

# 2017-2018 Music Student Handbook

**North Park University**



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# WELCOME FROM THE DEAN

We welcome you to North Park University and to the School of Music, Art, and Theatre (SMAT)! We believe we have one of the finest music programs in the region, and we encourage you to take full advantage of everything that we have to offer – in the music program, across campus, and in the great city of Chicago.

We hope that this handbook will help guide your progress through the music program, in combination with other resources such as the university catalog and sessions with your advisor: please keep in mind that the university catalog (found on-line) is the official guiding document for all North Park students. In addition, do not hesitate to ask any faculty or staff member for information – we all want to help create the most positive experience possible for you during your time here on campus.

Finally, I look forward to getting to know each one of you – at my heart, I am a teacher, and I draw great inspiration through interaction with students – both in and out of the classroom. I also look forward to hearing each one of you perform both as an ensemble member and a soloist. I firmly believe that music changes lives, and I am anxious to see how each one of you is changed through your experiences in the North Park University School of Music, Art, and Theatre.

Best wishes,

Craig Johnson, Dean, School of Music, Art, and Theatre

## **Department of Music Mission:**

The music program of the School of Music, Art and Theatre educates students in the art of music, creating a successful path toward graduation for every student by offering challenging curricula and inspiring artistic experiences. The faculty is committed to supporting and guiding students toward realizing their potential, and acting as a resource for students as they emerge into today's entrepreneurial world of music. The program seeks to create and promote a culture of compassion through the intersection of faith and learning, heightening an awareness of civic responsibility. These goals are enhanced through city-centered experiences in Chicago, providing a wider global perspective for student exploration.

## **Department of Music Vision:**

The School of Music, Art and Theatre seeks to sponsor an exceptional music program that offers creative curricula and diverse performance experiences that empower students to become facile musicians who are global citizens, equipped for the profession in the twenty-first century. The program also aspires to be a rich cultural resource for the University community, and for Chicago and the surrounding region.



# GENERAL INFORMATION





# DIRECTORY 2017-2018

## Full-Time Faculty

**Julia Davids** – Director of Choral Activities, University Choir, Chamber Singers, Music Education, Conducting  
**Helen Hudgens** – Director of Music in Worship, Theory & Aural Skills Area Supervisor, Assistant Director of Gospel Choir  
**You-Seong Kim** – Director of Master of Music in Vocal Performance, Voice Area Supervisor, Voice, Vocal Pedagogy  
**Joseph Lill** – Director of Music Education and Jazz, Woodwind, Brass and Percussion Area Supervisor, Concert Band, Jazz Ensemble, Trumpet, Conducting  
**Terree Shofner-Emrich** – Director of Master of Music in Collaborative Piano (Vocal Coaching), Keyboard Area Supervisor, Piano, Opera, Coaching  
**Tom Zelle** – Director of Orchestral Activities and Certificate in Music for Social Change and Human Values, String Area Supervisor, Conducting

## Part-Time Faculty/Staff

**Stephen Alltop** – Oratorio/Cantata/Mass Survey  
**Elizabeth Anderson** – Cello  
**Nyela Basney** – Artistic Director of Opera, Coach  
**Kara Bershaw** – Harp  
**Tom Bracy** – Arts Administration  
**Matthew Blanks (Dingels)** – Contemporary Voice/Class Voice  
**Bobby Broom** – Jazz/Contemporary Guitar, Jazz History  
**Scott Burns** – Jazz Saxophone  
**David Carter** – Theory, Aural Skills, Orchestration, Music History  
**Felicia Coleman-Evans** – Contemporary Voice  
**James Cox** – String Bass, Jazz/Contemporary Bass  
**Janet Eckhardt** – Piano, Keyboard Skills  
**Naomi Bendorf Frisch** – Oboe  
**Ayriole Frost** – El Sistema  
**Jodi Gage** – Opera Stage Director (Fall)  
**Renée-Paule Gauthier** – Violin, String Area Coordinator  
**Julie Goldberg** – Guitar, Guitar Ensemble, Class Guitar  
**Eric Heidbreder** – Bassoon  
**Colin Holman** – Oratorio/Cantata/Mass Survey  
**Jill Hunt** – accompanist  
**Ellen Huntington** – Flute  
**Thomas Jefferson** – Piano, Keyboard Skills  
**Sarah Jenks** – Opera Accompanist  
**Stephen Kelly** – Gospel Choir, Gospel/Contemporary Piano, B3 Organ, Integration, Worship Teams  
**Paula Kosower** – Cello  
**Philip Kraus** – Opera Survey  
**Kelly Langenberg** – Horn  
**Tina Laughlin** – Percussion, Percussion Methods  
**Kurt Link** – Voice, MMVP Pedagogy Clinical  
**Greg MacAyeal** – Music Bibliography  
**Michael McBride** – Theory, Aural Skills, Music History, Composition  
**Audrey Morrison** – Trombone, Jazz Trombone, Euphonium, Tuba  
**Anders Nordstrom** – GCTE Band/Contemporary Guitar Coach  
**Yasuko Oura** – Art Song Survey/Vocal Coach  
**Susan Payne** – Opera Stage Director (Spring)  
**Annie Picard** – Voice, Vocal Literature, MMVP Pedagogy Clinical, Career Seminar  
**Jessica Jordan Popovic** – String Methods and Pedagogy  
**Alexis Randolph** – Assistant Director of Opera, Stage Director  
**Darren Scorza** – Drum Set  
**John Sherer** – University Organist, Organ  
**Myron Silberstein** – Accompanist  
**Erin Stapleton-Corcoran** – World Music  
**Tom Tropp** – Women’s Chorale  
**Paul Vanderwerf** – Violin, Viola  
**Ron Watkins** – Voice  
**Chris White** – Jazz Piano, Vocal Jazz Coaching, Jazz/Pop Theory, Jazz Combo, Arranging  
**Ralph Wilder** – Clarinet, Saxophone, Woodwind Methods, Music Appreciation

## Administrative Staff

**Karen Dickelman** – Director of Music Events and Communications  
**Craig Johnson** – Dean, School of Music, Art, and Theatre, Professor of Music  
**Rebecca Ryan** – Director of Operations, School of Music, Art, and Theatre, Assistant Professor of Music, Music History  
**Marijean Sahyouni** – Fine Arts Office Manager  
**Nick Savage** – Piano Technician

# MUSIC FACILITIES

The facilities used by the Department of Music include Anderson Chapel, Sohlberg Hall (Fall only), 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.

## **Sohlberg Hall (Fall only):**

Full-time teaching studios (209 – Julia Davids, 116 – Helen Hudgens, 111 - Terree Shofner-Emrich, 106 – You-Seong Kim, 117 – Tom Zelle); part-time teaching studios (210, 211, 212, 215, 216); faculty lounge (114); practice rooms (101, 110, 201, 202, 203, 204, 206, 207, 208, 214, 219, 220, 221), harp room (217), piano lab (121), Nyela Basney, Artistic Director of Opera (104), instrumental storage for strings methods class (103), ensemble room (102), and instrument storage (105 Winds, 107 Brass, 205 Strings).

## **Sohlberg and Hanson Hall Hours:**

### Fall and Spring Semester

Monday-Friday - doors open from 7am-7pm; Salto (ID card) access only from 7pm-midnight

Saturday & Sunday - Salto (ID card) access only from 7am-midnight

### Summer

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

Students must be registered for applied music at North Park to use the facilities during the summer months. Current music students who are not registered for applied music may reserve practice space in Wilson Hall during regular business hours (9am-5pm) through the Fine Arts Office Manager.

Sohlberg and Hanson Hall will be cleared out and shut down each night at midnight - **without exception**. Access 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. Instrument storage rooms in Sohlberg Hall have Salto locks. If you need access, please request access with the Fine Arts Office Manager. Sohlberg Hall is closed from 12/23/16 through 1/3/17, but available via Salto (ID card) access during all other academic holidays. Information about Hanson Hall instrument storage will be distributed at the end of the Fall semester.

## **Hanson Hall (Spring only):**

Faculty studios: 101 (Terree-Shofner Emrich); 102 (Part-time); 103 (Part-time); 106 (Opera/Nyela Basney); 107 (Helen Hudgens); 108 (Part-time); 110 (Tom Zelle); 111 (You-Seong Kim); 112 (Julia Davids); 113 (Part-time) Lounge: 105; Practice Rooms: B03, B04, B05, B06 (Ensemble Room), B07, B08, B09, B12, B13, B14, B15, B16, B17, B18, B19; Keyboard Lab: 201; Large Classroom/Rehearsal Room: 202

## **Wilson Hall:**

Wilson Hall has the same access hours as Sohlberg and Hanson Halls and has offices for the Dean, Craig Johnson, (Wilson 22A), Fine Arts Office Manager, Marijean Sahyouni, (Wilson 22), Director of Music Events and Communications, Karen Dickelman, (Wilson 23), Director of Operations and Assistant Professor of Music, Rebecca Ryan, (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:**

Hamming Hall is a rehearsal room for Jazz Ensemble, Jazz Combo, and Concert Band, percussion studio, instrument storage room, electronic organ practice, Joe Lill's office (#1), Michael McBride's office (#3), part-time office/teaching space (#4).

### **Lecture Hall Auditorium (LHA):**

LHA is a concert hall of more than 400 seats where jazz performances and opera productions often take place.

### **Brandel Library:**

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

### **Anderson Chapel:**

Anderson Chapel is 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). North Park conducts chapel services for students, staff, and faculty on Wednesday mornings from 10:30 – 11:30 in Anderson Chapel.

### **Isaacson Chapel:**

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

### **Carlson Tower:**

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

### **Practice Rooms:**

Practice rooms are in Sohlberg Hall and Hanson and are open to any North Park University student registered for a music class. Students are encouraged to schedule regular practice time. Please see the “Practice Room Sign-Out Policy” for more information. **Please note: Students should respect those who are practicing by being quiet in the common areas.**

**Piano/Organ Practice:** Reservations for one-time and/or recurring practice use of Anderson Chapel piano/organ, Isaacson Chapel piano/organ, or electronic organ practice in Hamming Hall must be made through the Director of Music Events and Communications in Wilson Hall.

### **Pianos/Harpsichords:**

**Pianos and harpsichords should never be moved by students, unless under the direct supervision of a music faculty, and/or staff member.**

### **Instrument Storage:**

Instrument storage is available in Sohlberg Hall, in rooms 105 Winds, 107 Brass, 205 Strings. Students who would like to use storage must receive permission from the Dean and sign a Liability Form with the Fine Arts Office Manager. Information about Hanson Hall instrument storage will be distributed at the end of the Fall semester.

# MUSIC POLICIES

## Music Facility Usage Policy:

North Park University music facilities are intended for use by North Park University students who are currently enrolled in a music class, part-time music instructors fulfilling contracted duties, and full-time music faculty **ONLY**. Anderson Chapel requires an approved reservation and all reservations must be cleared with the music event calendar and the main campus calendar: to request an approved reservation, contact the Director of Music Events and Communications (Wilson Hall). Other than public events, Hanson, Sohlberg 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 North Park University will be strictly prohibited; exceptions to this policy involving students and requirements for specific pedagogy courses will be made on a case by case basis by the Dean.**

## Practice Room Sign-Out Policy:

- a. Sign-ups start on Monday of the first week of the semester until Friday; students are encouraged to use same room. Schedules are posted on the door on the outside, 60 minute slots at the top of each hour.
- b. Sign-up schedule: Grads on Monday; Seniors and Juniors on Tuesday; Sophomores and First Years on Wednesday; everyone on Thursday and Friday. If you miss your day, you schedule on Thursday and Friday.
- c. Students can sign up for a maximum of one hour per day from 9am-5pm, and an additional hour before 9am or after 5pm (Hanson opens at 7am, closes at midnight)
- d. If students are not present in the room within the first 5 minutes of their scheduled time, in that practice room is forfeited.
- e. Any room not signed out at any given time is open to anyone to use, but students should still be respectful of time spent in the room, especially if other students might be waiting for a room.
- f. Sohlberg 110 and Hanson B05 are reserved for students whose major instrument is piano; students who sign up for the time in the room should see Marijean in Wilson to be given Salto lock access.

## Credit Hour:

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

The Department of Music follows the institutional semester hour policy with the exception of the following curricular offerings which are considered "lab" courses:

- Keyboard Skills (2sh) courses meet for two 65-minute class periods, which results in an additional 30 minutes of contact time per week
- Vocal Pedagogy (1sh) courses meet for two 50-minute class periods, which results in an additional 50 minutes of contact time per week

- Music Theory (2sh) courses meet for two 50-minute class periods, and one 65-minute class period, which results in an additional 65 minutes of contact time per week
- Ensembles (0sh-1sh): All ensembles meet for two 120-minute class periods, which results in an additional 180 minutes of contact time per week except for Concert Band, Gospel Choir and Gospel Choir Touring Ensemble. Concert Band meets for one 120-minute class period and one 60-minute class period, which results in an additional 120 minutes of contact time per week. Gospel Choir meets for one 90-minute class period, which is an additional 30 minutes of contact time per week and Gospel Choir Touring Ensemble meets for one 180-minute class period, which results in an additional 120 of contract time per week.
- One half-hour of applied instruction for 15 weeks equals one semester hour of credit, and one hour of applied instruction for 15 weeks equals two semester hours of credit.
- Opera (0 or 1 for undergraduate students, and 0 or 2sh for graduate students) courses meet for two 100-minute class periods and one 180-minute class period, which (assuming maximum credit registration) results in an additional 220 minutes of contact time per week for undergraduate students and 160 minutes for graduate students.

### **Transfer of Credit Earned Prior to Attending North Park University:**

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

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

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

The Department of Music follows the official institutional Transfer of Credit policy above. Transcripts containing outside credits are evaluated by the Dean of the School of Music, Art and Theatre who then submits

the evaluation to the Office of Student Services for input into the official institutional transfer transcript evaluation.

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

### **Email and Professional Communication:**

In the School of Music, Art and Theatre – and at North Park – the official mode of communication is email. It is expected that all students, faculty and staff will check their North Park email several times a day, and communicate as needed. We thought that it might be helpful to have some guidelines about how to communicate with faculty and staff members, which in some cases might differ from communication modes in social media. The information below is from an article by Paul T. Corrigan and Cameron Hunt McNabb:

“In the age of social media, many students approach emailing similar to texting and other forms of digital communication, where the crucial conventions are brevity and informality. But most college teachers consider emails closer to letters than to text messages. This style of writing calls for more formality, more thoroughness and more faithful adherence (sometimes bordering on religious adherence) to the conventions of Edited Standard Written English -- that is, spelling, punctuation, capitalization and syntax.

These different ways of writing are just that -- different ways of writing. The letter approach to emails is not always and forever better (or worse) than the texting approach. Knowing how and when to use one or the other -- based on why you are writing and whom you are writing to -- makes all the difference. So, if you use emojis, acronyms, abbreviations, etc., when texting your friends, you are actually demonstrating legitimate, useful writing skills. But you *aren't* if you do the same thing when emailing professors who view emails as letters.

Effective writing requires shaping your words according to your audience, purpose and genre (or type of writing, e.g., an academic email). Together these are sometimes called the rhetorical situation. Some of the key conventions for the rhetorical situation of emailing a professor are as follows:

#### **1. Use a clear subject line.**

The subject “Rhetorical Analysis Essay” would work a bit better Than “heeeeelp!” (and much better than the unforgivable blank subject line).

#### **2. Use a salutation and signature.**

Instead of jumping right into your message or saying “hey,” begin with a greeting like “Hello” or “Good afternoon,” and then address your professor by appropriate title and last name, such as “Prof. Xavier” or “Dr. Octavius.” (Though this can be tricky, depending on your teacher’s gender, rank and level of education, “Professor” is usually a safe bet for addressing a college teacher.) Similarly, instead of concluding with “Sent from my iPhone” or nothing at all, include a signature, such as “Best” or “Sincerely,” followed by your name.

#### **3. Use standard punctuation, capitalization, spelling and grammar.**

Instead of writing “idk what 2 rite about in my paper can you help??” try something more like, “I am writing to ask about the topics you suggested in class yesterday.”

#### **4. Do your part in solving what you need to solve.**

If you email to ask something you could look up yourself, you risk presenting yourself as less resourceful than you ought to be. But if you mention that you’ve already checked the syllabus, asked classmates and looked through old emails from the professor, then you present yourself as responsible and taking initiative. So, instead of asking, “What’s our homework for tonight?” you might write, “I looked through the syllabus and course website for this weekend’s assigned homework, but unfortunately I am unable to locate it.”

### **5. Be aware of concerns about entitlement.**

Rightly or wrongly, many professors feel that students “these days” have too strong a sense of entitlement. If you appear to demand help, shrug off absences or assume late work will be accepted without penalty because you have a good reason, your professors may see you as irresponsible or presumptuous. Even if it is true that “the printer wasn’t printing” and you “really need an A in this class,” your email will be more effective if you take responsibility: “I didn’t plan ahead well enough, and I accept whatever policies you have for late work.”

### **6. Add a touch of humanity.**

Some of the most effective emails are not strictly business -- not strictly about the syllabus, the grade, the absence or the assignment. While avoiding obvious flattery, you might comment on something said in class, share information regarding an event the professor might want to know about or pass on an article from your news feed that is relevant to the course. These sorts of flourishes, woven in gracefully, put a relational touch to the email, recognizing that professors are not just point keepers but people.

We hope that these suggestions help you understand what most professors want or expect from academic emails. Which brings us back to the larger point: writing effectively does not simply mean following all the rules. Writing effectively means writing as an act of human communication -- shaping your words in light of whom you are writing to and why. Of course, you won’t actually secure the future of the planet by writing emails with a subject line and some punctuation. But you will help your professors worry about it just a little less. With wishes for all the best emails in the future...”

### **Academic Integrity:**

Academic dishonesty runs counter to the goals and ideals of every educational institution and will not be tolerated at North Park University, and may result in dismissal from the University. Infractions should be reported to Craig Johnson, Dean of the School of Music, Art and Theatre.

### **Policy Harassment:**

Students who believe they have been harassed, discriminated against, or involved in sexual violence should contact the Dean of Students (773-244-5565) or Director of Human Resources (773-244-5599) for information about reporting, campus resources and support services, including confidential counseling services.

As members of the North Park faculty, we are concerned about the well-being and development of our students, and are available to discuss any concerns. Faculty are legally obligated to share information with the University’s Title IX coordinator in certain situations to help ensure that the student’s safety and welfare is being addressed, consistent with the requirements of the law. These disclosures include but are not limited to reports of sexual assault, relational/domestic violence, and stalking.

Please refer to North Park’s Safe Community site for reporting, contact information and further details.  
<http://www.northpark.edu/Campus-Life-and-Services/Safe-Community>.

### **Students with Disabilities:**

Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Academic Services Learning Specialist by email or by phone at (773) 244-5737, or stop by the office located on the 2nd floor of the Student Services Building. Please do so as soon as possible to better ensure that such accommodations are implemented in a timely manner. If needed, appointments can be relocated.

**Employment:**

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

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

From time to time there are also other outside employment opportunities received by the Music Department. Examples of these opportunities may include church choral/music directorships, teaching opportunities, wedding musicians, etc. These opportunities will be shared with current students on a regular basis via email and inclusion in the Music Department electronic news. Additionally, a “Jobs” binder is maintained in the office of the Director of Music Events & Communications and includes detailed job descriptions, etc. for all outside employment opportunities

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



# JURIES AND RECITALS

*Additional information for graduate juries and recitals can be found in the graduate section of this handbook.*

## **Semester Juries:**

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

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

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

A jury is required for each AMUS registration, except for AMUS 1000: Non-Credit Instruction; AMUS 1135: Class Voice, AMUS 1335: Class Guitar, AMUS 3010: Composition, AMUS 3190 and 5190: Conducting, and AMUS 3350: Collaborative Piano

## **2017-2018 Semester Jury Schedule:**

	<b>Tues., Dec. 12 Tues., May 8</b>	<b>Wed., Dec. 13 Wed., May 9</b>	<b>Thurs., Dec. 14 Thurs., May 10</b>
<b>Brass/Winds/Percussion</b>	<b>9:30 a.m. – 5:00 p.m. Isaacson Chapel</b>		
<b>Strings/Guitar</b>	<b>9:30 a.m. – 12:30 p.m. Olsson Lounge</b>		
<b>MMVP Voice</b>	<b>2:00 p.m. – 6:00 p.m. Anderson Chapel</b>		
<b>Gospel, Contemporary Voice</b>	<b>1:00 p.m. – 5:00 p.m. Olsson Lounge</b>		
<b>Piano/Organ</b>		<b>9:30 a.m. – 2:30 p.m. Anderson Chapel</b>	
<b>Jazz</b>		<b>10:00 a.m. – 2:00 p.m. Isaacson Chapel</b>	
<b>Classical Voice</b>			<b>10:00 a.m. – 3:00 p.m. Anderson Chapel</b>

### **Recitals and Recital Scheduling Policy:**

In an effort to streamline our student recital scheduling procedures, the Department of Music has adopted the policy outlined below. We hope that this policy will aid both students and faculty in following an earlier planning process, and by doing so, helping to ensure a positive recital experience. Please work with the Director of Music Events and Communication on the recital scheduling process.

