

## SCHOOL OF MUSIC

# GRADUATE PROGRAM

# MASTER OF MUSIC IN VOCAL PERFORMANCE STUDENT HANDBOOK



THIS HANDBOOK IS ONLINE
AT
www.northpark.edu/music

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# **INDEX**

INTRODUCTION	5
FACULTY	6-13
MUSIC ADMINISTRATION AND STAFF	14
MASTER OF MUSIC IN VOCAL PERFORMANCE PROGRAM	15
MISSION STATEMENTS	15
ENTRANCE REQUIREMENTS, PREREQUISITES AND EXAMS, AND ESL	
ADMISSION, FINANCIAL AID, AND REGISTRATION	17-18
STUDENT AT LARGE REGISTRATIONS	18
CREDIT HOUR	18
MMVP PROGRAM REQUIREMENTS	19-25
COMPREHENSIVE PROJECTS	24-25
CONTINUING REQUIREMENTS	26
APPLICATION FOR GRADUATION	27
APPLIED STUDY	27-29
STUDENT RECITAL SCHEDULE	30
PERFORMANCE AWARDS	31
SERVICE AWARDS	32
CAMPUS MUSIC OFFICES AND FACILITIES	33-34
MUSIC FACILITY USAGE POLICY	34
PRACTICE SPACES, LOCKERS, KEYS & PIANOS	
APPENDICES	36
CURRICULUM CHECKLIST	APPENDIX A
VOCAL JURY FORM	
RECITAL APPLICATION	APPENDIX C
RECITAL PROCEDURES (CHECKLIST)	
NASM HEALTH AND SAFETY: HEARING NEUROMUSCULOSKELETAL VOCAL HEALTH AND INJURY PREVENTION	

#### MASTER OF MUSIC IN VOCAL PERFORMANCE

Program Director: Dr. Karen Bauer (773)244-5626; <a href="mailto:kbauer@northpark.edu">kbauer@northpark.edu</a>

#### INTRODUCTION

Welcome! You are embarking on a very important path in your career. The faculty and staff at North Park are eager to work with you and help you achieve your goals. You have already familiarized yourself with the curriculum and have decided that it meets your needs. The program was designed to meet the demands of the profession you have chosen.

The Master of Music in Vocal Performance has been fully approved, the National Association of Schools of Music and the Higher Learning Commission. Approval is granted through a rigorous application process, and assures programmatic quality that meets national and regional standards. We think you will recognize, appreciate, and profit from this quality during your graduate studies.

As you may know, North Park is affiliated with the Evangelical Covenant Church of America and reflects the church's values of kindness, supportiveness, and compassion. Regardless of religious affiliation, we expect that you will profit from the holistic North Park "culture," a challenging but nurturing atmosphere that equips you for your profession while assisting you in leading lives of significance and service.

The forms found in this Handbook will be important at various stages of your graduate studies. The Curricular Checklist is a personal record of your progress throughout the degree program. The other forms will be needed for semester juries and recitals. They may be copied from the Handbook or downloaded from the website; however, all forms must be submitted in back-to-back form.

The Graduate section of the University Catalog offers campus-wide policies for graduate students that are also important for you to know. Please keep both the Catalog and Handbook for ready reference. They are online at <www.northpark.edu>.

We are confident that you will give your very best efforts to this advanced program of studies, a very important stage in your career development as a singer. Although your focus and commitment will be the engine of your success, the faculty and staff are here to guide and cheer you on! Please do not hesitate to call upon us as needed.

Haren Bauer

## SCHOOL OF MUSIC FACULTY

## **VOICE**



KAREN BAUER
Director of the Master of Music in Vocal Performance Program
B.M., M.M., D.M. in Voice, Northwestern University

Karen Bauer, mezzo soprano, is in her 35<sup>nd</sup> year of teaching at North Park University. She has soloed with the Chicago Baroque Ensemble, Northwest Symphony, Elgin Symphony, and the

Chicago Symphony at Ravinia Festival. She is a respected pedagogue, committed to developing sound vocal technique with singers at all levels. Her pedagogical methods have helped many students enter careers in opera and teaching in the United States and Europe. As well as teaching applied voice at North Park, she has directed the opera program and Chamber Singers, taught voice-related courses such as Vocal Literature, Vocal Pedagogy, and Lyric Diction, and served a seven-year term as director of the School of Music. Bauer is sought after as a master class teacher, at the Opera Festival di Roma in Italy, for Korean universities in Seoul and KwangJu, and in American colleges and universities. Most recently, Bauer presented master classes in London, England at Goldsmith College, a branch of the University of London. Bauer has held various posts in the National Association of Teachers of Singing including president of the Chicago Chapter. Her two-part article on the Baroque solo cantata was published in the NATS *Journal of Singing* in 2007. In 2013 Bauer's book, *The Essentials of Beautiful Singing: A Three Step Kinesthetic Approach*, was published by Scarecrow Press. It has received national and international attention with critical acclaim. The book presents a methodology for singing and teaching that focuses on the kinesthetic nature of singing, the singer's primary connection to a fine vocal technique.



# **KURT LINK B.M., Lawrence University**

A winner of the Metropolitan Opera, Liederkranz, Opera Index and Sullivan competitions and featured by Opera News as a singer to "Keep your eye on", Kurt Link has earned a reputation as one of America's finest basses, both in opera and oratorio. Mr. Link has won critical acclaim for a repertoire that has embraced major operatic roles from Monteverdi to Henze,

and from Mozart to Wagner. He has sung Baron Ochs, Daland, Figaro, Leporello, Osmin, Sarastro, Ramfis, Colline, Mephistopheles and other major bass roles with companies such as the Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, La Monnaie, Santa Fe Opera, Houston Grand Opera, Washington Opera, Dublin Grand Opera, Florida Grand Opera, Atlanta Opera, New Israeli Opera, Canadian Opera Company, the opera companies of Portland, Minnesota, Michigan, St. Louis, Utah, Edmonton and the opera festivals of Chautauqua, Wexford (Ireland), Hong Kong, Wolf Trap, Central City, Glimmerglass and Spoleto (USA and Italy). He is equally at home in symphonic works, and has sung The Creation, St. Matthew Passion, Missa Solemnis, the Requiem Masses of Verdi, Mozart and Fauré, Bach's Mass in b minor, Beethoven's Ninth Symphony and many other works with the orchestras of Chicago, Philadelphia, Montreal, Tokyo, Baltimore, St. Louis, Atlanta, Florida, Israel, Minneapolis, San Diego, Indianapolis, Charleston, Phoenix, San Antonio and Milwaukee, as well as the festival orchestras of Chautauqua, Aspen, Spoleto, Finger Lakes and Grant Park. He has appeared as soloist with Claudio Abbado, Daniel Barenboim, Charles Dutoit, Margaret Hillis, Erich Leinsdorf, Ricardo Muti, Eugene Ormandy, Leonard Slatkin, Sir Georg Solti, Edo de Waart, and David Zinman. Mr. Link is heard on the Grammy Award winning recording of Schoenberg's Moses and Aaron with the Chicago Symphony Orchestra, conducted by Sir Georg Solti.

ANNIE PICARD
B.M., University of Missouri, Columbia
M.M. Artist Diploma, New England Conservatory
D.M.A., University of Illinois, Urbana-Champaign

Soprano Annie Picard has appeared with Lyric Opera of Chicago, Opera Theatre Saint Louis, DuPage Opera Theatre, and Illinois Opera Theatre. Her training includes voice with Costanza Cuccaro, Susan Clickner and Nicholas Di Virgilio; coaching with Margo Garrett, Louis Krasner, Eric Dalheim, and John Wustman, and opera with John Moriarty and Robert De Simone. An active chamber musician, soloist and vocal coach, she performs throughout the Midwest and has toured with John Wustman for his Schubert Lieder recital series. She joined the music faculties of North Park University and Moraine Valley Community College in 1998.



Jeffrey Ray, baritone, made his European opera debut at Deutsche Opera, Berlin in 1997, after which he became a regular on the roster there. In the United States, beginning with the Lyric

Opera Center for American Artists in Chicago, he has sung roles with Opera Delaware, Utah Opera, Knoxville Opera, DuPage Opera, and Opera Grand Rapids. His roles include Marcello, Sharpless, Seville's Figaro, Gianni Schicchi, Belcore, and Don Giovanni. Mr. Ray's orchestral collaborations include two appearances at Carnegie Hall, Handel's "Messiah" and Ralph Vaughan Williams' "Dona Nobis Pacem." He made his debut at Avery Fisher Hall, Lincoln Center, singing the "Messiah" with The National Chorale. He has worked with conductors Leonard Slatkin, Bruno Bartoletti, and John Nelson, among many others.

## COACHING/ACCOMPANYING

TERREE SHOFNER-EMRICH
B.M., M.M. in Piano, Louisiana State University
D.M. in Piano, University of Wisconsin, Madison

Keyboardist Terree Shofner-Emrich has established herself as one of Chicago's premier pianists as a soloist, ensemble player and accompanist. Shofner-Emrich joined the faculty at North Park in 1989 and served as director of the School of Music for seven years. She is pianist for the Chicago Symphony Orchestra (CSO) and Symphony Chorus, where she has worked with many of the world's leading conductors. During her summers with the CSO at Ravinia, she has played with violinists Miriam Fried and Gil Shaham, and, most recently, with world-renowned bass-baritone Bryn Terfel. As coach/accompanist for the opera program at North Park, Shofner-Emrich has prepared Ralph Vaughan Williams' "Riders to the Sea" and the world-premier of Philip Seward's "Spreading the News," among others, and has also prepared musicals for the Theater Department.



GEORGE TENEGAL

B.M. in Piano Performance, DePaul University, Chicago

M.M. in Piano Performance, Villa Schifanoia, Florence, Italy

Graduate Studies, Hochschule für Musik, Vienna, Austria

George Tenegal was on the faculty at DePaul University for many years, where he taught piano, coached singers, and gave classes in Italian, French, German, Spanish, and English

diction, and French Vocal Literature. He has coached and accompanied in many of the most prestigious vocal studios in Chicago and Italy. He has been the recipient of many awards and scholarships and was a prize winner in the IBLA International Piano Competition in Ragusa, Italy, in both the soloist and accompanist categories. He has appeared as soloist with numerous U.S. orchestras and has given many solo and ensemble recitals both here and in Europe, including appearances at Orchestra Hall and Ravinia. He has also frequently been heard on the "Live from Studio One" series on WFMT radio.

