Carroll University Music Student Handbook 2021-2022

CARROLL
UNIVERSITY

Mission Statement

The music program at Carroll University seeks to provide instruction and high-quality musical experiences to music majors and non-majors and provide opportunities for Carroll and the larger community to experience high-caliber musical performances. We seek to develop graduates with exemplary musical skill and a strong body of knowledge suited to each individual's musical and/or career interests through rigorous training in musicianship and theory, private instruction on individual instruments and voice, and a diversity of courses in various genres, styles, and approaches to professional music-making.

Music Program Goals

A. Foster conceptual understanding of musical components and processes
B. Provide opportunities for continued practice in creating, interpreting, presenting, analyzing, and evaluating music
C. Develop increased understanding of musical achievements from various analytical, historical, and cultural perspectives
D. Develop enhanced capacities to integrate musical knowledge and skills
E. Foster a set of capabilities for independent work in the music professions

Accrediting Bodies

Carroll University is an accredited institutional member of the National Association of Schools of Music (NASM). The American Music Therapy Association (AMTA) has granted full approval of the bachelor's degree in Music Therapy.

MUSIC BUILDING AND EQUIPMENT

A. **General use of Shattuck**
    1. Hours of Shattuck- 7am-12am
    2. Lockers are available for instrument storage. Locker reservation sheets will be taped to lockers at the beginning of each year and can be turned into the locker reservation folder after the form is filled out. Students must provide their own padlocks. All lockers must be cleaned out at the end of each year. Any padlocks remaining on a locker on June 1 will be cut off and the contents submitted to Lost and Found.
    3. No food or drink is allowed in the music classrooms, Piano Lab, Recital Hall, Auditorium, or practice rooms except for water in a closed container.
    4. Practicing in the Shattuck hallways, lobby, stairwells, or lower-level patron's lounge is not permitted at any time.
    5. The lobby may not be used as a storage area. Personal items left overnight in the lobby may be taken to the Campus Center Lost and Found. Carroll University is not responsible for lost or stolen items left in the lobby, classrooms, or patron's lounge.
    6. Recital Hall green room, the electronic music studio, and music therapy classroom must remain locked at all times.
    7. Please be respectful of classes, faculty, and other students when using the basement lounge. Please maintain appropriate office volume and decorum at all times.

B. Practice Rooms

1. Practice rooms are available for students taking applied lessons and instructors teaching applied lessons. They are located on the second floor and basement and are available on a first-come, first-served basis. The reservation request may be made by emailing MusicReservations@carrollu.edu **.** These reservations will be posted on the respective practice room door. If a user is more than 10 minutes late for the designated time, the room will be considered available for another user.
2. When your practice is finished and you leave the room, please close the piano, remove all your belongings, and turn off the lights.
3. Any damage to the practice rooms or pianos should be reported to the administrative assistant lharrod@carrollu.edu as soon as possible.

C. Department Contacts

Name	Role	Phone #	Email
Dr. Joel Matthys	Assistant Professor of Music	262-524-7185	jmatthys@carrollu.edu
Professor Tamra Fricke	Director of Music Therapy	262-524-7187	tfricke@carrollu.edu
Dr. Letícia Grützmann	Director of Choirs and Vocal Music	262-524-7183	lgrutzma@carrollu.edu
Dr. Stacy Dziuk	Director of Instrumental Music	262-524-7190	sdziuk@carrollu.edu
Professor Patrick Coughlin	Director of Athletic Bands	262-524-7188	pcoughli@carrollu.edu
Lauren Harrod-Wampfler	Music Department Administrative Assistant	262-574-7446	lharrod@carrollu.edu

D. **Dorothy Goff Frisch Recital Hall and Shattuck Auditorium**

1. The Recital Hall and Auditorium are available for student use under reservation. Requests for use of the Recital Hall and the Auditorium must be made by emailing MusicReservations@carrollu.edu. Lauren, the music administrative assistant or a student worker will assist you and send a confirmation.
2. Use of the Recital Hall Steinway, Eric Herz Harpsichord, 9' Ganfield Steinway, and Schantz organ must be requested through and approved by a member of the music faculty. The Green Room is available for use, only when classes are not being held in the Recital Hall. Since the Auditorium serves many purposes campus wide, requests must be made at least 24 hours in advance.

