bowing Technique by Otakar Sevcik  An Organized Method of String Playing by Janos Starker</p> <p style="text-align: center;"><b>Repertoire may include:</b></p> <p>Suzuki Method for Cello, Vol. 4-8  Solos for the Young Cello Player, Vol. 3-6  Bach Suites for Solo Cello, Suites 1-3  Sonata in G minor by Henry Eccles  Sonata in G Major by Berteau Sammartini  Sonatas by Antonio Vivaldi  Sonata in D Minor by Archangelo Corelli  Concerto in D Major by Antonio Vivaldi  Concerto No. 2 in D Major by Jean-Baptiste Breval  Elegie by Gabriel Faure  7 Variations on a Theme from the Magic Flute by Ludwig van Beethoven  Concerto No. 4 by Georg Goltermann  Concerto in A Minor by Camille Saint-Saens</p>	

<p><b>Sophomore</b></p>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>*Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position. *Development of musicianship and expression using the above techniques *Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills *Development of memorization techniques and performance skills</p> <p><b>Technical Studies include:</b>          Technical Studies Vol. 1 &amp; 2 by Julius Klengel          170 Foundation Studies, Vol. 1 &amp; 2 by Alwin Schroeder          Position Pieces for Cello, Vol. 1 &amp; 2 by Rick Mooney          Thumb Position for Cello, Vol. 1 &amp; 2 by Rick Mooney          School of Bowing Technique by Otakar Sevcik          An Organized Method of String Playing by Janos Starker          Preparatory Studies Op. 76 by David Popper</p> <p><b>Repertoire may include:</b>          Suzuki Method for Cello, Vol. 4-8          Solos for the Young Cello Player, Vol. 3-6          Bach Suites for Solo Cello, Suites 1-3          Sonata No. 1 in G Major for Viola da Gamba by J.S. Bach          Sonata No. 2 in D Major for Viola da Gamba by J.S. Bach          Vocalise by Sergei Rachmaninoff          Kol Nidrei by Max Bruch          Concerto in B-flat Major by Luigi Boccherini          Concerto in C Major by Joseph Haydn          Concerto in A Minor by Camille Saint-Saens</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
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		<p>12 Variations on a theme from the Magic Flute by Ludwig van Beethoven</p> <p>12 Variations on a theme from Judas Maccabaeus by Ludwig van Beethoven</p> <p>Roumanian Folk Dances by Bela Bartok</p> <p>Drei Leichte Stucke, Op. 8 by Paul Hindemith</p>	
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>*Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position.</p> <p>*Development of musicianship and expression using the above techniques</p> <p>*Development of memorization techniques and performance skills</p> <p>*Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills</p> <p>*Exposure to more demanding technical work and complex repertoire</p> <p><b>Technical Studies include:</b></p> <p>Violoncello Technique by Mark Yampolsky</p> <p>Galamian Scale System Vol. 1 &amp; 2, edited by Hans Jorgen-Jensen</p> <p>Studies for Developing Agility by Bernhard Cossmann</p> <p>Thumb Position for Cello, Vol. 1 &amp; 2 by Rick Mooney</p> <p>An Organized Method of String Playing by Janos Starker</p> <p>High School of Cello Playing by David Popper</p> <p>21 Studies for Cello by Jean-Louis Duport</p> <p><b>Repertoire may include</b></p> <p>Bach Suites for Solo Cello, Suites 1-4</p> <p>Sonatas Op. 5, No. 1 &amp; 2, in F Major and G Minor by Ludwig van Beethoven</p> <p>Sonata in D Major by Felix Mendelssohn</p> <p>Sonata in E Minor by Johannes Brahms</p> <p>7 Canciones Populares by Manuel de Falla</p> <p>Etude Caprice by Georg Goltermann</p> <p>Concerto in B-flat Major by Luigi Boccherini</p> <p>Concerto in C Major by Joseph Haydn</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

<p><b>Senior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS4900)</p>	<p>*Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position.</p> <p>*Development of musicianship and expression using the above techniques</p> <p>*Development of memorization techniques and performance skills</p> <p>*Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills</p> <p>*Exposure to more demanding technical work and complex repertoire</p> <p><b>Technical Studies include:</b>  Violoncello Technique by Mark Yampolsky  Galamian Scale System Vol.1 &amp; 2, edited by Hans Jorgen-Jensen  Studies for Developing Agility by Bernhard Cossmann</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
		<p>An Organized Method of String Playing by Janos Starker</p> <p>High School of Cello Playing by David Popper</p> <p>21 Studies for Cello by Jean-Louis Duport</p> <p><b>Repertoire may include:</b>  Tocatta by Girolamo Frescobaldi</p> <p>Sonata in D Major by Pietro Locatelli</p> <p>Sonata in G Minor by Frederic Chopin</p> <p>Sonata in G Minor by Sergei Rachmaninoff</p> <p>Hungarian Rhapsody by David Popper</p> <p>Concertpiece by Ernst von Dohnanyi</p> <p>Sonata Op. 69 in A Major by Ludwig van Beethoven</p> <p>Concerto in D Minor by Eduard Lalo</p> <p>Concerto in E Minor by Edward Elgar</p>	

<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied cello credits per catalog requirements with a grade point average of at least 3.0)		N/A
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BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Clarinet)

**Clarinet (AMUS 1510)**

*These guidelines are in place through the semester in which the student completes the required number of applied clarinet credits for the designated degree*

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<ul style="list-style-type: none"> <li>-Application to the institution is required before audition; acceptance to the institution is preferred</li> <li>-minimum GPA: 2.75</li> <li>-minimum ACT: 19</li> <li>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2- octave major scales.</li> <li>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms.</li> </ul>		N/A

	Recordings are optional but recommended. An on-campus interview is required. -Sight reading may be requested		
<b>First-Year</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)	Posture and Hand Position Embouchure strengthening Breath Control Articulation Progress	-Fall and spring semester juries must be completed with passing grades
	-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	All Major Scales, Harmonic Minors to 4 sharps and flats, Chromatic Scale 16 Studies - Rose, 40 Etudes - Rose Melodious and Progressive Studies, Books 1 & 2 - David Hite 12 Etudes for Clarinet - Victor Polatschek Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9 Sight Reading Progress Clarinet Fingerings - Thomas Ridenour Concertino - Carl Maria von Weber Clarinet On the Town - Herman	
<b>Sophomore</b>	-Sophomore Conference: --One piece is performed at the Conference  -BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	Embouchure strengthening Breath Control Tonguing Patterns for Speed Tone Production Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress 32 Studies - Rose 18 Etudes - Paul Jeanjean Five Bagatelles - Gerald Finzi Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9 Solo de Concours - Henri Rabaud Concerto No. 1 - Carl Stamitz Arabesques - Paul Jeanjean	-Fall and spring semester juries must be completed with passing grades

<p><b>Junior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performance total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Embouchure strengthening Breath Control Tonguing Patterns for Speed Tone Production Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress Posture Reed Selection and Adjustment All Major and Minor Scales, Arpeggios, Chromatic Scale Foundation Studies, Op. 63 - Karl Baermann Complete Method - Gustave Langenus - Parts 1 - 3 Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9 Sonata - Francis Poulenc Solo de Concours - Andre Messenger Solo de Concours - Jules Mouquet Sonatas No. 1 &amp; 2 - Johannes Brahms Sonata - Paul Hindemith</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Senior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performance total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Embouchure strengthening Breath Control Tonguing Patterns for Speed Tone Production Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress All Major and Minor Scales, Arpeggios, Chromatic Scale 20 Grand Etudes - Rose 48 Studies, Books 1 and 2 - Alfred Uhl</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
	<p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9 Premiere Rhapsodie - Claude Debussy</p>	

		Concerto - Aaron Copland Concerto No. 1 - Carl Maria von Weber Concerto - Wolfgang Amadeus Mozart	
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied clarinet credits per catalog requirements with a grade point average of at least 3.0)		N/A
<p>BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Double Bass)</p> <p><b>North Park University School of Music, Art, and Theatre: Music Applied Music Levels of Expectation for the Bachelor of Arts in Music (Composition and General Studies concentrations) and the Bachelor of Music Education: Double Bass (AMUS 1330)</b></p> <p><b>For Applied Music Levels for Jazz/Contemporary Bass, please see the syllabus for AMUS 2330, Jazz/Contemporary Bass</b></p> <p><i>These guidelines are in place through the semester in which the student completes the required number of applied double bass credits for the designated degree</i></p>			
<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>

<p><b>Entrance Audition</b></p>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75 -minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts from the standard classical repertoire (from Baroque to the present) and an etude representing the current level of technique, as well as three-octave scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms.</p> <p>Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		<p>N/A</p>
<p><b>First-Year</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p><u>Technical expectations</u></p> <p>Learning a proper and stable way to hold the instrument. Learn to use larger muscles to aid left and right hand</p> <p>Develop proper left-hand position including spacing half steps between fingers one, two and four, playing with curved fingers, develop smooth shifting.</p> <p>Develop right hand technique including proper bow grip, fluidity in elbow and wrist, adjusting weight and speed of bow for tone</p> <p>Student should be familiar with the fingerboard up to the first position</p> <p>Major scales one octave</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		<p style="text-align: center;"><u>Etudes</u></p> <p style="text-align: center;">Simandl Book One up to second position 77 Baroque Bass Lines- Lucas Drew</p> <p style="text-align: center;"><u>Solos</u></p> <p style="text-align: center;">Selections from "Double Bass Solos" By Keith Hartley according to student's ability Selections from "Festival Performance Solos" Carl Fischer according to student's ability Orchestral Excerpts according to student's ability</p>	
<b>Sophomore</b>	<p style="text-align: center;">-Sophomore Conference: --One piece is performed at the Conference</p> <p style="text-align: center;">-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p style="text-align: center;">-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p style="text-align: center;"><u>Technical Expectations</u></p> <p style="text-align: center;">Continued improvement in left and right hand development started in freshman year Expand range to third position Major triads in the circle of fifths Study and progress of bowing patterns from Simandl Page 69</p> <p style="text-align: center;"><u>Etudes</u></p> <p style="text-align: center;">Simandl third position exercises Selections from "77 Baroque Basslines" by Lucas Drew</p> <p style="text-align: center;"><u>Solos</u></p> <p style="text-align: center;">Selections from "Double Bass Solos" By Keith Hartley according to student's ability Selections from "Festival Performance Solos" Carl Fischer according to student's ability Orchestral Excerpts according to student's ability</p>	-Fall and spring semester juries must be completed with passing grades
<b>Junior</b>	<p style="text-align: center;">-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p style="text-align: center;">-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p style="text-align: center;"><u>Technical Expectations</u></p> <p style="text-align: center;">Continued improvement of right and left hand technique is expected Expand range to fifth position Continue practices of scales including natural minor Play major and minor seventh chords in the circle of fifths</p> <p style="text-align: center;"><u>Etudes</u></p> <p style="text-align: center;">Simandl etudes for the fifth position Selections from "77 Baroque Basslines" by Lucas Drew Selections from "The Complete Double Bass Parts of J.S.Bach" Oscar Zimmerman Orchestral excerpts</p>	-Fall and spring semester juries must be completed with passing grades