1. Standard Recital Day/Time Slots (as available)
  - Tuesdays at 7:30pm
  - Thursdays at 7:30pm
  - Fridays at 7:30pm
  - Saturdays at 7:30pm
  - Sundays at 2:30pm (Anderson Chapel must be vacated by 4:30 p.m., receptions may continue in the Anderson Chapel Lobby until 5:00 p.m.)
  
2. Blackout Dates (when recitals cannot be scheduled)
  - a. Holidays when the school is closed or classes are not in session, as indicated on the University Calendar:
    - Labor Day Weekend
    - Fall Break Weekend
    - Thanksgiving Break
    - Spring Break
    - Easter Weekend (including Good Friday and Easter Monday)
    - Winter Break (Christmas/New Year)
  - b. All Commencement and Baccalaureate Days
  - c. The last day of fall semester classes through fall semester finals week; including Reading Day.
  - d. The last day of spring semester classes through spring semester finals week; including Reading Day.
  - e. All summer dates.
  
3. Deadlines and Policies
  - a. Seniors who intend to perform a Fourth Year Recital (AMUS 4900) or Special Recital (AMUS 2900), and graduate students who intend to perform a required graduate recital (AMUS 6200), may schedule the recital for either the fall or spring semester; all other recitals must be performed in fall semester.
  - b. All recital paperwork must be submitted by the last day of spring semester classes for scheduling recitals during fall semester of the next academic year.
  - c. All recital paperwork must be submitted by the last day of Quad A fall semester for scheduling recitals during spring semester of the same academic year.
  
4. Procedures
  - a. All other procedures are as outlined in the “Recital Procedure (Checklist).”
  - b. Any exceptions or variations must be approved by the full faculty before the appropriate deadline; if requests are received after the appropriate deadline, recitals will be scheduled only on the basis of availability.
  - c. In academic years when a major opera production with orchestra is presented in the spring semester, students who are involved in the production, both on stage and in the orchestra, are strongly urged to schedule any recitals before the start of Spring Break.

## **Degree Recitals**

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

Bachelor of Music in Performance:

Third Year Recital (AMUS 3900) during the junior year (25-30 minutes of music if shared or if the recital is not shared, 40-45 minutes of music)

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

Bachelor of Music in Music in Worship:

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

Bachelor of Arts in Music (Concentration in Composition):

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

Bachelor of Arts in Music (Concentration in Jazz Studies, Instrumental):

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

Master of Music in Vocal Performance:

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

Master of Music in Collaborative Piano (Vocal Coaching):

Applied Piano Recital (AMUS 6001) in the first year and Applied Piano Recital (AMUS 6002) in the second year (50-55 minutes of music each)

### **Special Recitals (AMUS 2900, Undergraduate or 5900, Graduate):**

Any student may submit a completed recital application for the privilege of giving a special recital beyond the requirements of his/her particular degree program. The student's special recital application must be signed by his/her applied instructor and submitted to the Dean for consideration by the music faculty. Special recital applications are judged on the basis of proven performance ability.

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

See forms: Recital Application and Recital Procedures (Checklist).

### **Harpsichord:**

Students incorporating the use of the harpsichord in their recital are required to pay half of all tunings for their recitals; up to 3 tunings. If more than 3 tunings are required, the student is responsible for the full cost.

# 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 **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 copy of the program.**

Name: \_\_\_\_\_ Intended/Declared Major: \_\_\_\_\_

Date of Recital Application submission: \_\_\_\_\_

Class standing (Circle one): Sophomore/Junior/Senior/Graduate

Application for (Check one below): Once preliminary approval has been granted students will be registered by the Director of Operations. **Special recitals are not required in the degree track and are considered above and beyond degree recitals and need only follow the procedures I, II, IV, and V.**

- \_\_\_ Special Recital (AMUS 2900) [undergraduate]
- \_\_\_ Third Year Recital (AMUS 3900)
- \_\_\_ Fourth Year Recital (AMUS 4900)
- \_\_\_ Special Recital (AMUS 5900) [graduate]
- \_\_\_ Applied Voice: Recital (AMUS 6200) [graduate only]
- \_\_\_ Applied Piano: Recital (AMUS 6001) [graduate only]
- \_\_\_ Applied Piano: Recital (AMUS 6002) [graduate only]

Day, date, and time of proposed recital: \_\_\_\_\_

Day, date and time of Recital Hearing if decided on at the time of application (degree recitals only): \_\_\_\_\_

*The hearing will be scheduled at a time approved by the Dean.*

Applied instructor signature: \_\_\_\_\_

Accompanist signature: \_\_\_\_\_

Assisting performers signature (if any): \_\_\_\_\_

Dean signature/faculty approval: \_\_\_\_\_

*\*Following Recital Application approval, two copies are made – one for the Fine Arts Office Manager and the other for the Director of Music Events and Communications. The original will be returned to the applied instructor, after the Recital Hearing date is set, if applicable.*

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

The student completes a non-stop run-through with the accompanist and the applied instructor at least 4 weeks in advance of the recital, and a minimum of 1 week before the formal Recital Hearing. The following assessment must be filled out and signed by both instructor and student.

The run-through given on \_\_\_\_\_, 20\_\_\_\_, yielded the following results:

a. All material is thoroughly learned and program notes are either well underway or finished. Interpretation is very well developed however, further development in the following pieces is expected:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b. All material is NOT thoroughly learned, particularly the following (name pieces and problems):

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Applied Instructor Signature: \_\_\_\_\_ Student Signature: \_\_\_\_\_  
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.

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

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

Date: \_\_\_\_\_

Faculty:

Print Name (Applied Instructor)	Signature
Print Name (Area Supervisor)	Signature
Print Name (Additional Full-Time Faculty Member)	Signature

Recital Hearing comments:

Recital Hearing decision (check one): Recital Approved \_\_\_\_\_ Deferred \_\_\_\_\_ Denied \_\_\_\_\_

### **IV. Dress Rehearsal – week of scheduled recital**

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

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

### **V. Recital (Circle One): AMUS 2900/3900/4900/5900/6200/6001/6002**

Date Presented \_\_\_\_\_

Grade \_\_\_\_\_

A completed copy of this form must be returned to the Fine Arts Office Manager to be added to the student's file.

# RECITAL PROCEDURE (CHECKLIST)

Performing a successful public recital is a process that requires much planning and timely execution of procedures. Starting with the recital date, work forward to set due dates for the various steps listed below and write these on the due date lines provided. As each step is completed, check it off on the checklist.

## I. Recital Date: \_\_\_\_\_

\_\_\_\_\_ Recital Date: In consultation with the applied instructor, accompanist, and the Director of Music Events and Communication; determine a possible recital date in your desired venue and make a tentative reservation.

## II. 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 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, a 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 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.

## III. Recital Application – Date Approved: \_\_\_\_\_

## IV. Recital Run-Through

\_\_\_\_\_ The student completes a non-stop run-through with the accompanist and the applied instructor at least **four weeks in advance of the recital**, and a minimum of one week before the formal Recital Hearing. Weak spots will be checked at the Recital Hearing, except for Special Recitals, at which time any remaining problems will be addressed by the instructor in lessons. If program notes or text and translations are being used, they will also be reviewed by applied instructor at this time.

## Other Recital Considerations

- Print Materials (deadline to submit materials): \_\_\_\_\_
  - 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 weeks prior to the scheduled recital date.**

- Recital Program
  - Program information includes:
    - repertoire listing
    - composer's 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)
    - texts and translations (vocalists only; required for degree recitals; optional for Special Recitals)
    - programs will **not** include acknowledgements, and recital repertoire will not include encores

**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 texts and translations will be used, they must be submitted (electronically) in final, print ready, format. Program notes will also be reviewed by the applied instructor.*

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

- Recital Poster
  - 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.
  - 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.
  - 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
  - If the recital occurs in Anderson Chapel an archival video recording link (Echo 360) may be available for the event.
  - If the student desires a more professional recording, they may contact Media Services Department or an outside vendor at their own expense.
  - In either case, the School of Music, Art and Theatre 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 – the campus food service vendor, please contact them (phone the catering manager at 773-244-4939) at least two weeks prior to the recital date. The student is responsible for any costs due to Aramark. It is wise to ask others to prepare food and assist with the reception so that your full attention can be given to the recital itself.

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

\_\_\_\_\_ 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 whom must be his/her applied instructor and another must be the appropriate area supervisor. Suggestions about how the performance can be improved are offered. The hearing is a 20-minute spot check of anything on the recital program, but pinpointing the weak spots as noted on the run-through assessment above. The hearing must be performed in the same hall in which the recital is scheduled to be held. Specific faculty comments will be written and given to the student following the hearing.

**VI. Dress Rehearsal Date:** \_\_\_\_\_

\_\_\_\_\_ Dress Rehearsal Date: 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 tentative reservation.

\_\_\_\_\_ Final Confirmation: **Five days prior to the dress rehearsal date** the student will need to make a Final Confirmation of all set up details with the Director of Music Events and Communications. All set up requirements will be considered final at that time.



# MUS 0100-01: 2017-2018 STUDENT RECITAL SCHEDULE

(Subject to change)

**Mondays, 11:40 a.m.-12:30 p.m.; General Recitals: Anderson Chapel**

**Class Recitals: Voice in Isaacson; Piano in Anderson; Guitar in Wilson 24; Strings in Wilson 21 or Olsson Lounge in the fall – H202 in the spring; Woodwind, Brass and Percussion in Hamming Hall**

## Fall Semester

August 28	Intro/Syllabus review/Handbook review (required attendance)
September 11	Special Topics (required attendance)
September 18	General Recital (Isaacson)
September 25	Class Recital
October 2	General Recital
October 9	Guest Master Class: Canadian Chamber Choir, Julia Davids, Director (required attendance)
October 16	General Recital
October 23	General Recital
October 30	Master Class: Strings and Piano chamber music master class in Anderson; WW, Brass and Percussion chamber music master class in Hamming; Voice master class in Isaacson ( <b>11:15 a.m. start</b> )
November 6	General Recital
November 13	General Recital
November 20	General Recital
November 27	General Recital
December 4	Class Recital
December 11	General Recital

## Spring Semester

January 22	General Recital
January 29	Performance Awards Prelims (Grad)
February 5	Performance Awards Prelims (Grad/Undergrad)
February 12	Performance Awards Prelims (Undergrad)
February 19	Special Topics (required attendance)
February 26	Class Recital
March 5	General Recital
March 19	Master Class: Strings and Piano chamber music master class in Anderson; WW, Brass and Percussion chamber music master class in Hamming; Voice master class in Isaacson ( <b>11:15 a.m. start</b> )
March 26	General Recital
April 9	Guest Master Class (required attendance)
April 16	Class Recital
April 23	General Recital (Isaacson)
April 30	General Recital
May 7	General Recital (required attendance) <u>until 4 pm</u> : End-of-the-year Celebration

# MUS 1000: STUDENT RECITAL - REQUEST FORM\*

(Forms are due by noon the Wednesday prior to a MONDAY performance.)

RECITAL DATE REQUESTED: \_\_\_\_\_

NAME: \_\_\_\_\_

INSTRUMENT OR VOICE CLASSIFICATION: \_\_\_\_\_

ACCOMPANIST: \_\_\_\_\_

OTHER PERFORMER(S): \_\_\_\_\_

APPLIED INSTRUCTOR SIGNATURE: \_\_\_\_\_

Please fill out your section completely and accurately, forms with missing information will not be accepted.

.....  
**INSTRUMENTAL MUSIC**

\_\_\_\_\_  
(title, including any identifying numbers and keys)

\_\_\_\_\_  
(composer with birth and death dates)

\_\_\_\_\_

Performance Time: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_  
(movement numbers and tempo designation, if appropriate)

\_\_\_\_\_  
(title, including any identifying numbers and keys)

\_\_\_\_\_  
(composer with birth and death dates)

\_\_\_\_\_

Performance Time: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_  
(movement numbers and tempo designation, if appropriate)

.....  
**VOCAL MUSIC**

\_\_\_\_\_ ( \_\_\_\_\_ )  
(title) (From larger work, if appropriate)

\_\_\_\_\_  
(composer with birth and death dates)

Performance Time: \_\_\_\_\_

\_\_\_\_\_ ( \_\_\_\_\_ )  
(title) (From larger work, if appropriate)

\_\_\_\_\_  
(composer with birth and death dates)

Performance Time: \_\_\_\_\_

.....  
**SEE REVERSE SIDE: INDICATE (BY DIAGRAM) STAGE SET UP REQUIRED**

\*The listing of each piece **MUST** be approved by your applied instructor before submitting this form. The listing of each piece should include complete movements, identifying numbers and keys as well as the composer's full name and dates. Everything should be spelled correctly! Return to the Fine Arts Office Manager in Wilson Hall no later than Wednesday at noon the week before the performance.

Form submitted: \_\_\_\_\_

# PERFORMANCE AWARD GUIDELINES

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

## Guidelines

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

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 applied instructor's recommendation to participate.
5. Undergraduate students must have a minimum GPA of 2.0. Graduate students must have a minimum GPA of 3.0.
6. Students who meet the above criteria must submit the Student Recital Request Form (MUS 0100-01) to the Fine Arts Office Manager by Monday at noon of the week of the appropriate preliminary round to participate.

## **Other Considerations:**

1. Each student Performance Award Preliminary Round audition can be no more than 5 minutes in length. Students must prepare an excerpt within the time limit given.
2. All repertoire must be memorized for both the Performance Award Preliminary Round and the Performance Award Final Round unless permission is granted by the music faculty. The audition music for the Performance Award Preliminary Round does not have to be the same as Performance Award Finals. Students should consult with their applied instructor.
3. Currently there are no repertoire guidelines. Students should consult with their applied instructor and the instructor's signature indicates approval of the repertoire choice.
4. The Department of Music will provide 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/MMCP – Monday, January 29 and February 5, 11:40 a.m. in Anderson Chapel**  
**Undergraduates – Monday, February 5 and 12, 11:40 a.m. in Anderson Chapel**

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

**Friday, March 2 at 7:30 p.m. in Anderson Chapel**

# SERVICE AWARD GUIDELINES

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

## Participation Requirements:

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

## Additional Information:

1. Service Award competitors can be nominated by a faculty member, fellow student or by self-nomination. Students who would like to recommend a colleague should send a brief written explanation to the Dean of the School of Music, Art and Theatre by February 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.
6. All Service Award nominees must be present at the Music Performance and Service Award Final Round in order to be eligible for the award.

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

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

**Friday, March 2 at 7:30 p.m. in Anderson Chapel**

# COLLABORATIVE PIANISTS

## **Collaborative Pianist Assignments:**

All students are encouraged to consult with their applied instructor concerning the use of an accompanist during lessons. If you are in need of an accompanist, please contact Dr. Terree Shofner-Emrich at 773-244-5632 or [tshofner-emrich@northpark.edu](mailto:tshofner-emrich@northpark.edu). Student and professional accompanists are available. **Fees may apply.**

## **Performance with a Collaborative Pianist - Preparation Tips:**

- 1) Except in special circumstances, music must be given to the accompanist a minimum of 4 weeks before a performance. If this minimum is not met, the pianist has full rights to refuse.
- 2) The vocal/instrumental student is responsible for scheduling rehearsal/lesson times.
- 3) Sign up for juries, recitals, and other events in conjunction with your collaborative pianist.
- 4) Be willing to work/play with an accompanist as much as possible! This will make the performance much better! Don't forget, when you work alone, you are missing a very important part of the music. Student accompanists are more than willing to work with you from the very beginning of the semester.
- 5) If a lesson or rehearsal time changes, it is common courtesy to let the collaborative pianist know at least 24 hours in advance. If that is not possible, then as quickly as possible.
- 6) Be aware, early, of jury, performance and music worship requirements.

# INJURY PREVENTION, HEARING, NEUROMUSCULOSKELETAL AND VOCAL HEALTH

Dear School of Music, Art, and Theatre –

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

Best wishes,

Craig Johnson, Dean, School of Music, Art, and Theatre

## Protecting Your Hearing Health

### An NASM – PAMA Student Information Sheet on Noise-Induced Hearing Loss

**Hearing health is essential to your lifelong success as a musician.**

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

- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

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

# Protect Your Hearing Every Day

## Information and Recommendations for Student Musicians

*Standard Version*

National Association of Schools of Music Performing Arts Medicine Association

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## Protect Your Hearing Every Day

### Introduction

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

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

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

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

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

### Disclaimer

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

## Purpose of this Resource Document

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

## Music and Noise

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

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

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

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

## Noise-Induced Permanent Hearing Loss

Let’s first turn to what specialists refer to as —noise-induced permanent hearing loss.

The ear is made up of three sections, the outer, middle, and inner ear. Sounds must pass through all three sections before signals are sent to the brain.

Here’s the simple explanation of how we experience sound:

Sound, in the form of sound waves, enters the outer ear. These waves travel through the bones of the middle ear. When they arrive in the inner ear, they are converted into electrical signals that travel via neural passages to the brain. It is then that you experience —hearing the sound.

Now, when a **loud** noise enters the ear, it poses a risk to the ear’s inner workings.

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

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

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

Because noise-induced hearing loss is painless, you may not realize that it’s happening at first. Then suddenly one day you will realize that you’re having more and more trouble hearing high frequency sounds – the ones that are the most high-pitched. If you don’t start to take precautions then, your hearing loss may eventually also affect your ability to perceive both speech sounds and music.



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

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

### Noise-Induced Temporary Hearing Loss

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

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

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

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

### Noise Levels and Risk

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

Two important things to remember:

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

At this point, it helps to have some frame of reference. How loud are certain noises?

Consider these common sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC).

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

\*NIOSH-recommended exposure limits

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

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

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

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

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

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

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

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

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

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

Take for instance a typical practice session on the piano. When taken at close range to the instrument over a limited period of time, a sound level meter fluctuates between a reading of 60 and 70 decibels. That's similar in intensity to your average conversation (60dB). There will, of course, be moments when the music peaks and this level rises. But these moments are not sustained over several hours. At least not under normal practice conditions.

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

For example, string sections tend to produce decibel levels on the lower end of the spectrum, while brass, percussion, and woodwind sections generally produce decibel levels at the higher end of the spectrum.

What's important is that you are mindful of the overall volume of your instrument and of those around you. If you're concerned about volume levels, share your concerns with your instructor.

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

### **Mindful Listening**

Now, let's talk about how you can be proactive when it comes to music and hearing loss.

It's important to think about the impact noise can have on your hearing health when you:

1. Attend concerts;
2. Play your instrument;

3. Adjust the volume of your car stereo;
4. Listen to your radio, CD player, and MP3 player.

Here are some simple ways to test if the music is too loud:

It's too loud (and too dangerous) when:

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

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

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

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

### **Basic Protection for Musicians**

As musicians, it's vital that you protect your hearing whenever possible.

Here are some simple ways to reduce your risk of hearing loss:

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

### **Future Steps**

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

### **Conclusion**

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

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

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

### **Resources – Information and Research**

#### **Hearing Health Project Partners**

National Association of School of Music (NASM) <http://nasm.arts-accredit.org/>

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

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

### **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 (<http://www.hei.org/education/health/health.htm>)

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 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

# Protect Your Neuromusculoskeletal and Vocal Health Every Day

## Information and Recommendations for Student Musicians

### *Student Guide*

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

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

## Protect Your Neuromusculoskeletal and Vocal Health Every Day

### **Introduction**

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

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

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

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

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

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

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

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

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

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

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

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

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

### **Disclaimer**

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

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

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

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

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

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

All of us know that the life of a musician is busy and strenuous.