## **OPERA**

NYELA BASNEY
Artistic Director, Coach
B.M., M.M., Eastman School of Music

Miss Basney has had significant experience in the field of opera. For three years, she was staff pianist at the Juilliard School where she studied conducting with Vincent La Selva, "the best Verdi and Puccini conductor living today" (Opera Magazine). Recognizing her "extraordinary

talent," Maestro La Selva appointed her Assistant Conductor and Chorusmaster for the New York Grand Opera, in which capacity she participated in 18 productions. Since 1982, she has provided professional role preparation and musicianship training for singers, in more than 55 roles from 25 operas. Most recently she served as Assistant Conductor for two productions with the El Paso Opera. Miss Basney was invited by the United States Information Agency to serve as an Arts America Cultural Specialist in Uruguay in 1993 at the National School of Opera in Montevideo. In 1992 she was a fellow at the Conductor's Institute and was one of five conductors chosen to participate in the American Composers and Conductors Forum. In 1991 she served as Conductor and Opera Coach of the Sessione Senese per La Musica e L'Arte in Siena, Italy. Miss Basney conducted at the Aspen Music Festival in 1989 and 1990, where she assisted John Nelson and premiered a work by Dan Welcher.

ERICK FRIEDMAN
Stage Director
B.A., Butler University
M.M., DePaul University
M.F.A., Indiana University

A Chicago-based director, Erik has been working with Lyric Opera of Chicago as a member of the directing staff and an instructor with Lyric's Ryan Opera Center Young Artist program. Erik has worked previously with Wolf Trap Opera, Boston Lyric Opera, Central City Opera, Chicago Opera Theater, and the Spoleto Festival USA among others. He has also worked with theatre companies including Steppenwolf Theatre and Actors Theatre of Louisville.



PHIL KRAUS
Stage Director
B.M.E., Northwestern University
M.M., Northwestern University
D.M., Northwestern University

See Academic Courses



# ALEXIS RANDOLPH – Assistant Director of Opera B.A., Ithaca College

Alexis Randolph, actor/director, graduated from Ithaca College with a BA in Drama in 2007. Since, she has studied theatre with The National Theatre Institute, MXAT in Moscow, the

Acting Studio Chicago, Susan Hart and Jeffrey Carlson (Shakespeare) and Actor's Gymnasium. Acting and Directing credits include work with Redmoon, Appetite Theatre Company, Point of Contention, The State, New Leaf, Chicago Fringe Festival, and Element. She is also the Drama Teacher at St. Clement School.



MICHAEL LATOUR
Stage Director
M.F.A. in Directing, Roosevelt University

Michael La Tour has worked professionally as an actor, singer, dancer, mime, clown, designer, choreographer, director, and producer. He is on staff at Chicago Lyric Opera's Ryan

Center as a master teacher and stage director (The Magic Flute, The Marriage of Figaro, La Traviata, Die Fledermaus, Romeo et Juliette), as well as being on staff for The Music Institute of Chicago for their opera workshop program. He has directed for Kentucky Opera (La Boheme, Carmen, Romeo et Juliette), for Du Page Opera Theatre (Don Giovanni, Le Nozze di Figaro, Carmen, La Boheme, Elixir of Love in 2009), and for Opera Moda (Tartuffe, Little Women, A Month in the Country). With Peter Amster, he has co-directed and choreographed Side By Side By Sondheim for Pegasus Players, M. Butterfly for Apple Tree Theatre (After Dark Award for choreography), and *The Magic Flute* for the Lyric's Opera in the Neighborhoods outreach program for which he also directed *La Cenerentola* . Other teaching, directing, and choreography credits include: Shanghai Conservatory in China (Carousel), Northwestern University (Dido and Aeneas, The Fairy Queen, The Telephone, Trouble in Tahiti, Die Kluge), North Park University (The Dialogue of the Carmelites, The Medium, Gianni Schicchi, Susannah), Roosevelt University (Godspell, Frankenstein, Over the Rainbow), De Paul University (L'Orfeo), Carthage College (Children of Eden), Baldwin Wallace College, original children's shows for Emerald City Theatre Company (Noah's Ark, Rumpelstiltzkin, Winnie the Pooh, Aladdin) and numerous musicals for Chicago area schools. Since 1975, he has directed, choreographed, and performed with his own musical production company touring the U.S. and over 45 countries worldwide. Before his move to Chicago, Michael was a member of the prestigious Odyssey Theatre in Los Angeles. While in L.A., he had the opportunity to create roles in seven original plays. One of these he also directed receiving two L. A. Drama-Logue Awards (directing and set design).



TOM ZELLE
Opera Conductor
Dipl.-KM(A), Luebeck Conservatory, Germany
M.A., Cultural Anthropology, Temple University
M.M., D.M.A., Orchestral Conducting/ Education, Arizona State University

Tom Zelle currently serves as Music Director of the North Park University Symphony Orchestra in Chicago. A native of Hamburg, Germany, Mr. Zelle received his initial musical

training at the Luebeck Conservatory. There he earned the highest German degree in church music/organ performance. Mr. Zelle also holds an M.A. in Cultural Anthropology from Temple University, and an M.M. in Music Education and a Doctorate in Orchestral Conducting from Arizona State University. He also studied at the University of Pennsylvania, The Curtis Institute of Music, the Aspen Music Festival, Temple University, and the Universities of Hamburg, Mainz, and Munich. Mr. Zelle serves as the Principal Guest Conductor of the Sangrock Music Festival and as Artistic Director of the East West Music Festival in South Korea. He is a

returning Guest Conductor of the South Korean Cantabile Orchestra located in Daejon. He has also served as Artistic and Music Director for the Phoenix Symphony Guild Youth Symphony and Chamber Orchestras, the Lyric Opera Theatre at Tempe, and the Scottsdale Community College Symphony Orchestra. Mr. Zelle credits his artistic influences to the late Sergiu Celibidache, Ilya Musin, Mark Russell Smith, Henry Charles Smith, Charles Abramovic, Yohevid Kaplinsky and Knud Vad. In addition to his artistic and educational responsibilities, Mr. Zelle is active in music education research in the topic of phenomenology and music. He is also dedicated to the promotion and performance of 20th century and contemporary music.

## **CHOIRS**



JULIA DAVIDS
Director of Choral Activities; University Choir, Chamber Singers, Conducting B.M.E., B.Ed., University of Western Ontario
M.M. in Voice Performance and M.M. in Conducting, University of Michigan D.M.A., Northwestern University

Dr. Davids is a performer, educator, and conductor. As a soprano soloist, she is an avid performer, having appeared with the Amabile Youth Singers, the Ontario Youth Choir and the National Youth Choir, Opera Atelier, the Vancouver Cantata Singers, the Toronto Chamber Choir, the Toronto Consort, the Guelph Chamber Choir, the Aradia Ensemble, the Forces of Virtue, the Peninsula Music Festival, the Publick Musick and the Mark Morris Dance Company in Chicago. As an educator, Julia has given workshops on vocal pedagogy with many groups, including the Royal Canadian Guild of Organists. As a conductor, Dr. Davids has directed several choirs including the Canadian Chamber Choir, the Northwestern University Women's Chorus, the Camerata Singers of Lake Forest, the 2006 Nova Scotia Youth Choir tour. In 2004, Davids took over from Iwan Edwards as the Artistic Director of Canadian Chamber Choir. Davids serves as Director of Music Ministries at Trinity United Methodist Church in Wilmette, Illinois, and is Artist Director of the North Shore Choral Society.

## **ACADEMIC COURSES**



STEPHEN ALLTOP
Cantata/Mass/Oratorio Survey
Dipl.-KM(A), Luebeck Conservatory, Germany
M.A., Cultural Anthropology, Temple University
M.M., D.M.A., Orchestral Conducting/ Education, Arizona State University

A conductor, harpsichordist, and organist, Stephen Alltop is director of music for Alice Millar Chapel, conductor of the Baroque Music Ensemble, and an instructor in conducting, harpsichord, and oratorio. A specialist in oratorio performance, he has conducted over 100 oratorio and operatic masterworks. He also serves as music director for the Apollo Chorus of Chicago, the Green Lake Choral Institute, and the Elmhurst Symphony Orchestra. Under his direction, the Apollo Chorus has expanded its collaborations to include appearances with the Chicago Symphony Orchestra, London Symphony Orchestra, Ravinia Festival, Peninsula Music Festival, Josh Groban on Tour, and The Oprah Winfrey Show. In 2012, he was named Conductor of the Year by the Illinois Council of Orchestras for his work with the Elmhurst Symphony Orchestra. The orchestra has received multiple awards for excellence in programming. He has also been named to Northwestern's Faculty Honor Roll. Dr. Alltop became the music director and conductor of the Champaign-Urbana Symphony Orchestra commencing with the 2013-14 season. He has guest-conducted numerous choruses and orchestras across the United States. He has led opera and orchestral concerts with a number of Italian orchestras, including I Soloisti di Perugia, Fondazione Arturo Toscanini (Bologna), Teatro Reggio Orchestra (Parma), Festival

Mozart (Roverto), Orchestra Sinfonica della Provincia di Bari, Teatro Piccinni (Bari), and the Festival Duni (Matera). In February 2013, he was a guest conductor for the International School Choral Music Society in Busan, South Korea.

JULIA BENTLEY
Art Song Survey
B.M., M.M., Indiana University
Artist Certificate, Hochschule für Musik, Vienna, Austria for Lied, Oratorium & Opera

Since completing apprenticeships with the Santa Fe Opera and the Chicago Lyric Opera, mezzo-soprano Julia Bentley has appeared in leading roles with opera companies throughout the country, and has been featured as a soloist with orchestras led by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw and Pierre Boulez. She performs in Chicago with Mostly Music, CUBE, the Contemporary Chamber Players, the Orion Ensemble, Pinotage, Ensemble Noamnesia, Fulcrum Point, the Chicago Chamber Musicians, Chicago Opera Theater, Concertante di Chicago, Music of the Baroque, the Lyric Opera of Chicago, the Chicago Symphony Orchestra and the MusicNOW series at Symphony Center with conductor Cliff Colnot. She has been a regular guest artist with the Chicago Chamber Musicians' Music at the Millennium and Composer Perspectives series, most recently in works by Berio, Carter, and Boulez under the direction of Mr. Boulez. In 2001 she appeared to critical acclaim at Carnegie Hall, also with Mr. Boulez, as the soloist in Le Marteau Sans Maître. She has recorded on the Albany, Cedille and Tintagel labels. Recent engagements have included performances of the Messiah with the Apollo Chorus at Orchestra Hall, and appearances with the Ars Viva Orchestra and the Bach and Handel Week Festivals, as well as chamber music series in Chicago, Philadelphia, New York and the National Holocaust Museum in Washington, D.C. Last season she sang La Cenerentola for Sacramento Opera, Meg in Little Women for Dayton Opera, and Time Cycle by Lukas Foss during the composer's Chicago residency.