		<p style="text-align: center;"><u>Solos</u></p> <p>Selections from “Double Bass Solos” By Keith Hartley according to student’s ability          Selections from “Festival Performance Solos” Carl Fischer according to student’s ability          Orchestral Excerpts according to student’s ability          Or any equivalent</p>	
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p style="text-align: center;"><u>Technical Expectations</u></p> <p>Continued progress with left and right hand technique is expected          Expand range to sixth position or further if the student is able          Major scales, E, F, Gb, G, two octaves. All others one octave          Play seventh chords within major keys diatonically or in circle of fifths</p> <p style="text-align: center;"><u>Etudes</u></p> <p>Simandl etudes from section on sixth position          Simandl interval etudes page 53-67          Storch-Hrabe 57 Studies</p>	-Fall and spring semester juries must be completed with passing grades
		<p style="text-align: center;"><u>Solos</u></p> <p>Selections from “Festival Performance Solos” Carl Fischer according to student’s ability          Selections from “Solos for the Double Bass Player” by Oscar Zimmerman according to student’s ability</p>	
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied double bass credits per catalog requirements with a grade point average of at least 3.0)</p>		N/A
<p>BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Euphonium)  <b>Euphonium (AMUS 1440)</b>  <i>These guidelines are in place through the semester in which the student completes the required number of applied euphonium credits for the designated degree</i></p>			
<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>

<p><b>Entrance Audition</b></p>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <ul style="list-style-type: none"> <li>-minimum GPA: 2.75</li> <li>-minimum ACT: 19</li> </ul> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		<p>N/A</p>
<p><b>First-Year</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Concentrated work on foundational concepts including embouchure and its muscular development and physiology; breathing and use of air; tone quality (buzzing with and without mouthpiece); and the coordination of lip vibrations controlled by hearing. Scales are performed with a multiplicity of articulations.</li> <li>· Etudes: , Concone/Shoemaker "Etudes", Voxman "Selected Studies" and similar</li> <li>· Solos: "English Suite" arr. Fitzgerald, "Hassel Suite" and similar</li> </ul>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Sophomore</b></p>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continuation of embouchure development as the music gets progressively more demanding; sight-reading; vibrato; expansion of dynamics, range, multiple-articulation, pedal tones and executing intervals securely. Scales and arpeggios.</li> </ul>	<p>-Fall and spring semester juries must be completed with</p>

	-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)	· Etudes: Rochuet/Bordogni Book 1, Hering- "32 Etudes", Voisin/Dusfresne- "Develop Sight Reading" and similar  · Solos: Barat- "Introduction and Dance", Cords- "Romanze" (select solo for Sophomore Conference, spring semester), selected band excerpts	passing grades
<b>Junior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)	· Technical expectations: Continued technical development per student's level of competency. Scales and Arpeggios.  · Etudes: Rochuet/Bordogni Book 1, Tyrell- "40 Progressive Studies", Arban's "Method" and similar  · Solos: Movements or Excerpts from Erik Lars Larson "Concertino", Berghmans "La Femme a Barbe" or similar, selected band excerpts	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)  -Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)	· Technical expectations: Continued technical development per student's level of competency. Modal Scales.  · Etudes: add Kopprasch "Etudes" and similar  · Solos: Guillmant- "Morceau Symphonique", David- "Concertino" and similar, selected band excerpts	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied euphonium credits per catalog requirements with a grade point average of at least 3.0)		N/A

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Flute)

**Flute (AMUS 1500)**

*These guidelines are in place through the semester in which the student completes the required number of applied flute credits for the designated*

*degree*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Concentrated work on fundamentals including embouchure, physical set-up, breathing, tone, intonation, tonguing, vibrato. Technical exercises selected from Reichert "Seven Daily Exercises" and Taffanel and Gaubert "Seventeen Daily Exercises."</p> <p>Scales: All Major and Minor scales and arpeggios, two octaves, three octave chromatic</p> <p>Etudes: Berbiguier, Kohler</p> <p>Solos: Bloch Suite Modale Godard Suite de Trois Morceaux, Handel</p>	-Fall and spring semester juries must be completed with passing grades

		Sonata, Stamitz Concerto in G Major	
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical Expectations: Continuation of work on fundamentals, building on foundation from first year. Technical exercises selected from Reichert "Seven Daily Exercises" and Taffanel and Gaubert "Seventeen Daily Exercises."</p> <p>Scales: All Major and Minor scales and arpeggios, full range</p> <p>Etudes: Andersen op. 21 or 33, Berbiguier</p> <p>Solos: CPE Bach Sonata in G Major, Bach Sonata in g minor, Debussy Syrinx, Donizetti Sonata, Honegger Danse de la Chevre, Mouquet Sonata "La Flute de Pan," Quantz Concerto in G Major</p>	-Fall and spring semester juries must be completed with passing grades
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical Expectations: Continuation of work on fundamentals, expanding tone study to concentrate on intervals, releases, dynamic control and vibrato use. Technical Exercises selected from Kujala Vade Mecum and Wye Daily Exercises.</p> <p>Etudes: Andersen, Boehm,</p> <p>Hughues Solos: Bach Sonata in E flat, Ganne Andante et Scherzo, Hindemith Sonata, Kuhlau</p> <p>Divertissement #5, Mozart Concerto in D Major, Muczynski Three Preludes, Poulenc Sonata Orchestral Excerpts</p>	-Fall and spring semester juries must be completed with passing grades

<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>Technical Expectations: Continued development according to student's level with the goal of incorporating strong fundamentals to achieve artistry in performance. Additional work on piccolo.</p> <p>Etudes: Andersen op. 15, Karg-Elert Caprices</p> <p>Solos: Bach Sonatas in E Major/e minor, Clarke The Great Train Race, Faure Fantasie, Martinu Sonata, Mozart Concerto in G Major, Reinecke Concerto Orchestral Excerpts</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied flute credits per catalog requirements with a grade point average of at least 3.0)</p>		<p>N/A</p>

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Guitar)

**Guitar (AMUS 1340)**

**For Applied Music Levels for Jazz/Contemporary Guitar, please see the syllabus for AMUS 2340, Jazz/Contemporary Guitar**

*These guidelines are in place through the semester in which the student completes the required number of applied guitar credits for the designated degree*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
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<p><b>Entrance Audition</b></p>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		<p>N/A</p>
<p><b>First-Year</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>The student will solidify their basic guitar playing technique through the study of scales, arpeggios, and slurs.</p> <p>Students will work to be proficient sight reading through the 2nd position on the guitar.</p> <p>Root 5 and Root 6 Major scale forms will be learned and memorized.</p> <p>All open major, minor, V7 chords will be mastered. Students will be introduced to bar chords.</p> <p>Etudes: M. Giuliani 120 Arpeggio Studies L. Brouwer, Etudes Simples 1-5</p> <p>Suggested Repertoire: Renaissance: Pezzo Tedesco, Wilsons Wilde, anonymous Pavaues, Luis Milan Baroque: Dances, Gaspar Sanz Suite, Robert De</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		Visee Classical: Minuets and Waltzes, Fernando Sor Contemporary: 8 Discernments, Andrew York	
<b>Sophomore</b>	-Sophomore Conference: --One piece is performed at the Conference	The student will continue to develop their basic technique increasing speed and ease of playing more complex patterns. Rasgueado, artificial harmonics, and extended techniques will be explored.	-Fall and spring semester juries
	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	Students will work to be proficient sight reading through the 7th position on the guitar.  Root 5 and Root 6 minor scale forms will be learned and memorized. Etudes: M. Carcassi, Op. 60 1-5 Suggested Repertoire: Renaissance: Selections by John Dowland Baroque: Cello Suite I, J.S. Bach Concerto in D, A Vivaldi Classical: Minuets and Waltzes, Fernando Sor Allegretto, Op. 5, No. 12, M. Carcassi Sonatine, Op. 71, No. 1, M. Giuliani Romantic: Lágrima, Adelita, Francesco Tárrega Selected works by Turina Contemporary: 8 Discernments, Andrew York 25 Etudes, Gerald Garcia Preludes 1,3,4, Heitor Villa-Lobos	must be completed with passing grades
<b>Junior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	The student will continue to develop technique and fluency; hone interpretation and performance skills; and study, analyze and perform longer and more complicated works.  Students will work to be proficient sight- reading from the 1 <sup>st</sup> -12 <sup>th</sup> fret.  Suggested repertoire, all selections above plus: Renaissance: Guardame Las Vacas, Luis De Narvaez Baroque: Suite, S.L. Weiss Cello Suite I, III, J. S. Bach Romantic: 12 Preludes, Manuel Ponce Mazurka, F. Tarrega Prelude II, V, Heitor Villa-	-Fall and spring semester juries must be completed with passing grades

		Lobos Fandanguillo, F. M. Torroba Contemporary: Etudes Simples 10-20, Leo Brouwer Elogia de la Danza, Leo Brouwer Suite del Recuerdo, J.L. Merlin	
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>The student will continue to develop technique and fluency; hone interpretation and performance skills; and study, analyze and perform longer and more complicated works.</p> <p>Students will be able to transpose a melody up an octave at sight, and to harmonize simple melodies.</p> <p>Suggested Repertoire, all selections listed above plus: Baroque: Lute Suite, one movement, J.S. Bach Cello Suite I or III, Complete Classical: Variations, M. Giuliani Variations, Op. 40, Fernando Sor Romantic: Preludes 1-5, Heitor Villa-Lobos Choros, Heitor Villa-Lobos Transcriptions of music by Albeniz, Granados and others. Contemporary: Compositions by Lauro, Barrios, Merlin, Pujol, and others.</p>	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied guitar credits per catalog requirements with a grade point average of at least 3.0)		N/A
<p>BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Harp)</p> <p><b>Harp (AMUS 1350)</b></p> <p><i>These guidelines are in place through the semester in which the student completes the required number of applied harp credits for the designated degree</i></p>			
<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical</b>	<b>Juries</b>

		Expectations	
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two contrasting movements or excerpts from your repertoire (from Baroque to the present).</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Concentrated work on foundational concepts including finger action, wrist action, and tone quality. Scales and arpeggios are performed with multiple dynamics.</p> <p>Etudes: Naderman Sonatinas and similar</p> <p>Solos: <i>Sonata in c minor</i> (any version), G. Pescetti; <i>Impromptu Caprice</i>, Pierné</p>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>--One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Continuation of work on finger and wrist actions, expansion of dynamics, scales and arpeggios in triplets with multiple dynamics.</p> <p>Etudes: Naderman Sonatinas and similar</p> <p>Solos: <i>Harmonious Blacksmith</i>, G.F. Handel; <i>Féerie</i>, Marcel Tournier or similar</p>	-Fall and spring semester juries must be completed with passing grades

<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Continued technical development per student's level of competency, continuation of work on scales and arpeggios in triplet and dotted rhythms.</p> <p>Etudes: Lariviere or similar</p> <p>Solos: <i>Petite Suite</i>, David Watkins; <i>Children's Hour Suite</i>. Marcel Grandjany or similar</p>	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)	Technical expectations: Continued technical development per student's level of competency, continuation of work on scales and arpeggios in triplet and dotted rhythms.	-Fall and spring semester juries must be
	<p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>Etudes: Lariviere or similar</p> <p>Solos: <i>Variations on a theme of Mozart</i>, Glinka; <i>Siciliana</i>, O. Respighi trans. Grandjany or similar</p>	completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied harp credits per catalog requirements with a grade point average of at least 3.0)		N/A