Decisions about when we practice – and for how long – have an effect on our neuromusculoskeletal and vocal health. So, too, does our behavior outside of music classrooms, rehearsal halls, and concert venues.

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



## **The Neuromusculoskeletal System**

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

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

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

### **Vocal Anatomy**

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

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

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

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

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

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

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

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

Some common symptoms of all neuromusculoskeletal disorders include pain, stiffness, aching, throbbing, cramping, and muscular weakness.

Some disorders may be permanent, while others may be temporary.

In some cases, a simple change in behavior or some rest and relaxation can help to eliminate or reduce certain symptoms. Other times, it's not so simple, and medical professionals may prescribe certain treatments.

### **Contributing Factors**

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

## 1. Overuse/Misuse (and Abuse)

### *Overuse*

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

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

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

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

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

### *Misuse*

“Misuse” is when we use our bodies to perform physical tasks in abnormal ways – and sometimes to excessive degrees.

When we misuse certain bodily structures, we put them under stress. This can lead us to experience symptoms such as pain and discomfort.

In music, an example of physical misuse is improper technique. Improper technique can involve poor or “lazy” posture. For instrumentalists, it can involve playing with excessive pressure or force. It can also involve a physical mismatch between player and instrument. For singers, it can involve singing too loudly or singing out of range.

Remember, good posture and technique are important. They’ll make playing and singing easier, and you’ll be less likely to hurt yourself.

### *Abuse*

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

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

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

## 2. Genetic Factors

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

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

Individuals with hypermobile joints tend to compensate for this instability by over-tensing their muscles. While this extra muscle tension can help them to better control their movements, it can also increase their risk of damaging or straining a muscle.

People with hypermobility are generally encouraged to monitor and actively reduce the amount of tension that they carry in their muscles in order to reduce the risk of future pain and discomfort.

Specific strengthening exercises may be recommended, or they may employ external methods of joint support, such as small ring splints or tape.

### Neuromusculoskeletal Issues Affecting the Body

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

#### 1. Muscle Pain

For musicians, muscle pain can be the result of overuse, misuse, poor posture, tension, technical problems, or poor conditioning.

When a muscle is used, it becomes physically shortened. It contracts. This contraction produces lactic acid, and when this substance accumulates, it minimizes the muscle's ability effectively function and contract. If you don't stop and rest, you put yourself at increased risk for muscle strains, which are small tears in the muscle fibers.

Both muscle strains and lactic acid-induced muscle contractions are painful.

Some kinds of muscle pain may subside once an activity is stopped, but not always.

In the case of muscle strains, the pain may dissipate, but a regimen of rest, ice, and/or anti-inflammatory medications may be necessary in order to reduce swelling and help facilitate a quicker recovery. As always, it's best to get your advice and treatment plan from a medical professional.

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

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

#### 2. Neuropathies

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

Focal neuropathies are those focused on one nerve or group of nerves within a particular area of the body. Symptoms usually appear suddenly and can include pain; sensory disturbances, such as numbness, tingling, “pins of needles” sensations, burning, or even itching; and weakness. In the case of bodily extremities, the pain may occur at the site of a nerve compression or entrapment. Nerve compressions, or entrapments, occur when a nerve passes through a narrowed

channel bounded by bone, fibrous bands, bulky muscles, or enlarged arteries on its way to or from its ultimate destination – either toward or away from the brain and spinal cord.

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

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

### ***Carpal Tunnel Syndrome***

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

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

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

### ***Ulnar Neuropathy***

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

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

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

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

### ***Thoracic Outlet Syndrome***

Thoracic outlet syndrome refers to a group of disorders that occur when the blood vessels or nerves in the thoracic outlet – the space between the collarbone and first rib – become compressed. It is most often the result of poor or strenuous posture, or of constant muscle tension in the neck and shoulder area. Symptoms include pain in the neck and shoulder areas and numbness in fingers.

Doctors may prescribe a variety of stretches and exercises in order to treat the symptoms of thoracic outlet syndrome.

Good playing posture and sufficient muscle strength can both help to decrease the risk of thoracic outlet syndrome among musicians.

## **3. Dystonia**

Dystonia involves sustained muscular contractions. These muscular contractions produce unwanted movements or abnormal postures in people. The exact cause of dystonia is unclear.

Like a focal neuropathy, focal dystonia is focused on a particular area of the body, and certain sets of muscles within that area of the body are involved.

Because men are more frequently affected than women, it is possible that genetic or hormonal factors are to blame.

Also, as is the case with carpal tunnel syndrome, repetitive movements, especially those that are painful, seem to be a trigger for dystonia.

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

## **Neuromusculoskeletal Issues Affecting the Voice**

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

### **1. Phonatory Instability**

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

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

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

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

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

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

### **2. Vocal Strain**

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

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

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

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

## **Basic Protection for All Musicians**

As musicians, it's vital that you protect your neuromusculoskeletal health whenever possible.

Here are some simple steps you can take:

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

### **Vocal Protection**

Here’s some extra advice for safeguarding your voice:

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

### **Marching Musicians**

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

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

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

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

### **Future Steps**

Now that you’ve learned about the basics of neuromusculoskeletal and vocal health, we encourage you to keep learning.

Do your own research. Browse through the links provided at the end of this document. There’s a wealth of information out there, and it’s yours to discover.

### **Conclusion**

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

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

## **Resources – Information and Research**

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

National Association of School of Music (NASM) <http://nasm.arts-accredit.org/>

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 (<http://www.aan.com>)

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 (<http://www.alahns.org>)

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>)





# UNDERGRADUATE INFORMATION



# ADVISING, SOPHOMORE CONFERENCE, AND GRADUATION

## **Advising:**

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

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

## **Academic Planning Guides**

The Academic Planning Guides, found in the back of this Handbook or online, should be consulted in the advising process. It is recommended that students meet with their advisor individually at the end of each semester, **before** registering online via Web Advisor, to ensure proper registration and degree completion. Students should use their degree planning guide and keep it updated at all times, recording each class taken and the semester in which it was taken. This guide should be presented each semester when you meet with your academic advisor. Students are advised based on the catalog year of entry to North Park University. A double major in music cannot be obtained because more than eight credit hours in the degree programs overlap; however, students are welcome to take additional music courses as electives.

## **Additional Academic Considerations:**

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

### **Sequential Courses:**

MUS 1010: Keyboard Skills I, MUS 1020: Keyboard Skills II, MUS 1030: Keyboard Skills III  
MUS 1060: Fundamentals of Music Theory I  
MUS 1080: Introduction to Musicianship  
MUS 1110: Aural Skills I, MUS 1120 Aural Skills II, MUS 2110: Aural Skills III  
MUS 2130: Music Theory I, MUS 2130 Music Theory II, MUS 3130: Music Theory III  
MUS 2401: Lyric Diction: Latin and English  
MUS 3010: Music History and Literature I  
MUS 3170: Conducting I  
MUS 3200: String Pedagogy & Literature I  
MUS 3300: Piano Pedagogy & Literature I  
MUS 3401: Vocal Pedagogy I  
MUS 3600: Brass Pedagogy & Literature I  
MUS 3620: Woodwind Pedagogy & Literature I  
MUS 3640: Guitar Pedagogy & Literature I

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

Course prerequisites can be found in the academic catalog online - <http://www.northpark.edu/About/University-Catalog.aspx>.

## **Sophomore Conference:**

### **Procedures**

The Sophomore Conference provides an opportunity for assessment at a critical juncture for music majors. Each student meets privately with the entire full-time music faculty in order to assess his or her progress to date, and to discuss plans for the future. The student's applied instructor (if he or she is not a full-time faculty member) is also invited to the conference, pending the instructor's availability. The Conference is an important and constructive milestone in a music major's career at North Park. All music majors of sophomore standing (as determined by Student Services) must complete the Sophomore Conference. Transfer students higher than sophomore standing may be requested to participate. Music education students must successfully complete the Sophomore Conference before the Department of Music will recommend them for the teacher education program. The Sophomore Conferences are held in early spring semester. Formal notification, a sophomore conference form, and more detailed instructions will be provided to those eligible during the fall semester.

At each Conference, the faculty will consider the student's sophomore conference form, a writing sample, an evaluation form submitted by the student's principal applied music instructor, the student's academic transcript, and other appropriate materials. The student will perform a brief and representative musical selection. The remainder of the Conference will consist of constructive dialogue between the student and the faculty about educational progress and career plans. Additionally, sophomore Bachelor of Music in Performance students will perform **three times** in General Recitals prior to the Conference, which will be considered part of the performance component of their Sophomore Conferences.

At the time of the sophomore conference and beyond, students must have and maintain a minimum 2.0 overall GPA, 2.5 academic music course GPA, and 3.0 applied music GPA.

### **Outcomes**

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

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

If a favorable outcome is received, following receipt of the sophomore conference response, students may complete the major declaration form found at <http://www.northpark.edu/majordeclaration>.

### **Graduation:**

A formal Undergraduate Graduation Application, along with additional items (as needed), can be obtained online at <http://www.northpark.edu/Campus-Life-and-Services/Administrative-Services/Graduation/Undergraduate-Graduation-Information> or from Student Services. It is recommended that students complete their graduation applications one year in advance to allow enough time for the completion of any outstanding requirements. Graduation ceremonies are held in December and May of each year.

# UNDERGRADUATE MUSIC COURSE OFFERING SCHEDULE

## AS OF THE CURRENT ACADEMIC YEAR: 2017-2018

**Please note: The majority of music courses are offered each year however, select courses are offered in alternation. Please review the following table carefully when planning your schedule.**  
**The current academic year (2017-2018) is an odd year. Next year (2018-2019) will be an even year.**

Course	Every Sem.	Every Fall	Every Spring	Every Other Fall	Every Other Spring	Offered when course enrollment is sufficient
AMUS 1000: Non-Credit Instruction	X*					
AMUS 1110: Piano	X*					
AMUS 1120: Harpsichord	X*					
AMUS 1130: Organ	X*					
AMUS 1135: Class Voice	X*					
AMUS 1200: Voice	X*					
AMUS 1300: Violin	X*					
AMUS 1310: Viola	X*					
AMUS 1320: Violoncello	X*					
AMUS 1330: String Bass	X*					
AMUS 1335: Class Guitar	X*					
AMUS 1340: Guitar	X*					
AMUS 1350: Harp	X*					
AMUS 1400: Trumpet	X*					
AMUS 1410: Trombone	X*					
AMUS 1420: Horn	X*					
AMUS 1440: Euphonium	X*					
AMUS 1450: Tuba	X*					
AMUS 1500: Flute	X*					
AMUS 1510: Clarinet	X*					
AMUS 1520: Saxophone	X*					
AMUS 1530: Oboe	X*					
AMUS 1540: Bassoon	X*					
AMUS 1600: Percussion	X*					
AMUS 2110: Jazz Piano	X*					
AMUS 2120: Gospel/Contemporary Piano	X*					
AMUS 2130: B-3 Organ	X*					
AMUS 2200: Contemporary Voice	X*					
AMUS 2250: Voice for Worship	X*					
AMUS 2330: Jazz/Contemporary Bass	X*					
AMUS 2340: Jazz/Contemporary Guitar	X*					
AMUS 2400: Jazz Trumpet	X*					
AMUS 2410: Jazz Trombone	X*					
AMUS 2520: Jazz Saxophone	X*					
AMUS 2600: Drum Set	X*					
AMUS 2700: Applied Jazz	X*					
AMUS 2900: Special Recital	X*					
AMUS 3000: Coaching	X*					
AMUS 3010: Composition	X*					

Course	Every Sem.	Every Fall	Every Spring	Every Other Fall	Every Other Spring	Offered when course enrollment is sufficient
AMUS 3190: Conducting	X*					
AMUS 3350: Collaborative Piano	X*					
AMUS 3900: Third-Year Recital	X*					
AMUS 4900: Fourth-Year Recital	X*					
MUS 0100: Student Recital	X					
MUS 0700: Jazz Ensemble	X*					
MUS 0725: Concert Band	X					
MUS 0750: University Orchestra	X*					
MUS 0800: University Choir	X*					
MUS 0810: Women's Chorale	X*					
MUS 0850: Gospel Choir	X					
MUS 0855: Gospel Choir Touring Ensemble	X*					
MUS 0860: University Ministries Worship Team Ensemble	X*					
MUS 1000: Music Appreciation	X					
MUS 1005: Introduction to the Music Profession			X			
MUS 1010: Keyboard Skills I	X*					
MUS 1020: Keyboard Skills II	X*					
MUS 1030: Keyboard Skills III	X*					
MUS 1040: Keyboard Skills IV	X*					
MUS 1060: Fundamentals of Music I		X				
MUS 1065: Fundamentals of Music II			X			
MUS 1080: Introduction to Musicianship		X				
MUS 1110: Aural Skills I			X			
MUS 1120: Aural Skills II		X				
MUS 1600: El Sistema		X				
MUS 2000: Introduction to Composition					X (even year)	
MUS 2050: Contemporary American Popular Music				X (odd year)		
MUS 2060: World Music in Cultural Perspective			X			
MUS 2080: Applied Methods: Brass (Quad A)				X (odd year)		
MUS 2081: Applied Methods: Woodwind (Quad A)					X (odd year)	
MUS 2082: Applied Methods: Percussion (Quad A)				X (even year)		
MUS 2083: Applied Methods: Strings (Quad A)					X (even year)	
MUS 2110: Aural Skills III			X			
MUS 2120: Aural Skills IV		X				
MUS 2130: Music Theory I			X			
MUS 2140: Music Theory II		X				
MUS 2155: Technology in Music		X				
MUS 2210: Integration	X					
MUS 2401: Lyric Diction: Latin and English (Quad A)		X				
MUS 2402: Lyric Diction: Spanish (Quad B)		X				
MUS 2403: Lyric Diction: Italian (Quad A)			X			
MUS 2404: Lyric Diction: German (Quad B)			X			
MUS 2405: Lyric Diction: French			X			
MUS 2970: Sophomore Conference	X*					
MUS 3000: Music Bibliography		X				
MUS 3010: Music History and Literature I		X				
MUS 3015: Medieval and Renaissance Music					X (odd year)	

Course	Every Sem.	Every Fall	Every Spring	Every Other Fall	Every Other Spring	Offered when course enrollment is sufficient
MUS 3020: Music History and Literature II (Quad A)			X			
MUS 3075: Jazz History					X (even year)	
MUS 3080: Pedagogical Methods: Brass (Quad B)				X (odd year)		
MUS 3081: Pedagogical Methods: Woodwinds (Quad B)					X (odd year)	
MUS 3082: Pedagogical Methods: Percussion (Quad B)				X (even year)		
MUS 3083: Pedagogical Methods: Strings (Quad B)					X (even year)	
MUS 3130: Music Theory III			X			
MUS 3140: Music Theory IV		X				
MUS 3150: Jazz/Pop Theory				X (even year)		
MUS 3155: Jazz Keyboard						X
MUS 3170: Conducting I		X				
MUS 3180: Conducting II			X			
MUS 3200: String Pedagogy and Literature I						X (fall)
MUS 3210: String Pedagogy and Literature II						X (spring)
MUS 3300: Piano Pedagogy and Literature I						X (fall)
MUS 3307: Materials and Methods for Elementary Music		X				
MUS 3310: Piano Pedagogy and Literature II						X (spring)
MUS 3401: Vocal Pedagogy I		X				
MUS 3402: Vocal Pedagogy II			X			
MUS 3408: Secondary Choral Methods and Materials			X			
MUS 3409: Secondary Instrumental Methods and Materials			X			
MUS 3410: Vocal Literature					X (even year)	
MUS 3450: Opera Workshop		X*				
MUS 3455: Opera Production			X*			
MUS 3500: Introduction to Arts Administration			X			
MUS 3600: Brass Pedagogy and Literature I						X (fall)
MUS 3610: Brass Pedagogy and Literature II						X (spring)
MUS 3620: Woodwind Pedagogy and Literature I						X (fall)
MUS 3630: Woodwind Pedagogy and Literature II						X (spring)
MUS 3640: Guitar Pedagogy and Literature I						X (fall)
MUS 3650: Guitar Pedagogy and Literature II						X (spring)
MUS 3660: Church Music Literature				X (even year)		
MUS 3670: Congregational Music for the 21st Century Church				X (even year)		
MUS 3690: Youth Orchestra Techniques			X			
MUS 3700: Brass Ensemble	X*					
MUS 3710: Jazz Combo	X*					
MUS 3725: Woodwind Ensemble	X*					
MUS 3750: Chamber Music/Strings	X*					
MUS 3760: Percussion Ensemble	X*					
MUS 3770: Chamber Music Ensemble	X*					
MUS 3850: Guitar Ensemble	X*					
MUS 3890: Chamber Singers	X*					
MUS 3910: Topics in Music						X*
MUS 4000: Departmental Honors in Music						X*
MUS 4150: Counterpoint				X (even year)		
MUS 4160: Orchestration			X			
MUS 4165: Songwriting				X (odd year)		

Course	Every Sem.	Every Fall	Every Spring	Every Other Fall	Every Other Spring	Offered when course enrollment is sufficient
MUS 4175: Arranging					X (odd year)	
MUS 4250: Practice and Aesthetics of Church Music					X (even year)	
MUS 4910: Independent Study in Music						X*
MUS 4930: Directed Research						X*
MUS 4970: Internship in Music						X*
Courses for Music in Worship Majors**						
BTS 3660: Spiritual Journey/SPRM 5201: Journey: The Story of Our Lives		X				X-two day January intensive
BTS 3661: Spiritual Practices/SPFM 5211: Intercultural Spirituality/Other SPRM as approved by Seminary						X-Spring and/or Summer
BTS 3670: Foundations of Christian Worship/THEO 5120: Christian Worship		X		X (online, even year)		
BTS 3680: Foundations of Worship Arts/THEO 6355: Worship Arts					X (even year)	
BTS 3920: Advanced Topics in Biblical & Theological Studies/THEO 7190: Special Topics in Theology					X (odd year)	

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

\*\*All courses are cross-listed with the Seminary. A completed "Petition to enroll in Graduate Courses" is needed for enrollment in each course.

## **DEPARTMENTAL HONORS PROGRAM AND DIRECTED RESEARCH**

### **Departmental Honors Program:**

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

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

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

### **Directed Research:**

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



## **Study Abroad**

North Park has many Study Abroad opportunities, coordinated by the Office of International Affairs in the Office of Student Engagement. For more information:

**<https://www.northpark.edu/academics/undergraduate-programs/study-abroad/>**

## **MUSIC MINORS AND CERTIFICATE IN MUSIC FOR SOCIAL CHANGE AND HUMAN VALUES**

### **Music in Worship Minor** (23 semester hours)

- Church music courses (7 sh) — MUS 4250, 3660, 3670, 2210
- Theory courses (12 sh) — MUS 1080, 1110/1120, 2130/2140
- Performance practica (0 sh) — MUS 0100 (2 years), Campus worship (1 year), MUS 1010 & 1020 (proficiency, see notes for further details)
- Ensemble (2 years participation) — Choose from MUS 0700, 0725, 0750, 0800, 0810, 0850, or 0855
- Applied music lesson (4 sh) — courses appropriate to instrument/voice

### **Music Minor** (22 semester hours)

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

### **Notes for all additional offerings:**

- Keyboard skills: If you do not pass the proficiency test for keyboard skills, the added semester hours that result from required courses to meet this proficiency will count toward required degree totals for graduation (120 credit hours), but not as music credits.
- Some music courses are offered only during an odd year or even year. Consult with your advisor, handbook, and the University catalog to insure proper course selection and availability.
- MUS 1060 and/or MUS 1065 may be required prior to taking MUS 1080

### **Certificate in Music for Social Change and Human Values-** Dr. Tom Zelle, Certificate Director (8 semester hours)

**The Certificate in Music for Social Change and Human Values** is an undergraduate certificate (requiring 8 semester-hour credits for completion) designed for students enrolled in any degree track in music at North Park University who seek more knowledge of, and experience with, the El Sistema-inspired philosophy of music instruction. The certificate will be centered on instruction using bowed stringed instruments (violin, viola, cello and bass), and is designed as an enhancement to the student's primary degree focus. The certificate has evolved from an established collaboration with the People's Music School.