E. **Use of Equipment**

1. Certain school-owned instruments are available for use by students who participate in the college's music ensembles. No fee is charged for their use, but permission must be obtained from the director of instrumental music, and an agreement will be signed. All instruments must be returned promptly on the last day of classes or at the time a student ceases to participate in a music ensemble. Students who will be returning in the fall may use instruments during the summer by renewing their use agreement prior to the last day of classes of the current semester.
2. If an instrument is damaged or lost through negligence or misuse, the student will pay Carroll University the full amount necessary to repair or replace the instrument. Any repair work necessitated by damage or normal wear will be

determined by the director of instrumental music and delegated by them for repair.

3. Unassigned instruments, percussion instruments, amps, and/or music stands may not be moved from their locations in Shattuck without the consent of the music faculty.
4. The college owns a harpsichord for use in concerts, instruction, and junior or senior recitals. A request needs to be made by contacting the director of instrumental music least 4 weeks in advance. You may be charged a fee for tuning the instrument requests must be made at least 24 hours in advance.
5. The music department owns a limited number of digital handheld recorders which may be checked out to record practice sessions or performances on a first come, first served basis. Contact Dr. Matthys to request a recorder. Replacement batteries are the responsibility of the student.

G. **Music Therapy Clinical Instrument Storage**

1. Shattuck B37 is the music therapy classroom and contains a number of instruments which can be borrowed by music therapy students for Practicum. To request access to this room, talk to Prof. Fricke.

MUSIC DEGREE POLICIES

A. **Majors and Minors**

1. Carroll University offers the following music degrees:
    a. Bachelor of Arts in Music
    b. Bachelor of Arts in Music, Performance Emphasis
    c. Bachelor of Music in Music Education, Choral Emphasis
    d. Bachelor of Music in Music Education, Instrumental Emphasis
    e. Bachelor of Music in Music Therapy
    f. Minor in Music
2. Degree requirements for music majors and minors are found in the University Catalog. Because degree requirements may change from year to year, be sure to consult the catalog for your year of enrollment.

B. **Audition**

1. There is no incoming freshman entrance audition for music majors at Carroll.
2. During your first year of music studies at Carroll, you are considered a Provisional Music Major. You must declare music as a major through the Registrar and request an advisor in the Music Program.
3. At the end of the second semester of study (usually the end of freshman year), music majors audition for the faculty to be elevated to full music major status and to be eligible to enroll in upper-level music coursework. A longer jury is required to thoroughly evaluate the auditionee.
4. This audition is usually combined with the student's applied lesson jury but may also include an interview with the student and review of the student's academic record. Upon successful completion of the audition, the student will be considered a full music major.
5. Auditionees will be evaluated based on:
    a. Achievement of instrumental or vocal technique appropriate for advanced collegiate study. Specific technical requirements vary between voice and the various instruments and are documented in the applied studio's policies and

syllabi which are available from the student's applied teacher. These achievements will be evaluated through a jury.

b. Demonstration of the ability to relate musical sound to notation and terminology both quickly and accurately enough for advanced musicianship studies through music theory and musicianship.
c. A formal letter of acceptance will be sent to the students upon the completion of their first year.
d. If a student fails to complete the audition requirements at the end of their first year, they can re-audition at the end of the first semester of their sophomore year.

C. **Applied Lessons**

1. Applied lessons are available for music majors or non-majors. The specific course number varies by instrument; see the current University Catalog for the specific course number.
2. Students registering for applied lessons will be charged an applied lesson fee on their student bill. Students receive 12 lessons per semester.

Credits	Lesson Length	Lesson Fee
1	25 minutes	$362.50 per semester
2	50 minutes	$725.00 per semester

3. Credit lesson requirements vary by degree program. Check with your advisor regarding your degree requirements.
4. **Applied fees are not refundable in whole or in part after the second week of classes.** This rule will be strictly enforced by the Business Office.
5. Music majors and music minors taking applied lessons must register and attend the weekly MUS100L, Performance Laboratory, on Fridays from 2:40-3:50pm. This is the music lab component that works in conjunction with applied lessons. You should not have any conflicts during this time. Check syllabus for requirements.
6. Since a 5–10-minute passing time is built into the private lesson schedule, students are expected to be prompt to start their lesson at their assigned time. No additional time will be granted if a student is late.
7. In order to accomplish the goals of taking applied lessons, the general rule for music majors is a minimum of one hour of daily practice per lesson credit. Please refer to your instructor and or syllabus for guidance on daily efficient practice.
8. The time and day of your lesson will be determined between you and your applied instructor. If a common time is not found, please contact the coordinator of your area via email: For voice contact Dr. Letícia Grützmann (lgrutzma@carrollu.edu) Or for instrumental contact Dr. Stacy Dziuk (sdziuk@carrollu.edu). For piano, please contact Dr. Matthys (jmatthys@carrollu.edu)
9. If a student comes unprepared for a lesson, the semester grade will be affected. Please clarify the policies with your instructor. The student is not entitled to a make-up lesson in this situation.
10. Students are expected to attend their lesson at the scheduled time. Unless an excused absence is granted by the instructor in compliance with the attendance policy, the student is not entitled to a make-up lesson. Please follow your instructor syllabus to learn about their attendance policy.