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Horn)

**Horn (AMUS 1420)**

*These guidelines are in place through the semester in which the student completes the required number of applied horn credits for the designated degree*

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical</b>	<b>Juries</b>
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		Expectations	
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	PLEASE SEE BELOW FOR THE FOUR-YEAR SEQUENCE: * indicates for Performance majors only	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>		-Fall and spring semester juries must be completed with passing grades
<b>Junior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)		-Fall and spring semester juries must be

	-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)		completed with passing grades
<b>Senior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)  -Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)		-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied horn); and achieve a cumulative grade point average of at least 3.0)		N/A

**FIRST-YEAR RECOMMENDATIONS**

**SCALES** Major and Natural Minor Scales

**SOLOS** Beethoven: Horn Sonata  
Cherubini: Sonata No. 1 from Two Sonaten\*

**ETUDES** Maxime-Alphonse: Book 1  
Kopprasch: Book 1 (Etudes 1-15)

Glazunov: Reverie  
Gliere:  
Intermezzo or  
Nocturne Mozart:

**MATERIALS**

First Horn  
Concerto  
Farkas: The Art of French Horn Playing  
Mozart: Third Horn Concerto  
Saint-Saens:  
Morceau de Concert  
Strauss:  
Nocturno

**SECOND-YEAR RECOMMENDATIONS**

**SCALES** Major, Natural, Harmonic and Melodic Minor Scales

**SOLOS**

Eichborn: Horn

Sonata

*(scale boundary exam recommended)*

F. Strauss: Concerto

Haydn: Horn Concerto No. 1

**ETUDES** Brophy: Technical Studies for Solving Special Problems      Mozart:

Horn Concerto No. 4 Kling: Horn Schule

Nellybell: Scherzo

Concertante\*

Kopprash: Book 1 (Etudes 16-31)

Reinecke: Notturmo

Maxime-Alphone: Book 2

Strauss: Horn Concerto No. 1

Vinter: Hunter's Moon

THIRD-YEAR RECOMMENDATIONS

**ETUDES** Gallay: 40 Preludes

**SOLOS** Dukas: Villanelle

LaBar: Horn Player's Audition Handbook

Hindemith: Horn Sonata

Mel Bay: Anthology of Orchestral Horn Music

Mozart: Horn

Concerto No. 2

Neuling:

Bagatelle

Schumann: Adagio & Allegro\*

FOURTH-YEAR RECOMMENDATIONS

**ETUDES** 335 Selected & Progressive Etudes for the French Horn      **SOLOS**

Gliere: Horn Concerto

Dauprat: Twelve Etudes

Rheingberger:

Horn Sonata

Gates: Odd- Meter Etudes for Treble Voices

Hidas: Concerto for Horn, No. 1

Orchestral Excerpts of Beethoven, Brahms, & Tchaikovsky      F. Strauss: Introduction,  
Theme and Variations\*

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Oboe)

**Oboe (AMUS 1530)**

*These guidelines are in place through the semester in which the student completes the required number of applied oboe credits for the designated degree*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<p><b>Entrance Audition</b></p>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		<p>N/A</p>

<p><b>First-Year</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Concentrated work on foundational concepts including embouchure and reed placement; breathing and use of air; tone quality, vibrato, intonation, and proper finger placement.</p> <p>Practice: 0.5 - 1 hour per day</p> <p>Etudes: Barrett, The Complete Method for Oboe, articulation studies and melodic studies</p> <p>All major scales (2 octaves when possible) and minor scales up to 3 flats and sharps Solos: A movement of a concerto or sonata from the list below or similar; accompaniment optional</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Sophomore</b></p>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Control of and consistency of tone quality and sound production. Students may learn the basics of reed making as a second year student.</p> <p>Practice: 1 hour per day, 3 hours per week reed-making if chosen</p> <p>Etudes: Barrett, The Complete Method for Oboe, Melodic Studies, Salviani, duet etudes</p> <p>Scales: All major and minor scales, up to Eb above the staff</p> <p>Solos: A complete work with accompaniment.</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

<p><b>Junior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Begin to explore extended techniques such as double-tongue and circular breathing or alternatives to execute more challenging technical passages. Focus on long sustained phrasing, appropriate and efficient breathing, finger movement, etc. Explore auxiliary instruments (English Horn, Oboe D'Amore). Perfect or begin reed-making technique.</p> <p>Practice: 1 – 1.5 hours per day, 3 – 5 hours per week reed-making Etudes: Ferling, 48 studies or Barrett, Grand Studies</p> <p>Scales: All major and minor scales, full range of the instrument</p> <p>Solos: A full work each semester, with accompaniment. One work should be chamber music, such as the Mozart quartet for Oboe and strings, the Thompson Trio for Oboe, Clarinet, and Viola, etc</p> <p>Standard orchestral excerpts.</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Senior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>Technical expectations: Consistent tone production and control, reed-making competency and consistency, breath control, basic instrument repair.</p> <p>Practice: 1-2 hours per day, 1 hour per day reed-making</p> <p>Etudes: Barrett, Melodic Studies, <u>Orchestral excerpts for Oboe</u> by John Ferillo</p> <p>Solos: Student should prepare the equivalent of a half recital over the course of the school year. This is 2 – 3 full works of contrasting style and period.</p> <p>Standard orchestral excerpts.</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		Students should perform at least one mockaudition.	
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completionthe required number of applied oboe credits per catalog requirements with a grade point average of at least 3.0)		N/A

<p>BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Percussion)</p> <p style="text-align: center;"><b>Percussion (AMUS 1600)</b></p> <p style="text-align: center;"><b>For Applied Music Levels for Drum Set, please see the syllabus for AMUS 2600, Drum Set</b><i>These guidelines are in place through the semester in which the student completes the required number of applied percussion credits for the designated degree</i></p>			
<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>

<p><b>Entrance Audition</b></p>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two pieces, one snare etude, such as those found in "Portraits of Rhythm: by Anthony J. Cirone, and one piece for a mallet instrument and/or timpani. Four mallet playing is desired.</p> <p>-Drum set: Demonstrate competency with various styles such as swing, Latin, ballad, and rock</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		<p>N/A</p>
<p><b>First-Year</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<p>Two mallet study -Bach "Violin Concerto in a minor" or a Bach Partita</p> <p><i>Performance Major</i>- one of GH Green's Xylophone Rags</p> <p>Technical-"Instruction Course for the Xylophone" by GH Green</p> <p>Snare-"Portraits in Rhythm" by Anthony Cirone</p> <p>Technical-"Wrist and Finger Stroke Control" by Charles Wilcox and "Stick Control" by GL Stone</p> <p>All major and minor scales, two octaves</p> <p>Basic rudiments: flams, flam taps, flam accent, paradiddles, ruffs and rolls</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

<p><b>Sophomore</b></p>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<p>Four mallet marimba study-"Rain Dance"by Alice Gomez and Marilyn Rife</p> <p>Technical-"Four Mallet Method for Marimba" by Moyer or "Method of Movement" by Stevens</p> <p>Rudimental Snare Drum-"America's NARD Book" compilation</p> <p>Multiple Percussion</p> <p>Solos- Grade 3 and above</p> <p>Additional rudiments: flam accent number 2, paradiddle-diddles, flam paradiddles, etc.</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Junior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<p>"Etuden for Timpani" by Hochrainer, "The Solo Timpanist" by Vic Firth</p> <p>Technical-"Fundamental Method for Timpani" by Mitchell Peters Percussion Accessories</p> <p>Further 4 mallet marimba study</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Senior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>4 mallet vibraphone-grade 4 solo and above</p> <p>Technical-"Vibraphone Technique: Dampening and Pedaling"</p> <p>Snare Drum- "12 Etudes" by Delecluse Excerpts for snare drum, xylophone and glockenspiel-"Porgy and Bess", "Scheherazade", "Sorcerer's Apprentice"</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Graduation</b></p>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied percussion credits per catalog requirements with a grade point average of at least 3.0)</p>		<p>N/A</p>

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Piano/Organ/Harpsichord)

**AMUS 1110, Piano**

**For Applied Music Levels for Harpsichord and Organ, please see the syllabi for AMUS 1120, Harpsichord, and AMUS 1130, Organ**

**For Applied Music Levels for Jazz Piano, please see the syllabus for AMUS 2110, Jazz Piano; for applied music levels for Gospel/Contemporary Piano, please see the syllabus for AMUS 2120, Gospel/Contemporary Piano**

*These guidelines are in place through the semester in which the student completes the required number of applied piano credits for this degree*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juris
<b>Entrance Audition</b>	<p>-Application to the institution is required before the audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare three pieces (at least one by J.S. Bach), all major scales, and arpeggios (2-4 octaves).</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A

<b>First-Year</b>	<p>-Activities will be assigned to enhance the skills necessary for a music educator for BME students: accompanying, music education text melodies with choral accompaniment (including transposition), and score reading</p> <p>-One repertoire selection must be memorized in all semester juries</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<p>Fall Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20<sup>th</sup>/21<sup>st</sup>-century work for the year</p> <p>-Major scales, white key, hands together, 2-4 octaves</p> <p>-Major arpeggios, white key, hands together, 2-4 octaves</p> <p>Spring Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20<sup>th</sup>/21<sup>st</sup>-century work for the year</p> <p>-Major scales, black key, hands together, 2-4 octaves</p> <p>-Major arpeggios, black key, hands together, 2-4 octaves</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<p>-Fall Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20<sup>th</sup>/21<sup>st</sup>-century work for the year</p> <p>-Minor scales, white key, hands together, 2-4 octaves</p> <p>-Minor arpeggios, white key, hands together, 2-4 octaves</p> <p>Spring Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20<sup>th</sup>/21<sup>st</sup>-century work for the year</p> <p>-Minor scales, black key, hands together, 2-4 octaves</p> <p>-Minor arpeggios, black key, hands together, 2-4 octaves</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<p>Fall Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20<sup>th</sup>/21<sup>st</sup>-century work for the year</p> <p>-Major and minor arpeggios with inversions, white key, hands together, 2-4 octaves</p> <p>Spring Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20<sup>th</sup>/21<sup>st</sup>-century work for the year</p> <p>-Major and minor arpeggios with inversions, black key, hands together, 2-4 octaves</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

<b>Senior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)	Fall Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20 <sup>th</sup> /21 <sup>st</sup> -century work for the year	-Fall and spring semester juries must be
	-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)  -Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)	-Major and minor arpeggios with inversions, white key, hands together, 2-4 octaves Spring Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20 <sup>th</sup> /21 <sup>st</sup> -century work for the year  - Major and minor arpeggios with inversions, black key, hands together, 2-4 octaves	completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion of the required semester hours of applied piano per the institutional catalog); and achieve a cumulative applied music grade point average of at least 3.0		N/A

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Saxophone)

**Saxophone (AMUS 1520)**

**For Applied Music Levels for Jazz Saxophone, please see the syllabus for AMUS 2520, Jazz Saxophone**

*These guidelines are in place through the semester in which the student completes the required number of applied saxophone credits for the designated degree*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Posture and Hand Position Embouchure strengthening Breath Control Articulation Progress</p> <p>All Major Scales, Harmonic Minors to 4 sharps and flats, Chromatic Scale</p> <p>48 Famous Studies - Ferling Rubank - Advanced Method Kynaston - Daily Studies</p> <p>The Orchestral Saxophonist Excerpts - Multiple Books Sight Reading Progress High Tones For Saxophone - Eugene Rousseau Introduction of Vibrato Aria - Eugene Bozza</p>	-Fall and spring semester juries must be completed with passing grades