#### Curriculum:

- El Sistema (a history of the El Sistema movement) [1 credit]
- Either Applied Methods: Strings and Pedagogical Methods: Strings (1 credit each, 2 credits total);  
OR String Pedagogy and Literature II (2 credits)

- Youth Orchestra Techniques (2 credits)  
3 semesters of Internship in Music (in an El Sistema-inspired setting) [1 credit per semester, 3 credits total]; at least one semester of the internship must occur at The People's Music School Youth Orchestras program at Hibbard Elementary School.

## **APPLIED MUSIC STUDY**

The following guidelines have been developed by the music program full-time faculty to guide applied grading and attendance. They specify some common standards for making assessments both in the studio and in the jury.

### **Grading:**

Grading for applied music study is a combination of regular practice and application of instruction throughout the semester and a final, end of the semester, performance or 'jury.' For a BA, BME, BMMW and all others except for the BMP, the studio grade will count for 50% of the final grade and the jury for the other 50%. In the case of the BMP, the studio grade will count for 33%, jury grade for 66% except in the first year when the 50/50 percentages will be used. Transfer students, intending to pursue performance, will be granted one semester of 50/50 grading. Additional or alternative grading criteria will be noted in your instructor's syllabus and may vary based on degree program, year in school, number of applied semester hours taken, and the number of applied semester hours for which a student is registered in a current semester.

### **Attendance:**

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

### **Applied Study Procedures:**

#### 1. Change of Applied Instructor:

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

#### 2. Instruments:

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

#### 3. Summer Lessons:

Summer lessons for 1sh or 2sh are available provided the student's applied instructor is available to teach. Standard summer tuition rates apply, as well as the applied lessons fee (\$175/per credit). There

are three summer terms – mini-term in May, a four-week term in June and a four-week term in July. Depending on instructor and student availability, lessons can be scheduled over the span of two or more terms. A jury is required for summer lessons. Please see “Juries and Recitals” for more details regarding scheduling a summer jury. Questions should be directed to Joe Lill, Director of Summer School.

## **APPLIED MUSIC STUDY REGISTRATION GUIDELINES**

### **Lessons for Credit**

To take lessons **for credit**:

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

### **NON-Credit Lessons**

To take lessons for **non-credit**:

- **Be a student at North Park University.** Any North Park University student, who does not need applied credit to fulfill degree requirements, may register for non-credit applied music lessons.
- **Register for non-credit lessons.** To register, submit a completed add/drop course form to the Director of Operations for registration each semester. Unlike lessons for credit, students may register for non-credit lessons without participating in or registering for an ensemble.
- **Pay a fee.** The fee is \$850 per semester and will automatically appear on your tuition bill. The fee for non-credit applied lessons is for 15, 30-minute lessons. Hour lessons are not available.
- **Commit to applied lesson instruction.** Attendance, practice and regular communication with your instructor is required. Non-credit lessons **will be graded** and appear on your transcript unless an application for pass/fail registration has been completed and approved. Applications for pass/fail registration area available at Student Services or online at <http://www.northpark.edu/~media/Files/PDF/Current%20Students/Administrative%20Services/Pass%20Fail%20Application.ashx>. Semester juries are **not** required (unless you are a music scholarship student).

Please direct all questions regarding applied study to the Director of Operations.

# APPLIED MUSIC STUDY REGISTRATION GUIDELINES BY DEGREE

The music major, and minor, must make credit registrations for all required applied lessons. Required lesson registration will not incur extra costs (other than the semester applied lesson fee) if they fit within the 17 credit hour per semester tuition package. Any registrations in excess of 17 credits will incur regular overload tuition charges. The applied lesson fee is \$175 per credit, per semester and is automatically charged to the tuition bill.

Notes:

1. If a student is awarded a music scholarship, the number of semesters of applied study will be extended beyond what is required by the specific curriculum in most cases.
2. Please see the appropriate degree planning sheet for the suggested applied credit distribution over the eight semesters.

Bachelor of Arts in Music, Gen. Stud. Music	Bachelor of Arts in Music, Arts Administration	Bachelor of Arts in Music, Composition	Bachelor of Arts in Music, Jazz Studies (Inst.)	Bachelor of Music Education	Bachelor of Music in Music in Worship	Bachelor of Music in Performance
12 semester hours of applied music required	6 semester hours of applied music required	6 semester hours of applied music required: 2 sh on the major instrument or voice, and 4 sh of Applied Composition	8 semester hours of applied music required	12 semester hours of applied music required	16 semester hours of applied music required	16 semester hours of applied music required
Students must register for applied music from their first semester forward until the required applied credits are completed	Students must register for applied music from their first semester forward until the required applied credits are completed	Students must register for applied music from their first semester forward until the required applied credits are completed; applied comp can begin after pre-requisites are completed	Students must register for applied music from their first semester forward until the required applied credits are completed	Students register for applied music each semester, except for the semester of student teaching;  Voice track: 9 sh voice/3 sh piano (1 sh per semester in three consecutive semesters is preferable)  Piano track: 9 sh piano/3 sh voice (1 sh per semester in three consecutive	Students register for applied music each semester; principal instruments must be voice, guitar (classical or electric), or keyboard (piano or organ)  Voice emphasis: 8 sh classical and/or cont. voice; 8 sh of keyboard or guitar by advisement  Guitar emphasis: 8	Students register for applied music each semester

				semesters is preferable)  Inst. Track: 9 sh major inst/1 sh voice/2 sh piano (1 sh per semester in two consecutive semesters is preferable)	sh of classical and/or jazz-cont. guitar; 8 sh by advisement (must include 2 sh of voice)  Keyboard emphasis: 8 sh of piano and/or gospel-cont. piano and/or organ; 8 sh by advisement (must include 2 sh of voice)	
Repertory studied is primarily classical, unless the student's principal instrument dictates alternate applied study (electric guitar; bass guitar; drum set; B-3 organ)	Repertory studied is primarily classical, unless the student's principal instrument dictates alternate applied study (electric guitar; bass guitar; drum set; B-3 organ)	Repertory studied in the inst/voc app. study is primarily classical, unless the student's primary instrument dictates alternate applied study (electric guitar; bass guitar; drum set; B-3 org)	Repertory studied is primarily jazz; the amount of classical music studied will be determined by the area supervisor, in consultation with the student's applied instructor(s), usually a minimum of 2sh	Repertory studied is primarily classical, unless the student's principal instrument dictates alternate applied study (electric guitar; bass guitar; drum set; B-3 organ)	Repertory studied may be either classical or contemporary, as determined by the area supervisor, in consultation with the student's applied instructor(s)	Repertory studied is classical (instruments in the degree track must be classical)

**MUSIC MINOR** students must receive a 1/2hr of lesson time per week for two years, amounting to 1 semester hour per semester and totaling 4 semester hours of applied study.

**MUSIC IN WORSHIP MINOR** students must receive a 1/2hr of lesson time per week for two years, amounting to 1 semester hour per semester and totaling 4 semester hours of applied study.

# **APPLIED PIANO STUDY**

## **GUIDELINES FOR STUDENT COLLABORATIVE PIANISTS**

The purpose of these guidelines is to help ensure the best possible performance whether it is for a recital, general/class recital, jury, or outside venue.

### **Director of Keyboard Studies**

Dr. Terree Shofner-Emrich, 773-244-5632 or [tshofner-emrich@northpark.edu](mailto:tshofner-emrich@northpark.edu)

### **Student Pianists**

1. The key to a successful collaboration is preparation. Practice, listen and research. Listen to several recordings, know the text of vocal literature and learn the part well. To reap the highest benefit and experience from collaboration, you need to know your score well enough to actively listen to your partner(s).
2. Take advantage of coaching sessions from the program supervisor. Office hours are listed on Dr. Shofner-Emrich's door in Hanson Hall, Studio D. Coachings with the partner are also encouraged.
3. Any problems such as missed rehearsals/lessons, lack of preparation by vocalist/instrumentalist, last minute changes of repertoire or engagement with partner, etc. should be communicated to the program supervisor.

### **Semester Requirements**

As qualified and upon advisement, all students taking piano for credit will be assigned accompanying duties. Student pianists who have been given an accompanying assignment will be expected to keep a journal.

# MUSIC SCHOLARSHIP STUDENT GUIDELINES

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

- Applied music lesson registration and participation: Music scholarship students are required to register and participate in applied music lessons with a North Park University instructor each semester the music scholarship is received. Lessons can be taken for credit or non-credit (see Applied Music Study Registration Guidelines). If you are having trouble registering, please contact the Director of Operations.
- Ensemble registration and participation: Music scholarship students are required to register and participate in the designated North Park University performing ensemble each semester the music scholarship is received. See music scholarship contract for designated ensemble.
- Jury requirement: All students receiving a music scholarship are required to perform a jury at the end of each semester regardless of credit or non-credit lesson registration. A jury performance at the end of the first semester of private study will be at the discretion of the private instructor.
- Appropriate academic standing (overall grade point average of 2.0 and a grade point average of 3.0 in the applied area of study).

## MUS 0100-01 Student Recital, 2017-2018

**Course Instructor:** Dr. Craig Johnson, Dean, School of Music, Art, and Theatre

**Course Administrator:** Marijean Sahyouni, Fine Arts Office Manager

**Office:** Wilson Hall, 1<sup>st</sup> Floor – By appointment

**Class Hours:** Mondays 11:40 a.m. -12:30 p.m., as well as other days/time for events as prescribed in the syllabus

**Class Room:** Anderson Chapel, as well as other venues for events as prescribed in the syllabus

**Class Dates:** 8/28/17-12/11/17 (fall semester); 1/22/18-5/7/18 (spring semester)

**Email:** [crjohnson@northpark.edu](mailto:crjohnson@northpark.edu), [mdsahyouni@northpark.edu](mailto:mdsahyouni@northpark.edu)

**Office Phone:** 773-244-5637; 773-244-5630

**Course Description:** This course is designed to offer students opportunities to listen to a variety of concerts and recitals, and to perform as soloists as well. In addition, guest artists conduct master classes on occasion during the Thursday afternoon sessions; faculty members may also lead discussions of selected topics. Students registered for this course have a set number of requirements to attend General and Class Recitals that occur on Thursday afternoons, and evening/weekend concerts and recitals from the Music Concert Calendar. Students also have specific performance requirements associated with the General and Class Recitals (listed below). Students should consult the institutional catalog and the degree planning sheets for the appropriate number of semesters of MUS 0100-01 Student Recital registration in order to fulfill degree requirements.

### **Attendance:**

1. **General and Class Recitals:** Of the 14 Monday morning General and Class Recitals in fall semester, students must attend **12**; of the 15 Monday morning General and Class Recitals in spring semester, students must attend **12**. **Please note on the schedule that some of the General Recitals are REQUIRED attendance.**
2. **Evening/Weekend Concerts and Recitals from the Music Concert Calendar:** Each semester, students must attend **three** concerts or recitals from the Music Concert Calendar; at **one** of the concerts or recitals attended each semester, students must also **usher or stage manage** (sign-ups to do so are posted outside Karen Dickelman's office, Wilson Hall, 1<sup>st</sup> floor). Please note that students must attend the entire event from start to finish in order to receive the recital attendance credit, including the concert or recital for which the student ushers or stage manages. Students who are asked to page turn at a concert or recital may receive attendance credit for the event. **Students may not receive attendance credit for any evening/weekend concert or recital in which they perform, even for a portion of the event. Please note on the schedule that some of the evening/weekend concerts are REQUIRED attendance.**
3. **Attendance procedure:** A faculty or staff member will be in attendance at all events, from whom students should pick up their attendance card (and return it to the same person at the conclusion of the event); at some events, students will simply sign an attendance sheet before the event begins. Attendance credit will not be given if the student is late to the event, or leaves the event early.

### **Music Degrees:**

**BA= Bachelor of Arts in Music**  
**BME=Bachelor of Music Education**  
**BMMW=Bachelor of Music in Music in Worship**  
**BMP=Bachelor of Music in Performance**  
**MMCP=Master of Music in Collaborative Piano**  
**MMVP=Master of Music in Vocal Performance**



### **Monday General Recital Performances:**

1. All music majors will be assigned a Monday morning General Recital in which to perform each year: these assignments are carefully planned out, and students may not request an adjustment of the assignments, except in the case of a true emergency. The performance assignments will be posted and distributed at the beginning of each semester. Seniors, juniors and sophomore BMP students will be assigned in the fall semester; remaining sophomores and first-year students will be assigned in the spring semester. Beyond the assigned performance slots, only MMVP, MMCP and sophomore BMP students may claim additional performance slots in the fall semester (others may apply for available slots on a first-come, first-served basis); in the spring, any undergraduate music major or minor students, and MMVP or MMCP students, may claim the additional available slots.
2. Some music majors also must schedule additional General Recital performances each year according to the chart below: in these cases, students must make the performance requests themselves through Marijean Sahyouni in the office in Wilson (for contact information, please see above).
3. Students must fill out a Student Recital Request Form for each General Recital performance: the form is available in a bin outside the Faculty Workroom on the 1<sup>st</sup> floor of Wilson Hall, and it **must** be submitted to Marijean Sahyouni in the office in Wilson Hall **no later than Wednesday noon** of the week **before** the performance – failure to meet the deadline will forfeit the performance. The student is responsible for listing the complete and accurate title(s) of the piece(s) to be performed, as well as the composer and his/her birth/date dates, and a timing for the music to be performed. It must be proofed and signed by the applied instructor before submission, and an accompanist's name must be included as well if an accompanist is being used (and the accompanist must obviously be asked before his/her name is included on the form). Performers at General Recitals are expected to dress “business casual.”

### **General Recital Performance Requirements**

- BA students must have a total of at least 4 appearances over 4 years
- BME and BMMW students must have a total of at least 6 appearances over 4 years
- BMP students must have a total of at least 8 appearances over 4 years
- The following are General Recital performance requirements for students who may have transferred to North Park or entered the music program after the first year:
  - BA sophomores must have a total of at least 3 appearances over 6 semesters. Juniors must have a total of at least 2 appearances over 4 semesters. Seniors must have a total of at least 1 appearance over 2 semesters. Fifth-year seniors must have a total of at least 1 performance over 2 semesters.
  - BME and BMMW sophomores must have a total of at least 5 appearances over 6 semesters. Juniors must have a total of at least 4 appearances over 4 semesters. Seniors must have a total of at least 2 performances over 2 semesters. Fifth- year seniors must have a total of at least 1 performance over 2 semesters.
  - BMP sophomores must have a total of at least 6 appearances over 6 semesters. Juniors must have a total of at least 4 appearances over 4 semesters. Seniors must have a total of at least 2 appearances over 2 semesters. Fifth-year seniors must have a total of at least 1 performance over 2 semesters.

### **Class Recitals:**

Class Recitals are also scheduled on Monday mornings at least three times per semester, and replace General Recitals which would have occurred on those specific dates; once each semester, a specified Class Recital will have an extended meeting from 11:15 a.m. to 12:30 p.m. to accommodate master classes in the various applied areas. Class Recitals are opportunities for students to meet by applied area, and to perform and discuss music in a slightly less formal setting than the General Recitals. Locations and other details for the Class Recitals will be announced in advance.

**Alternative Assignment:**

If a student has an unavoidable course conflict that prevents him/her from attending and participating in Student Recital events as required in the syllabus, the student should maintain his/her enrollment in the course, and then contact Dean Johnson **no later than the end of the first week of the semester** in order to receive the Alternative Assignment which will still allow the student to receive credit for the course if all requirements are met. This alternative arrangement does not apply to music minor or concentration students, as there are ample opportunities over four years to meet the requirement by fully participating in the course.

**Academic Integrity:**

Academic dishonesty runs counter to the goals and ideals of every educational institution and will not be tolerated at North Park University, and may result in dismissal from the University. Infractions should be reported to Craig Johnson, Dean of the School of Music, Art and Theatre (SMAT).

**Harassment Policy:**

Students who believe they have been harassed, discriminated against, or involved in sexual violence should contact the Dean of Students (773-244-5565) or Director of Human Resources (773-244-5599) for information about campus resources and support services, including confidential counseling services. As a member of the North Park faculty, we are concerned about the well-being and development of our students, and are available to discuss any concerns. Faculty are legally obligated to share information with the University's Title IX coordinator in certain situations help ensure that the student's safety and welfare is being addressed, consistent with the requirements of the law. These disclosures include but are not limited to reports of sexual assault, relational/domestic violence, and stalking. Please refer to North Park's Safe Community site for contact information and further details. <http://www.northpark.edu/Campus-Life-and-Services/Safe-Community>.

**Students with Disabilities:**

Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Academic Services Learning Specialist by email or by phone at (773) 244-5737, or stop by the office located on the 2nd floor of the Student Services Building. Please do so as soon as possible to better ensure that such accommodations are implemented in a timely manner. If needed, appointments can be relocated.

**Health and Safety:**

Information concerning injury prevention, hearing, neuromusculoskeletal and vocal health can be found in this Handbook.

**Grading:**

Grading is Pass/Fail, and students must meet all requirements as articulated in the syllabus in order to pass.

# KEYBOARD SKILLS

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

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

## **Level I (MUS 1010)**

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

## **Level II (MUS 1020)**

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

## **Level III (MUS 1030)**

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

## **Level IV (MUS 1040)**

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

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



# GRADUATE INFORMATION



# GRADUATE ADVISING, GRADUATION AND REGISTRATION

## **Graduate Advising:**

Academic advising for the graduate music programs are administered by the Directors of the Master of Music in Vocal Performance and Collaborative Piano (Vocal Coaching) programs. New students must consult with the Director before registering in person or online and it is suggested that an appointment be made for advisory input before each subsequent registration. Individual progress in the curriculum can be tracked by using the Degree Requirement Checklists.

## **Graduation:**

Graduate students must make a formal application for graduation in the semester prior to the intended graduation date. The form entitled “Graduate Student Graduation Application” can be found in the Student Services building on the main floor or online at [www.northpark.edu/graduation](http://www.northpark.edu/graduation). In the semester *prior* to graduation, students should review their transcript and check it against the Degree Requirements Checklist to make sure the appropriate requirements are being met. Students should complete the application, and submit it to the appropriate program director for a review. 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 graduation audit. The signed application must be submitted to the Office of Student Administrative Services by the end of the 1<sup>st</sup> week of the semester in which the student plans to graduate. A graduation fee will be automatically applied to the student account. Participation in the Commencement ceremony is required. Permission to not participate must be obtained from the Dean of the School of Music, Art and Theatre.

## **Registration:**

Full- time enrollment for graduate students is 8sh each term. Students must register for a minimum of 4sh to receive federal financial aid (loans) and must notify Emily Anderson ([enanderson2@northpark.edu](mailto:enanderson2@northpark.edu)/773-244-5562) in the Financial Aid Office, if a FAFSA will not be completed. Tuition reductions continue until graduation or up to a maximum of six years and may be applied to semester hours during summer terms.

## **Registration Outside of a Student’s Degree Program:**

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

## **Graduate Student Assessment:**

All graduate students in music will hold an assessment session with the graduate faculty at an appointed time in the first year of study. All details of the assessment will be distributed to each student well in advance of the session.

# COMPREHENSIVE PROJECTS

## **Master of Music in Vocal Performance:**

A total of five Comprehensive Projects are required for each graduate program in the following courses:

- MUS 5300: Applications in Musical Analysis – Michael McBride or Helen Hudgens
- MUS 5001: Performer’s Survey I: Art Song – Yasuko Oura
- MUS 5002: Performer’s Survey II: Opera – Phil Kraus
- MUS 5003: Performer’s Survey III: Oratorio/Cantata/Mass – Colin Holman
- MUS 5401/5402: Vocal Pedagogy I/II – You-Seong Kim

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

### **Deadlines:**

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

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

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

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

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

A total of five Comprehensive Projects are required for each graduate program in the following courses:

- MUS 5300: Applications in Musical Analysis – Michael McBride or Helen Hudgens
- MUS 5001: Performer’s Survey I: Art Song – Yasuko Oura
- MUS 5002: Performer’s Survey II: Opera – Phil Kraus
- MUS 5003: Performer’s Survey III: Oratorio/Cantata/Mass – Colin Holman
- MUS 5401/5402: Vocal Pedagogy I/II and MUS 5421-5425: Lyric Diction - TBD

Comprehensive Projects may be completed at any time during the course of the degree program. In the final semester of study, graduate students should register for MUS 6000: Graduate Comprehensive Projects, a 0sh, pass/fail course. Students are required to pass all five Comprehensive Projects (tracked internally) with a grade



of B or higher, in order to graduate. Each Comprehensive Project has specific guidelines that must be obtained directly from the instructor for the corresponding course.