11. Students are responsible for purchasing original legal copies of the music they are studying. Illegal photocopies may not be used for lessons, juries, recitals, or accompanist parts.
12. At the conclusion of each semester, every student taking lessons will have the opportunity to evaluate their applied instructor. Please take advantage of this online evaluation. This will contribute to the improvement of the music program.

D. **Concert & Recital Attendance**

1. In preparation for a career as a musician, there is no substitute for attending live musical events. All music majors (except Music Education students currently student teaching and Music Therapy students doing an internship) are expected to attend at least eight (8) live concerts and/or recitals at the college or professional level each semester. Students should present the programs for the concerts and recitals attended. The programs should be signed by an instructor and submitted to the instructor of MUS100L by the last day of that class. Failure to meet this standard may be factored into the final grade for various courses and may affect the outcome of your audition for full music major status.

E. Collaborative pianist

1. Your collaborative pianist will be assigned by the Lead Collaborative Pianist, Rhonda Kwiecien, (rkwiecie@carrollu.edu , 262-544-4552). Watch the Canvas Performance Lab page and your email for your accompanist assignment.
2. Please do the following to fully prepare to work with your assigned accompanist:
    a. Collect accompaniment originals or make clear, complete copies of your music
    b. Put your name, email, and phone number on all your music
    c. Include the day and time of your lesson, as well as your instructor's name
    d. Place your music in your accompanist's file by NO LATER THAN the deadline listed below: 8th Friday of the semester

F. **Juries**

1. All music <u>majors</u> and <u>minors</u> present a private juried performance (commonly called a "jury") in their primary instrument for the music faculty at the end of each semester of lessons. <u>Students studying a required secondary instrument in applied lessons must also present a jury on that secondary instrument</u>.
2. If a student is taking elective lessons that are not required for their major or minor, <u>they are not required to present a jury on that instrument</u>.
3. If a student is preparing a recital, a jury is not required on any instrument for that semester as long as they meet their recital requirements. Please check pre-recital juries and recital guidelines.
4. Juries are graded and commented upon by a panel of music faculty of the area.
5. The jury rubric for instrumentalists and vocalists will be provided to you at your lesson. All jury reviewers will evaluate the students using the agreed-upon rubric and grade pass/fail for each student.
6. A failed jury indicates that a student is not performing up to the necessary standard. This automatically places the student on Probationary Status for the music program. If the student fails two consecutive juries, they will be rejected from the music program. Students who fail three non-consecutive juries will also be rejected from the music program.
7. Students may appeal a failed jury with a written request. The music faculty will review the appeal and provide a written response.

8. It is the student's responsibility to contact the staff accompanist and turn in jury music by the following deadline: **8th Friday of the semester**.
9. Students must submit a jury sheet at least one week prior to the jury. Blank jury sheets are available here: **Vocal** and **Instrumental.** Physical forms will also be available in the music office prior to juries**.** Please do whatever you feel most comfortable with. Students should fill it out together with the applied teacher to ensure that all the information is correct and conforms to Carroll style and formatting requirements. Consult the Carroll Music Style Guide at **Here.**
10. Jurors' written evaluations are sent to students via email. All jury sheets are archived and may be consulted by the faculty at any time.
11. Proper attire is required for your jury. Business casual or concert attire is appropriate.
12. At the jury, please announce the title and composer of each piece you will perform with proper pronunciation. Be prepared to answer any questions from the jurors concerning the key of the piece, its historical context, style, and meaning of the text and title.
13. Non-music majors taking private lessons are not expected nor eligible to perform a jury.
14. Students must work with their applied instructor to select jury music that meets their degree requirement.

    a. Piano, Organ, or Harpsichord

    - Two contrasting pieces, or two contrasting movements from a multi-movement work.
    - You may also be asked to play scales and arpeggios.