		Solos For the Alto Saxophone - Larry Teal	
<b>Sophom e</b>	-Sophomore Conference: --One piece is performed at the Conference	Posture and Hand Position Alto Straight Forward between legs Embouchure strengthening	-Fall and spring semeste rjuries
	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	Breath Control and Tonguing Patterns for Speed Tone Production - with Vibrato Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress Altissimo Register Progress Improvisation et Caprice - Eugene Bozza Concerto - Dubois Tableaux de Provence - Maurice The Orchestral Saxophonist Excerpts - Multiple Books	must be complet ed with passing grades
<b>Junior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	Embouchure strengthening Breath Control - Tonguing Patterns for Speed Tone Production - Vibrato Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress Posture Reed Selection and Adjustment All Major and Minor Scales,	-Fall and spring semeste rjuries must be complet ed with passing grades

		<p>Arpeggios, Chromatic Scale        Eight Etude Techniques -        Londeix The Orchestral        Saxophonist Excerpts - Multiple        Books        Sonata - Paul Creston        Caprice en Forme de        Valse        Concertino de Camera - Jacque        Ibert</p>	
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>Embouchure        strengthening Breath        Control        Tonguing Patterns for        Speed Tone Production and        Vibrato Reed and        Mouthpiece Adjustment        All Major Scales, Natural,        Harmonic and Melodic Minors,        Chromatic Scale        Sight Reading Progress        All Major and Minor Scales,        Arpeggios, Chromatic Scale        Etude Books - Marcel Mule        32 Etudes and Technical Studies -        Senon The Orchestral Saxophonist        Excerpts - Multiple Books        Fuzzy Bird Sonata - Takashi        Yoshimatsu Concerto for Alto        Saxophone - Karel Husa Concerto        for Alto Saxophone - Alexander        Glazunov        Concertino for Alto Saxophone - Phil        Woods</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion of the required number of applied saxophone credits per catalog requirements with a grade point average of at least 3.0)</p>		N/A

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Trombone)

**Trombone (AMUS 1410)**

**For Applied Music Levels for Jazz Trombone, please see the syllabus for AMUS 2410, Jazz Trombone**  
*These guidelines are in place through the semester in which the student completes the required number of applied trombone credits for the designated degree*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<p>· Technical expectations: Concentrated work on foundational concepts including embouchure and its muscular development and physiology; breathing and use of air; tone quality (buzzing with and without mouthpiece); and the coordination of lip vibrations controlled by hearing. Scales are performed with a multiplicity of</p>	-Fall and spring semester juries must be completed with passing grades

		<p>articulations.</p> <ul style="list-style-type: none"> <li>· Etudes: Cimera "55 Phrasing Studies", Hering- "32 Etudes" and similar</li> <li>· Solos: McKay "Sonata", "Hasse Suite" and similar</li> </ul>	
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continuation of embouchure development as the music gets progressively more demanding; sight-reading; vibrato; expansion of dynamics, range, multiple-articulation, pedal tones and executing intervals securely. Scales and arpeggios.</li> <li>· Etudes: Rochuet/Bordogni Book 1, finish Hering- "32 Etudes", Voisin/Dusfresne- "Develop Sight Reading" and similar</li> <li>· Solos: Blazhevich- "Concert Sketch", Telemann "F minor Sonata" (select solo for Sophomore Conference, spring semester)</li> </ul>	-Fall and spring semester juries must be completed with passing grades
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency. Scales and Arpeggios.</li> <li>· Etudes: Rochuet/Bordogni Book 1, Tyrell- "40 Progressive Studies", Sauer- "Clef Studies" and similar</li> </ul>	-Fall and spring semester juries must be completed with passing grades
		<ul style="list-style-type: none"> <li>· Solos: Movements or Excerpts from Guilmant- "Morceau Symphonique", Erik Lars Larson "Concertino" or Orchestral Excerpts- Mozart Requiem- "Tuba Mirum" and Saint Saens "Adagio from Symphony #3" or similar</li> </ul>	

<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency. Modal Scales.</li> <li>· Etudes: add Blazhevich- "Studies in Clefs" and similar</li> <li>· Solos: David- "Concertino" or Orchestral Excerpts- Berlioz "Hungarian March", Wagner "Ride of the Walkuries" or similar</li> </ul>	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied trombone credits per catalog requirements with a grade point average of at least 3.0)		N/A

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Trumpet)

**Trumpet (AMUS 1400)**

**For Applied Music Levels for Jazz Trumpet, please see the syllabus for AMUS 2400, Jazz Trumpet**  
*These guidelines are in place through the semester in which the student completes the required number of applied trumpet credits for the designated degree*

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but</p>		N/A

	<p>recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Required Reading and Listening: selected by the instructor</p> <p>Methods: Arban: Complete Conservatory Method Clarke: Technical Studies Cichowicz: Trumpet Flow Studies (BME only) Salvo: 240 Exercises for Double and Triple Tonguing</p>	<p>-Fall and spring semester juries must be completed with passing grades</p> <p>Fall Jury (by the discretion of the instructor): Major scales and arpeggios through three sharps &amp; flats One solo selection with a possible etude selection</p>
		<p>Transposition: Colin: Rhythms Complete</p> <p>Solos: One from one of the following categories: Modern, Cornet, Classical (Haydn or Hummel)</p>	<p>Spring Jury: Major scales and arpeggios through three sharps &amp; flats One solo selection with a possible etude selection</p>
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p>	<p>Required Reading and Listening: selected by the instructor</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Methods: Continuing work on foundational concepts of tone, articulation, flexibility transposition and technique.</p> <p>Cichowicz: Trumpet Flow Studies (BA only)</p> <p>Solos: Two from the following categories: Modern, Cornet, Classical (Haydn or Hummel), Baroque</p>	<p>Fall Jury: All major scales and arpeggios; at least three minor scales (all forms) One solo selection with a possible etude selection</p> <p>Spring Jury: All major scales and arpeggios; at least three minor scales (all forms) One solo selection with a possible etude selection</p>
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Required Reading and Listening: selected by the instructor</p> <p>Methods: Continuing work on foundational concepts of tone, articulation, flexibility transposition and technique.</p> <p>Solos: Two from the following categories: Modern, Cornet, Classical, Baroque &amp; Unaccompanied</p> <p>Orchestral Excerpts: Five selected from House: A Survey of 43 Orchestra Audition Lists (BME only)</p>	<p>-Fall and spring semester juries must be completed with passing grades</p> <p>Fall Jury: All major and minor scales with arpeggios One solo selection with a possible etude selection; orchestral excerpts (BME only)</p> <p>Spring Jury: All major and minor scales with arpeggios One solo selection with a possible etude selection; orchestral excerpts (BME only)</p>
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	<p>Required Reading and Listening: selected by the instructor</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

	<p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>Methods: Charlier: 36 Etudes</p> <p>Solos: Two from the following categories: Modern, Cornet, Classical, Baroque &amp; Unaccompanied Orchestral Excerpts:</p>	<p>Fall Jury: Two Orchestral Excerpts (BME only) One solo selection with a possible etude selection; orchestral excerpts (BA only) All major and minor scales with arpeggios (BA only)</p> <p>Spring Jury:</p>
		<p>Five more selected from House: A Survey of 43 Orchestra Audition Lists (BME only)</p>	<p>Two Orchestral Excerpts (BME only) One solo selection with a possible etude selection; orchestral excerpts (BA only)</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion of the required number of applied trumpet credits per catalog requirements with a grade point average of at least 3.0)</p>		N/A

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Tuba)

**Tuba (AMUS 1450)**

*These guidelines are in place through the semester in which the student completes the required number of applied tuba credits for the designated degree*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75 -minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. A non-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>· Technical expectations: Concentrated work on foundational concepts including embouchure and its muscular development and physiology; breathing and use of air; tone quality (buzzing with and without mouthpiece); and the coordination of lip vibrations controlled by hearing. Scales are performed with a multiplicity of articulations.</p> <p>· Etudes: "Bel Canto Studies", Concone/Shoemaker "Legato Studies for Tuba", Voxman "Selected Studies" and similar</p> <p>· Solos: Scarmolin "Introduction and</p>	-Fall and spring semester juries must be completed with passing grades

		Dance", Sowerby "Chaconne" and similar	
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continuation of embouchure development as the music gets progressively more demanding; sight-reading; vibrato; expansion of dynamics, range, multiple-articulation, pedal tones and executing intervals securely. Scales and arpeggios.</li> <li>· Etudes: Fink "Studies In Legato", Tyrell "Advanced Studies for Tuba" and similar</li> </ul>	-Fall and spring semester juries must be completed with passing grades
	-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	<ul style="list-style-type: none"> <li>· Solos: Vaughan "Concertpiece #1", Schmidt "Serenade" and similar (select solo for Sophomore Conference, spring semester), selected band excerpts</li> </ul>	
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency. Minor Scales and Arpeggios.</li> <li>· Etudes: Rochuet/Bordogni Book 1 Rochuet/Bordogni Book 1, add Blazhevich "70 Studies", Arban's "Method" and similar</li> <li>· Solos: Movements or Excerpts from Beethoven "Judas Maccabeus", Jacob "Tuba Suite" or similar, selected band and orchestra excerpts</li> </ul>	-Fall and spring semester juries must be completed with passing grades

<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency. Modal Scales.</li> <li>· Etudes: add Kopprasch "60 Selected Studies" and similar</li> <li>· Solos: Lebedev "Concert Allegro" and similar, selected band and orchestra excerpts</li> </ul>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied tuba credits per catalog requirements with a grade point average of at least 3.0)</p>		N/A

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Violin/Viola)

**Violin (AMUS 1300)**

**For Applied Music Levels for Viola, please see the syllabus for AMUS 1310, Viola. These guidelines are in place through the semester in which the student completes the required number of applied violin credits for the designated degree**

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <ul style="list-style-type: none"> <li>-minimum GPA: 2.75</li> <li>-minimum ACT: 19</li> </ul> <p>-Prepare two complete movements or excerpts from the standard classical repertoire (from Baroque to the present) and an etude representing the current level of technique, as well as three-octave scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions</p>		N/A

	<p>demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p><u>Note: students should study repertoire drawn from at least three periods during each academic year – baroque, classical, romantic, 20th century, and contemporary</u></p> <p>-Technical expectations: Development of proper posture, focusing particularly on eliminating barriers to comfortable and optimal use of joints in both arms and the neck/head/shoulders. Comprehension of interconnectedness of bow weight, speed, and sounding point and the resulting gamut of tone colors.</p> <p>-Technique: Scale work focusing on major and both minor modes, one and three octaves</p> <p>-Etudes: Sevcik, Schradieck, Mazas, Kayser, and similar -Concerti, sonatas, and solo pieces by Vivaldi, Bach, Handel, Accolay, DeBeriot, Corelli, Tartini, et al</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