COLIN HOLMAN
Cantata/Mass/Oratorio Survey
L.T.C.L., Trinity College of Music, London;
B.mus (Hons.), University of Birmingham, England;
M.M., Orchestral Conducting, University of Kansas;
Ph.D., Musicology, University of Kansas

Colin Holman combines performance and academic interests in a wide number of pursuits. Following graduate work, he taught at Teikyo Westmar University and since moving to Chicago in 1992, he has lectured at both the undergraduate and graduate level at Northwestern University, Wheaton College and Northern Illinois University. His primary specialty revolves around English music, although he has contributed to publications on early American keyboard music, a text on eighteenth-century culture and the arts, and on contemporary American brass band music. Celebrating the two hundredth anniversary of the adoption of the American constitution and being a passionate advocate for studies in American music, he toured the Midwest giving lectures on music. Most recently he participated in a PBS documentary on music at the 1904 St. Louis World's Fair. His extensive conducting credits include work in opera and musical theater, with orchestras, concert and brass bands, and in early music. In 2001, Holman was one of only two people in the arts named by Chicago's daily Herald newspaper as one of 100 people who had made significant contributions to cultural life in Chicago.



PHIL KRAUS
Opera Survey
B.M.E., Northwestern University
M.M., Northwestern University
D.M., Northwestern University

Philip Kraus is currently one of the most versatile artists on the American music scene today, having appeared as soloist with numerous orchestras and opera companies throughout the United States in a wide variety of standard and adventurous repertoire. Mr. Kraus has been on the roster of the Lyric Opera of Chicago since 1990 performing numerous roles including Dulcamara in L'Elisir d'amore, Dr. Bartolo in The Barber of Seville, and the Sacristan in *Tosca*. Mr. Kraus is equally at home in the light opera and Broadway repertoire. Considered a specialist in Gilbert and Sullivan, Mr. Kraus received high accolades from the press on his performance of Sir Joseph Porter in H.M. S. Pinafore at the Cleveland Opera. A frequent concert artist, Mr. Kraus has appeared as soloist with the Cleveland Orchestra, the Dallas, Milwaukee, Omaha, Colorado, Santa Barbara, Richmond, Roanoke, Grant Park, South Bend, Owensboro, Jacksonville, and Madison Symphonies, and the Rochester and Fort Wayne philharmonics under conductors Erich Leinsdorf, Eduardo Mata, Zdenek Macal, Leonard Slatkin, David Zinman, Claudio Abbado, James Levine, James Paul, Mark Elder, Anon Coppola, Gisele Ben-Dor, Eduard Tchivzhel and Marin Alsop. He taught in the voice and opera programs at DePaul University and headed the opera department at Roosevelt University. Mr. Kraus is also a highly regarded stage director and composer. He founded Light Opera Works in 1980, a professional company devoted to operetta and was Artistic Director for 19 seasons. He also served as resident stage director of Pamiro Opera from 1988 through 1996.



GREG MACAYEAL
Music Bibliography
B.M., University of Illinois at Urbana/Champaign
M.M., DePaul University
M.L.I.S., University of Wisconsin-Milwaukee

Greg MacAyeal is currently the assistant head of the Northwestern University Music Library. Active in professional library organizations, he has made presentations at meetings of the Music Library Association, the Society of American Archivists, the Illinois Association of College and Research Libraries, and the Illinois Library Association. As a composer, Greg's music has been performed throughout the region, with commissions from The Cassandra Manning Ballet Company (Rock Island, Ill.), Music From Almost Yesterday (Milwaukee, Wis.), and the Augustana College Koto Ensemble. Additionally, Greg teaches at the Graduate School of Library and Information Science at Dominican University in River Forest Ill.



MICHAEL MCBRIDE Applications in Musical Analysis B.M., Wheaton College Conservatory of Music M.M., D.M., Northwestern University

Michael Scott McBride is an internationally-performed composer, performer, conductor, songwriter, and educator. Having studied with Augusta Read Thomas, Jay Alan Yim, and Jason Eckardt, he earned a DM in composition at Northwestern University, where he was also a lecturer in the theory/cognition program. McBride has been an adjunct professor of music at North Park University since 2006. Other teaching includes serving as coordinator of the composition program for the National High School Music Institute at Northwestern University and a sabbatical replacement at Elmhurst College. He has also served as music director for various

ensembles and churches such as the Chicago Cabaret Project, Dal Niente, Opera Cabal, Sonic Impact, Winnetka Bible Church, Edison Park Lutheran Church, and Achurch4me? MCC. Additionally, Dr. McBride acted as chair for the College Music Society Great Lakes Composition Review Committee in 2008. Dr. McBride uniquely mixes influences of contemporary classical music with pop, gospel, inspirational, and dance music in his writing and performing career. His first EP, *Almost There*, and two other singles are currently available on iTunes. He is also a regular performer throughout the Chicago cabaret and festival scene and has appeared in Los Angeles, Washington, D.C., Nashville, Denver, and Phoenix. He has received awards and grants from the Union League Civic and Arts Foundation and the American Music Center.

## MUSIC ADMINISTRATION AND STAFF

### **Craig Johnson**

#### **Dean of the School of Music**

Previously Craig was Chairperson and Professor of Music in the Department of Music at Otterbein University, Westerville, Ohio, where he had been on the faculty since 1980. He holds degrees from Northwestern University and the College-Conservatory of Music, University of Cincinnati. He has also had a parallel career in church music, currently serving as Choir Director at First Presbyterian Church of Evanston. Choirs under Dr. Johnson's direction have sung at conferences of the Ohio Music Education Association, the Ohio Choral Director's Association, the Central Division of the American Choral Director's Association, and the Organization of American Kodaly Educators National Conference. He co-authored *The Chorus in Opera: A Guide to the Repertory*, and is active as a clinician, adjudicator, and consultant. He is a former President of the Ohio Choral Directors Association, and received the OCDA Distinguished Service Award in 2010. He serves the National Association of Schools of Music as an evaluation team member and leader and is a member of the Commission on Accreditation. Craig directs the Chancel Choir at First Presbyterian Church of Evanston and is serving as Interim Provost for the 2014-2015 academic year.

### Rebecca Ryan

#### **Director of Operations**

As Director of Operations, Rebecca facilitates assessment, contributes to accreditation reports, tracks and monitors scholarship compliance and course sequence benchmarks, serves on the School of Music curriculum committee and revises handbooks, catalog and planning sheets, handles all School of Music course scheduling, orients new faculty to North Park, issues all part-time contracts and prepares full-time load sheets for approval, tracks project budget lines for class room and applied teaching, monitors facilities and manages facility projects as needed, submits website updates, assists the Dean with various operational tasks, recruits music students and teaches classes such as Music Appreciation and The Entrepreneurial Musician. Away from the School of Music, Rebecca maintains a private voice and piano studio in Albany Park, and occasionally sings part-time with Chicago Symphony chorus and Lyric Opera chorus. Rebecca completed her undergraduate degree at Luther College, and Master of Music and Doctor of Musical Arts with a Minor in Arts Administration at the University of Wisconsin-Madison. Prior to joining the faculty at North Park University, Rebecca taught voice at Luther College and Viterbo University.

#### Karen Dickelman

#### **Director of Music Events and Communications**

Karen is responsible for all aspects of production and promotion relating to events sponsored by the School of Music. These events include ensemble concerts, recitals, guest artists, workshops/seminars, master classes, runouts, and tours. She also serves as the Production Manager for the opera department. Prior to joining the staff at North Park University, Karen was Vice President/Director of Investor Relations for several national investment firms. Also an active musician, she performs regularly with many area ensembles, and is a former principal violist of the Chicago Civic Orchestra. In addition to her work at North Park, Karen is the personnel manager for several regional professional orchestras including the Northwest Indiana Symphony, New Philharmonic and Du Page Opera Theatre. She has a Music Education degree from Illinois State University.

## Marijean Sahyouni

### **Fine Arts Office Manager**

Marijean joined the staff of the School of Music in January of 2012. She has a Music Education degree from Saint Mary's College, Notre Dame, IN. She has years of arts management experience, managing a dance studio and children's theater. She also is a worship leader, community theater member, songwriter and ASCAP member.

## MASTER OF MUSIC IN VOCAL PERFORMANCE PROGRAM

#### **Mission Statements**

The mission of the graduate programs at North Park University is to prepare students for lives of significance and service through quality graduate professional education.

North Park University's vision, building on our core institutional identity – Christian, urban, multicultural – is to fashion a university of uncommon character and enduring excellence where faith, learning, and service meet. The faculty and staff of our graduate programs at North Park University embrace this vision as we work to create, develop and enhance our various offerings.

The specific mission of the School of Music for the Master of Music in Vocal Performance is to prepare students for lives of significance and service through professions in vocal music including performing and teaching.

#### **Program Description**

In a student-centered learning environment led by a professional faculty and enhanced by our location in a major metropolitan area, we nurture a high degree of competence in order to prepare students for the rigorous and multi-faceted career demands on a professional singer.

The design of the curriculum provides an advanced educational experience in both the theory and practice of vocal performance and pedagogy. The course of study includes intensive studies in vocal technique, music history, analysis, performance practice, pedagogy, and ensemble performance, including choral and opera. The curriculum also provides coursework and experiences to bridge the gap between the school environment and the professional world.

#### **Objectives**

To elicit significant and positive outcomes that are required for success in professional singing careers, the curriculum offers a two-fold approach that merges academics and performance. In breadth and depth it is designed to elicit the knowledge and skills that are relevant to the specific demands of singing careers, including work in solo, opera, choral, and teaching settings. Ongoing assessment of student development and programmatic impact will ensure successful outcomes. Through this program, the student will be equipped to develop the following:

- Demonstrated understanding of the history, styles, and performance practices of vocal literature, enlightened by lecture, research, and score analysis, and modeled with guided listening and in-class coaching of the genre under study
- Skillful vocal technique enhanced with supportive academic studies resulting in authoritative and artistic interpretation and performance of vocal music from varying periods and styles
- Demonstrated understanding of the anatomy and physiology of singing leading to pedagogical methods that can successfully address a wide variety of vocal problems encountered in the teaching studio
- Applied competence in ensemble work including part-song, opera and oratorio

## **ENTRANCE REQUIREMENTS**

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 8sh 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 AND EXAMS

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. Until all deficiencies are successfully completed, the student is considered provisionally accepted.