**Deadlines:**

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

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# GRADUATE MUSIC PROGRAMS PRE-REQUISITE WORKSHEET

## Pre-requisites :

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

### Undergraduate Degree Pre-requisite (complete/incomplete):

Degree conferred: Bachelor of Arts/Bachelor of Music/Bachelor of Music Education/Other  
\_\_\_\_\_ (circle one)  
Hours earned (minimum, 120 hrs): \_\_\_\_\_  
School: \_\_\_\_\_  
Date of Degree: \_\_\_\_\_  
GPA (3.0 minimum): \_\_\_\_\_

### Language Pre-requisite (complete/incomplete):

One year of Italian, French or German (circle one)

Dates studied: \_\_\_\_\_  
School: \_\_\_\_\_  
Placement (if needed): \_\_\_\_\_

### Aural Skills Pre-requisite (complete/incomplete):

Two years (4 semesters) of undergraduate study. All students must take the Aural Skills Placement.

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

### Theory Pre-requisite (complete/incomplete):

Two years (4 semesters) of study with a "B" average or better, taken within the last five years.

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

### Lyric Diction Pre-requisite (none required):

Demonstrated proficiency in Latin, Spanish, English, Italian, German and French diction, as well as IPA. North Park offers five courses (totaling 5 sh) to fulfill this proficiency, three of which are applied toward degree requirements for graduation. Students with previous diction study may take one or more of the diction placements to proficiency out of one or more of the diction courses.

Previous diction study (circle all that apply): IPA/Latin/Spanish/English/Italian/French/German  
Dates studied: \_\_\_\_\_  
School: \_\_\_\_\_  
Placement (circle complete or incomplete for each course):

MUS 5421 Lyric Diction: IPA & Latin (complete/incomplete)  
MUS 5422 Lyric Diction: Spanish & English (complete/incomplete)  
MUS 5423 Lyric Diction: Italian (complete/incomplete)

MUS 5424 Lyric Diction: German (complete/incomplete)

MUS 5425 Lyric Diction French (complete/incomplete)

**Music History & Literature Pre-requisite (complete/incomplete):**

One year (2 semesters) covering Baroque, Classical and Romantic are required. Placement may be required if courses were taken more than 5 years ago, or if grades were not consistently “B” or better.

Dates studied: \_\_\_\_\_

School: \_\_\_\_\_

Placement (if needed): \_\_\_\_\_

**Description of Piano Skills (advisory only):**

# MASTER OF MUSIC IN VOCAL PERFORMANCE

## DEGREE REQUIREMENT CHECKLIST

(Courses offered every other year or in some other irregular rotation are in *italics*.)

### Major Area, 12 sh

- AMUS 5200 Applied Voice 2 sh x 3 sem. = 6 sh \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_  
 AMUS 6200 Applied Voice: Recital 2 sh \_\_\_\_\_  
 MUS 5450 Opera Workshop 2 sh \_\_\_\_\_ (can be taken for 0sh)  
 (must be taken before, or in the same year as, the Full Production)  
 MUS 5455 Opera Production 2 sh \_\_\_\_\_ (can be taken for 0sh)

### Other Studies, 22 sh

- MUS 5000 Music Bibliography 1 sh \_\_\_\_\_  
*MUS 5001* Performer's Survey I: Art Song 3 sh \_\_\_\_\_  
 MUS 5002 Performer's Survey II: Opera 3 sh \_\_\_\_\_  
 MUS 5003 Performer's Survey III: Oratorio/Cantata/Mass 3 sh \_\_\_\_\_  
 MUS 5100 Performance Practica 0 sh (4 semesters required) \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_  
 MUS 5300 Applications in Musical Analysis 2 sh \_\_\_\_\_  
 MUS 5401 Vocal Pedagogy I 1 sh \_\_\_\_\_  
 MUS 5402 Vocal Pedagogy II 1 sh \_\_\_\_\_

Lyric Diction (Proficiency is required in all five languages, but only 3sh can be counted as core requirements. Lyric Diction 5421 and 5422 are listed under Electives below)

- MUS 5423 Lyric Diction: Italian 1 sh \_\_\_\_\_  
 MUS 5424 Lyric Diction: German 1 sh \_\_\_\_\_  
 MUS 5425 Lyric Diction: French 1 sh \_\_\_\_\_  
 MUS 5500/5510 Vocal Pedagogy Clinical I & II 1 sh +1 sh \_\_\_\_\_, \_\_\_\_\_  
 AMUS 5600 Interpretive Performance Studies 2 sh \_\_\_\_\_  
 MUS 5650 Master Classes in Vocal Performance 1 sh \_\_\_\_\_  
 MUS 6000 Graduate Comprehensive Projects 0 sh \_\_\_\_\_

Vocal Pedagogy: \_\_\_\_\_ Applications in Analysis: \_\_\_\_\_  
 Performance Survey I: Art Song \_\_\_\_\_ Performance Survey II: Opera \_\_\_\_\_  
 Performance Survey III: Oratorio/Cantata/Mass \_\_\_\_\_

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

### **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 course descriptions.

*Or*

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

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

### Electives – 2 sh

- AMUS 5190 Applied Conducting 1 sh or 2 sh \_\_\_\_\_  
 MUS 5421 Lyric Diction: Latin and English 1 sh \_\_\_\_\_  
 MUS 5422 Lyric Diction: Spanish 1 sh \_\_\_\_\_  
 AMUS 5600 Interpretive Performance Studies 2 sh \_\_\_\_\_  
 AMUS 5900 Special Recital 0 sh \_\_\_\_\_  
*MUS 5700* Career Seminar 1 sh \_\_\_\_\_  
 MUS/AMUS Any course excluding those fulfilling entrance and program requirements.

Total MMVP Program (not including courses needed for satisfying deficiencies) = 36 sh

**Residency Year (two consecutive semesters of full-time enrollment, minimum of 8 credits per semester)**

Semester/Year: \_\_\_\_\_

Semester/Year: \_\_\_\_\_

**GPA:** \_\_\_\_\_ A grade point average of B must be maintained to remain in the program. No Ds will be accepted and will require that the course be re-taken.

## **MASTER OF MUSIC IN COLLABORATIVE PIANO** **(VOCAL COACHING)**

### **DEGREE REQUIREMENT CHECKLIST**

(Courses offered every other year or in some other irregular rotation are in *italics*.)

#### **Major Area, 12 sh**

AMUS 5110 Applied Piano 2 sh x 2 sem. = 4 sh \_\_\_\_\_, \_\_\_\_\_  
AMUS 6001 Applied Piano: Recital 2 sh \_\_\_\_\_  
AMUS 6002 Applied Piano: Recital 2 sh \_\_\_\_\_  
AMUS 5210 Practicum: Studio/Choral/Opera Accompanying 1 sh x 2 sem. = 2 sh \_\_\_\_\_, \_\_\_\_\_  
MUS 5421 Lyric Diction: Latin and English 1 sh \_\_\_\_\_  
MUS 5650 Master Classes in Vocal Performance 1 sh \_\_\_\_\_

#### **Other Studies, 20 sh**

MUS 5000 Music Bibliography 1 sh \_\_\_\_\_  
*MUS 5001* Performer's Survey I: Art Song 3 sh \_\_\_\_\_  
MUS 5002 Performer's Survey II: Opera 3 sh \_\_\_\_\_  
MUS 5003 Performer's Survey III: Oratorio/Cantata/Mass 3 sh \_\_\_\_\_  
MUS 5100 Performance Practica 0 sh (4 semesters required) \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_  
MUS 5300 Applications in Musical Analysis 2 sh \_\_\_\_\_  
MUS 5310 Chamber/Duo Instrumental Repertoire 3 sh \_\_\_\_\_  
MUS 5401 Vocal Pedagogy I 1sh \_\_\_\_\_  
MUS 5422 Lyric Diction: Spanish 1 sh \_\_\_\_\_  
MUS 5423 Lyric Diction: German 1 sh \_\_\_\_\_  
MUS 5424 Lyric Diction: French 1 sh \_\_\_\_\_  
MUS 6000 Graduate Comprehensive Projects 0 sh \_\_\_\_\_  
Vocal Pedagogy: \_\_\_\_\_ Applications in Analysis: \_\_\_\_\_  
Performance Survey I: Art Song \_\_\_\_\_ Performance Survey II: Opera \_\_\_\_\_  
Performance Survey III: Oratorio/Cantata/Mass \_\_\_\_\_

#### **Electives – 4 sh**

AMUS 5190 Applied Conducting 1 sh or 2 sh \_\_\_\_\_  
AMUS 5200 Applied Voice (may be repeated) 2 sh \_\_\_\_\_  
MUS 5402 Vocal Pedagogy II 2 sh \_\_\_\_\_  
AMUS 5600 Interpretive Performance Studies 2sh \_\_\_\_\_ (taken in the semester prior to the recital)  
*MUS 5700* Career Seminar 1sh \_\_\_\_\_  
MUS 3770 Chamber Music (by placement) 0 sh \_\_\_\_\_  
MUS/AMUS Any course excluding those fulfilling entrance and program requirements.

**Total MMCP Program (not including courses needed for satisfying deficiencies) \_\_\_\_\_ = \_\_\_\_\_ 36 sh**

#### **Residency Year (two consecutive semesters of full-time enrollment, minimum of 8 credits per semester)**

Semester/Year: \_\_\_\_\_

Semester/Year: \_\_\_\_\_

**GPA:** \_\_\_\_\_ A grade point average of B must be maintained to remain in the program. No Ds will be accepted and will require that the course be re-taken.

## GRADUATE MUSIC COURSE OFFERING SCHEDULE

### AS OF THE CURRENT ACADEMIC YEAR: 2017-2018

**Please note: The majority of music courses are offered each year however, select courses are offered in alternation. Please review the following table carefully when planning your schedule.**  
**The current academic year (2017-2018) is an odd year. Next year (2018-2019) will be an even year.**

Course	Every Sem.	Every Fall	Every Spring	Every Other Spring	Every Third Sem.	Offered when course enrollment is sufficient
AMUS 5005: Applied Theory/Sight Singing Tutorial	X*					
AMUS 5110: Applied Piano	X*					
AMUS 5190: Applied Conducting	X*					
AMUS 5200: Applied Voice	X*					
AMUS 5210: Practicum: Studio/Choral/Opera Accompanying	X*					
AMUS 5600: Interpretive Performance Studies	X*					
AMUS 5900: Applied Special Recital	X*					
AMUS 6001: Applied Piano: Recital	X*					
AMUS 6002: Applied Piano: Recital	X*					
AMUS 6200: Applied Voice: Recital	X*					
MUS 5000: Music Bibliography		X				
MUS 5001: Performer's Survey I: Art Song					X (16/S2, 18/S1, 19/S2, 21/S1)**	
MUS 5002: Performer's Survey II: Opera					X (16/S1, 17/S2, 19/S1, 20/S2)**	
MUS 5003: Performer's Survey III: Oratorio/Cantata/Mass					X (17/S1, 18/S2, 20/S1, 21/S2)**	
MUS 5100: Performance Practica	X					
MUS 5300: Apps in Musical Analysis			X			
MUS 5310: Chamber/Duo Instrumental Repertoire	X					
MUS 5401: Vocal Pedagogy I		X				
MUS 5402: Vocal Pedagogy II			X			
MUS 5421: Lyric Diction: Latin and English		X				
MUS 5422: Lyric Diction: Spanish		X				
MUS 5423: Lyric Diction: Italian			X			
MUS 5424: Lyric Diction: German			X			
MUS 5425: Lyric Diction: French			X			
MUS 5450: Opera Workshop		X*				
MUS 5455: Opera Production			X*			
MUS 5500: Vocal Pedagogy Clinical I		X				
MUS 5510: Vocal Pedagogy Clinical II			X			
MUS 5650: Master Class in Vocal Performance		X				
MUS 5700: Career Seminar				X (17/S2, 19/S2)		
MUS 5800: University Choir	X*					
MUS 5890: Chamber Singers	X*					
MUS 5910: Independent Study in Graduate Music						X*

MUS 6000: Graduate Comprehensive Projects	X					
* Application, audition, placement or permission by area head, advisor, applied instructor and/or Dean required.						
**academic year/semester (16-17 is an even academic year and 17-18 is an odd academic year; S1 is a fall semester and S2 is a spring semester)						

## **MMVP APPLIED STUDY**

### **Attendance:**

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

### **Accompanists:**

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 during the academic year. A list of accompanists is available from the MMVP Director or any of the voice faculty.

### **Semester Juries:**

All students studying voice for credit (AMUS 5200) must perform a jury at the end of each semester of enrollment. The final grade for AMUS 5200 registrations will consist of the instructor's studio grade (1/3 weight) and the jury's averaged grade (2/3 weight). Determination of grade takes into consideration the professional nature of the Master 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.

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 instructor after grades have been submitted. The original form will go into the student's permanent file.

Five memorized pieces will be required for each semester jury (except for AMUS 6200 juries – see below). 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.

### **Semester Jury (following a recital – AMUS 6200):**

For the AMUS 6200: Recital jury, five selections must be from the recital along with 2 additional pieces not performed on the recital. The final grade for AMUS 6200 registrations will consist of the instructor's studio grade (1/3 weight) and the jury's averaged grade (2/3 weight). The instructor's grade 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. Recital program notes must also be presented at the jury.

### **Applied 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.

### **Summer Lessons:**

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

### **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, 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.

### **AMUS 6200 Applied Voice: Recital:**

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 instructor 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 applied instructor before submitting a Recital Application to the full-time 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. **In addition, students must provide a document indicating that at least 50% of the repertoire for the recital is prepared and memorized by the end of the semester before the semester of the recital.**



### **Coaching/Interpretive Performance Studies (AMUS 5600):**

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

### **MUS 5100-01 Performance Practica, 2017-2018**

#### **Required for four semesters; 0 sh**

**Course Instructor:** Dr. Craig Johnson, Dean, School of Music, Art, and Theatre

**Course Administrator:** Marijean Sahyouni, Fine Arts Office Manager

**Office:** Wilson Hall, 1<sup>st</sup> Floor – By appointment

**Class Hours:** Thursdays, 12:40-1:40 p.m. and Mondays, 11:40 a.m.-12:30 p.m.

**Class Room:** Anderson and Isaacson Chapels, as well as other locations as announced

**Studio Class Dates:** 08/31/2017-12/7/2017 (fall semester); 1/18/18-5/3/18 (spring semester)

**Email:** [crjohnson@northpark.edu](mailto:crjohnson@northpark.edu), [mdsahyouni@northpark.edu](mailto:mdsahyouni@northpark.edu)

**Office Phone:** 773-244-5637; 773-244-5630

**Course Description:** This course is designed to offer students various venues for performing with the goal of continually increasing their skills and comfort level in performance. Students registered for this course are required to attend and participate in various performance-related assemblies including, but not limited to, recitals and/or studio classes, specified in each semester's syllabus.

#### **Attendance and Performance Requirements:**

1. **General Recitals:** Mondays, 11:40 a.m. – 12:30 p.m., Anderson or Isaacson Chapel – please see schedule for specific dates; **students registered for this course must perform at least once per semester** (please see below for procedures)  
*General Recitals are attended by most undergraduate students who study music, some graduate students, and many music faculty members. The setting is more formal in nature.*
2. **Class Recitals:** Mondays, 11:40 a.m. – 12:30 p.m., Isaacson Chapel – please see schedule for specific dates; **students registered for this course must perform at least once per year**  
*Class Recitals are in master class format, and include both undergraduate and graduate students. The setting is informal in nature.*
3. **Studio Classes:** Thursdays, 12:40-1:40 p.m., Anderson Chapel; **students registered for this course must perform at least once per semester.** Attendance requirements will be emailed to all graduate students.  
*Studio Classes are in master class format, and include only graduate students. The setting is informal in nature.*

#### **General Recital Performances:**

1. Please note the performance sign-up procedure for General Recitals, especially the information in **bold**: All undergraduate music majors will be assigned a Monday morning General Recital in which to perform each year: these assignments are carefully planned out, and students may not request an adjustment of the assignments, except in the case of a true emergency. The performance assignments will be posted and distributed at the beginning of each semester. Seniors, juniors and sophomore BMP students will be assigned in the fall semester; remaining sophomores and first-year students will be assigned in the spring semester. **Beyond the assigned performance slots, only graduate students and sophomore BMP students may claim additional performance slots in the fall semester (others may apply for available slots on a first-come, first-served basis); in the spring, any undergraduate music major or minor students, and graduate students, may claim the additional available slots.**
2. Students must fill out a Student Recital Request Form for each General Recital performance: the form is available in a bin outside the Faculty Workroom on the 1<sup>st</sup> floor of Wilson Hall, and it **must** be

submitted to Marijean Sahyouni in Wilson Hall **no later than Wednesday noon** of the week **before** the performance – failure to meet the deadline will forfeit the performance. The student is responsible for listing the complete and accurate title(s) of the piece(s) to be performed, as well as the composer and his/her birth/date dates. It must be proofed and signed by the applied instructor before submission, and an accompanist's name must be included as well (and the accompanist must obviously be asked before his/her name is included on the form). Performers at General Recitals are expected to dress “business casual.”

### **Class Recital Performances:**

Students wishing to perform on a Class Recital music email a request to Dr. Kim or Dr. Shofner-Emrich who will formulate the roster of performers on a first-come, first-served basis – as well as taking into account previous performance requests from the same student. Requests can be made no sooner than two weeks in advance of the particular Class Recital. Typically, there is a limit of five student performers per Class Recital, allowing time for critique and discussion. Scheduling is at the instructors' discretion.

### **Academic Integrity:**

Academic dishonesty runs counter to the goals and ideals of every educational institution and will not be tolerated at North Park University, and may result in dismissal from the University. Infractions should be reported to Craig Johnson, Dean of the School of Music, Art and Theatre (SMAT).

### **Harassment Policy:**

Students who believe they have been harassed, discriminated against, or involved in sexual violence should contact the Dean of Students (773-244-5565) or Director of Human Resources (773-244-5599) for information about campus resources and support services, including confidential counseling services. As a member of the North Park faculty, we are concerned about the well-being and development of our students, and are available to discuss any concerns. Faculty are legally obligated to share information with the University's Title IX coordinator in certain situations help ensure that the student's safety and welfare is being addressed, consistent with the requirements of the law. These disclosures include but are not limited to reports of sexual assault, relational/domestic violence, and stalking. Please refer to North Park's Safe Community site for contact information and further details. <http://www.northpark.edu/Campus-Life-and-Services/Safe-Community>.

### **Students with Disabilities:**

Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Academic Services Learning Specialist by email or by phone at (773) 244-5737, or stop by the office located on the 2nd floor of the Student Services Building. Please do so as soon as possible to better ensure that such accommodations are implemented in a timely manner. If needed, appointments can be relocated.

### **Health and Safety:**

Information concerning injury prevention, hearing, neuromusculoskeletal and vocal health can be found in the Music Student Handbook.

### **Grading:**

Grading is Pass/Fail, and students must meet all requirements as articulated in the syllabus in order to pass.

# APPENDIX A



# Academic Planning Guide - Bachelor of Arts in Music: Arts Administration Concentration

## North Park University

effective with 2017-2018 Catalog

### Core Curriculum

Starting with the framework of North Park's identity as a Christian, liberal arts institution, our Core Curriculum is intentionally multi-disciplinary and multi-year. It is set up as a progress through three areas: Foundation Courses, Explorations Courses, and Capstone Courses.