<p><b>Sophomore</b></p>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technical expectations: Continued postural awareness and development. Increased attention to intonation and exploration of varied vibrato techniques. Development of various bow techniques (legato, martelé, spiccato, sautillé, portato, tremolo, son file, flautando, etc.).</p> <p>-Technique: Three-octave scales and arpeggios in all major and minor keys, double-stops, and bow exercises using methods by Sevcik, Flesch, Galamian, et al -Etudes: Kreutzer, Dont, Rode, and similar</p> <p>-Concerti, sonatas, and solo pieces by Vitali, Bach, Mozart, Beethoven, Schubert, Lalo, Kabalevsky, et al</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Junior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technical expectations: Refinement of all kinesthetic aspects of playing, including left hand skills (shifts, vibrato, intonation, double-stops, etc.) and right hand technique (expressive and efficient use of the bow, including increased control in bow speed, placement, pressure, and bow distribution).</p> <p>-Technique: Three and four-octave scales and arpeggios in all major and minor keys, double-stops, and bow exercises using methods by Sevcik, Schradieck, Flesch, Galamian, et al</p> <p>-Etudes: Continuation of above etudes, plus specialized studies of Sevcik, Schradieck, Rode, Gavinies, Alard, et al</p> <p>-Concerti, sonatas, solo pieces by Mozart, Beethoven, Brahms, Schumann, Wieniawski, Bruch, Mendelssohn, Sarasate, Vieuxtemps, et al</p> <p>-Solo sonatas and partitas of Bach</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

<p><b>Senior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>-Technical expectations: Student should attain high level of technical proficiency in all aspects of violin playing and performing.</p> <p>-Technique: Continuation of above technique, increasing the difficulty</p> <p>-Etudes: Continuation of above etudes with emphasis on Paganini caprices</p> <p>-Concerti, sonatas, solo pieces by Beethoven, Barber, Bartok, Brahms, Copland, Dvorak, Hindemith, Tchaikovsky, Sibelius, et al, and an emphasis on selected works from the 20<sup>th</sup> century repertoire</p> <p>-Solo sonatas and partitas of Bach, Ysaÿe</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Graduation</b></p>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied violin credits per catalog requirements with a grade point average of at least 3.0)</p>		<p>N/A</p>

BA in Music – Composition, General Studies, and Performance Concentrations and Bachelor of Music Education (Voice)

**AMUS 1200, Voice**

**For Applied Music Levels for Contemporary Voice, please see the syllabus for AMUS 2200, Contemporary Voice**

*These guidelines are in place through the semester in which the student completes the required number of applied voice credits for this degree*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<p><b>Entrance Audition</b></p>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred                      -minimum GPA: 2.75                      -minimum ACT: 19</p> <p>-Prepare two contrasting pieces, one in English and one in a foreign language, both from memory. At least one piece must be classical (art song or aria) from the Baroque, Classical, or Romantic periods, and one piece may be from the traditional musical theatre repertory. All repertoire chosen for the audition should demonstrate the student's highest level of vocal technique and musical understanding achieved up to this point</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight singing may be requested</p>	<p>- Complete memorization</p> <p>- Vocal resonance is developing appropriate to the style</p> <p>- Clean onsets and offsets showing the potential of vibrant quality of tones</p> <p>- Inhalation and exhalation are mostly stable</p> <p>- pitches and rhythms are accurate most of the time</p> <p>- singer's musicality and vocalism mostly express the music and story</p>	<p>N/A</p>
<p><b>First-Year</b></p>	<p><u>-Please note: students taking applied voice for 1 semester hour in any given term should reduce their jury pieces by one.</u></p>	<p>-Art song emphasis (English and at least one semester of German, Italian, and/or French language).</p> <p>-A balanced representation of literature from the Baroque, Classical, Romantic and</p>	<p>-Fall Semester Jury: Two memorized pieces, both</p>

	<ul style="list-style-type: none"> <li>-BA students must perform at least once during theyear on General Recitals (4 performances total before graduation)</li> <li>-BME students must perform at least once or twiceduring the year on General Recitals (6 performancetotal before graduation)</li> </ul>	<p>Contemporary periods. One musical theatrepiece may be studied each semester, but notused as a jury piece.</p> <ul style="list-style-type: none"> <li>- Languages are sung with accurate pronunciation and effective articulation</li> <li>- Pitches and rhythms are accurate</li> <li>- Resonance is developing with chiaroscuro inmost of the ranges</li> <li>- Breath management shows sufficient stabilityand vocal energy</li> <li>- Performance shows the singer'sunderstanding of the text and style</li> </ul>	<p>to be sung atthe jury.</p> <p>-Spring Semester Jury: Three memorized pieces, two ofwhich must be performed at the jury (the performer chooses one, the jury faculty choose oneother).</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <ul style="list-style-type: none"> <li>-One piece is performed at the Conference</li> <li>-BA students must perform at least once during theyear on General Recitals (4 performances total before graduation)</li> <li>-BME students must perform at least once or twiceduring the year on General Recitals (6 performancetotal before graduation)</li> </ul>	<p>-Art song emphasis, but also including opera, oratorio, and/or cantata arias as appropriate balancing styles and covering English, Italian, French and German repertoire. One musical theater piece may be studied each semester butnot used as a jury piece.</p> <ul style="list-style-type: none"> <li>- All languages are accurate in pronunciationand articulation</li> <li>- The singer communicates the meaning of thetext</li> <li>- Inhalation is silent and easy, exhalationprovides support and buoyancy</li> <li>- Accurate pitches and rhythms along withaccurate execution of all musical markings</li> </ul>	<p>-Fall Semester Jury: Three memorize d pieces, including onearia, two of which must be performed (performed must begin with an aria; jury faculty choose one other piece)</p>

			<p>-Spring Semester Jury: Four memorized pieces, including one aria, two of which must be performed (performer must begin with an aria; jury faculty choose one other piece)</p>
<p><b>Junior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<p>-Same guidelines as in the sophomore year, although repertoire is expected to increase in difficulty and skills</p> <p>- The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in the entire performance. The performance is personally expressive and meaningful all of the time</p> <p>- All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of all text.</p>	<p>-Same guidelines as in the sophomore year</p>
		<p>- All the technical aspects including breath management, tone quality, intonation, language and diction should be well developed</p> <p>- The singer and pianist are well rehearsed, and coordinate their efforts toward the same artistic goals in the performance.</p>	

<p><b>Senior</b></p>	<p>-BA students must perform at least once during theyear on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twiceduring the year on General Recitals (6 performancetotal before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>-Same guidelines as in the junior year, althoughrepertoire is expected to increase in difficulty and skills</p> <p>-- The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in the entire performance. The performance is personallyexpressive and meaningful all of the time</p> <p>- All languages are accurate in pronunciationand articulation, and demonstrate idiomatic characteristics.</p> <p>- All the technical aspects including breath management, tone quality, intonation, languageand diction should be well developed</p> <p>- The singer and pianist are well rehearsed, andcoordinate their efforts toward the same artisticgoals in the performance.</p>	<p>-Same guidelines asin the junior year</p>
<p><b>Graduation</b></p>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicablecatalog and music handbook requirements (including the completion of the required number of applied voice credits per the institutional catalog); and achieve a cumulative applied musicgrade point average of at least 3.0</p>		<p>N/A</p>

BA in Music – Jazz Studies (Instrumental)

**Jazz Piano (AMUS 2210); Jazz/Contemporary Bass (AMUS 2330); Jazz/Contemporary Guitar (AMUS 2340); Jazz Trumpet (AMUS 2400); Jazz Trombone (AMUS 2410); Jazz Saxophone (AMUS 2510); and Drum Set (AMUS 2600)**

*These guidelines are in place through the semester in which the student completes the required number of applied music credits for this degree*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before the audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare one classical piece and one jazz transcription. Students must also play two 1-octave major and minor scales, and solo over a 12-bar blues in F major.</p> <p>-Bass players should demonstrate the ability to play a bass line over chord changes (blues, rhythm changes, or standard jazz tunes, for example); presenting a classical piece (using bow) is to your advantage but is not required.</p> <p>-Guitar players should prepare at least one selection in the contemporary style, demonstrating the ability to comp chords and play an accompaniment while singing. In addition, auditionees should prepare a I, IV, V7 chord progression in four different keys, and</p>		N/A
	<p>demonstrate the ability to play a melodic line with or without an accompaniment.</p> <p>-Drum set: Demonstrate competency with various styles such as swing, Latin, ballad, and rock</p> <p>-Sight reading may be requested</p>		
<b>First-Year</b>	<p>-The appropriate applied area supervisor and the director of the jazz studies program will approve the proportion of the student's applied study that will be devoted to classical and jazz styles</p>	<p>-Jazz repertoire and technical exercises as assigned (see the appropriate jazz syllabus)</p>	<p>-Fall and spring semester juries must be completed</p>

	-Must perform at least once during the year on General Recitals (4 performances total before graduation)		with passing grades
<b>Sophomore</b>	<p>Sophomore Conference: --One jazz piece and one classical piece (or excerpts from pieces) are performed at the Conference</p> <p>-Must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	-Jazz repertoire and technical exercises as assigned (see the appropriate jazz syllabus)	-Fall and spring semester juries must be completed with passing grades
<b>Junior</b>	-Must perform at least once during the year on General Recitals (4 performances total before graduation)	-Jazz repertoire and technical exercises as assigned (see the appropriate jazz syllabus)	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	<p>Fourth-Year Recital: -50-55 minutes of music, which should be primarily jazz, but should include at least one solo classical piece on the major instrument</p> <p>-Must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	-Jazz repertoire and technical exercises as assigned (see the appropriate jazz syllabus)	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook (including the required number of applied music credits per the institutional catalog); and achieve a cumulative applied music grade point average of at least 3.0		N/A

# INJURY PREVENTION, HEARING, NEUROMUSCULOSKELETAL AND VOCAL HEALTH

Musicians need to be healthy in order to pursue the many and varied activities in the life of an artist. Please review the information that follows regarding hearing, neuromusculoskeletal and vocal health, meant to augment training and experiences that all of us bring to our work in the North Park University School of Music, Art, and Theatre. Injury prevention for musicians is also an important topic, and there are numerous hard-copy and electronic resources available that can help in this discussion, including “The Musician’s Way Blog” at [www.musiciansway.org](http://www.musiciansway.org) and additional information at [www.musicianshealth.com](http://www.musicianshealth.com). The materials found and referenced in this handbook are not intended to be comprehensive, but only as starting points for further research and study.

## Protecting Your Hearing Health

### **An NASM – PAMA Student Information Sheet on Noise-Induced Hearing Loss** **Hearing health is essential to your lifelong success as a musician.**

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

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below. [http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\\_Hearing\\_Health](http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health).

# Protect Your Hearing Every Day

## Information and Recommendations for Student Musicians

*Standard Version*

National Association of Schools of Music Performing Arts Medicine Association

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## Protect Your Hearing Every Day

### Introduction

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession.

For all of you, as aspiring musicians, this involves safeguarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

As you may know, certain behaviors and your exposure to certain sounds can, over time, damage your hearing. You may be young now, but you're never too young for the onset of hearing loss. In fact, in most cases, noise-related hearing loss doesn't develop overnight. (Well, some does, but we'll address that issue later in this document.) But the majority of noise-induced hearing loss happens gradually.