    b. Winds and Strings
    - Two contrasting pieces, or two contrasting movements from a multi-movement work
    - At least one of the two pieces must be performed with accompaniment. (Except for guitar, percussion, or harp.)
    - One selection may be an unaccompanied work, such as a solo sonata movement or musical etude.
    - Students are not permitted to perform without accompanist a work that is written to be accompanied.
    - You may also be asked to play scales and arpeggios.

    c. Voice
    - The voice faculty will hear all or portions of three or more selections during the course of any jury. The student may choose the first piece to sing, after which the faculty will choose from the remainder of the list. See the Repertoire Standards for Applied Voice Juries listing at the back of this handbook for more information.

Applied Voice Jury Assessment Rubric

Category	1 = Developing	2 = Intermediate	3 = Proficient	4 = Advanced	5 = Mastery
Tone	Hypo- or hyper-phonation occurs generally.	Occasional notes in specific registers with hypo- or hyper-phonation. The singer does not	Generally free tone production with minor occurrences of	Consistent tone quality throughout the singer's range with rare hypo- or hyper-phonation. A	Sophisticated, nuanced control of tone quality throughout the singer's range.

	Additional instruction necessary in this area.	demonstrate a balance of *chiaroscuro* resonance.	hypo- or hyper-phonation. An inconsistent balance of *chiaroscuro* resonance is present.	consistent balance of *chiaroscuro* resonance is present.	Constant use of *chiaroscuro* resonance is fully integrated into the artistic performance.
Breathing	Application of stable breath energy is demonstrated part of the time. Additional instruction necessary in this area.	Application of stable breath energy is demonstrated some of the time.	Generally stable application of breath energy with only minor inconsistencies demonstrating low, flexible breath.	Consistent breath management that demonstrates low and flexible breath is present.	Sophisticated breath management that is fully integrated into the artistic performance.
Diction	Vowel formation and consonant energy is generally speech-like. Additional instruction necessary in this area.	Demonstrates some understanding of vowel formation and consonant energy with occasional mispronunciations or misarticulations. Text/syllabic stress is evident some of the time.	Demonstrates understanding of vowel formation and consonant energy with only minor mispronunciations or misarticulations. Text/syllabic stress is evident.	Consistent vowel formation and consonant style. Clearly understood and is able to perform using the correct nuances of languages.	Sophisticated vowel formation and consonant style. Nuances of languages are fully integrated into the artistic performance.
Accuracy	*Developing repertoire:* Significant errors present.	*Intermediate repertoire:* Significant errors present. *Developing repertoire:* Minor errors occur.	*Advanced repertoire:* Significant errors present. *Intermediate repertoire:* Minor errors present. *Developing repertoire:* Demonstrates rhythm and	*Advanced repertoire:* Minor errors present. *Intermediate repertoire:* Demonstrates rhythm and pitch accuracy.	*Advanced repertoire:* Demonstrates rhythm and pitch accuracy.

			pitch accuracy.		
Artistry & Expression	Dramatic choices are not demonstrated. Basic command of most or all elements of musical expression and phrasing are not demonstrated.	Dramatic choices are limited or unconvincing. Basic command of most or all elements of musical expression and phrasing are inconsistent.	Dramatic choices are basic and/or lack intention. Demonstrates sufficient basic command of most or all elements of musical expression and phrasing, but needs to improve communication of character, style, and nuance.	Dramatic engagement demonstrated by general gestures and facial expression. Generally, demonstrates advanced maturity of most elements of musical expression and phrasing.	Sophisticated dramatic engagement is thoroughly integrated into the performance. Convincing characterization & presentation that appears genuine and appropriate to the selection.
Overall Development	Core technique generally limits the overall integrity of the performance.	Inconsistent core technique and expressiveness limit the overall integrity of the performance some of the time.	Demonstrates adequate core technical and expressive skills, which most of the time supports the overall integrity of the performance.	Generally demonstrates solid core technique and consistent expression, performing difficult passages with a general level of ease and comfort.	Consistently demonstrates outstanding core technique and sophisticated expression, performing difficult passages with ease, comfort, and correctness.