- Theory: Two years of undergraduate theory with demonstrated competency. A competency test in
  Musical Analysis may be required if a previously taken analysis course is proposed to substitute for the
  required Applications in Musical Analysis, MUS 5300. If a student has taken an analysis course and
  proposes to substitute the course for the required Applications in Musical Analysis, MUS 5300, the
  student must take a competency test in analysis.
- Aural Skills: Two years of undergraduate study with demonstrated competency; All students must take
  entrance tests in Aural Skills. Proficiency comparable to North Park's Level III; fluency in sight singing
  of diatonic melodies with small and large skips and including complex rhythmic elements must be
  demonstrated in a comprehensive test. Proficiency must be attained before the degree can be completed.
  Efforts to pass the proficiency may mean continued registrations in an Aural Skills class or AMUS 5005
  (Applied Theory/Sight Singing Tutorial) (by advisement) depending on test results. The test can be
  taken no more than once a semester.
- Music History: One year minimum, including the Baroque, Classical and Romantic periods
- Language: A minimum of one year of German, French, or Italian language study is required. Students who have studied Lyric Diction in one or more languages, and who feel they are proficient at a master's level (including the IPA), may take a placement test to determine if they can pass out of one or more sections of the Lyric Diction requirement.
- All students must write an essay on site during orientation week. Students who do not demonstrate
  writing skill commensurate with graduate study will be required to take WRIT 5000, a 1 sh course
  offered by the Writing Center. The course must be done in the first or second semester of the graduate
  program.

In addition, entrance tests may be required if previous coursework in a particular area cited above was completed more than five years before, or if grades received for this work were not at the B level or higher.

### **ESL**

• Students should attain a score of 600 on the TOEFL. Some courses may be undertaken with a TOEFL score of 550, depending on the academic and performance background of the student. A writing assessment, for students with English as a second language, may be made early in the first semester. Students who are not proficient in English writing skills should enroll, by advisement, in either WRIT 5000 (a writing course for graduate students), in individual tutoring sessions arranged through the Writing Center, or in some other appropriate mode. It should be done at the beginning of the graduate program and continue until competency is reached.

# ADMISSION, FINANCIAL AID AND REGISTRATION

#### **ADMISSION REQUIREMENTS**

- Completed application with application fee of \$30
- Three recommendations
- Official transcripts from all previously attended institutions
- Audition/Interview
- Optional FAFSA form for financial aid apart from that offered by the School of Music

#### FINANCIAL AID

Tuition reductions on a percentage basis may be granted on the basis of previous academic work, vocal audition/interview and recommendations. Some awards may be offered in the form of Assistantships and require several hours of work per week within the School of Music. Awards are only granted for officially accepted students with full-time enrollment in at least the first year, the residency year. However, the reduction (percentage based) may continue for up to five years beyond the residency year with either full or part-time enrollments. Assistantship requirements continue for two years, with completion of at least 26 semester hours of courses required for the degree; or for three years if fewer than 26 semester hours were completed.

#### **REGISTRATION**

Registration can be accomplished in person or online after the following have been processed:

- All admission requirements are met (see above)
- An NPU letter of acceptance has been sent to the student along with a contract
- The student must return a signed contract and a \$200 tuition deposit by the due date given, in order to confirm the student's acceptance and to hold a place for him/her in the program. This deposit is non-refundable within 12 weeks of the beginning of the first semester of study.

After accepting and making the tuition deposit, the student should do the following:

- Contact the director of the MMVP for consultation and registration approval.
- Create a North Park computer account. Using your student identification number provided to you by the School of Music Recruiter/Director of Operations, go to https://www.northpark.edu/Account-Management.aspx and follow the prompts.
- Once your account is set up, and you have been cleared by the director of the specific program, you may
  log into WebAdvsior and register for classes. Visit <a href="http://www.northpark.edu">http://www.northpark.edu</a>, click on "My North
  Park" and then "WebAdvisor."

## STUDENT AT LARGE REGISTRATIONS

Students may register for graduate classes in the School of Music program without officially applying. However, an informal audition will be required to assess readiness for the master's level. The standard tuition rates will apply. At a later point in time, the student may initiate a formal application/audition process to determine official candidacy.

To initiate a Student at Large registration, an application and fee (\$30) and transcripts must be submitted. Registration must then be completed by advisement with the director of the MMVP program. Recommendations are not required at the time of registration, but will be required if and when a formal application/audition is initiated. The application fee for the formal application will be waived.

Applied study for credit requires concurrent registration of academic coursework with a total registration of no more than five credits. Student at Large students must plan carefully so that there are enough remaining requirements to constitute a year of residency, two consecutive semesters, minimum of 8 semester hours each.

Student at Large credits are potentially transferable as they are documented on official transcripts. If official entrance into the North Park program commences within 5 years of all Student at Large registrations, all Student at Large coursework with a minimum of 3.0 grade will apply to the graduate program pending official acceptance into the program. Applied registrations may also apply, but must meet a level of attainment consistent with advanced placement in the program, to be determined at the official audition. Being accepted as a student at large does not guarantee acceptance as an official candidate for the graduate program.

## **CREDIT HOUR**

For information regarding the credit hour, please refer to applicable information in the 2014-2015 *School of Music Undergraduate Handbook*, and the *University Catalog*, found online at <a href="www.northpark.edu">www.northpark.edu</a>.

# MMVP PROGRAM REQUIREMENTS

#### Advisement for MMVP

Academic advising for the Master of Music in Vocal Performance is administered by Dr. Karen Bauer, Director of the MMVP Program. New students must consult with Dr. Bauer before registering in person or online. It is suggested that an appointment be made for advisory input before each subsequent registration. Individual progress in the curriculum can be tracked by using the Curriculum Checklist in the Appendix of this handbook.

Karen Bauer Hanson Hall, Studio G (773)244-5626 kbauer@northpark.edu

# Major Area - 12 sh

#### AMUS 5200 Applied Voice 6 sh (3 sem @2sh)

Continuation of principles of breath control, tone development and correct diction aiming toward technical mastery of standard vocal literature. Graduate study assumes a higher level of development in these areas upon entry and sets higher standards for continued improvement than undergraduate study. The standard repertoire studied should expand to fill in areas that are lacking and include new and more challenging repertoire. (See the Graduate Handbook for jury/recital requirements.) At least one complete operatic role and one oratorio role should be studied during the master's program.

#### AMUS 6200 Applied Voice: Recital (2 sh)

Continuation of technical and interpretive preparation through study in the applied voice studio, but directed toward the Master's Recital. Pre-requisite: AMUS 5600, taken in the semester prior to the semester of the final recital.

**Opera Requirement:** MUS 5450 and 5455 (One year minimum requirement [2sh+2sh], more per scholarship requirements.

#### MUS 5450 Opera Workshop (0 or 2sh)

For experienced singers selected through auditions by the instructor. Emphasis is on the development of singing-acting skills through lecture, discussion, and exercises in character interaction using appropriate staging techniques. A scene recital is presented at the conclusion of the course. Scenes may be performed in a foreign language or in English.

#### MUS 5455 Opera Production (0 or 2 sh)

For a select group of experienced singers cast through auditions by the instructor. The skills developed in scene recital work will be called upon in this intensive preparation for a complete opera production. Chamber and full-length operas will be performed in yearly alternation, and may be performed in a foreign language or in English. Chamber operas will be accompanied by piano or an instrumental ensemble, and full-length operas will be with orchestra.

**Choral Requirement:** MUS 5800 or MUS 5890 (One year minimum requirement [0sh], more per scholarship requirements.

#### **MUS 5800 University Choir** (0 sh)

Graduate choral work builds on the undergraduate experience (see MUS 0800) with a more advanced level of execution expected. Graduate students may be offered leadership roles in the ensemble, as section leaders and/or soloists.

#### MUS 5890 Chamber Singers (0 sh)

Graduate participation in Chamber Singers assumes a high degree of mastery of vocal skill, musicianship, and professionalism. The goal for this ensemble is to function as a group of soloists in the true chamber style, performing music that profits from intimate renderings. Students participate in multiple performances both on and off campus. Auditions are competitive and based on the needs of the ensemble.

#### Additional Opera/Choral Requirement:\*

#### Either

MUS 5450 Opera Workshop (0sh) and/or MUS 5455 Opera Production (0sh) one year [2 semesters] beyond the 4sh core requirements. With instructor's consent. See the course descriptions above.

Or

MUS 5800 University Choir (0sh) or MUS 5890 Chamber Singers (0sh), one year [2 semesters] beyond the core requirement. *See the course descriptions above.* 

\*The above opera and choral requirements are minimums. Tuition reduction and assistant agreements may require more for opera and/or choral registrations.

## Other Studies in Music - 22 sh

#### MUS 5000 Music Bibliography (1 sh)

An introduction to the basic canon of library resources in music research. Study will include general library resources, bibliographies of composers, music, music literature, and music sources. It will give a broad view of dictionaries, encyclopedias, discographies, dissertations, and Festschriften as well as histories, library catalogs, periodicals, periodical indexes, thematic catalogs and monuments. A key project in the class will be providing an appropriate bibliography for a selected research topic.

#### Performer's Surveys: The History of Vocal Repertoire and Performance Styles

One-semester lecture courses, meeting 150 minutes per week on the historical development of a particular genre. Assigned readings, theoretical analysis, score analysis, and listening, in two 50 minute lecture classes, form the basis for establishing the position of each genre's development in the history of Western classical music. The causative influences on that development will be explored as well as the resultant effects on other musical forms. Through the study of the history, literature and theory that distinguish various periods and forms, appropriate performance practices and styles for each genre will be delineated. The lab, one 50 minute session per week, will offer individual coaching in a master class setting on works which are concurrently under study in the classroom. The objective is to integrate historical scholarship with the creation of informed and artistic realizations of the genres under study.

#### MUS 5001 Performer's Survey I: Art Song (3 sh)

After a brief summary of the origins of music for the solo voice beginning in the Middle Ages and the Renaissance, this class will focus on art song repertoire in the Baroque, Classical, Romantic, and Contemporary periods. As appropriate for each period, it will foster a system of analysis for

performance preparation that involves melody, harmony, rhythm, and poetic synthesis. Assignments will include readings and research papers, as well as out-of-class listening. The course offers an opportunity for the application of relevant elements through coached student performances in a master class setting.

#### MUS 5002 Performer's Survey II: Opera (3 sh)

The origins of opera, beginning in the late 16th century. Opera of the 17th century opera will be explored using recorded examples to illustrate the development of early opera and the relationship between music, libretto, and forms. These relationships will continue to be a focus in Classical, Romantic, and Contemporary opera as will the major operatic composers of each period. The objective of the course is to foster a broad knowledge of many operatic works and detailed knowledge of selected operas. Assignments will include readings and a research paper, as well as out-of-class listening. The course offers an opportunity for the application of relevant elements through coached student performances in a master class setting.