<http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum>

#### Foundations

Preparing for more in-depth work in both the Core Curriculum and your major

Cornerstone Seminar (4sh)
Biblical Studies (4sh)
Health and Well-Being (2sh)
Analytical & Quantitative Reasoning (4sh)
Global Histories (4sh)
Modern Languages (8sh)

#### Explorations

Knowledge in specific disciplines, with strong emphasis on how you can use them in the context of your own life

Art and Aesthetics (2sh)
<i>Met by MUS 0700, 0725, 0750, 0800, 0810, or 0855</i>
<i>Must be taken for credit. Must be taken twice.</i>
Christian Life & Thought (4sh)
Life Science (2sh/lab)
Physical Science (2sh/lab)
Culture and Society (4sh)
<i>Met by supporting course MUS 2060.</i>
Ethical Reasoning (2sh)
<i>Met by MUS 1005</i>

#### Intermediate Level Writing

Two courses in the context of your major that specifically address writing clearly and doing effective research

Writing Intensive Course (4sh)
Writing Research Course (4sh)
<i>Met by MUS 3010.</i>

#### Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

Keystone Seminar (4sh)

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.

# Academic Planning Guide - Bachelor of Arts in Music: Arts Administration Concentration

North Park University  
effective with 2017-2018 Catalog

## Major Requirements

**Required Semester Hours for B.A. : 48 semester hours**

**Supporting Courses : 8 semester hours**

MUS 2060: World Music in Cultural Perspective (4)

BSE 2211: Principles of Macroeconomics (4)  
(see catalog course description for exemptions)

**Required Core Courses : 40 semester hours**

**Music History: 6 semester hours**

MUS 3010: Music History and Literature I (4)

MUS 3020: Music History and Literature II (2)

**Theory: 14 semester hours**

MUS 1080: Introduction to Musicianship (4)

MUS 2130/2140: Music Theory I/II (2/2)

MUS 1110/1120: Aural Skills I/II (2/2)

MUS 3130: Music Theory III (2)

**Performance Practica: 2 semester hours**

MUS 0100: Student Recital, 8 semesters (0)

MUS 1010/1020: Keyboard Skills I & II, Proficiency (0)

MUS 2970: Sophomore Conference (0)

MUS 1005: Introduction to the Music Profession (2)

**Ensemble: 0 semester hours, 8 semesters**

Brass, Percussion, String, and Woodwind: Required 4 years; Strings - MUS 0750; Brass/Woodwind/Percussion - MUS 0700 or MUS 0725

Guitar: Required 4 years; at least 2 years in MUS 0700, MUS 0725, MUS 0750, MUS 0800, or MUS 0810 and no more than 2 years in 0855, MUS 3770, or MUS 3850.

Piano and Organ: Required 4 years; at least 2 years in or accompanying MUS 0700, MUS 0725, MUS 0750, MUS 0800 or MUS 0810 and no more than 2 years in or accompanying MUS 0855 or MUS 3770.

Voice: Required 4 years; at least 3 years in MUS 0800 or MUS 0810 and no more than 1 year in MUS 0855 or MUS 3890.

**Applied Music: 6 semester hours**

AMUS Lessons

**Concentration: 12 semester hours**

MUS 3500: Introduction to Arts Administration (2)

NONP 2710: Intro to Nonprofit Management & Leadership (2)

MUS 4970: Internship in Music (4)

NONP 3710: Nonprofit Governance & Volunteer Mgmt. (4)

**Electives:**

\*Students must also complete 10sh of coursework outside of their major. Any elective course (except those with the prefix of MUS or AMUS) will count toward graduation, but not the degree total.

### Notes:

If a student does not pass the proficiency test for Keyboard Skills I, or II, the added semester hours that result count toward required degree totals for graduation, but not as music credits.

There are some music courses that are offered only during an odd year, even year or as needed. Students must consult with their School of Music advisor and handbook as well as the university catalog to insure proper course selection and availability.

Some students may need to take MUS 1060 and/or MUS 1065 prior to taking MUS 1080.

Pre-requisite for NONP 2710 waived if student has sophomore or higher status.

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# Academic Planning Guide - Music: Composition Concentration

## North Park University

effective with 2017-2018 Catalog

### Core Curriculum

Starting with the framework of North Park's identity as a Christian, liberal arts institution, our Core Curriculum is intentionally multi-disciplinary and multi-year. It is set up as a progress through three areas: Foundation Courses, Explorations Courses, and Capstone Courses.

<http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum>

#### Foundations

Preparing for more in-depth work in both the Core Curriculum and your major

Cornerstone Seminar (4sh)

Biblical Studies (4sh)

Health and Well-Being (2sh)

Analytical & Quantitative Reasoning (4sh)

Global Histories (4sh)

Modern Languages (8sh)

#### Explorations

Knowledge in specific disciplines, with strong emphasis on how you can use them in the context of your own life

Art and Aesthetics (2sh)
<i>Met by MUS 0700, 0725, 0750, 0800, 0810, or 0855</i>
<i>Must be taken for credit. Must be taken twice.</i>

Christian Life & Thought (4sh)

Life Science (2sh/lab)

Physical Science (2sh/lab)

Culture and Society (4sh)
<i>Met by supporting course MUS 2060</i>

Ethical Reasoning (2sh)
<i>Met by MUS 1005</i>

#### Intermediate Level Writing

Two courses in the context of your major that specifically address writing clearly and doing effective research

Writing Intensive Course (4sh)

Research Writing Course (4sh)
<i>Met by MUS 3010</i>

#### Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

Keystone Seminar (4sh)

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# Academic Planning Guide - Music: Composition Concentration

## North Park University

effective with 2017-2018 Catalog

### Major Requirements

**Required Semester Hours for B.A. : 44 semester hours**

**Supporting Courses : 4 semester hours**

MUS 2080: World Music in Cultural Perspective (4)

**Required Core Courses : 40 semester hours**

**Music History: 6 semester hours**

MUS 3010: Music History and Literature I (4)

MUS 3020: Music History and Literature II (2)

**Theory: 24 semester hours**

MUS 1080: Introduction to Musicianship (4)

MUS 2110: Aural Skills III (2)

MUS 1110/1120: Aural Skills I/II (2/2)

MUS 2130/2140: Music Theory I/II (2/2)

MUS 2000: Introduction to Composition (2)

MUS 3130/3140: Music Theory III/IV (2/2)

MUS 4160: Orchestration (2)

*one from the following:*

MUS 3150: Jazz/Pop Theory (2) (even year)

MUS 4165: Songwriting (2) (odd year)

MUS 4150: Counterpoint (2) (even year)

MUS 4175: Arranging (2) (odd year)

**Performance Practica: 4 semester hours**

MUS 0100: Student Recital, 8 semesters (0)

MUS 1005: Introduction to the Music Profession (2)

MUS 1010/1020: Keyboard Skills I & II, Proficiency (0) \*

MUS 2155: Technology in Music (2)

MUS 2970: Sophomore Conference (0)

AMUS 4900: Fourth Year Recital (0)

**Ensemble: 0 semester hours, 8 semesters**

**Brass, Percussion, String, and Woodwind:** Required 4 years; Strings - MUS 0750; Brass/Woodwind/Percussion - MUS 0700 or MUS 0725

**Guitar:** Required 4 years; at least 2 years in MUS 0700, MUS 0725, MUS 0750, MUS 0800, or MUS 0810 and no more than 2 years in 0855, MUS 3770, or MUS 3850.

**Piano and Organ:** Required 4 years; at least 2 years in or accompanying MUS 0700, MUS 0725, MUS 0750, MUS 0800 or MUS 0810 and no more than 2 years in or accompanying MUS 0855 or MUS 3770.

**Voice:** Required 4 years; at least 3 years in MUS 0800 or MUS 0810 and no more than 1 year in MUS 0855 or MUS 3890.

**Applied Music: 6 semester hours**

AMUS 3010: Composition (4)

AMUS Elective (2)

**Electives:**

\*Students must also complete 10sh of coursework outside of their major. Any elective course (except those with the prefix of MUS or AMUS) will count toward graduation, but not the degree total.

### Notes:

If a student does not pass the proficiency test for Keyboard Skills I, or II, the added semester hours that result count toward required degree totals for graduation, but not as music credits.

There are some music courses that are offered only during an odd year, even year or as needed. Students must consult with their School of Music advisor and handbook as well as the university catalog to insure proper course selection and availability.

Some students may need to take MUS 1060 and/or MUS 1065 prior to taking MUS 1080.

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.



# Academic Planning Guide - Bachelor of Arts in Music: General Studies Concentration

## North Park University

effective with 2017-2018 Catalog

### Core Curriculum

Starting with the framework of North Park's identity as a Christian, liberal arts institution, our Core Curriculum is intentionally multi-disciplinary and multi-year. It is set up as a progress through three areas: Foundation Courses, Explorations Courses, and Capstone Courses.

<http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum>

#### Foundations

Preparing for more in-depth work in both the Core Curriculum and your major

Cornerstone Seminar (4sh)

Biblical Studies (4sh)

Health and Well-Being (2sh)

Analytical & Quantitative Reasoning (4sh)

Global Histories (4sh)

Modern Languages (8sh)

#### Explorations

Knowledge in specific disciplines, with strong emphasis on how you can use them in the context of your own life

Art and Aesthetics (2sh)
<i>Met by MUS 0700, 0725, 0750, 0800, 0810, or 0855</i>
<i>Must be taken for credit. Must be taken twice.</i>

Christian Life & Thought (4sh)

Life Science (2sh/lab)

Physical Science (2sh/lab)

Culture and Society (4sh)
<i>Met by supporting course MUS 2060.</i>

Ethical Reasoning (2sh)
<i>Met by MUS 1005</i>

#### Intermediate Level Writing

Two courses in the context of your major that specifically address writing clearly and doing effective research

Writing Intensive Course (4sh)

Research Writing Course (4sh)
<i>Met by MUS 3010</i>

#### Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

Keystone Seminar (4sh)

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.

# Academic Planning Guide - Bachelor of Arts in Music: General Studies Concentration

## North Park University

effective with 2017-2018 Catalog

### Major Requirements

**Required Semester Hours for B.A. : 44 semester hours**

**Supporting Courses : 4 semester hours**

MUS 2080: World Music in Cultural Perspective (4)

**Required Core Courses : 40 semester hours**

**Music History: 6 semester hours**

MUS 3010: Music History and Literature I (4)

MUS 3020: Music History and Literature II (2)

**Theory: 20 semester hours**

MUS 1080: Introduction to Musicianship (4)

MUS 2130/2140: Music Theory I/II (2/2)

MUS 1110/1120: Aural Skills I/II (2/2)

MUS 3130/3140: Music Theory III/IV (2/2)

MUS 2110/2120: Aural Skills III/IV (2/2)

**Performance Practica: 2 semester hours**

MUS 0100: Student Recital, 8 semesters (0)

MUS 1010/1020: Keyboard Skills I & II, Proficiency (0)

MUS 2970: Sophomore Conferenece (0)

MUS 1005: Introduction to the Music Profession (2)

**Ensemble: 0 semester hours, 8 semesters**

Brass, Percussion, String, and Woodwind: Required 4 years; Strings - MUS 0750; Brass/Woodwind/Percussion - MUS 0700 or MUS 0725

Guitar: Required 4 years; at least 2 years in MUS 0700, MUS 0725, MUS 0750, MUS 0800, or MUS 0810 and no more than 2 years in 0855, MUS 3770, or MUS 3850.

Piano and Organ: Required 4 years; at least 2 years in or accompanying MUS 0700, MUS 0725, MUS 0750, MUS 0800 or MUS 0810 and no more than 2 years in or accompanying MUS 0855 or MUS 3770.

Voice: Required 4 years; at least 3 years in MUS 0800 or MUS 0810 and no more than 1 year in MUS 0855 or MUS 3890.

**Applied Music: 12 semester hours**

AMUS Lessons

**Electives:**

\*Students must also complete 10sh of coursework outside of their major. Any elective course (except those with the prefix of MUS or AMUS) will count toward graduation, but not the degree total.

#### Notes:

If a student does not pass the proficiency test for Keyboard Skills I, or II, the added semester hours that result count toward required degree totals for graduation, but not as music credits.

There are some music courses that are offered only during an odd year, even year or as needed. Students must consult with their School of Music advisor and handbook as well as the university catalog to insure proper course selection and availability.

Some students may need to take MUS 1080 and/or MUS 1065 prior to taking MUS 1080.

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.

## Academic Planning Guide - Bachelor of Arts in Music: Jazz Studies Concentration (Instrumental)

### North Park University

effective with 2017-2018 Catalog

#### Core Curriculum

Starting with the framework of North Park's identity as a Christian, liberal arts institution, our Core Curriculum is intentionally multi-disciplinary and multi-year. It is set up as a progress through three areas: Foundation Courses, Explorations Courses, and Capstone Courses.

<http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum>

#### Foundations

Preparing for more in-depth work in both the Core Curriculum and your major

Cornerstone Seminar (4sh)
Biblical Studies (4sh)
Health and Well-Being (2sh)
Analytical & Quantitative Reasoning (4sh)
Global Histories (4sh)
Modern Languages (8sh)

#### Explorations

Knowledge in specific disciplines, with strong emphasis on how you can use them in the context of your own life

Art and Aesthetics (2sh)
<i>Met by MUS 0700, 0725, 0750, 0800, 0810, or 0855</i>
<i>Must be taken for credit, twice.</i>
Christian Life & Thought (4sh)
Life Science (2sh/lab)
Physical Science (2sh/lab)
Culture and Society (4sh)
<i>Met by supporting course MUS 2060</i>
Ethical Reasoning (2sh)
<i>Met by MUS 1005</i>

#### Intermediate Level Writing

Two courses in the context of your major that specifically address writing clearly and doing effective research

Writing Intensive Course (4sh)
Research Writing Course (4sh)
<i>Met by MUS 3010</i>

#### Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

Keystone Seminar (4sh)

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Academic Planning Guide - Bachelor of Arts in Music: Jazz Studies Concentration (Instrumental)

North Park University

effective with 2017-2018 Catalog

Major Requirements

Required Semester Hours : 44 semester hours

Supporting Courses : 4 semester hours

MUS 2080: World Music in Cultural Perspective (4)

Required Core Courses : 40 semester hours\*

<b>Music History: 6 semester hours</b>	
<input type="checkbox"/> MUS 3010: Music History and Literature I (4)	<input type="checkbox"/> MUS 3075: Jazz History (2)
<b>Theory: 22 semester hours</b>	
<input type="checkbox"/> MUS 1080: Introduction to Musicianship (4)	<input type="checkbox"/> MUS 3130: Music Theory III (2)
<input type="checkbox"/> MUS 1110/1120: Aural Skills I/II (2/2)	<input type="checkbox"/> MUS 3150: Jazz/Pop Theory (2) (even year)
<input type="checkbox"/> MUS 2110/2120: Aural Skills III/IV (2/2)	<input type="checkbox"/> MUS 4175: Arranging (2) (odd year)
<input type="checkbox"/> MUS 2130/2140: Music Theory I/II (2/2)	
<b>Performance Practica: 4 semester hours</b>	
<input type="checkbox"/> MUS 0100: Student Recital, 8 semesters (0)	<input type="checkbox"/> MUS 3155: Jazz Keyboard (2)
<input type="checkbox"/> MUS 1010/1020: Keyboard Skills I & II, Proficiency (0) *	<input type="checkbox"/> AMUS 4900: Fourth Year Recital (0)
<input type="checkbox"/> MUS 1005: Introduction to the Music Profession (2)	<input type="checkbox"/> MUS 2970: Sophomore Conference (0)
<b>Ensemble: 0 semester hours, 8 semesters</b>	
<input type="checkbox"/> Brass, Percussion, String, and Woodwind (instruments found in a standard jazz band instrumentation): Required 4 years; MUS 0700, MUS 0725 or MUS 0750 (as assigned).	
<b>Applied Music: 8 semester hours</b>	
<input type="checkbox"/> AMUS Lessons	
<b>Electives:</b>	
*Students must also complete 10sh of coursework outside of their major. Any elective course (except those with the prefix of MUS or AMUS) will count toward graduation, but not the degree total.	

Notes:

If a student does not pass the proficiency test for Keyboard Skills I, or II, the added semester hours that result count toward required degree totals for graduation, but not as music credits.

There are some music courses that are offered only during an odd year, even year or as needed. Students must consult with their School of Music advisor and handbook as well as the university catalog to insure proper course selection and availability.

Some students may need to take MUS 1080 and/or MUS 1085 prior to taking MUS 1080.

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# Academic Planning Guide - Music Education: Instrumental

North Park University  
effective with 2017-2018 Catalog

## Major Requirements

Starting with the framework of North Park's identity as a Christian, liberal arts institution, our Core Curriculum is intentionally multi-disciplinary and multi-year. It is set up as a progress through three areas: Foundation Courses, Explorations Courses, and Capstone Courses.

<http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum>

### Foundations

Preparing for more in-depth work in both the Core Curriculum and your major

Cornerstone Seminar (4sh)

Biblical Studies (4sh)

Health and Well-Being (2sh)

Analytical & Quantitative Reasoning (4sh)

Global Histories (4sh)

Modern Languages (8sh)

### Explorations

Knowledge in specific disciplines, with strong emphasis on how you can use them in the context of your own life

Art and Aesthetics (2sh)
<i>met by MUS 0700, 0725, 0750, 0800, 0810, or 0855</i>
<i>Must be taken for credit, twice.</i>

Christian Life & Thought (4sh)

Life Science (2sh/lab)

Physical Science (2sh/lab)

Culture and Society (4sh)
<i>met by supporting course MUS 2060</i>

Ethical Reasoning (2sh)
<i>met by EDU 3130</i>

### Intermediate Level Writing

Two courses in the context of your major that specifically address writing clearly and doing effective research

Writing Intensive Course (4sh)
<i>Met by EDUC 2120 &amp; 3520.</i>

Research Writing Course (4sh)
<i>Met by MUS 3010.</i>

### Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

Keystone Seminar (4sh)
<i>Students in this professional degree track are not required to take the Keystone Seminar.</i>

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.

# Academic Planning Guide - Music Education: Instrumental

North Park University  
effective with 2017-2018 Catalog

## Major Requirements

**Required Semester Hours : BME: 100 semester hours**

**Supporting Courses : 4 semester hours**

MUS 2060: World Music in Cultural Perspective (4)

**Required Core Courses : 96 semester hours (48 music, 11 music education, 37 education)**

**History/Literature: 8 semester hours**

MUS 3010: Music History and Literature I (4)

MUS 3020: Music History and Literature II (2)

one from the following:

MUS 2050: Contemporary Amer. Popular Music (2) (odd year)

MUS 3075: Jazz History (2)

MUS 3015: Medieval & Renaissance Music (2) (odd year)

MUS 3910: Topics in Music (when the topic is music history-focused) (2)

**Theory/Aural Skills: 22 semester hours**

MUS 1080: Introduction to Musicianship (4)

MUS 2130/2140: Music Theory III (2/2)

MUS 1110/1120: Aural Skills I/II (2/2)

MUS 3130/3140: Music Theory III/IV (2/2)

MUS 2110/2120: Aural Skills III/IV (2/2)

MUS 4180: Orchestration (2)

**Performance Practica: 6 semester hours**

MUS 0100: Student Recital, 7 semesters (0)

MUS 3170: Conducting I (2)

MUS 1010,1020,1030: Keyboard Skills I-III, Proficiency (0)

MUS 3180: Conducting II (2)

MUS 1040: Keyboard Skills IV (2)

MUS 2970: Sophomore Conference (0)

**Ensemble: 0 semester hours**

Required 7 semesters in MUS 0700, MUS 0725, MUS 0750, MUS 0800, or MUS 0810. Students are strongly encouraged and advised to participate in Gospel Choir and Chamber Ensembles.