Applied Instrumental Jury Assessment Rubric

Category	1 - Developing	2 - Intermediate	3 - Proficient	4 - Advanced	5 - Mastery
Mechanics of Playing **The student's ability to manipulate their instrument with proper technique; includes posture, embouchure/bow control, articulation, breath, and**	Underdeveloped breath support Stiff or wandering bow Poorly developed embouchure creating poor tone and pitch problems Posture or	Generally good posture but with some physical technical errors Breath is usually well supported except in difficult spots Bow movement is accurate but	Good posture Bow movement is supple and accurate Well-formed embouchure and breath support good tone production Physical manipulation of the instrument is generally comfortable	Strong physical command of instrument Ease of tone production supported by strong embouchure and breath Bow movement is fluid with ease of movement Physical manipulation of	Instrument seems like an extension of the body. Tone production is effortless. Focused, warm, round tone is consistently achieved in all registers and dynamic levels. Bow movement is effortless and flawless.

evenness of tone	set-up problems	not fluid Embouchure is correctly developing and formed most of the time Physical manipulation of the instrument shows tension		the instrument shows ease and comfort.	
The student's accomplishment of the fundamental requirements of accurate pitches and rhythms, steady pulse, correct intonation, and ensemble with accompanist.	Some combination of: Notable or frequent pitch and/or rhythm errors Uneven or unmetric scale passages inconstancy of pulse frequent stops and starts significant and unaddressed intonation problems Poor coordination with piano	Occasional pitch or rhythm errors Occasional stumbles in scale passages Rushing or dragging in some places Infrequent stop & start or hesitation Generally good intonation with some problem spots Generally good ensemble with piano	Generally accurate pitches and rhythms Even controlled passage work Consistent pulse Good intonation Good coordination with piano	Nearly flawless execution of pitches and rhythms Solid rhythmic pulse Even tone and rhythm in all passage work Excellent intonation Excellent coordination with pianist, confident with all entrances.	Flawless execution of pitches and rhythms Perfect internalization of pulse and ability to manipulate it Flawless intonation True musical collaboration and communication with pianist
The elements of performance that distinguish a mechanical performance from an artful one: phrasing, line, expressive dynamics, expressive manipulation of tempo, and communication of the meaning of the sounds.	Dynamics are mechanical or not conveyed No attention to shaping phrases Historical style is not observed Tempo is mechanically strict No attention to line	Dynamics lack nuance Some attempt to shape phrases Historical style and articulation are imperfectly expressed Some tempo manipulation but lacks nuance and is inorganic Line is frequently broken	Dynamics are controlled and dynamic range is acceptable Individual phrases are usually shaped correctly, with peaks of phrases usually audibly conveyed Historical style and articulation are generally observed. Expressive manipulation of tempo at clear	Wide dynamic range is used thoughtfully and expressively Individual phrases are carefully shaped and conveyed. There is some attention to hypermetric phrase structure. Historical style and articulation are well observed. Expressive manipulation of tempo occurs on	Full dynamic range of the instrument is brought to bear on interpretation Phrases and hypermetric structure are shaped and balanced. Historical style has been internalized. Expressive manipulation of the tempo on every level Line is flawlessly executed

			structural points Line is usually properly expressed	both the large scale (rubato) and small scale (tenuto) Line is fluid and unbroken Some attempt to explore the communicative meaning of the piece	Performer grasps and communicates the full meaning of the piece including character changes
Presentation					
Poise, stage presence, attire, performance etiquette, and communicative energy.	Improper attire Errors of stage etiquette Begins and ends abruptly and artlessly	Acceptable attire Stage etiquette is observed self-consciously Beginning and end seem rushed	Proper attire Stage etiquette is observed Beginnings and endings are appropriate Performer appears comfortable with stage and instrument	Proper attire Clear knowledge of stage etiquette Performer properly paces beginnings and endings Performer appears confident with stage and instrument	Proper attire Performer embodies character of music throughout performance Performer appears at ease with stage and instrument

G. **Junior and Senior Recitals**

*Please reference **THIS** checklist and the below information regarding recitals and recital prep.*

1. Junior and/or senior recitals are required by most degree programs. A half recital must contain 25 minutes of music and a full recital must contain 45-50 minutes of music. Following is a summary of all recital requirements for each major or emphasis.
2. The recital fee is $125.00, and the student must register for either MUS470 for a junior recital or MUS471 for a senior recital.

Degree	Junior Recital	Senior Recital
Music Education	Half	Half
Music Therapy	None	None
BA Music	None	Half
BA Music, Performance	Full	Full
Music Minor	None	None

3. Every music major must include a chamber work on at least one recital. Usually, these occur at the end of the program. You are encouraged to include a chamber work in every recital.
4. If possible, students performing half recitals should share the recital with another student.