So the next time you find yourself blasting music through those tiny earbuds of your iPod or turning up the volume on your amp, ask yourself, —Am I going to regret this someday? You never know; you just might. And as a musician, you cannot afford to risk it.

The bottom line is this: If you're serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing. Do yourself a favor: protect it. I promise you won't regret it.

### Disclaimer

The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

## Purpose of this Resource Document

The purpose of this document is to share with you some information on hearing health and hearing loss and let you know about the precautionary measures that all of us should practice daily.

## Music and Noise

This paper addresses what is termed —noise-induced hearing loss. You may be wondering why we're referring to music—this beautiful form of art and self-expression—as “**noise.**”

Here's why: What we know about hearing health comes from medical research and practice. Both are based in science where —noise is a general term for sound. Music is simply one kind of sound. Obviously, there are thousands of others. In science-based work, all types of sound, including music, are regularly categorized as different types of **noise.**

Terminology aside, it's important to remember this fundamental point: A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our hearing health. Balance, as in so many things, is an important part of this relationship.

## Noise-Induced Permanent Hearing Loss

Let's first turn to what specialists refer to as —noise-induced permanent hearing loss. The ear is made up of three sections, the outer, middle, and inner ear. Sounds must pass through all three sections before signals are sent to the brain. Here's the simple explanation of how we experience sound:

Sound, in the form of sound waves, enters the outer ear. These waves travel through the bones of the middle ear. When they arrive in the inner ear, they are converted into electrical signals that travel via neural passages to the brain. It is then that you experience —hearing the sound. Now, when a **loud** noise enters the ear, it poses a risk to the ear's inner workings.

For instance, a very loud sound, an explosion, for example, or a shotgun going off at close range, can actually dislodge the tiny bones in the middle ear, causing conductive hearing loss, which involves a reduction in the sound level experienced by the listener and a reduction in the listener's ability to hear faint sounds. In many cases, this damage can be repaired with surgery. But loud noises like this are also likely to send excessive sound levels into the inner ear, where permanent hearing damage occurs.

The inner ear, also known as the **cochlea**, is where most hearing-loss-related ear damage tends to occur. Inside the cochlea are tiny hair cells that are responsible for transmitting sound waves to the brain. When a loud noise enters the inner ear, it can damage the hair cells, thus impairing their ability to send neural impulses to the brain.

The severity of a person's noise-induced hearing loss depends on the severity of the damage to these hair cells. The extent of the damage to these cells is normally related to the **length** and **frequency** of a person's exposure to loud sounds **over long periods of time.**

Because noise-induced hearing loss is painless, you may not realize that it's happening at first. Then suddenly one day you will realize that you're having more and more trouble hearing high frequency sounds – the ones

that are the most high-pitched. If you don't start to take precautions then, your hearing loss may eventually also affect your ability to perceive both speech sounds and music.

**It is very important to understand that these hair cells in your inner ear cannot regenerate. Any damage done to them is permanent. At this time, there is simply no way to repair or undo the damage.**

*FACT: According to the American Academy of Audiology, approximately 36 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise.*

### **Noise-Induced Temporary Hearing Loss**

Now it's also important to note that not all noise-induced hearing loss is necessarily permanent. Sometimes, after continuous, prolonged exposure to a loud noise, we may experience what's called —noise-induced temporary hearing loss.

During temporary hearing loss, known as **Temporary Threshold Shift (TTS)**, hearing ability is reduced. Outside noises may sound fuzzy or muted. Normally, this lasts no more than 16 to 18 hours, at which point your hearing levels will return to normal.

Often during this Temporary Threshold Shift, people will experience tinnitus, a medical condition characterized by a ringing, buzzing, or roaring in the ears. Tinnitus may last only a few minutes, but it can also span several hours, or, in extreme instances, last indefinitely.

Also, if you experience a series of temporary hearing losses, you may be well on the way to permanent damage sometime in the future.

### **Noise Levels and Risk**

Now, how do you know when a noise or sound is too loud—when it's a threat to your hearing health? Most experts agree that prolonged exposure to any noise or sound over **85 decibels** can cause hearing loss. You may have seen decibels abbreviated —dB. They are the units we use to measure the intensity of a sound.

Two important things to remember:

1. The longer you are exposed to a loud noise, the greater the potential for hearing loss.
2. The closer you are to the source of a loud noise, the greater the risk that you'll experience some damage to your hearing mechanisms.

At this point, it helps to have some frame of reference. How loud are certain noises? Consider these common sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC).

Sound	Intensity (dB)	Maximum Recommended Exposure (approx.)*
A Whisper	30	Safe, No maximum
Rainfall (moderate)	50	Safe, No maximum
Conversation (average)	60	Safe, No maximum
Freeway Traffic	70	Safe, No maximum
Alarm Clock	80	Safe, No maximum
	<b>85</b>	<b>Potential Damage Threshold</b>
Blender, Blow-dryer	90	2 hours
MP3 Player (full volume), Lawnmower	100	15 minutes
Rock Concerts, Power Tools	110	2 minutes
Jet Plane at Takeoff	120	Unsafe, Immediate risk
Sirens, Jackhammers	130	Unsafe, Immediate risk
Gunshots, Fireworks (close range)	140	Unsafe, Immediate risk

\*NIOSH-recommended exposure limits

You can listen to sounds under 85 dB for as long as you like. There is no risk involved, well, except for the risk of annoyance. But seriously, for sounds in this lower decibel range, listening to them for hours on end does not pose any real risk to your hearing health.

85 dB is the magic number. Sounds above the **85 dB threshold** pose a potential threat to your hearing when you exceed the maximum recommended exposure time.

MP3 players at full volume, lawnmowers, and snowblowers come in at 100 dB. The recommended maximum exposure time for these items is 15 minutes.

Now, before you get too worried and give up mowing the lawn, remember, there are ways to reduce your exposure.

For instance, turn down the volume on your MP3 player. Did you know that normally, MP3 players generate about 85 dB at one-third of their maximum volume, 94 dB at half volume, and 100 dB or more at full volume? Translated into daily exposure time, according to NIOSH standards, 85 dB equals 8 hours, 94 dB equals 1 hour, and 100 dB equals 15 minutes. Do yourself a favor, and be mindful of your volume.

Also, remember to wear a pair of earplugs or earmuffs when you mow the lawn or when you use a snowblower. When you're dealing with sounds that produce between 120 and 140 dB, you're putting yourself at risk for almost immediate damage. At these levels, it is imperative that you utilize protective ear-coverings. Better yet, if it's appropriate, avoid your exposure to these sounds altogether.

*FACT: More than 30 million Americans expose themselves to hazardous sound levels on a regular basis.*

### **Musicians and Noise-Induced Hearing Loss**

Nowadays, more and more is being written about the sound levels of certain musical groups. It's no secret that many rock concerts expose performers and audiences to dangerously high levels of noise. The ringing in your ears after a blaring rock concert can tell you that. But now professional and college music ensembles are under similar scrutiny.

It's true that musicians are exposed to elevated levels of sound when they rehearse and perform music. But that doesn't equal automatic risk for hearing loss.

Take for instance a typical practice session on the piano. When taken at close range to the instrument over a limited period of time, a sound level meter fluctuates between a reading of 60 and 70 decibels. That's similar in

intensity to your average conversation (60dB). There will, of course, be moments when the music peaks and this level rises. But these moments are not sustained over several hours. At least not under normal practice conditions.

While the same is true for most instruments, it is important to understand that certain instrumental sections tend to produce higher sound levels. Sometimes these levels relate to the piece of music being performed and to notational requirements (*pianissimo*, *fortissimo*); other times, these levels are what naturally resonate from the instrument.

For example, string sections tend to produce decibel levels on the lower end of the spectrum, while brass, percussion, and woodwind sections generally produce decibel levels at the higher end of the spectrum. What's important is that you are mindful of the overall volume of your instrument and of those around you. If you're concerned about volume levels, share your concerns with your instructor.

*FACT: Approximately 50% of musicians have experienced some degree of hearing loss.*

### **Mindful Listening**

Now, let's talk about how you can be proactive when it comes to music and hearing loss. It's important to think about the impact noise can have on your hearing health when you:

1. Attend concerts;
2. Play your instrument;
3. Adjust the volume of your car stereo;
4. Listen to your radio, CD player, and MP3 player.

Here are some simple ways to test if the music is too loud. It's too loud (and too dangerous) when:

1. You have to raise your voice to be heard.
2. You can't hear someone who's 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area.

### **Evaluating Your Risk for Hearing Loss**

When evaluating your risk for hearing loss, ask yourself the following questions:

1. How frequently am I exposed to noises and sounds above 85 decibels?
2. What can I do to limit my exposure to such loud noises and sounds?
3. What personal behaviors and practices increase my risk of hearing loss?
4. How can I be proactive in protecting my hearing and the hearing of those around me?

### **Basic Protection for Musicians**

As musicians, it's vital that you protect your hearing whenever possible. Here are some simple ways to reduce your risk of hearing loss:

1. When possible, avoid situations that put your hearing health at risk.
2. Refrain from behaviors which could compromise your hearing health and the health of others.
3. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there's no harm in enjoying a fireworks display, so long as you're far away from the launch point.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
5. Keep the volume of your music and your listening devices at a safe level.

6. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

### **Future Steps**

Now that you've learned about the basics of hearing health and hearing loss prevention, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There's a wealth of information out there, and it's yours to discover.

### **Conclusion**

We hope this resource document has made you think more carefully about your own hearing health. Just remember that all the knowledge in the world is no match for personal responsibility. We've given you the knowledge and the tools; now it's your turn. You are responsible for your exposure to all sorts of sounds, including music. Your day-to-day decisions have a great impact on your hearing health, both now and years from now.

Do yourself a favor. Be smart. Protect your precious commodity. Protect your hearing ability.

Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-8

## **Resources – Information and Research**

### **Hearing Health Project Partners**

National Association of School of Music (NASM)  
Performing Arts Medicine Association (PAMA)  
PAMA Bibliography (search tool)

### **General Information on Acoustics**

Acoustical Society of America  
Acoustics.com  
Acoustics for Performance, Rehearsal, and Practice Facilities - Available through the NASM Web site

### **Health and Safety Standards Organizations**

American National Standards Institute (ANSI)  
The National Institute for Occupational Safety and Health (NIOSH)  
Occupational Safety and Health Administration (OSHA)

### **Medical Organizations Focused on Hearing Health**

American Academy of Audiology  
American Academy of Otolaryngology – Head and Neck Surgery  
American Speech-Language-Hearing Association (ASHA)  
Athletes and the Arts  
House Research Institute – Hearing Health  
National Institute on Deafness and Other Communication Disorders – Noise-Induced Hearing Loss

### **Other Organizations Focused on Hearing Health**

Dangerous Decibels  
National Hearing Conservation Association

## An NASM – PAMA Student Information Sheet

- **Neuromusculoskeletal health is essential to your lifelong success as a musician.**
- **Practicing and performing music is physically demanding.**
- **Musicians are susceptible to numerous neuromusculoskeletal disorders.**
- **Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury.** Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.
- **Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.**
- Sufficient physical and musical warm-up time is important.
- Good posture 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.
- See also the NASM/PAMA Student Information Sheet on "Protecting Your Vocal Health." Vocal health is an aspect of neuromusculoskeletal health.