**Applied Music: 12 semester hours**

AMUS Lessons (Inst. 9sh, Voice 1sh, Piano 2sh)

**Music Education(Instrumental): 11 semester hours**

MUS 3307: Materials & Methods for Elementary Music (2)

MUS 3409: Secondary Instrumental Methods and Materials (1)

MUS 3408: Secondary Choral Methods and Materials (1)

three from the following:

MUS 2080: Applied Methods: Brass (1) (odd year)

MUS 2082: Applied Methods: Percussion (1) (even year)

MUS 2081: Applied Methods: Woodwinds (1) (odd year)

MUS 2083: Applied Methods: Strings (1) (even year)

all of the following:

MUS 3080: Pedagogical Methods: Brass (1) (odd year)

MUS 3082: Pedagogical Methods: Percussion (1) (even year)

MUS 3081: Pedagogical Methods: Woodwinds (1) (odd year)

MUS 3083: Pedagogical Methods: Strings (1) (even year)

**Education Requirements: 37 semester hours**

**EDUC Professional Term A (10 semester hours)**

EDUC 2120: Introduction to Teaching:Professional Responsibilities (2)

EDUC 2145: Instruction and Assessment (2)

EDUC 2130: Educational Psychology (2)

MUS 2155: Technology in Music (2)

EDUC 2140: Curriculum: Planning & Preparation (2)

**EDUC Professional Term B (11 semester hours)**

EDUC 3011: Adol. Development in the Middle and Secondary Grades (2)

EDUC 3430: Survey of Exceptional Learners (3)

EDUC 3130: Intercultural and Urban Education (2)

EDUC 3510: Clinical I: Teaching Aiding (2 - 1 fall, 1 spring)

EDUC 3170: Inst. In Special K-12 Programs (2)

**EDUC Professional Term C (4 semester hours)**

EDUC 3315: Content Reading Methods in the Middle and Secondary Grades (2)

EDUC 3520: Clinical II: Mini-Teaching (2)

**EDUC Professional Term D (12 semester hours)**

EDUC 4130: Clinical III: Student Teaching (8)

EDUC 4800: Senior Capstone (4)

**Notes:**

If a student does not pass the proficiency test for Keyboard Skills I, II, or III, the added semester hours that result count toward required degree totals for graduation, but not as music credits.

There are some music courses that are offered only during an odd year, even year or as needed. Students must consult with their School of Music advisor and handbook as well as the university catalog to insure proper course selection and availability.

Some students may need to take MUS 1060 and/or MUS 1065 prior to taking MUS 1080.

All music requirements must be finished before student teaching

At the time of the Sophomore Conference, BME candidates must have an overall GPA of 2.5 and a 2.75 GPA in music and education course work. These GPA's must also be maintained through graduation.

**Full admission into the School of Education is based on:**

- Formal application to the School of Education when enrolled in EDUC 2120
- An overall GPA of 2.5 and a 2.75 GPA in major and Education coursework
- Completion of Professional Term A
- Acceptance into appropriate major
- Positive recommendations from the School of Education Faculty
- Approval by the Teacher Education Screening Committee
- Meeting the Illinois test of basic skills requirement (passing the Test of Academic Proficiency or using the ACT or SAT in lieu of the TAP)
- Completion of TB clearance
- Successful results of criminal background check

Content Area Test: Students are required to pass the ISBE Content Area Test prior to beginning student teaching.

Students are required to pass the ed TPA test prior to receiving a teaching licence

Grade Requirement: All Professional education and content-area coursework that forms part of an application for licensure, endorsement or approval must have been passed with a grade no lower than "C" or equivalent in order to be counted toward fulfillment of the applicable requirements.

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# Academic Planning Guide - Music Education: Voice/Piano

## North Park University

effective with 2017-2018 Catalog

### Core Curriculum

Starting with the framework of North Park's identity as a Christian, liberal arts institution, our Core Curriculum is intentionally multi-disciplinary and multi-year. It is set up as a progress <http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum>

#### Foundations

Preparing for more in-depth work in both the Core Curriculum and your major

Cornerstone Seminar (4sh)

Biblical Studies (4sh)

Health and Well-Being (2sh)

Analytical & Quantitative Reasoning (4sh)

Global Histories (4sh)

Modern Languages (8sh)

#### Explorations

Knowledge in specific disciplines, with strong emphasis on how you can use them in the context of your own life

Art and Aesthetics (2sh)
Met by MUS 0700, 0725, 0750, 0800, 0810, or 0855
Must be taken for credit. Must be taken twice.

Christian Life & Thought (4sh)

Life Science (2sh/lab)

Physical Science (2sh/lab)

Culture and Society (4sh)
Met by supporting course MUS 2050.

Ethical Reasoning (2sh)
Met by EDU 3130.

#### Intermediate Level Writing

Two courses in the context of your major that specifically address writing clearly and doing effective research

Writing Intensive Course (4sh)
Met by EDUC 2120 & 3520.

Research Writing Course (4sh)
Met by MUS 3010.

#### Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

Keystone Seminar (4sh)
Students in this professional degree track are not required to take the Keystone Seminar.

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.

# Academic Planning Guide - Music Education: Voice/Piano

North Park University  
effective with 2017-2018 Catalog

## Major Requirements

**Required Semester Hours : 100 semester hours**

**Supporting Courses : 4 semester hours**

MUS 2060: World Music in Cultural Perspective (4)

**Required Core Courses : 96 semester hours (48 music, 11 music education, 37 education)**

**History/Literature: 8 semester hours**

MUS 3010: Music History and Literature I (4)

MUS 3020: Music History and Literature II (2)

**one from the following:**

MUS 2050: Contemporary Amer. Popular Music (2) (odd year)

MUS 3075: Jazz History (2)

MUS 3015: Medieval & Renaissance Music (2) (odd year)

MUS 3910: Topics in Music (when the topic is music history-focused) (2)

**Theory/Aural Skills: 22 semester hours**

MUS 1080: Introduction to Musicianship (4)

MUS 2130/2140: Music Theory III (2/2)

MUS 1110/1120: Aural Skills III (2/2)

MUS 3130/3140: Music Theory III/IV (2/2)

MUS 2110/2120: Aural Skills III/IV (2/2)

MUS 4180: Orchestration (2)

**Performance Practica: 6 semester hours**

MUS 0100: Student Recital, 7 semesters (0)

MUS 3170: Conducting I (2)

MUS 1010,1020,1030: Keyboard Skills I-III, Proficiency (0) \*

MUS 3180: Conducting II (2)

MUS 1040: Keyboard Skills IV (2)

MUS 2970: Sophomore Conference (0)

**Ensemble: 0 semester hours**

Required 7 semesters in MUS 0700, MUS 0725, MUS 0750, MUS 0800, or MUS 0810. Students are strongly encouraged and advised to participate in Gospel Choir and Chamber Ensembles.

**Applied Music: 12 semester hours**

AMUS Lessons (Voice Track - 9sh Voice & 3sh Piano; Piano Track - 9sh Piano & 3sh Voice)

**Music Education (Voice/Piano): 11 semester hours**

MUS 3307: Materials & Methods for Elementary Music (2)

MUS 3409: Secondary Instrumental Methods and Materials (1)

MUS 3408: Secondary Choral Methods and Materials (1)

**three of the following:**

MUS 2080: Applied Methods: Brass (1) (odd year)

MUS 2082: Applied Methods: Percussion (1) (even year)

MUS 2081: Applied Methods: Woodwinds (1) (odd year)

MUS 2083: Applied Methods: Strings (1) (even year)

**all of the following:**

MUS 2401: Lyric Diction: IPA & Latin

MUS 3401: Vocal Pedagogy I (1)

MUS 2402: Lyric Diction: Spanish & English

MUS 3402: Vocal Pedagogy II (1)

**Education Requirements: 37 semester hours**

**EDUC Professional Term A (10 semester hours)**

EDUC 2120: Introduction to Teaching: Professional Responsibilities (2)

EDUC 2145: Instruction and Assessment (2)

EDUC 2130: Educational Psychology (2)

MUS 2155: Technology in Music (2)

EDUC 2140: Curriculum: Planning & Preparation (2)

**EDUC Professional Term B (11 semester hours)**

EDUC 3011: Adol. Development in the Middle and Secondary Grades (2)

EDUC 3430: Survey of Exceptional Learners (3)

EDUC 3130: Intercultural and Urban Education (2)

EDUC 3510: Clinical I: Teacher Aiding (2 -1 fall, 1 spring)

EDUC 3170: Inst. In Special K-12 Programs (2)

**EDUC Professional Term C (4 semester hours)**

EDUC 3315: Content Reading Methods in the Middle and Secondary Grades (2)

EDUC 3520: Clinical II: Mini-Teaching (2)

**EDUC Professional Term D (12 semester hours)**

EDUC 4130: Clinical III: Student Teaching (8)

EDUC 4600: Capstone Seminar (4)

**Notes:**

If a student does not pass the proficiency test for Keyboard Skills I, II, or III, the added semester hours that result count toward required degree totals for graduation, but not as music credits.

There are some music courses that are offered only during an odd year, even year or as needed. Students must consult with their School of Music advisor and handbook as well as the university catalog to insure proper course selection and availability.

All music requirements must be finished before student teaching

At the time of the Sophomore Conference, BME candidates must have an overall GPA of 2.5 and a 2.75 GPA in music and education course work. These GPA's must also be maintained through graduation.

**Full admission into the School of Education is based on:**

- Formal application to the School of Education when enrolled in EDUC 2120
- An overall GPA of 2.5 and a 2.75 GPA in major and Education coursework
- Completion of Professional Term A
- Acceptance into appropriate major
- Positive recommendations from the School of Education Faculty
- Approval by the Teacher Education Screening Committee
- Meeting the Illinois test of basic skills requirement (passing the Test of Academic Proficiency or using the ACT or SAT in lieu of the TAP)
- Completion of TB clearance
- Successful results of criminal background check

Content Area Test: Students are required to pass the ISBE Content Area Test prior to beginning student teaching.

Students are required to pass the ed TPA test prior to receiving a teaching licence

Grade Requirement: All Professional education and content-area coursework that forms part of an application for licensure, endorsement or approval must have been passed with a grade no lower than "C" or equivalent in order to be counted toward fulfillment of the applicable requirements.

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.



# Academic Planning Guide - Bachelor of Music in Music in Worship

## North Park University

effective with 2017-2018 Catalog

### Core Curriculum

Starting with the framework of North Park's identity as a Christian, liberal arts institution, our Core Curriculum is intentionally multi-disciplinary and multi-year. It is set up as a progress through three areas: Foundation Courses, Explorations Courses, and Capstone Courses.

<http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum>

#### Foundations

Preparing for more in-depth work in both the Core Curriculum and your major

Cornerstone Seminar (4sh)

Biblical Studies (4sh)

Health and Well-Being (2sh)

Analytical & Quantitative Reasoning (4sh)

Global Histories (4sh)

Modern Languages (8sh)

#### Explorations

Knowledge in specific disciplines, with strong emphasis on how you can use them in the context of your own life

Art and Aesthetics (2sh)
<i>Met by MUS 0700, 0725, 0750, 0800, 0810, or 0855</i>
<i>Must be taken for credit, twice.</i>

Christian Life & Thought (4sh)
<i>Met by BTS 3670 (BMMW majors only)</i>

Life Science (2sh/lab)

Physical Science (2sh/lab)

Culture and Society (4sh)
<i>met by supporting course MUS 2060</i>

Ethical Reasoning (2sh)
<i>Met by MUS 1005</i>

#### Intermediate Level Writing

Two courses in the context of your major that specifically address writing clearly and doing effective research

Writing Intensive Course (4sh)

Research Writing Course (4sh)
<i>Met by MUS 3010</i>

#### Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

Keystone Seminar (4sh)
<i>Students in this professional program are not required to take the Keystone Seminar.</i>

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.

# Academic Planning Guide - Bachelor of Music in Music in Worship

## North Park University

effective with 2017-2018 Catalog

### Major Requirements

**Required Semester Hours : Bachelor of Music: 83 semester hours**

**Supporting Courses : 4 semester hours**

MUS 2060: World Music In Cultural Perspective (4)

**Required Core Courses : 79 semester hours (70 Music, 9 Worship Studies)**

**History/Literature: 6 semester hours**

MUS 3010: Music History and Literature I (4)

MUS 3020: Music History and Literature II (2)

**Theory/Aural Skills: 20 semester hours**

MUS 1080: Introduction to Musicianship (4)

MUS 2130/2140: Music Theory III (2/2)

MUS 1110/1120: Aural Skills III (2/2)

MUS 3130: Music Theory III (2)

MUS 2110/2120: Aural Skills III/IV (2/2)

MUS 3150: Jazz/Pop Theory (2) (even year)

**Composition/Technology: 6 semester hours**

MUS 2155: Technology In Music (2)

MUS 4175: Arranging (2)

MUS 4160: Orchestration (2)

**Performance Practica: 14 semester hours**

MUS 0100: Student Recital, 8 semesters (0)

MUS 2210: Integration (1/1) - 2 semesters

MUS 1010,1020,1030: Keyboard Skills I-III, Proficiency (0)

MUS 3170: Conducting I (2)

MUS 1040: Keyboard Skills IV (2)

MUS 3180: Conducting II (2)

MUS 1005: Introduction to the Music Profession (2)

MUS 4970: Internship in Music (4)

MUS 2970: Sophomore Conference (0)

**Church Music: 4 semester hours**

MUS 3660: Church Music Literature (1)

MUS 4250: Practice & Aesthetics for Church Music (2)

MUS 3670: Congregational Music for 21st Century Church (1)

**Applied Music: 16 semester hours**

AMUS 1110 (piano)/1130 (organ)/2120 (gosp/contem piano)/2130 (B-3 Organ) or 1340/2340 (guitar) (8 min.)

AMUS 1200 (voice), 2250 (voice for worship) (2 min.)

Additional AMUS Lessons by advisement (6)

**Ensemble: 0 semester hours, 8 semesters**

One year MUS 0855 (Choir or Band)

One year of the following ensemble, by primary instrument:

One year MUS 0800 or MUS 0810

Voice: One year MUS 0800, 0810, or 3890

One year MUS 0860

Guitar: One year MUS 0700, 0725, 0800, 0810, or 0855

Piano & Organ: One year MUS 0800 or 0810 or accompanying one of the following ensembles if assigned as an accompanist; MUS 0800, 0810, 0700, or 0855

**Foundations of Worship Studies: 9 semester hours**

BTS 3660: Spiritual Journey (1)

BTS 3680: Foundations of Worship Arts (3)

BTS 3661: Spiritual Practices (1)

BTS 3920: Advanced Topics In Biblical & Theological Studies (1)

BTS 3670: Foundation of Christian Worship (3)

**Electives (any MUS or AMUS courses by advisement) 4 semester hours**

**Additional Requirements:**

AMUS 4900: Fourth Year Recital (0) Constructed by advisement

**Notes:**

If a student does not pass the proficiency test for Keyboard Skills I, II, or III, the added semester hours that result count toward required degree totals for graduation, but not as music credits.

There are some music courses that are offered only during an odd year, even year or as needed. Students must consult with their School of Music advisor and handbook as well as the university catalog to insure proper course selection and availability.

Some students may need to take MUS 1060 and/or MUS 1065 prior to taking MUS 1080.

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.

# Academic Planning Guide - Bachelor of Music in Performance

North Park University  
effective with 2017-2018 Catalog

## Core Curriculum

Starting with the framework of North Park's identity as a Christian, liberal arts institution, our Core Curriculum is intentionally multi-disciplinary and multi-year. It is set up as a progress through three areas: Foundation Courses, Explorations Courses, and Capstone Courses.

<http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum>

### Foundations

Preparing for more in-depth work in both the Core Curriculum and your major

Cornerstone Seminar (4sh)

Biblical Studies (4sh)

Health and Well-Being (2sh)

Analytical & Quantitative Reasoning (4sh)

Global Histories (4sh)

Modern Languages (8sh)

### Explorations

Knowledge in specific disciplines, with strong emphasis on how you can use them in the context of your own life

Art and Aesthetics (2sh)
<i>Met by MUS 0700, 0725, 0750, 0800, 0810, or 0855 must be taken for credit, twice.</i>

Christian Life & Thought (4sh)

Life Science (2sh/lab)

Physical Science (2sh/lab)

Culture and Society (4sh)
<i>Met by supporting course MUS 2060</i>

Ethical Reasoning (2sh)
<i>Met by MUS 1005</i>

### Intermediate Level Writing

Two courses in the context of your major that specifically address writing clearly and doing effective research

Writing Intensive Course (4sh)

Research Writing Course (4sh)
<i>Met by MUS 3010</i>

### Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

Keystone Seminar (4sh)
<i>Students in this professional program are not required to take the Keystone Seminar.</i>

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.

# Academic Planning Guide - Bachelor of Music in Performance

## North Park University

effective with 2017-2018 Catalog

### Major Requirements

**Required Semester Hours: Bachelor of Music: 72 semester hours**

**Supporting Courses: 4 semester hours**

MUS 2060: World Music In Cultural Perspective (4)

**Required Core Courses: 68 semester hours**

**History/Literature: 8 semester hours**

MUS 3010: Music History and Literature I (4)

MUS 3020: Music History and Literature II (2)

one from the following:

MUS 3015: Medieval & Renaissance Music (2) (odd year)

MUS 3910: Topics in Music (when the topic is music history-focused) (2)

**Theory/Aural Skills: 24 semester hours**

MUS 1080: Introduction to Musicianship (4)

MUS 3130/3140: Music Theory III/IV (2/2)

MUS 1110/1120: Aural Skills I/II (2/2)

MUS 4150: Counterpoint (2) (even year)

MUS 2110/2120: Aural Skills III/IV (2/2)

MUS 4160: Orchestration (2)

MUS 2130/2140: Music Theory V/VI (2/2)

**Performance Practice: 14 semester hours (voice track, 10sh)**

MUS 0100: Student Recital, 8 semesters(0)

MUS 2155: Technology in Music (2)

MUS 1010,1020,1030: Keyboard Skills I-III, Proficiency (0)

MUS 3170: Conducting I (2)

MUS 1005: Introduction to the Music Profession (2)

MUS 2970: Sophomore Conference (0)

**Brass Majors:** MUS 3770 (0-1) (total of 8 sh)

**Guitar Majors:** MUS 3770 (0-1) (total of 8 sh)

**Percussion Majors:** MUS 3770 (0-1) (total of 8 sh)

**Piano Majors:** MUS 3770 (0-1) (total of 4 sh); MUS 3350 (0-1) (total of 4sh)

**String Majors:** MUS 3770 (0-1) (total of 8 sh)

**Voice Majors:** MUS 3450/3455: Opera Workshop/Opera Production (0-1) (total of 4 sh)

**Woodwind Majors:** MUS 3770 (0-1) (total of 8 sh)

**Instruments not listed:** MUS 3770 (0-1) (total of 8sh)

**Pedagogy & Literature: 4 semester hours (voice track 8sh)**

**Voice Majors:**

**Brass Majors:** MUS 3600/3610: Brass Pedagogy and Lit I/II (2/2)

MUS 2401: Lyric Diction: IPA & Latin (1)

**Guitar Majors:** MUS 3640/3650: Guitar Pedagogy and Lit I/II (2/2)

MUS 3401/3402: Vocal Pedagogy I/II (1/1)

MUS 3410: Vocal Literature (2)

**Piano Majors:** MUS 3300/3310: Piano Pedagogy and Lit I/II (2/2)

select three from the following:

**String Majors:** MUS 3200/3210: String Pedagogy and Lit I/II (2/2)

MUS 2402: Lyric Diction: Spanish & English (1)

**Woodwinds:** MUS 3620/3630: Woodwind Pedagogy and Lit I/II (2/2)

MUS 2403: Lyric Diction: Italian (1)

**Instruments not listed:** consult with the School of Music

MUS 2404: Lyric Diction: German (1)

MUS 2405: Lyric Diction: French (1)

**Ensemble: 0 semester hours, 8 semesters**

**Brass, Percussion, String, and Woodwind:** Required 4 years; Strings - MUS 0750; Brass/Woodwind/Percussion - MUS 0725

**Guitar:** Required 4 years; at least 2 years in-MUS 0725, MUS 0750, MUS 0800, or MUS 0810. No more than 2 years in-MUS 3770, or MUS 3850.

**Piano and Organ:** Required 4 years; MUS 0725, MUS 0750, MUS 0800 or MUS 0810. Accompanying may be substituted for the ensemble requirement for up to 2 years (at the discretion of the Keyboard Area Supervisor.)