5. All recitals must be completed by the last day of classes for that semester. Recitals are not permitted on reading day or during finals week.
6. All individual student recitals are digitally audio and video recorded and mastered and the student is provided both raw (unedited) and mastered audio files. The department reserves the right to use any recorded student performance in promotional materials and on social media.
7. Encores are not permitted
8. Students who perform a junior or senior recital are exempt from performing a jury on that instrument that semester.
9. Recitals are major events which require substantial advanced planning. Reserve the dates for the recital and dress rehearsal by the end of the previous semester at the latest. The calendar fills up quickly, so the earlier the better.
    a. Start by compiling a list of preferred recital dates and checking their availability with a student worker in the music office. The dress rehearsal may be at any time of day, no more than a week prior to the recital.
    b. Check with your private instructor(s) for their availability on the open dates for the recital and dress rehearsal.
    c. Check with your collaborative pianist to confirm their availability for the dress rehearsal and recital dates that you have agreed upon.
    d. Confirm a pre-recital jury date with all three full time faculty. See the specific guidelines below for the pre-recital jury.
    e. When you have firm options for dates for all three events, see Lauren Harrod right away to make the facilities reservations.
    f. This coordination and planning for your junior or senior recital will take time. Do not wait until a few weeks before you wish to perform your recital. Spring dates fill up especially quickly. You should plan months in advance.

9. Develop recital content many months in advance with your applied teacher. As the recital approaches, discuss and arrive at the program order. Other issues should also be worked out. For example, will an intermission be needed? How long should it be? Where in the program will it be?
10. Your completed and instructor-improved Recital Program must be submitted to Dr. Matthys **at least two weeks** before the recital date.
11. Before duplication, the program will be proofread by one of the full-time faculty. If there are any questions or problems, the program will be returned to the student for modifications and corrections.
12. You must promote your event with both online and printed publicity (posters, flyers, postcards, etc.). It is your responsibility to ensure that the event is well publicized. Failure to promote your event may result in a failing grade and the requirement to redo it.
13. The Recital Hall is the preferred venue for student recitals. Organ, piano and percussion students may elect to use the Auditorium instead. The Humphrey Chapel should be used only as a last resort if the Recital Hall is not available, and in the case of shared recital dates, only if both students agree to use the Chapel.
14. Non-music majors taking lessons who wish to schedule a joint recital with another student may do so if the facility is available.

I. **Pre-Recital Jury**

1. Any student (non-music majors and music majors alike) presenting a recital must perform a pre-recital jury for the faculty at least one month in advance of the

performance date. *For instance, if the recital date is November 14, then the pre-recital jury must occur no later than October 14.*

2. The pre-recital jury must be performed with the same accompanist who will play the recital.
3. It is the duty of the student to contact their applied lesson teacher, their accompanist, any and all other performers who will also perform in the recital, and the faculty to schedule a time for the pre-recital jury that is convenient for all.
4. Aside from your private instructor, the coordinator of your area of study must be present plus another full-time faculty, preferably of your area of study.
5. Scheduling challenges are not valid reasons for missing the deadline for the pre-recital jury. If the student confronts what appears to be insurmountable scheduling difficulty, then they must confer with the full-time faculty member who heads their area at least two weeks before the deadline for the pre-recital jury.
6. The student must provide a typed copy of the second draft of the program (composers, titles, and program notes) for each faculty member at the pre-recital jury. The recital program order should be decided by the time of the pre-recital jury, and the list of recital repertoire should be presented in program order. This list must also include accurate durations for each piece. If the repertoire will be performed in sets at the recital, this, too, should be indicated on the list.
7. The faculty may choose to hear any and all pieces from the recital repertoire at the pre-recital jury. They may also ask questions about the repertoire, the program notes, and the translations that probe the student's understanding of the repertoire.
8. If the faculty deem the recital preparation insufficient at the time of the pre-recital jury, they may require the student to postpone the recital to a later date in the semester or even to the following semester.
9. The faculty may give provisional approval of the recital at the time of the pre-recital jury. In this case the full-time faculty will specify to the student and their applied lesson teacher what further preparation or action is required before final approval is given, and they will specify the timeline and means for evaluating the satisfaction of these requirements. This may include additional lessons or accompanist rehearsals (at the student's expense) or a repeat of the pre-recital jury.