Protecting Your Neuromusculoskeletal Health: Student Information Sheet – NASM/PAMA: July 2013 DRAFT

## Protecting Your Vocal Health

### An NASM – PAMA Student Information Sheet

- **Vocal health is important for all musicians and essential to lifelong success for singers.**
- **Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.**
- **Practicing, rehearsing, and performing music is physically demanding.**
- **Musicians are susceptible to numerous vocal disorders.**
- **Many vocal disorders and conditions are preventable and/or treatable.**
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Good posture, 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.
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.” Vocal health is an aspect of neuromusculoskeletal health

Protecting Your Vocal Health: Student Information Sheet – NASM/PAMA: July 2013 DRAFT

# Protect Your Neuromusculoskeletal and Vocal Health Every Day

## Information and Recommendations for Student Musicians

### *Student Guide*

### National Association of Schools of Music Performing Arts Medicine Association

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Protect Your Neuromusculoskeletal and Vocal Health Every Day: Information and Recommendations for Student Musicians – NASM/PAMA: July 2013 DRAFT IV-2

### Protect Your Neuromusculoskeletal and Vocal Health Every Day

#### **Introduction**

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession.

For all of you, as aspiring musicians, this involves safeguarding your neuromusculoskeletal and vocal health. Whatever your plans after graduation – whether they involve playing, teaching, producing, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect yourself.

The neuromusculoskeletal system refers to the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that support our body's physical structure and enable movement.

In this resource document, the term “neuromusculoskeletal” is used to encompass not only overt physical movements (the pressing of a key, the strumming of a string), but also the small internal movements our bodies make, for example to produce breath and modify vocal sounds.

Therefore, vocal health is referred to as a component of neuromusculoskeletal health. When the term “neuromusculoskeletal” is used, vocal health is included. A number of direct references to vocal health are interspersed throughout this guide. Special attention is devoted to issues of vocal health in the sections neuromusculoskeletal issues affecting the voice and vocal protection.

Good health and healthy behaviors are important to all musicians, regardless of instrument or area of specialization. Vocal health is important, too. As current music students and future music professionals, you not only use your voice to speak, but now or sometime down the road, you may find yourself engaged with the singing voice in your role as a conductor, coach, teacher, recording engineer, researcher, therapist, or other music professional.

Of course, there are certain behaviors, especially those involving excessive physical and vocal stress and strain, which can endanger your neuromusculoskeletal and/or vocal health. Sometimes our bodies and voices recover from strenuous behaviors rather quickly, but other times the effects linger. Our recovery time is often tied to our level of fitness and ability.

Many of you may be picturing a novice athlete who doesn't warm up properly, who plays too hard during a game or match, and who then ends up with an injury – maybe a sprained ankle or a pulled muscle.

But, as you know, athletes aren't the only ones who train and practice in order to reach the pinnacle of performance. Musicians do that, too.

The work of musicians, like that of athletes, is physically demanding. And musicians, just like athletes, need to warm up. They need to utilize proper form. They need to take breaks. They need to avoid “overdoing it.” And they need to take the proper precautions to safeguard their neuromusculoskeletal and vocal health, so that they can continue to play and sing the music they love for years to come.

Some of you may have already been diagnosed with some sort of neuromusculoskeletal or vocal condition or disorder. It may be tied to your genetic makeup. It may be linked to a past injury or infection. Or it may be linked to a particular repeated behavior, your posture, or something else.

The purpose of this resource document is two-fold. First, it's intended to inform you about some of the most common neuromusculoskeletal and vocal conditions and disorders that affect musicians. And second, its contents can help to empower you to take control of your own neuromusculoskeletal and vocal health. The majority of these conditions are preventable. But you've got to be proactive and protective of your health. Avoid putting yourself at risk.

The bottom line is this: If you're serious about pursuing a career in music, you need to treat your body with respect. You need to demonstrate proper form and technique when playing and singing. And you need to recognize your physical limitations. Sometimes, the most important thing you can do is take a deep breath and take a break.

### **Disclaimer**

The information in this presentation is generic and advisory in nature. It is not a substitute for professional, medical judgments or advice. It should not be used as a basis for medical treatment. If you are concerned about your physical dexterity or your voice, or think you may be experiencing the symptoms of a particular neural, musculoskeletal, or voice disorder, consult a licensed medical professional.

### **Purpose of this Resource Document**

The purpose of our presentation is to share with you some information on neuromusculoskeletal and vocal health, conditions, and disorders and to let you know about the precautionary measures that all of us should practice daily.

### **Music, the Musician, and Neuromusculoskeletal and Vocal Health**

So, for most of you, practice is paramount to your success as a musician. It's likely that the days when you *don't* practice are few and far between. It takes a lot of time, dedication, and skill to be a successful musician. The act of practicing our music gradually takes a toll on us, especially when practice involves long hours and infrequent breaks.

We practice alone, we practice with others, we practice for concerts, we practice for juries, and we practice for competitions. In other words, we practice a lot. We practice to be the best we can be. And from time to time, we experience aches and pains.

All of us know that the life of a musician is busy and strenuous. Decisions about when we practice – and for how long – have an effect on our neuromusculoskeletal and vocal health. So, too, does our behavior outside of music classrooms, rehearsal halls, and concert venues.

As musicians, we are responsible for our art. We need to cultivate a positive relationship between music and our neuromusculoskeletal and vocal health. Balance, as in so many things, is an important part of this relationship.

### **The Neuromusculoskeletal System**

The neuromusculoskeletal system refers to the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that allow us to move and to speak and sing. Also, this system supports our body's physical structure.

The "neuro" part of the term "neuromusculoskeletal" refers to our nervous system, which coordinates the ways in which our bodies move and operate. The nervous system consists of the brain, the spinal cord, and the hundreds of billions of nerves responsible for transmitting information from the brain to the rest of the body and back to again, in an endless cycle.

Our nervous systems allow us to move, to sense, and to act in both conscious and unconscious ways. We could not listen to, enjoy, sing, or play music without these structures.

### **Vocal Anatomy**

Our vocal system is a part of our larger neuromusculoskeletal system. Our voice is produced by four component systems. These are often referred to as the “generator,” the “vibrator,” the “resonator,” and the “articulator.”

The “generator” is our breath that is provided to us by our lungs. The diaphragm, along with numerous other muscles within our abdomen, ribs, chest, and back, help us to move breath throughout our respiratory system.

The “vibrator” is the larynx, commonly referred to as the “voice box.” Horizontally stretched across the larynx are two folds of mucous membrane. These are called the “vocal folds,” or “vocal cords.” And so, when breath from our lungs passes along our vocal folds, vibrations occur.

The “resonator” is the resonating cavity above the larynx that gives the voice its particular tonal quality. The resonator includes the vocal tract, much of the pharynx, or throat, the oral cavity, and the nasal passages.

The “articulator” includes our tongue, lips, cheeks, teeth, and palate. Together, these parts help us to shape our sounds into recognizable words and vocalizations; they help us to articulate.

These four component parts – the “generator,” the “vibrator,” the “resonator,” and the “articulator” – work together to produce speech, song, and all order of vocalizations.

### **Disorders of the Neuromusculoskeletal System**

Sometimes, within our complex physical bodies, something goes wrong, and we find ourselves victim to a neuromusculoskeletal disorder. The causes and contributing factors vary, but such disorders generally fall into one of the following three categories: 1) Disorders with a genetic link; 2) disorders resulting from trauma or injury; and 3) disorders that are related to our behavior.

Some common symptoms of all neuromusculoskeletal disorders include pain, stiffness, aching, throbbing, cramping, and muscular weakness. Some disorders may be permanent, while others may be temporary. In some cases, a simple change in behavior or some rest and relaxation can help to eliminate or reduce certain symptoms. Other times, it’s not so simple, and medical professionals may prescribe certain treatments.

### **Contributing Factors**

The exact causes of behavior-related neuromusculoskeletal disorders are manifold. However, these causes generally fit into one of two basic categories or factors. They are: 1) musculoskeletal overuse and/or misuse and 2) genetic factors.

#### **1. Overuse/Misuse (and Abuse)**

##### *Overuse*

The human body, as we all know, has certain physical limits. In arts medicine terminology, “overuse” is defined as a practice or activity in which anatomically normal structures have been used in a so-called “normal” manner, but to a degree that has exceeded their biological limits. Overuse produces physical changes in our muscles, tendons, ligaments, etc., and that’s when we experience symptoms, such as pain and discomfort.

So, how much activity is too much? What exactly constitutes overuse? Well, there’s no simple answer to either of these questions. The amount of excessive activity needed to produce these results varies from person to person. Often, it’s tied to a person’s individual anatomy and physiology.

Musicians who are dealing with changes to their musical routine may find themselves “overdoing it.” In the face of high self-expectations, musicians who are beginning at a new school or who are starting lessons with a new instructor may be more apt to overdo it, to push themselves too hard.

Similarly, musicians who are taking up a new instrument may overdo it, as they work to quickly advance their skills. Really, any musician who rapidly increases his or her practice time or intensity is likely to overdo it and increase his or her level of risk.

When it comes to overuse, what we need to ask ourselves the following questions: “Is my body well conditioned enough to handle this kind and amount of physical activity? Am I changing my musical routine too drastically or too quickly? Why am I making this change?” These are questions that require honest and individualized answers.

### *Misuse*

“Misuse” is when we use our bodies to perform physical tasks in abnormal ways – and sometimes to excessive degrees. When we misuse certain bodily structures, we put them under stress. This can lead us to experience symptoms such as pain and discomfort.

In music, an example of physical misuse is improper technique. Improper technique can involve poor or “lazy” posture. For instrumentalists, it can involve playing with excessive pressure or force. It can also involve a physical mismatch between player and instrument. For singers, it can involve singing too loudly or singing out of range. Remember, good posture and technique are important. They’ll make playing and singing easier, and you’ll be less likely to hurt yourself.

### *Abuse*

Abuse is related to both overuse and misuse. We abuse our own bodies when we perform an activity not only excessively or improperly, but also in a conscious, willful manner, over a sustained period of time. A common example is “playing through the pain.” Sure, football players are frequent perpetrators, but so are some musicians. In their quest to be the best, they let their own physical well-being take a back seat, and end up hurting themselves.

Playing or singing through the pain is not an acceptable option. If you’re hurting, stop. Tell your instructor that you’re not okay, and excuse yourself from rehearsal. Ultimately, consult with a medical professional, and follow the treatment plan they provide. Your health is too important to be playing through the pain.

Abuse can also involve the use of alcohol or other dangerous substances. Don’t smoke or use any drug not prescribed by a medical professional licensed to do so.

## **2. Genetic Factors**

There are also some genetic predispositions that can increase a person’s risk of developing one or more behavior-related disorders.

One of the most common genetic factors in this category is double-jointedness. Medically known as “hypermobility,” people with this condition have joints, ligaments, and tendons with an extended range of motion. Such joint instability can increase a person’s risk of developing various muscle pain syndromes. It can also lead to tendinitis, an inflammation of the tendon. (Tendons, as you may know, are the tough bands of fibrous tissue that connect muscle to bone.)