#### MUS 5003 Performer's Survey III: Oratorio/Cantata/Mass (3 sh)

Detailing the rise of the cantata out of the 16th century monodic style and the madrigal, this course follows the development of the cantata beginning with the 17th century cantata da camera and cantata da chiesa, the latter fully developed by J.S. Bach and others in the Baroque period. Cantatas and other extended works under different nomenclatures and in different styles, as developed differently in various countries, will be explored. Early oratorios, with dramatic elements not found in cantatas, will be studied as precursors to the larger oratorios of the late Baroque and on, when large choirs took positions of importance and drama resembled opera. The objective of the course is to foster a broad knowledge of many works in this genre and detailed knowledge of selected works from the Baroque through the Contemporary Periods. Assignments will include readings and research papers, as well as out-of-class listening. The course offers an opportunity for the application of relevant elements through coached student performances in a master class setting.

#### MUS 5100 Performance Practica (0 sh) – 4 semesters required

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.

#### MUS 5300 Applications in Musical Analysis (2 sh)

A practical application of music theory and analysis skills aimed at exploring the factors that give unity and coherence to musical masterpieces. The course will survey important analytic methods and techniques and apply them to a designated repertoire, to be determined in part by the performance repertoire of the class, and in part by representation of important works in various musical genres.

#### MUS 5401 Vocal Pedagogy I (1sh)

Physiology of the voice and pedagogical methods for teaching singing. Mentored clinical teaching with in-class observation and critique. Tests cover text and lectures. Expectations and requirements for MMVP students are higher than for undergraduates who may be enrolled in the class, in teaching, and on tests.

#### MUS 5402 Vocal Pedagogy II (1 sh)

A continuation of the work of MUS 5401 Vocal Pedagogy I: Physiology of the voice and pedagogical methods for teaching singing. Mentored clinical teaching with in-class observation and critique. Tests cover text and lectures. Research paper on a voice related topic, either in the area of voice science or pedagogy. More emphasis on clinical teaching. Expectations and requirements for MMVP students are higher than for undergraduates in teaching, on tests, and in research. Prerequiste: MUS 5401.

#### Lyric Diction (3 sh)

The core curriculum allows credit for three of the five courses. However, students are required to demonstrate proficiency in all five areas (including the IPA) for Latin, English, Spanish, Italian, German, and French. Students who have gained proficiency in any or all of the requirements, with grades of A at the undergraduate level, may take a proficiency exam in an attempt to pass out of one or more of the requirements. A high degree of competency will be expected. Course descriptions for diction courses in IPA, Spanish, Latin and English can be found under the Electives section below.

#### MUS 5423 Lyric Diction: Italian (1 sh)

An overview of the sounds of Italian and basic rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. Previous language study is desirable but not necessary. A supplement to traditional language study focusing on authoritative pronunciation for the unique needs of singers and choral conductors. Includes lecture, written tests, and assignments. Prerequeste MUS 5421.

#### MUS 5424 Lyric Diction: German (1 sh)

An overview of the sounds of German and basic rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. A supplement to traditional language study focusing on authoritative pronunciation for the unique needs of singers and choral conductors. Includes lecture, written tests, and assignments. Prerequisite MUS 5421.

#### MUS 5425 Lyric Diction: French (1 sh)

An overview of the sounds of French and basic rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. A supplement to traditional language study focusing on authoritative pronunciation for the unique needs of singers and choral conductors. Includes lecture, written tests, and assignments. Prerequisite MUS 5421.

#### MUS 5500 Vocal Pedagogy Clinical I (1 sh)

The first semester of a two-semester clinical teaching experience. Each student teaches 3 students per week (thirty-minute lessons) or by advisement, one voice class (fifty-minute class). A course supervisor observes all lessons at least twice in the semester and, in private consultation, critiques the student's teaching. Prerequisite: MUS 5401, 5402.

#### MUS 5510 Vocal Pedagogy Clinical II (1 sh)

The second semester of a year-long clinical teaching experience. Each student teaches 3 students per week (thirty minute lessons) or by advisement one voice class (fifty minute class). A course supervisor observes all lessons at least twice in the semester and, in private consultation, critiques the student's teaching. Prerequisite: MUS 5500.

#### MUS 5650 Master Classes in Vocal Performance (1 sh)

The Master Class is a workshop on style and presentation of solo vocal works in art song, opera and/or oratorio specifically for the purposes of preparing students for future auditions. A convincing performance is built on an authoritative interpretation as well as its physical externalization. The interpretation is developed through the student's research of form, melody, harmony, text setting and/or historical placement as appropriate. The externalization focuses on the contributions of the face, eyes, and gestures to a complete performance. The class schedule will be posted before registration and may involve evening or weekend hours. The course will address performance considerations for both singers and collaborative pianists.

## **Electives - 2 sh**

The electives offered below complement the core courses listed above in the major area and in other studies. They provide the individual student with options to customize his or her master's program.

### AMUS 5190 Applied Conducting (1 or 2 sh)

Students will be able to express musical ideas through effective and expressive conducting gestures. Students will learn and/or review the standard conducting patterns, baton technique, score study, rehearsal organization, and programming. They will learn a variety of repertoire with the goal of practicing and refining their choral conducting rehearsal and performance techniques. Students will also exhibit the applied understanding of vocal technique in a choral setting while rehearsing and conducting a North Park ensemble. No previous conducting study is required.

#### MUS 5421 Lyric Diction: Latin and English (1 sh)

An overview of the sounds of Latin and English and foundational rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. A supplement to traditional language study focusing on authoritative pronunciation for the unique needs of singers and choral conductors. Includes lecture, written tests, and assignments. This course is a prerequisite for all other diction courses.

#### **MUS 5422 Lyric Diction: Spanish (1 sh)**

An overview of the sounds of Spanish and basic rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. A supplement to traditional language study focusing on authoritative pronunciation for the unique needs of singers and choral conductors. Includes lecture, written tests, and assignments. Prerequisite MUS 5421.

#### **AMUS 5600 Interpretive Performance Studies (2 sh)**

Individual coaching sessions dealing with musical and interpretive considerations in various styles of music. Aimed at artistic renderings of both music and text. MMVP students must take the course in the semester prior to the semester of the final recital; may be taken for elective credit in other semesters as well. Pre-requisite: MUS 5000.

MUS 5650 Master Classes in Vocal Performance (1 sh) -A second registration in this class, besides the one that fulfills the program requirements, can be applied toward electives.

The Master Class is a workshop on style and presentation of solo vocal works in art song, opera and/or oratorio specifically for the purposes of preparing students for future auditions. A convincing performance is built on an authoritative interpretation as well as its physical externalization. The interpretation is developed through the student's research of form, melody, harmony, text setting and/or historical placement as appropriate. The externalization focuses on the contributions of the face, eyes, and gestures to a complete performance. The class schedule will be posted before registration and may involve evening or weekend hours. The course will address performance considerations for both singers and collaborative pianists.

#### MUS 5700 Career Seminar (1 sh)

This seminar will focus on various aspects of a professional career in music, including topics such as the audition process, setting up a teaching studio, writing resumes, management of business aspects, and assessment of opportunities in the field.

MUS/AMUS Any course excluding those fulfilling entrance and program requirements.

## **COMPREHENSIVE PROJECTS**

In addition to the MMVP coursework requirements, all MMVP students are required to complete five comprehensive projects before a diploma is awarded. Comprehensive projects are representative of the work done in the following courses: MUS 5401/02 Vocal Pedagogy, MUS 5001 Art Song Survey, MUS 5002 Opera Survey, MUS 5003 Cantata/Mass/Oratorio Survey, and MUS 5300 Applications in Analysis.

# GENERAL GUIDELINES FOR SUBMITTING COMPRENSIVE PROJECTS

Project guidelines vary and are determined by the instructor of each course. Students are responsible for obtaining these guidelines. Projects can be completed at any time during the course of the degree program. See below for complete details including deadlines. All projects must receive a grade of B or higher.

N.B. Care must be taken that these projects are well written and well documented and that they are submitted in a final version, not a draft form. The need for revisions may mean a lowered grade and should be avoided. The faculty reader will read the original submission within three weeks of receiving it. If there is a need for revisions, within one week of receiving the request for revisions the student must complete them and re-submit the project. The reader may take two weeks to read a second revision and the student must return this one within 3 days. If the submissions are not timely, or if the project is not approved after the second revision, a grade of F will be issued. Failure to achieve a passing grade after two revisions will incur a charge of \$50 payable to the School of Music and the student will have to wait until the next semester to submit the project. Unless the projects are submitted well ahead of the deadline, multiple revisions may delay graduation approval.

#### **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.

Late papers will delay graduation.

Project descriptions vary and are determined by the instructor for each course. Students are responsible for obtaining these guidelines. Project Descriptions are created by the following:

Applications in Analysis – Helen Hudgens Performer's Survey: Art Song – Julia Bentley Performer's Survey: Opera – Philip Kraus Performer's Survey: Cantata – Colin Holman

Vocal Pedagogy - Karen Bauer

All questions about specific projects should be referred to the appropriate faculty members and be carried out as requested in the Project Descriptions as circulated.

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. Before being submitted, careful proofing should ensure that there are no typos, incorrect spacing, etc. In order to receive a Passing grade, the paper must reach an A (Excellent) or B (Above Average) assessment at the graduate level.

Projects must be typewritten on the computer so that when called for, they can be sent to each instructor as requested either digitally or as hard copy. (Each instructor will give instructions on how he/she wishes to receive the text and/or music examples.) If the method is digital mailing, try out the format before the deadline to be sure the instructor can open it. If there is a problem, be prepared to change the format before the deadline.

The final copy must be submitted to each instructor no later than 12:00 pm on the deadline given above. Any or all of the projects may be handed in earlier than the deadlines in whatever order best suits the writer. Whenever the final copy is submitted, the student must send an email to Karen Bauer noting that this has been done. When the paper has received a final grade, the student should check with Dr. Bauer that all projects have been submitted and recorded.

## PROGRAM TOTAL 36 semester hours\*

\*This curriculum represents a two-year program, separate and apart from any deficiencies which need to be made up. With deficiencies, the student should expect the degree to take longer than two years.

## **CONTINUING REQUIREMENTS**

#### RESIDENCY

• One year (two consecutive semesters) of fulltime enrollment (a minimum of 8 credits per semester) is required to establish residency and to be eligible for aid/assistantships in the first year. Beyond that, the student may make part-time enrollments of their choice and number. Students should consult their individual scholarship contract for specific guidelines concerning eligibility for aid/assistantships beyond the first year. The program must be finished within 6 years.

#### **EMPLOYMENT**

• During full-time enrollments of 8 credits or more, students must limit work outside of school. The student must submit a work schedule to the MMVP Supervisor if such work is to consume more than 15 hours per week for assistantship holders or 20 hours per week for students without an assistantship. Work schedules must be flexible enough not to interfere with commitments required of the MMVP program or the quality of time put into study and practice.