J. **Other Recitals**

1. In addition to the required Performance Lab recitals, junior and senior recitals, there are several other performance opportunities for music majors, minors, and other students in applied lessons. Students are encouraged to participate. Chamber music is highly encouraged!
2. Student showcase at Avalon Square (November)
3. Scholarship Day recital (February)
    a. A number of students, vocal and instrumental, majors or minors, will be asked to perform in a recital for our scholarship applicants. You will be approached by a member of the music faculty or the music administrative assistant to perform. This performance is a chance for the scholarship applicants to see what performing at a collegiate level entail.
4. University Recital during Spring Arts Weekend.

K. **Audition for Music Performance Emphasis**

1. Music majors who wish to pursue the BA Music Performance Emphasis must receive approval from the music faculty. The audition for the Music Performance Emphasis is typically scheduled in the second semester of your sophomore year or the third semester of study - you may use your jury that semester as the audition if it can be scheduled at a time that all full-time music faculty are available. You may obtain an

application for the Music Performance Emphasis from Dr. Matthys. Please note that your applied music instructor must approve your application.

a. Vocal
    I. 5 memorized pieces:
        - one art-song each in English, Italian, and German languages
        - one piece from an oratorio, mass, or cantata
        - one other recital or concert piece, which choice may be made in another language.
b. Instrumental
        - Two contrasting movements drawn from the major solo repertoire canon of the instrument.

2. In evaluating your audition, the music faculty will attempt to discern your potential for a successful career as a musical performer. You should show preliminary mastery of tone, facility of technique, and depth of musicality. Only those students who show exceptional promise as performers will be approved for the BA Music Performance Emphasis.
3. If you are not approved for the emphasis at your first audition, you may schedule one additional audition in the following academic year. Additional coursework or applied lessons might be required.

L. **Sophomore Portfolio Review**

1. At the end of the fourth semester of study, every music major is required to attend a group meeting with the full-time music faculty. The purpose of this meeting is to discuss the students' strengths, suggest areas for improvement and discuss career goals. The faculty will gather data from private teachers, jury sheets, and grades to determine recommendations and assessment of progress.
2. In preparation for the meeting, you must assemble a portfolio consisting of the following:
    a. A list of all performances you have participated in, both on-campus and off-campus
    b. A one-page typed statement of post-graduation plans and career goals
    c. An essay writing sample from a music course or on a musical topic
    d. A sample creative composition (from Music Theory class or written on your own)
    e. For Music Therapy students: an example of clinical documentation from practicum (such as, an assessment or progress note).
    f. For Music Therapy students: two examples of intervention plans.
    g. For music education students: an example of teaching philosophy.

M. **Student Music Organizations**

1. There are several student-run music organizations, including student chapters of AMTA, NAFME, and ACDA. We encourage all music students to get involved with the music organizations and take advantage of several activities including conferences, concerts, and workshops.

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:
    - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
    - 90 dB (blender, hair dryer) – 2 hours
    - 94 dB (MP3 player at 1/2 volume) – 1 hour
    - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
    - 110 dB (rock concert, power tools) – 2 minutes
    - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM- PAMA hearing health documents, located on the NASM Web site at the URL linked below. https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/

Protecting Your Neuromusculoskeletal Health
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.
- Proper body alignment and correct physical technique are essential.

- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.

- Know your body and its limits and avoid "overdoing it."

- Maintain healthy habits. Safeguard your physical and mental health.

- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional. If you are concerned about your neuromusculoskeletal health in relationship to your program of study,

consult the appropriate contact person at your institution.

- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASMd Web site.

- See also the NASM/PAMA Student Information Sheet on "Protecting Your Vocal Health." Vocal health is an aspect of neuromusculoskeletal health.

Page Break

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.

- Proper alignment, adequate breath support, and correct physical technique are essential.

- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.

- It is important to set a reasonable limit on the amount of time that you will practice in a day.

- Avoid sudden increases in practice times.

- Know your voice and its limits and avoid overdoing it or misusing it.

- Maintain healthy habits. Safeguard your physical and mental health.

- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol and avoid smoking.

- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.

- If you are concerned about your personal vocal health, talk with a medical professional.

- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.

- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below. http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA:%20Neuromusculoskeletal%20and%20Vocal%20Health

- See also the NASM/PAMA Student Information Sheet on "Protecting Your Neuromusculoskeletal Health." Vocal health is an aspect of neuromusculoskeletal health.