Individuals with hypermobile joints tend to compensate for this instability by over-tensing their muscles. While this extra muscle tension can help them to better control their movements, it can also increase their risk of damaging or straining a muscle. People with hypermobility are generally encouraged to monitor and actively reduce the amount of tension that they carry in their muscles in order to reduce the risk of future pain and discomfort. Specific strengthening exercises may be recommended, or they may employ external methods of joint support, such as small ring splints or tape.

## **Neuromusculoskeletal Issues Affecting the Body**

Below are a number of neuromusculoskeletal complications and disorders that are likely to affect the musician's body.

### **1. Muscle Pain**

For musicians, muscle pain can be the result of overuse, misuse, poor posture, tension, technical problems, or poor conditioning. When a muscle is used, it becomes physically shortened. It contracts. This contraction produces lactic acid, and when this substance accumulates, it minimizes the muscle's ability effectively function and contract. If you don't stop and rest, you put yourself at increased risk for muscle strains, which are small tears in the muscle fibers.

Both muscle strains and lactic acid-induced muscle contractions are painful. Some kinds of muscle pain may subside once an activity is stopped, but not always. In the case of muscle strains, the pain may dissipate, but a regimen of rest, ice, and/or anti-inflammatory medications may be necessary in order to reduce swelling and help facilitate a quicker recovery. As always, it's best to get your advice and treatment plan from a medical professional.

For musicians, muscle pain that stems from playing music is commonly felt in specific body locations. The neck and shoulders; the hands, wrists, and fingers; and the lower back are the most frequently affected areas. Some musicians are more susceptible to certain injuries than others. For example, clarinetists are at greater risk for right thumb pain. Double bass players are more likely to experience pain in the lower back.

So, just remember this, when it comes to muscle pain, give your body a break and rest your weary muscles for as long as it takes. Resuming activity prematurely often exacerbates the problem and leads to more trouble in the long run.

### **2. Neuropathies**

"Neuropathy" is a general medical term that refers to diseases or malfunctions of the nerves. Neuropathies are classified by the types or locations of the nerves they affect.

Focal neuropathies are those focused on one nerve or group of nerves within a particular area of the body. Symptoms usually appear suddenly and can include pain; sensory disturbances, such as numbness, tingling, "pins of needles" sensations, burning, or even itching; and weakness. In the case of bodily extremities, the pain may occur at the site of a nerve compression or entrapment. Nerve compressions, or entrapments, occur when a nerve passes through a narrowed channel bounded by bone, fibrous bands, bulky muscles, or enlarged arteries on its way to or from its ultimate destination – either toward or away from the brain and spinal cord.

In other cases, the pain may be distributed anywhere along the course of the nerve. Individuals with this kind of nerve pain may later on find themselves experiencing muscle weakness and impaired dexterity.

Three of the most common entrapment neuropathies for musicians include: 1) carpal tunnel syndrome, 2) ulnar neuropathy, and 3) thoracic outlet syndrome.

### *Carpal Tunnel Syndrome*

Often associated with people who type for a living, carpal tunnel syndrome occurs when the median nerve, which runs from the forearm into the palm of the hand, becomes pressed or squeezed at the wrist. The carpal tunnel – a narrow, rigid passageway of ligament and bones at the base of the hand – contains the median nerve and several tendons. When irritated or strained, these tendons may swell and narrow the tunnel, compressing the median nerve. The result can be pain, weakness, or numbness in the hand and wrist that radiates up the arm.

Although some experts tie carpal tunnel syndrome to repeated actions, especially those involving the hands and wrists, others cite a genetic predisposition. It is also associated with certain medical conditions, including diabetes, arthritis, and hypothyroidism. It is often very difficult to determine the precise cause of carpal tunnel syndrome.

Whatever the cause, it is a good idea to occasionally rest and to stretch the hands and wrists when performing repetitive tasks or musical exercises. For individuals diagnosed with carpal tunnel syndrome, a doctor may recommend the use of a wrist splint, especially at night.

### *Ulnar Neuropathy*

Ulnar neuropathy is a condition in which the ulnar nerve, which runs from the neck along the inside edge of the arm into the hand, becomes inflamed due to compression of the nerve.

Symptoms include tingling, numbness, weakness, and pain, primarily along the elbow, the underside of the forearm, and along the wrist or inside edge of the hand.

Compression of the ulnar nerve is often linked to repetitive wrist or elbow movements. Musicians of bowed instruments are at a heightened risk for developing this condition, because playing a bowed instrument involves sustained elbow flexion.

Treatment for ulnar neuropathy may involve pain medication, the use of splints to restrict motion, and various exercises.

### *Thoracic Outlet Syndrome*

Thoracic outlet syndrome refers to a group of disorders that occur when the blood vessels or nerves in the thoracic outlet – the space between the collarbone and first rib – become compressed. It is most often the result of poor or strenuous posture, or of constant muscle tension in the neck and shoulder area. Symptoms include pain in the neck and shoulder areas and numbness in fingers. Doctors may prescribe a variety of stretches and exercises in order to treat the symptoms of thoracic outlet syndrome. Good playing posture and sufficient muscle strength can both help to decrease the risk of thoracic outlet syndrome among musicians.

## **3. Dystonia**

Dystonia involves sustained muscular contractions. These muscular contractions produce unwanted movements or abnormal postures in people. The exact cause of dystonia is unclear. Like a focal neuropathy, focal dystonia is focused on a particular area of the body, and certain sets of muscles within that area of the body are involved. Because men are more frequently affected than women, it is possible that genetic or hormonal factors are to blame. Also, as is the case with carpal tunnel syndrome, repetitive movements, especially those that are painful, seem to be a trigger for dystonia. In the instrumental musicians, these

sustained muscle contractions frequently affect the upper arm. This is especially true for keyboard, string, percussion, and woodwind players. In brass and woodwind players, the embouchure may be affected.

### **Neuromusculoskeletal Issues Affecting the Voice**

There are also a number of neuromusculoskeletal issues that can adversely affect the musician's voice. Some common medical conditions affecting the voice are phonatory instability, vocal strain, and vocal fold motion abnormalities.

#### **1. Phonatory Instability**

Phonation, as you may know, is the process by which air pressure, generated by the lungs, is converted into audible vibrations. One method of phonation called "voicing" occurs when air from the lungs passes along the elastic vocal folds at the base of the larynx, causing them to vibrate.

Production of a tonal, pleasant voice with smooth changes in loudness and pitch depends upon the symmetrical shape and movement of the vocal folds.

Phonatory instability occurs when there is asymmetrical or irregular motion of the vocal folds that is superimposed on the vocal fold vibration.

Short-term causes of phonatory instability include fatigue, effects of medication, drug use, and anxiety. These problems tend to resolve rapidly if the cause is removed. Fatigue is another common cause of short-term phonatory instability.

Additionally, over-the-counter allergy medications, anti-depressants, and high caffeine drinks, which stimulate the nervous system, can often cause vocal tremors, a form of phonatory instability.

Drug use, alcohol use, and smoking all adversely affect our control of vocal folds and should be avoided.

#### **2. Vocal Strain**

Another issue for vocal musicians is vocal strain. Overuse of the voice in any capacity – singing or speaking – can produce vocal strain.

Singers must be aware of problems associated with singing at the extremes of vocal range, especially the upper end. Both duration and intensity of singing are as important as they are for instrumentalists. In other words, avoid overdoing it. Singers should also avoid attempting repertoire that is beyond their individual stage of vocal maturity and development. Improperly learning and practicing certain vocal styles, such as belting, is also dangerous.

#### **3. Vocal Fold Abnormalities**

Prolonged overuse can, in some cases, lead to the development of nodules on the vocal folds. The nodules appear initially as soft, swollen spots on the vocal folds, but overtime, they transform into callous-like growths. Nodules require specialized and prolonged treatment and rehabilitation and can be disastrous for singers.

### **Basic Protection for All Musicians**

As musicians, it's vital that you protect your neuromusculoskeletal health whenever possible. Here are some simple steps you can take:

1. When possible, avoid situations that put your neuromusculoskeletal health at risk.

2. Refrain from behaviors that could compromise your neuromusculoskeletal health and the health of others.
3. Warm up before you practice and perform.
4. Take regular breaks from practice and rehearsal. 5 minutes rest every half hour seems to be ideal.
5. Limit excessive practice time.
6. Avoid excessive repetition of difficult music, especially if progress is slow.
7. Inasmuch as possible, avoid playing and/or singing music that is beyond your physical abilities or outside your natural range.
8. Refrain from sudden increases in practice and playing time.
9. Maintain good posture in life and when you practice and perform music.
10. Use external support mechanisms, such as shoulder rests, neck straps, and flute crutches, when necessary.
11. Maintain good “mental hygiene. Get adequate sleep, good nutrition, and regular exercise.
12. Refrain from recreational drug use, excessive alcohol use, and smoking.
13. Do your best to limit and control stressors. Plan ahead.
14. Give yourself time to relax.

### **Vocal Protection**

Here’s some extra advice for safeguarding your voice:

1. Drink plenty of water, at least 8 glasses a day.
2. Limit your consumption of caffeine and alcohol.
3. Don’t smoke.
4. Be aware that some medications, such as allergy pills, may dry out your vocal tissues. Be aware of side effects and talk to your doctor if you have questions.
5. Avoid dry air environments. Consider using a humidifier.
6. Avoid yelling or raising your voice unnecessarily.
7. Avoid throat clearing and loud coughing.
8. Opt to use vocal amplification systems when appropriate.
9. Rest your voice, especially if you are sick. Your voice and your body need time to recover.

### **Marching Musicians**

Musicians in marching bands and drum corps need to maintain a high level of physical conditioning, strength, and endurance. Their rehearsals and performances are very physical and require very precise movements, all while carrying an instrument.

Marching musicians are at an increased risk for sprained ankles, toe contusions, and knee strains, and the heavy instruments that you carry place great amount of physical stress on the neck, torso, lower back, and legs.

In some climates, high heat, humidity, and extended sun exposure may place added strain on these musicians.

Thorough physical warm-ups, sufficient rest periods, appropriate sun protection, and adequate hydration are essential in promoting the neuromusculoskeletal health of these musicians.

### **Future Steps**

Now that you’ve learned about the basics of neuromusculoskeletal and vocal health, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There’s a wealth of information out there, and it’s yours to discover.

## **Conclusion**

We hope this resource document has made you think more carefully about your own neuromusculoskeletal and vocal health. Just remember that all the knowledge in the world is no match for personal responsibility. We've given you the knowledge and the tools; now it's your turn. You are responsible for your behavior in and outside of the music unit. Your day-to-day decisions have a great impact on your neuromusculoskeletal and vocal health, both now and years from now.

Do yourself a favor. Be smart. Protect your body and your voice. Don't take unnecessary risks. Take care of yourself. You owe it to yourself.

## **Resources – Information and Research**

### **Neuromusculoskeletal and Vocal Health Project Partners**

National Association of School of Music (NASM)

Performing Arts Medicine Association (PAMA)

PAMA Bibliography (search tool)

### **Organizations Focused on Neuromusculoskeletal and Vocal Health**

American Academy of Neurology

American Academy of Orthopaedic Surgeons

American Academy of Otolaryngology – Head and Neck Surgery

American Association for Hand Surgery

American Laryngological Association

American Physical Therapy Association

American Speech-Language-Hearing Association

Athletes and the Arts

National Association of Teachers of Singing