#### **ACADEMICS**

- All students must maintain a B average in order to continue in the program. No grades of D or below are accepted.
- Students need to gain faculty approval from the Director of the MMVP program to register for more than 10 credits in a single semester.
- A 3.9 GPA is required to graduate with distinction.

#### **REVIEWS**

Ongoing assessments of the progress of graduate students are made through juries, exams, papers, and performances as detailed in the Graduate Handbook, and monitored by the director of the specific program. Issues addressed in the ongoing assessments will include progress in all aspects of the program, including work ethic, preparedness, dependability, attitude, and performance history at North Park.

## APPLICATION FOR GRADUATION

The MMVP candidate must make a formal application for graduation. The form entitled "Graduate Student Graduation Application" can be found in the Student Services building on the main floor or online at <a href="https://www.northpark.edu/graduation">www.northpark.edu/graduation</a>. In the semester *prior* to graduation, students should review their transcript and check it against the Curriculum Checklist to make sure their requirements are being met. Then they should complete the application, and submit it to the Director of the MMVP program for a review of the student's transcript. When that is completed, the Director will sign the application and the student must deliver it to the Office of Student Administrative Services for an official graduate audit. The signed application must be submitted to Student Services by the end of the 1<sup>st</sup> week of the semester in which the student plans to graduate. There is a \$150 graduation fee applied to the account of each graduating student in their last semester. Participation in the Commencement ceremony is required.

## **APPLIED STUDY**

Graduate students take 2 semester hours of voice lessons per semester, (6 sh of AMUS 5200 and 2 sh of 6200) a total of 8 semester hours. Each 2 sh enrollment will entitle the student to two half-hour lessons or one hour lesson per week and require several hour-long studio classes each semester.

Graduate students are responsible for hiring an accompanist for at least half of all their voice lessons at a rate of \$30-\$40 per hour. To ameliorate this expense, the applied lesson fee that is standard for all undergraduates--is waived for graduate students. A list of accompanists is available from the MMVP Director or any of the voice faculty.

#### **Lesson Attendance**

It should be noted that 24 hours notice for an absence is necessary before such an absence is considered excused. Notice must be given individually to both teacher and accompanist when both are scheduled. Only excused lessons, assuming an unusual or medical problem, will be made up. Such arrangements must be made according to the professor's schedule.

#### **Coaching**

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 teachers of performers, students are urged to seek more coaching than what is required for this degree.-

#### **Change of Applied Instructor**

In special circumstances, a student may request a change of applied instructor. When that request is received, either by the Director of the MMVP program or the Dean of the School of Music, the student will be required to discuss the relevant issues with the applied instructor in an effort to resolve any issues before the request for change is granted.

#### Recitals

# Student Recitals (MUS 0100, Thursdays 2:30-3:15) General

A form for indicating an intent to sing on any given General Recital can be obtained in Wilson Hall. It must be filled out completely with titles of pieces, composers, composers' dates, as well as accurate timings for the pieces and name of accompanist. This must be signed by the applied

teacher and returned to Wilson Hall by noon on Monday, the day before the General Recital. If the student needs a particular performance date to fulfill requirements, he/she should request that date well in advance to be sure there is an open slot. All music must be memorized and thoroughly prepared for performance.

#### **Class Recitals**

Class Recitals, workshop/recitals for voice students only, need no form but should be cleared ahead of time with the applied teacher and the Director of the MMVP program. Music need not be memorized for these classes.

**AMUS 6200 Applied Voice: Recital** (See the Appendix for the Recital Application form and procedures)

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 voice teacher and vocal coach:

- 1. Cover at least three different musical periods and three different languages.
- 2. Display the student's complete vocal abilities through appropriate range, musical materials and interpretive perspectives.
- 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, memorized. Musical theater pieces are the option of the student but should be limited to one or two pieces at most.

All repertoire must be approved by the voice teacher before submitting a Recital Application to the School of Music faculty for the recital. If the Recital Application is copied from the Graduate Student Handbook or downloaded from the website, it must be put on one sheet, two sides.

#### **Semester Juries**

All students studying voice for credit (AMUS 5200) must take juries at the end of each semester of enrollment. For the AMUS 6200: Recital jury, five selections must be from the recital along with 2 pieces not performed on the recital. Recital program notes must also be presented at the jury. The final grade for AMUS 5200 and AMUS 6200 registrations will consist of the teacher'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 of Music in Vocal Performance 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.

\*The teacher's grade for AMUS 6200 (1/3) will cover the student's work during the semester, the recital and program notes. The rest of the grade will be given at the semester jury (2/3) and will primarily be based on repertoire from the recital, although other repertoire may be asked for.

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 completely filled out.
- Five copies 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 teacher after grades have been submitted. The original form will go into the student's permanent file.

Grading: To receive a *studio grade* of A (the grade before it is averaged in with the jury grade), the student has had to demonstrate excellent attendance and preparation for the lessons. He/she must have demonstrated superior performing ability and vocal development along with superior effort. An A means superior progress culminating in superior work in most areas of good vocalism such as tone/pitch, breath support, musicianship/accuracy and interpretation/artistry. To receive an A from a juror, the student must demonstrate superior vocal ability 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.

#### **Jury Requirements**

Five memorized pieces will be required for each semester jury (except for AMUS 6200 juries, which require an additional two pieces). They 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 a complete role, either from opera or oratorio repertoire. 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.

## MUS 0100-01: STUDENT RECITAL SCHEDULE

#### 2014-2015

(Subject to change)

Thursdays, 2:30-3:15pm (or as noted below)

**General Recitals: Anderson Chapel** 

Class Recitals: Voice w/Bauer in Isaacson Chapel; Piano w/Shofner-Emrich in Anderson Chapel; Guitar

w/Goldberg in Wilson 24; Strings w/Zelle in Hanson 23; Woodwind, Brass and Percussion w/Lill in

Hamming Hall; and Alternative Styles to be determined

Fall Semester	
August 28	Intro/Syllabus review/Handbook review (required attendance)
September 4	Presentation of Special Topic; or Guest Speaker (required attendance)
September 11	General Recital (Isaacson)
September 18	General Recital: Voice in Isaacson Chapel; Instruments in Anderson Chapel
September 25	Class Recital
October 2	General Recital
October 9	General Recital: Voice in Anderson Chapel; Instruments in Isaacson Chapel
October 16	Master Class (required attendance)
October 23	General Recital
October 30	Class recital: Strings and Piano chamber music master class in Anderson (2 p.m. start);
	all other applied areas per usual; no Alternative Styles break-out session
November 6	General Recital
November 13	General Recital: Voice in Isaacson Chapel; Instruments in Anderson Chapel
November 20	Class Recital

General Recital (Isaacson, due to dress rehearsal set up)

### **Spring Semester**

December 4

Spring Semester	
January 15	Presentation of Special Topic; or Guest Speaker (required attendance)
January 22	General Recital
January 29	Performance Awards Prelims (MMVP)
February 5	Performance Awards Prelims (Undergrad)
February 12	Performance Awards Prelims (Undergrad)/General Recital
February 19	Class Recital
February 26	Master Class (required attendance)
March 5	General Recital: Voice in Anderson Chapel; Instruments in Isaacson Chapel
March 19	Class Recital: Strings and Piano chamber music master class in Anderson; WW, Brass
	and Percussion chamber music master class in Hamming; Voice master class in Isaacson
	(2 p.m. start); no Alternative Styles break-out session
March 26	General Recital
April 2	General Recital: Voice in Isaacson Chapel; Instruments in Anderson Chapel
April 9	Class Recital
April 16	General Recital: Voice in Anderson Chapel; Instruments in Isaacson Chapel
April 23	General Recital (Isaacson Chapel, due to dress rehearsal set up)
April 30	General Recital (required attendance) <u>until 4 pm:</u> End-of-the-year Celebration

## PERFORMANCE AWARDS

Each year, the School of Music presents Performance and Service Awards to students – the guidelines are below. These awards, and the process leading up to the award ceremony, are very important in the School of Music, 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).

In order to be eligible for the Performance Award Preliminary Rounds, the following criteria must be met:

- 1. You must be an undergraduate music major, minor, concentration 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 teacher'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.
- 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 School of 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 School of Music will provide an accompanist for the preliminary and final rounds of the competition; however, students may select an alternate accompanist 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.

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.

## Music Performance and Service Award Preliminary Rounds

MMVP - Thursday, January 29, 2:30-3:15pm in Anderson Chapel Undergraduates – Thursday, February 5 and February 12, 2:30-3:15pm in Anderson Chapel

## **Music Performance and Service Award Final Round**

Friday, February 27 at 7:30pm in Anderson Chapel

## **SERVICE AWARDS**

Each year, the School of Music presents Performance and Service Awards to students – the guidelines are below. These awards, and the process leading up to the award ceremony, are very important in the School of Music, 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 by February 1<sup>st</sup>.
- 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 1<sup>st</sup> Place Service Award will be \$250 cash and a \$500 tuition waiver.
  - The 2<sup>nd</sup> Place Service 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.

Music Performance and Service Award Final Round Friday, February 27 at 7:30pm in Anderson Chapel

## CAMPUS MUSIC OFFICES AND FACILITIES

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

**Hanson Hall:** Teaching Studios (HC1, HE1, HF1), Offices (HA1 – Julia Davids, HB1 – Helen Hudgens, HD1 - Terree Shofner-Emrich, HG1 – Karen Bauer, HH1 Applied/Adjunct Faculty Office, HI1 – Claudia Lasareff-Mironoff, H21 – Tom Zelle,), practice rooms (HP2-HP10 & HP12-HP16), harp room (HP11), piano lab (HJ1), Nyela Basney & instrumental storage for strings methods class (H22), ensemble room (HP1), lecture hall (H23), lockers (Basement) and costume storage (Storage 1)

#### **Hanson Hall Hours:**

Fall and Spring Semester Monday-Friday, 7am-7pm - doors open and 7pm-midnight - Salto (ID Card) access Saturday & Sunday, 7am-midnight - Salto (ID Card) access

Summer

Monday-Friday, 9am-5pm – Salto (ID Card) access only

Students may only use facilities if they are registered for classes (current music students who are not registered for classes may reserve rehearsal space in Wilson Hall through the Fine Arts Office Manager)

Hanson Hall will be cleared out and shut down each night at midnight - without exception. Access to Hanson Hall will be given to all students registered for MUS 0100: Student Recital at the beginning of each semester. 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 the Fine Arts Office Manager for approval. Room H22 (instrument storage for strings methods class) also has a Salto lock. If you need access to H22, please request access with the Fine Arts Office Manager.

**Wilson Hall:** same access hours as Hanson Hall, offices for the School of Music Dean (Wilson 22A), Fine Arts Office Manager (Wilson 22), Director of Music Events and Communications (Wilson 23), Director of Operations/Music Recruiter/Assistant Professor of Music (Wilson 26), music classrooms (Wilson 21, and Wilson 24), teaching studio (Wilson 25), music faculty mailboxes, and faculty workroom. Wilson 25 is equipped with Smart Music technology.

**Hamming Hall**: rehearsal room for the Jazz Ensemble, Jazz Combo, and Concert Band, percussion studio, instrument storage room, Joe Lill's office (#1), Michael McBride's office (#3).

**Lecture Hall Auditorium (LHA)**: concert hall of more than 400 seats, jazz performances, opera productions, and much more of campus-wide interest to the music student. In order to use the hall, early scheduling with the Director of Music Events and Communications (Wilson Hall) is required.

**Brandel Library**: a library serving the entire campus. In addition to housing the music collection the lower level contains the choral music library and Media Services.

**Anderson Chapel**: the concert hall/worship space of 530 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 the Director of Music Events and Communications (Wilson Hall).

**Isaacson Chapel**: is the Seminary Chapel, located in Nyvall Hall and seats 150. The School of Music uses this space occasionally as a recital hall and rehearsal space. These reservations must be facilitated through the Director of Music Events and Communications (Wilson Hall).

**Carlson Tower:** a large facility with multiple classrooms, Viking Café, University Bookstore, etc. The music technology lab can be found in C21 (second floor).

## **FACILITY USAGE POLICY**

#### **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 School of Music event calendar and the main campus calendar. To request an approved reservation, contact the Director of Music Events and Communications (Wilson Hall). Other than public events, Hanson and Wilson Hall reservations can be made through the Fine Arts Office Manager (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 NPU 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 <b>Dean.** 

## PRACTICE SPACES, LOCKERS, KEYS, AND PIANOS

#### **Practice Spaces**

**Practice Rooms:** Rooms in the lower level of Hanson Hall are open to any NPU student registered for applied music, an ensemble or on a worship team. Please consult posted policies on each studio door.

**Practice in Anderson Chapel:** Reservations for recurring practice use of Anderson Chapel piano <u>and</u> organ must be made at the beginning of each semester through the Director of Music Events and Communications in Wilson Hall.

#### **Lockers & Keys**

Lockers in Hanson Hall are reserved on a first come, first served basis. Simply pick an empty locker, provide your own lock for security and notify the Fine Arts Office Manager of your locker number, no later than the second week of the semester. Students are required to remove their lock and clean out their locker at the end of the spring semester of each year. Any remaining locks will be cut off and lockers will be cleaned out over the summer months. The School of Music is not responsible for any items left in lockers over the summer.

Permission may be granted from a faculty member for student keys to be distributed under special circumstances. Keys can be obtained from the Fine Arts Office Manager in Wilson Hall. A deposit of \$20 per person will be required for key access. The deposit will be refunded when the key(s) are returned. Keys must be returned at the end of the semester.

#### **Pianos**

Pianos should never be moved by students, unless under the direct supervision of a NPU member of the faculty, staff, physical crew or outside professional. In the event that a piano needs to be moved, it can be arranged through the School of Music administrative staff in Wilson Hall.

# **APPENDICES A-E**

#### APPENDIX A

#### Master of Music in Vocal Performance CURRICULUM CHECK LIST

#### A. PRE-REQUISITES

Entrance tests in Aural Skills are required of all students. Entrance tests in theory and/or music history may be required if courses were taken more than 5 years ago, or if grades were not consistently B or better. Students with excellent proficiency in Lyric Diction may take one or more proficiency tests in an attempt to pass out of some segments of the Diction requirements.

Date of DegreeGPA	A: (3.0 minimum)	- *******	*****
Language (It, Fr, Ger), 1yr	Date stud	iedWhere?_	
Entrance test?	Date of test_	*******	Results (See Section B below)
Aural Skills/Theory, 2yr	Da	te studied	Where?
Entrance test_( <u>Req'd)</u> ************************************	*******	Date of test	Results (See Section B. below)
Lyric Diction (It, Fr, Ger)	Date t	akenWh	ere?
			D14- (G G4: D-1-1)
Entrance test *******************************	*******	Date of test *******	Results ( <u>See Section B. below)</u> ********
Music Hist/Lit (1 yr., or 2 sem	nesters, covering):Baroque	eClassical	lRomantic
Entrance test	nesters, covering):Baroquo	eClassical *******	IRomantic
Music Hist/Lit (1 yr., or 2 sem *********************** Piano Skills Assessment (advis ************************************	nesters, covering):Baroque ********** sory only) ********  GRADUATE COURSES F ties should be made up early	eClassical ******** ********  OR DEFICIENC	IRomantic
Music Hist/Lit (1 yr., or 2 sem  ************************  Piano Skills Assessment (advis  ************  B. UNDERG  All pre-requisites and deficienci  courses may require the comple	nesters, covering): Baroque *********** sory only) **********  GRADUATE COURSES F ties should be made up early etion of deficiencies.	Classical  *******  ******  COR DEFICIENCY  in the program of	Romantic  **************  ***************
Music Hist/Lit (1 yr., or 2 sem  ****************************  Piano Skills Assessment (advis  ************  B. UNDERG  All pre-requisites and deficienci courses may require the complete  Theory recommendation (circle	nesters, covering): Baroque *********** sory only) *********  GRADUATE COURSES F sies should be made up early etion of deficiencies.  e one): Theory I, II, III, IV	Classical ********  ******  COR DEFICIENC  in the program of  or App	Romantic_Romantic_Roma

<u>C. MMVP PROGRAM REQUIREMENTS</u>
(Courses offered every other year or in some other irregular rotation are in *italics*.)

Major Area, 12	<u>2 sh</u>			
AMUS 5200	Applied Voice $2 \operatorname{sh} x 3 = 6$ ,			
AMUS 6200	Applied Voice: Recital 2sh			
MUS 5450	Opera Workshop 2sh			
	(must be taken before, or in the same year as, the Full Production)			
MUS 5455	Opera Production 2sh			
Other Studies,	<u>22 sh</u>			
MUS 5000	Music Bibliography 1sh			
MUS 5001	Performer's Survey I: Art Song 3sh			
MUS 5002	Performer's Survey II: Opera 3sh			
MUS 5003	Performer's Survey III: Oratorio/Cantata/Mass 3sh			
MUS 5100	Performance Practica 0 sh			
MUS 5300	Applications in Musical Analysis 2sh			
MUS 5401	Vocal Pedagogy I 1sh			
MUS 5402	Vocal Pedagogy II 1sh			
	roficiency is required in all five languages, but only 3sh can be counted as core requirements. Lyric Diction 5421 and			
	nder Electives below)			
MUS 5423	Lyric Diction: Italian 1sh			
MUS 5424	Lyric Diction: German 1sh			
MUS 5425	Lyric Diction: French 1sh			
	Vocal Pedagogy Clinical 1+1,			
AMUS 5600	Interpretive Performance Studies 2 sh			
MUS 5650	Master Classes in Vocal Performance 1sh			
	Requirement: MUS 5800 or MUS 5890 (One year minimum requirement [0sh], more per scholarship requirements.			
Additio	nal Opera/Choral Requirement:*			
requiren	Either  450 Opera Workshop (0sh) and/or MUS 5455 Opera Production (0sh) one year [2 semesters] beyond the 4sh core nents. With instructor's consent; see course descriptions.  Or  800 University Choir (0sh) or MUS 5890 Chamber Singers (0sh) one year [2 semesters] beyond the core requirement.			
	rse descriptions.			
*The above opera oregistrations.	and choral requirements are minimums. Tuition reduction and assistant agreements may require more for opera and/or choral			
Electives – 2 sh				
AMUS 5190	Applied Conducting 1 or 2sh			
AMUS 5600	Interpretive Performance Studies 2sh			
MUS 5421	Lyric Diction: Latin & English 1sh			
MUS 5422	Lyric Diction: Spanish 1sh			
MUS 5700	Career Seminar 1sh			
MUS/AMUS An	y course excluding those fulfilling entrance and program requirements.			
Tot	tal MMVP Program (not including courses needed for satisfying deficiencies) = 36 sh			
	(two consecutive semesters of full-time enrollment, minimum of 8 credits per semester)			
Comprehensive	Projects			
Vocal Ped	Applications in Analysis Performance Survey I vey II Performance Survey III			
Performance Sur	vey II Performance Survey III			
GPAthat the course be	_A grade point average of B must be maintained to remain in the program. No Ds will be accepted and will require the re-taken.			

#### **APPENDIX B**

# VOCAL JURY FORM (JUROR'S COPY ON FRONT – FILE COPY ON BACK)

Name	Class Standing: Fr. So. Jr. Sr. [1200, 1290, 3900, 4900] Grad 5200 or 6200 (circle one)	
Teacher _	Term: (circle) F S Year:	
	rogram: (circle) MUSIC – BA / BMP / BME / BMMW / minor / MMVP /	
	UNDERGRADUATES ONLY:	
Is	s voice your principal area of applied study? Are you on a music scholarship?	
N <sup>-</sup>	Sumber of credits in voice this term (1 or 2):	
<u>H</u>	fow many terms have you studied voice at NPU (include this one)At another college/university?	
A	re you studying in another applied area this term? If so, what instrument?	
Cı	redit or Non-credit registration? Teacher:	
В	achelor of Music Education (check all that apply)	
Cl	hamber Singers Vocal Jazz Ensemble Duets, Trios, etc. included in vocal study	
F	Repertoire rint all repertoire studied in the current semester and label with the appropriate designations. Use separate sheet if necessary Prepared for this exam=E  Memorized=M Performed in general recital =GR  Performed in Class Recital=CR	ry:
	Composer Title	
Tone/Pi	Juror's Comments itch	
Breath	Support	
Musicia	anship/ Accuracy	
Interpr	etation/Artistry	
•	·	
Julof S SI	gnature Juror's Grade	

# FILE COPY (REPERTOIRE ON REVERSE SIDE)

Name				
Date Fall Spring Summer (circle one)	20 /20 (acad yr)	_ Teacher		
	TO BE FILI	LED OUT BY THE PRIMARY TEA t letter grades. (10=A; 9=A-; 8=B+; 7=	CHER	
		up and translated into a letter grade		
JUROR 1 (Initials) #  JUROR 2 (Initials) #  JUROR 3 (Initials) #  JUROR 4 (Initials) #  JUROR 5 (Initials) #  TOTAL #  JURY AVERAGE #				
(Total divided by number of jurors.)		HIRY AVERAGE:	#_	( for 50/50)*
		TEACHER'S STUDIO GRADE		
		*BA's, BME's, and BMMW's BMP's and I	s, and all freshmen use a 5 MMVP's use a 66% jury 3	
			TOTAL #	
FINAL NU	UMBER GRA	DE = Total divided by number of junction (.5 or higher rounds up to the nex Do not use fractional	rors # ct grade level, .4 and below numbers beyond the first	
FINAL LETTER GRADE				
Faculty signature				
	-	Juror Copy on Reverse Side-		

# APPENDIX C RECITAL APPLICATION

(I. Recital Application; II. Run-Through; III. Recital Hearing; IV. Dress Rehearsal; V. Recital)

### I. Recital Application

Submit this completed Recital Application to the Fine Arts Office Manager for full faculty preliminary approval. All recital paperwork must be submitted by the <u>last day of spring semester classes</u> for scheduling recitals during fall semester of the next academic year or by the <u>last day of Quad A fall semester</u> for scheduling recitals during spring semester of the same academic year. **Include a copy of the program.** 

academic year or by Include a copy of th	the <u>last day of Quad A fall semester</u> for scheduling recitals during spring semester of the same academic year.
	Degree Program:
	ication submission:
Class standing (Circl	e one): Sophomore/Junior/Senior/MMVP
recital course. Speci	eck one): Once preliminary approval has been granted students should register in WebAdvisor for the appropriate al recitals are not required in the degree track and are considered above and beyond required degree aly follow the procedures I, II, IV, and V.
Third \ Fourth	l Recital (AMUS 2900) Year Recital (AMUS 3900) Year Recital (AMUS 4900) d Voice: Recital (AMUS 6200)
Day, date, and time of	of proposed recital:
Day, date and time of	f Recital Hearing if decided on at the time of application (degree recitals only):
The hearing will be s	cheduled at a time approved by the Dean of the School of Music.
Applied instructor sig	gnature:
Accompanist signatu	re:
Assisting performers	signature (if any):
Dean signature/facul	ty approval:
	application approval, two copies are made – one for the Fine Arts Office Manager and the other for the Director Communications. The original will be returned to the applied instructor, after the Recital Hearing date is set, if
II. Run-	Through – 4 weeks in advance of the recital
	es a non-stop run-through with the accompanist and the applied instructor at least 4 weeks in advance of the um of 1 week before the formal Recital Hearing. The following assessment must be filled out and signed by both t.
The run-through	given on, 20, yielded the following results:
	thoroughly learned and program notes are either well underway or finished. Interpretation is very well ver, further development in the following pieces is expected:
b. All material is NC	OT thoroughly learned, particularly the following (name pieces and problems):

Applied I	nstructor Signature:	Student Signature:
	ots will be checked at the Recital Hearing, except for Spec I by the instructor in lessons. Program notes will also be re	ial Recitals, at which time any remaining problems will be eviewed by applied instructor.
III.	Recital Hearing – 3 weeks or more b	pefore the recital (degree recitals only)
must select accept or The heari assessment	e recitals must be performed before a committee of the fact three faculty members to serve on this committee, one deny the recital as presented. If the recital is accepted, suring is a 20-minute spot check of anything on the recital pro-	culty three weeks prior to the actual recital performance. A student of which must be his/her applied instructor. Faculty members can ggestions about how the performance can be improved are offered. Orgram, but pinpointing the weak spots as noted on the run-through all in which the recital is scheduled to be held. Specific faculty
Date:		
Faculty:		
	Print Name (Applied Instructor)	Signature
	Print Name (Area Supervisor)	Signature
	Print Name (Additional Faculty Member)	Signature
Recital H	earing decision (check one): Recital Approved	Deferred Denied
IV. D	ress Rehearsal – week of schedule	d recital
	s Rehearsal can be completed any time after passing the Rually scheduled during the week of the scheduled recital.	ecital Hearing (or Run-Through, in the case of a Special Recital)
Applied I		Student Signature:
V. Re	ecital (Circle One): AMUS 2900/39	00/4900/6200
Date Pres	sented	
		Grade
A comple	eted copy of this form must be returned to the Fine Art	s Office Manager to be added to the student's file.

# APPENDIX D RECITAL PROCEDURES (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.

. Recital Date:
Recital Date: In consultation with the applied teacher, accompanist, and the Director of Music Events and Communication; determine a possible recital date in your desired venue and make a tentative reservation.
I. Recital Application – Date of Submission:
Recital Application: Complete the Recital Application and submit it to the Fine Arts Office Manager who will present it to the School of 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 & Degree Recital Hearing" section of the handbook regarding recital time limits. Upon faculty approval of the Recital Application, the tentative reservation for the Recital will be confirmed.
Recital Hearing Date: In consultation with the applied instructor, accompanist, and Fine Arts Office 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 Dean of the School of Music 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.
II. Recital Application – Date Approved:
V. Recital Run-Through
The student completes a non-stop run-through with the accompanist and the applied instructor at least <b>four weeks in advance of the recital</b> , 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 Recital Considerations
Print Materials (deadline to submit materials):
<ul> <li>The process of preparing print materials for a recital begins by making an appointment with the Director of Music Events and Communication at least four weeks prior to the recital date. All print materials are due to the Director of Music Events and Communication no later than three</li> </ul>

weeks prior to the scheduled recital date.

#### • Recital Program

- Program information includes:
  - repertoire listing
  - composers full names/dates
  - diacritical markings
  - correct capitalization in foreign languages
  - biography or biographies of principal performer(s) and accompanist
  - a headshot of the principal performer in .jpg format
  - biographies for assisting artists (optional)
  - program notes (required for degree recitals; optional for Special Recitals)
  - text and translations (vocalists only; required for degree recitals; optional for Special Recitals)
  - programs will <u>not</u> include acknowledgements

Please submit all text electronically to the Director of Music Events and Communication in WORD format. Submissions in formats other than WORD, will not be accepted. Please note: If program notes and/or text and translations will be used, they must be submitted (electronically) in final, print ready, format.

The Recital Program will be 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 Dean before printing.

#### Recital Poster

- o Posters will also be discussed at your appointment with the Director of Music Events and Communication scheduled at least four weeks prior to the recital date.
- Poster information should be taken from the program information provided and be harmonious with the overall design of the recital program.
- o Students may choose to create their own poster or use a template provided.
- Posters should be completed at least three weeks prior to the recital date to allow adequate time for printing and posting.
- o It is the student's responsibility to distribute posters and handle any other advertising for the recital.

Recital Posters are subject to editing and must receive final approval by the Dean before printing.

#### • Recital Recording

- o If the recital occurs in Anderson Chapel an archival video recording will be available for the event.
- o If the student desires a more professional recording, they may contact NPU Media Services Department or an outside vendor at their own expense.
- o In either case, the School of Music is not responsible for the quality of recordings.

#### • Reception (optional)

Students should consider whether or not to host a post-recital reception. If the student chooses to use Aramark, please contact them (phone 773-244-4939 or <a href="mailto:davis-joshua@aramark.com">davis-joshua@aramark.com</a>) 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.

	Recital Hearing: 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 written and given to the student following the hearing.
VI. Dress	Rehearsal Date:
	<u>Dress Rehearsal Date:</u> In consultation with your applied instructor, accompanist, the Director of Music Events and Communication and any other assisting performers, determine a dress rehearsal date and make a <u>tentative reservation</u> .
_	<u>Final Confirmation:</u> <b>Five days prior to the dress rehearsal date</b> the student will need to make a Final Confirmation of all set up details with the Director of Music Events and Communications. All set up requirements will be considered final at that time.

#### APPENDIX E

#### Dear School of Music –

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. Injury prevention for musicians is also an important topic, and there are numerous hard-copy and electronic resources available that can helpful in this discussion, including "The Musician's Way Blog" at <a href="https://www.musicansway.org">www.musicansway.org</a> and additional information at <a href="https://www.musicianshealth.com">www.musicianshealth.com</a>. The materials found and referenced in this handbook are not intended to be comprehensive, but only as starting points for further research and study.

Best wishes,

Craig Johnson, Dean, School of Music

## **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
  - 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. <a href="http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\_Hearing\_Health">http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\_Hearing\_Health</a>.

## **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 —noisell 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 it 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
	85	Potential Damage Threshold
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

<sup>\*</sup>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) http://nasm.arts-accredit.org/

Performing Arts Medicine Association (PAMA) <a href="http://www.artsmed.org/index.html">http://www.artsmed.org/index.html</a>

PAMA Bibliography (search tool) <a href="http://www.artsmed.org/bibliography.html">http://www.artsmed.org/bibliography.html</a>

#### **General Information on Acoustics**

Acoustical Society of America (http://acousticalsociety.org/)

Acoustics.com (http://www.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) (http://www.ansi.org/)

The National Institute for Occupational Safety and Health (NIOSH) (http://www.cdc.gov/niosh/)

Occupational Safety and Health Administration (OSHA) (http://www.osha.gov/)

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

American Academy of Audiology (http://www.audiology.org/Pages/default.aspx)

American Academy of Otolaryngology – Head and Neck Surgery (http://www.entnet.org/index.cfm)

American Speech-Language-Hearing Association (ASHA) (http://www.asha.org/)

Athletes and the Arts (http://athletesandthearts.com/)

House Research Institute – Hearing Health (<a href="http://www.hei.org/education/health/health.htm">http://www.hei.org/education/health/health.htm</a>)

National Institute on Deafness and Other Communication Disorders – Noise-Induced Hearing Loss (http://www.nidcd.nih.gov/health/hearing/noise.html)

#### Other Organizations Focused on Hearing Health

Dangerous Decibels (http://www.dangerousdecibels.org)

National Hearing Conservation Association (http://www.hearingconservation.org/)

# **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.
- 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

# **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, 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 abuse. 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. Insomuch 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) <a href="http://nasm.arts-accredit.org/">http://nasm.arts-accredit.org/</a>

Performing Arts Medicine Association (PAMA) http://www.artsmed.org/index.html

PAMA Bibliography (search tool) http://www.artsmed.org/bibliography.html

#### Organizations Focused on Neuromusculoskeletal and Vocal Health

American Academy of Neurology (<a href="http://www.aan.com">http://www.aan.com</a>)

American Academy of Orthopaedic Surgeons (http://www.aaos.org)

American Academy of Otolaryngology – Head and Neck Surgery (http://www.entnet.org)

American Association for Hand Surgery (http://www.handsurgery.org)

American Laryngological Association (<a href="http://www.alahns.org">http://www.alahns.org</a>)

American Physical Therapy Association (http://www.apta.org)

American Speech-Language-Hearing Association (http://www.asha.org)

Athletes and the Arts (http://athletesandthearts.com/)

National Association of Teachers of Singing (http://www.nats.org)