**Voice:** Required 4 years in MUS 0800 or MUS 0810

**Applied Music: 16 semester hours**

AMUS Lessons

**Additional Required Courses: 2 semester hours**

MUS Elective (2)

AMUS 4900: Fourth Year Recital (0)

AMUS 3900: Third Year Recital (0)

#### Notes:

If a student does not pass the proficiency test for Keyboard Skills I, II, or III, the added semester hours that result count toward required degree totals for graduation, but not as music credits.

There are some music courses that are offered only during an odd year, even year or as needed. Students must consult with their School of Music advisor and handbook as well as the university catalog to insure proper course selection and availability.

Some students may need to take MUS 1060 and/or MUS 1065 prior to taking MUS 1080.

Juried performance for approval into the program in the second semester of the second year.

The Academic Planning Guide is designed as a guide for students planning their course selections. The information on this page provides only a suggested schedule. Actual course selections should be made with the advice and consent of a faculty advisor. While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.

# APPENDIX B



## APPLIED MUSIC LEVELS OF EXPECTATION

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**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and  
General Studies concentrations) and the Bachelor of Music Education:  
Bassoon (AMUS 1540)**

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technical expectations: Concentrated work on foundational concepts including embouchure; posture and position; breathing and use of air; correct fingerings; tone quality; intonation</p> <p>-Scales: Major scales: (C, F, G, B-flat, D, E-flat, A), Chromatic Scale, Major arpeggios (C, F, G, B-flat, D, E-flat, A) at a minimum speed of eighth note = 160</p> <p>-Etudes: Weissenborn: Practical Exercises; Weissenborn: Fifty Advanced Studies</p> <p>-Solos: Ernst Galliard: Sonata #5 in D Minor; Alessandro Longo: Suite</p>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technical expectations: Embouchure; finger/arm position; breathing and use of air; tone quality; intonation; vibrato exercises;</p> <p>Scales: All Major scales; Chromatic Scale, Minor Scales (All 3 types) (A, D, E); Minor arpeggios (A, D, E) at a minimum speed of eighth note = 160</p> <p>-Etudes: Weissenborn: Fifty Advanced Studies</p> <p>-Solos: Burrill Phillips: Concertpiece; Antonio Vivaldi: Concerto in D Minor RV481</p>	-Fall and spring semester juries must be completed with passing grades



<p><b>Junior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technical expectations: tone quality; breathing and use of air; intonation; expanded high notes/fingerings; incorporating vibrato;</p> <p>Scales: All major scales, Chromatic Scale, Minor Scales (All 3 types) (A, D, E, G, B, C, F#); Minor arpeggios (A, D, E, G, B, C, F#); Major Arpeggios (All) at a minimum speed of eighth note = 160</p> <p>-Etudes: Weissenborn: Fifty Advanced Studies; J.B. Gambaro: 18 Studies</p> <p>-Solos: Paul Hindemith: Sonate; Mozart: Concerto in Bb - 2nd mvmt.</p> <p>-Orchestral Excerpts: Stravinsky: Firebird Berceuse; Mozart: Le Nozze di Figaro overture; Ravel: Alborada del Gracioso</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Senior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>-Technical expectations: tone quality; intonation; expanded high notes/fingerings; advanced tonguing techniques</p> <p>-Scales: all major and minor scales (All 3 types); All major and minor arpeggios at a minimum speed of eighth note = 160; 7th chord exercise in all keys</p> <p>-Etudes: J.B. Gambaro: 18 Studies; Ludwig Milde: Concert Studies, Op. 26 (Vol. I &amp; II)</p> <p>-Solos: Mozart: Concerto in Bb - (complete); Telemann: Sonata in F minor</p> <p>-Orchestral Excerpts: Tchaikovsky: Symphonies; Berlioz: Symphonie Fantastique</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p><b>Graduation</b></p>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied bassoon credits per catalog requirements with a grade point average of at least 3.0)</p>		<p>N/A</p>

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:  
Cello (AMUS 1320)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75 -minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts from the standard classical repertoire (from Baroque to the present) and an etude representing the current level of technique, as well as three-octave scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>*Solidification of foundation skills including but not limited to posture, left hand form, bow hold, basic bowing style and tone production.</p> <p>*Skills added to the foundation skills include: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position.</p> <p>*Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills</p> <p>*Development of musicianship and expression using the above techniques</p> <p style="text-align: center;"><b>Technical Studies include:</b>            Technical Studies Vol. 1 &amp; 2 by Julius Klengel            Position Pieces for Cello, Vol. 1 &amp; 2 by Rick Mooney            170 Foundation Studies, Vol. 1 &amp; 2 by Alwin Schroeder            Thumb Position for Cello, Vol. 1 &amp; 2 by Rick Mooney</p>	-Fall and spring semester juries must be completed with passing grades

		<p>Changing Positions by Otakar Sevcik  School of Bowing Technique by Otakar Sevcik  An Organized Method of String Playing by Janos Starker</p> <p><b>Repertoire may include:</b>  Suzuki Method for Cello, Vol. 4-8  Solos for the Young Cello Player, Vol. 3-6  Bach Suites for Solo Cello, Suites 1-3  Sonata in G minor by Henry Eccles  Sonata in G Major by Bertheau Sammartini  Sonatas by Antonio Vivaldi  Sonata in D Minor by Archangelo Corelli  Concerto in D Major by Antonio Vivaldi  Concerto No. 2 in D Major by Jean-Baptiste Breval  Elegie by Gabriel Faure  7 Variations on a Theme from the Magic Flute by Ludwig van Beethoven  Concerto No. 4 by Georg Goltermann  Concerto in A Minor by Camille Saint-Saens</p>	
<b>Sophomore</b>	<p>-Sophomore Conference:  --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>*Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow stokes and articulations, development of vibrato, and development of thumb position.  *Development of musicianship and expression using the above techniques  *Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills  *Development of memorization techniques and performance skills</p> <p><b>Technical Studies include:</b>  Technical Studies Vol. 1 &amp; 2 by Julius Klengel  170 Foundation Studies, Vol. 1 &amp; 2 by Alwin Schroeder  Position Pieces for Cello, Vol. 1 &amp; 2 by Rick Mooney  Thumb Position for Cello, Vol. 1 &amp; 2 by Rick Mooney  School of Bowing Technique by Otakar Sevcik  An Organized Method of String Playing by Janos Starker  Preparatory Studies Op. 76 by David Popper</p> <p><b>Repertoire may include:</b>  Suzuki Method for Cello, Vol. 4-8  Solos for the Young Cello Player, Vol. 3-6  Bach Suites for Solo Cello, Suites 1-3  Sonata No. 1 in G Major for Viola da Gamba by J.S. Bach  Sonata No. 2 in D Major for Viola da Gamba by J.S. Bach  Vocalise by Sergei Rachmaninoff  Kol Nidrei by Max Bruch  Concerto in B-flat Major by Luigi Boccherini  Concerto in C Major by Joseph Haydn  Concerto in A Minor by Camille Saint-Saens  12 Variations on a theme from the Magic Flute by Ludwig van Beethoven  12 Variations on a theme from Judas Maccabaeus by Ludwig van Beethoven  Roumanian Folk Dances by Bela Bartok  Drei Leichte Stucke, Op. 8 by Paul Hindemith</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4</p>	<p>*Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow stokes and articulations, development of vibrato, and development of thumb position.</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

	<p>performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>*Development of musicianship and expression using the above techniques</p> <p>*Development of memorization techniques and performance skills</p> <p>*Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills</p> <p>*Exposure to more demanding technical work and complex repertoire</p> <p><b>Technical Studies include:</b></p> <p>Violoncello Technique by Mark Yampolsky Galamian Scale System Vol.1 &amp; 2, edited by Hans Jorgensen</p> <p>Studies for Developing Agility by Bernhard Cossmann Thumb Position for Cello, Vol. 1 &amp; 2 by Rick Mooney An Organized Method of String Playing by Janos Starker High School of Cello Playing by David Popper 21 Studies for Cello by Jean-Louis Duport</p> <p><b>Repertoire may include</b></p> <p>Bach Suites for Solo Cello, Suites 1-4 Sonatas Op. 5, No. 1 &amp; 2, in F Major and G Minor by Ludwig van Beethoven Sonata in D Major by Felix Mendelssohn Sonata in E Minor by Johannes Brahms 7 Canciones Populares by Manuel de Falla Etude Caprice by Georg Goltermann Concerto in B-flat Major by Luigi Boccherini Concerto in C Major by Joseph Haydn</p>	
<p><b>Senior</b></p>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>*Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position.</p> <p>*Development of musicianship and expression using the above techniques</p> <p>*Development of memorization techniques and performance skills</p> <p>*Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills</p> <p>*Exposure to more demanding technical work and complex repertoire</p> <p><b>Technical Studies include:</b></p> <p>Violoncello Technique by Mark Yampolsky Galamian Scale System Vol.1 &amp; 2, edited by Hans Jorgensen</p> <p>Studies for Developing Agility by Bernhard Cossmann An Organized Method of String Playing by Janos Starker High School of Cello Playing by David Popper 21 Studies for Cello by Jean-Louis Duport</p> <p><b>Repertoire may include:</b></p> <p>Toccata by Girolamo Frescobaldi Sonata in D Major by Pietro Locatelli Sonata in G Minor by Frederic Chopin Sonata in G Minor by Sergei Rachmaninoff Hungarian Rhapsody by David Popper Concertpiece by Ernst von Dohnanyi Sonata Op. 69 in A Major by Ludwig van Beethoven Concerto in D Minor by Eduard Lalo Concerto in E Minor by Edward Elgar</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied cello credits per catalog requirements with a grade point average of at least 3.0)		N/A
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**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:  
Clarinet (AMUS 1510)**

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75 -minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Posture and Hand Position Embouchure strengthening Breath Control Articulation Progress All Major Scales, Harmonic Minors to 4 sharps and flats, Chromatic Scale 16 Studies - Rose, 40 Etudes - Rose Melodious and Progressive Studies, Books 1 &amp; 2 - David Hite 12 Etudes for Clarinet - Victor Polatschek Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9 Sight Reading Progress Clarinet Fingerings - Thomas Ridenour Concertino - Carl Maria von Weber Clarinet On the Town – Herman</p>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Embouchure strengthening Breath Control Tonguing Patterns for Speed Tone Production Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress 32 Studies - Rose 18 Etudes - Paul Jeanjean Five Bagatelles - Gerald Finzi Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9 Solo de Concours - Henri Rabaud</p>	-Fall and spring semester juries must be completed with passing grades

		Concerto No. 1 - Carl Stamitz Arabesques - Paul Jeanjean	
<b>Junior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	Embouchure strengthening Breath Control Tonguing Patterns for Speed Tone Production Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress Posture Reed Selection and Adjustment All Major and Minor Scales, Arpeggios, Chromatic Scale Foundation Studies, Op. 63 - Karl Baermann Complete Method - Gustave Langenus - Parts 1 - 3 Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9 Sonata - Francis Poulenc Solo de Concours - Andre Messenger Solo de Concours - Jules Mouquet Sonatas No. 1 & 2 - Johannes Brahms Sonata - Paul Hindemith	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)  -Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)	Embouchure strengthening Breath Control Tonguing Patterns for Speed Tone Production Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress All Major and Minor Scales, Arpeggios, Chromatic Scale 20 Grand Etudes - Rose 48 Studies, Books 1 and 2 - Alfred Uhl Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9 Premiere Rhapsodie - Claude Debussy Concerto - Aaron Copland Concerto No. 1 - Carl Maria von Weber Concerto - Wolfgang Amadeus Mozart	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied clarinet credits per catalog requirements with a grade point average of at least 3.0)		N/A

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:  
Double Bass (AMUS 1330)**

**For Applied Music Levels for Jazz/Contemporary Bass, please see the syllabus  
for AMUS 2330, Jazz/Contemporary Bass**

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75 -minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts from the standard classical repertoire (from Baroque to the present) and an etude representing the current level of technique, as well as three-octave scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p style="text-align: center;"><u>Technical expectations</u></p> <p>Learning a proper and stable way to hold the instrument.</p> <p>Learn to use larger muscles to aid left and right hand</p> <p>Develop proper left hand position including spacing half steps between fingers one, two and four, playing with curved fingers, develop smooth shifting. Develop right hand technique including proper bow grip, fluidity in elbow and wrist, adjusting weight and speed of bow for tone</p> <p>Student should be familiar with the fingerboard up to the first position Major scales one octave</p> <p style="text-align: center;"><u>Etudes</u></p> <p>Simandl Book One up to second position 77 Baroque Bass Lines- Lucas Drew</p> <p style="text-align: center;"><u>Solos</u></p> <p>Selections from “Double Bass Solos” By Keith Hartley according to student’s ability</p> <p>Selections from “Festival Performance Solos” Carl Fischer according to student’s ability</p>	-Fall and spring semester juries must be completed with passing grades



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

	-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)	<p>Play seventh chords within major keys diatonically or in circle of fifths</p> <p><u>Etudes</u></p> <p>Simandl etudes from section on sixth position</p> <p>Simandl interval etudes page 53-67</p> <p>Storch-Hrabe 57 Studies</p> <p><u>Solos</u></p> <p>Selections from “Festival Performance Solos” Carl Fischer according to student’s ability</p> <p>Selections from “Solos for the Double Bass Player” by Oscar Zimmerman according to student’s ability</p>	
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied double bass credits per catalog requirements with a grade point average of at least 3.0)		N/A

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:  
Euphonium (AMUS 1440)**

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <ul style="list-style-type: none"> <li>-minimum GPA: 2.75</li> <li>-minimum ACT: 19</li> </ul> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Concentrated work on foundational concepts including embouchure and its muscular development and physiology; breathing and use of air; tone quality (buzzing with and without mouthpiece); and the coordination of lip vibrations controlled by hearing. Scales are performed with a multiplicity of articulations.</li> <li>· Etudes: , Concone/Shoemaker "Etudes", Voxman "Selected Studies" and similar</li> <li>· Solos: "English Suite" arr. Fitzgerald, "Hasse Suite" and similar</li> </ul>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continuation of embouchure development as the music gets progressively more demanding; sight-reading; vibrato; expansion of dynamics, range, multiple-articulation, pedal tones and executing intervals securely. Scales and arpeggios.</li> <li>· Etudes: Rochuet/Bordogni Book 1, Hering- 32 Etudes", Voisin/Dusfresne- " Develop Sight Reading" and similar</li> <li>· Solos: Barat- "Introduction and Dance", Cords- "Romanze" (select</li> </ul>	-Fall and spring semester juries must be completed with passing grades

		solo for Sophomore Conference, spring semester), selected band excerpts	
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency. Scales and Arpeggios.</li> <li>· Etudes: Rochuet/Bordogni Book 1, Tyrell- "40 Progressive Studies", Arban's "Method" and similar</li> <li>· Solos: Movements or Excerpts from Erik Lars Larson "Concertino", Berghmans "La Femme a Barbe" or similar, selected band excerpts</li> </ul>	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency. Modal Scales.</li> <li>· Etudes: add Kopprasch "Etudes" and similar</li> <li>· Solos: Guilmant- "Morceau Symphonique", David- "Concertino" and similar, selected band excerpts</li> </ul>	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied euphonium credits per catalog requirements with a grade point average of at least 3.0)		N/A

**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General Studies concentrations) and the Bachelor of Music Education:**  
**Flute (AMUS 1500)**

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p style="padding-left: 20px;">-minimum GPA: 2.75</p> <p style="padding-left: 20px;">-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p style="padding-left: 20px;">-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Concentrated work on fundamentals including embouchure, physical set-up, breathing, tone, intonation, tonguing, vibrato.</p> <p>Technical exercises selected from Reichert "Seven Daily Exercises" and Taffanel and Gaubert "Seventeen Daily Exercises."</p> <p>Scales: All Major and Minor scales and arpeggios, two octaves, three octave chromatic</p> <p style="text-align: center;">Etudes: Berbiguier, Kohler</p> <p>Solos: Bloch Suite Modale Godard Suite de Trois Morceaux, Handel Sonata, Stamitz Concerto in G Major</p>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p style="padding-left: 20px;">--One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical Expectations: Continuation of work on fundamentals, building on foundation from first year. Technical exercises selected from Reichert "Seven Daily Exercises" and Taffanel and Gaubert "Seventeen Daily Exercises."</p> <p>Scales: All Major and Minor scales and arpeggios, full range</p> <p style="text-align: center;">Etudes: Andersen op. 21 or 33, Berbiguier</p> <p>Solos: CPE Bach Sonata in G Major, Bach Sonata in g minor, Debussy Syrinx, Donizetti Sonata, Honegger</p>	-Fall and spring semester juries must be completed with passing grades

		Danse de la Chevre, Mouquet Sonata “La Flute de Pan,” Quantz Concerto in G Major	
<b>Junior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	Technical Expectations: Continuation of work on fundamentals, expanding tone study to concentrate on intervals, releases, dynamic control and vibrato use. Technical Exercises selected from Kujala Vade Mecum and Wye Daily Exercises.  Etudes: Andersen, Boehm, Hughues  Solos: Bach Sonata in E flat, Ganne Andante et Scherzo, Hindemith Sonata, Kuhlau Divertissement #5, Mozart Concerto in D Major, Muczynski Three Preludes, Poulenc Sonata  Orchestral Excerpts	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)  -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)  -Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)	Technical Expectations: Continued development according to student’s level with the goal of incorporating strong fundamentals to achieve artistry in performance. Additional work on piccolo.  Etudes: Andersen op. 15, Karg-Elert Caprices  Solos: Bach Sonatas in E Major/e minor, Clarke The Great Train Race, Faure Fantasie, Martinu Sonata, Mozart Concerto in G Major, Reinecke Concerto  Orchestral Excerpts	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied flute credits per catalog requirements with a grade point average of at least 3.0)		N/A

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:  
Guitar (AMUS 1340)**

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

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

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>The student will solidify their basic guitar playing technique through the study of scales, arpeggios, and slurs.</p> <p>Students will work to be proficient sight reading through the 2nd position on the guitar.</p> <p>Root 5 and Root 6 Major scale forms will be learned and memorized.</p> <p>All open major, minor, V7 chords will be mastered. Students will be introduced to bar chords.</p> <p>Etudes: M. Giuliani 120 Arpeggio Studies L. Brouwer, Etudes Simples 1-5</p> <p>Suggested Repertoire: Renaissance: Pezzo Tedesco, Wilsons Wilde, anonymous Pavaues, Luis Milan Baroque:Dances, Gaspar Sanz Suite, Robert De Vissee Classical: Minuets and Waltzes, Fernando Sor Contemporary: 8 Discernments, Andrew York</p>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	<p>The student will continue to develop their basic technique increasing speed and ease of playing more complex patterns. Rasgueado, artificial harmonics, and extended techniques will be explored.</p> <p>Students will work to be proficient sight reading through the 7th position on the guitar.</p>	-Fall and spring semester juries must be completed with passing grades

	-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	<p>Root 5 and Root 6 minor scale forms will be learned and memorized.</p> <p>Etudes: M. Carcassi, Op. 60 1-5</p> <p>Suggested Repertoire:</p> <p>Renaissance: Selections by John Dowland</p> <p>Baroque: Cello Suite I, J.S. Bach Concerto in D, A Vivaldi</p> <p>Classical: Minuets and Waltzes, Fernando Sor Allegretto, Op. 5, No. 12, M. Carcassi Sonatine, Op. 71, No. 1, M. Giuliani</p> <p>Romantic: Lágrima, Adelita, Francesco Tárrega Selected works by Turina</p> <p>Contemporary: 8 Discernments, Andrew York 25 Etudes, Gerald Garcia Preludes 1,3,4, Heitor Villa-Lobos</p>	
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>The student will continue to develop technique and fluency; hone interpretation and performance skills; and study, analyze and perform longer and more complicated works.</p> <p>Students will work to be proficient sight-reading from the 1<sup>st</sup>-12<sup>th</sup> fret.</p> <p>Suggested repertoire, all selections above plus:</p> <p>Renaissance: Guardame Las Vacas, Luis De Narvaez</p> <p>Baroque: Suite, S.L. Weiss Cello Suite I, III, J. S. Bach</p> <p>Romantic: 12 Preludes, Manuel Ponce Mazurka, F. Tarrega Prelude II, V, Heitor Villa-Lobos Fandanguillo, F. M. Torroba</p> <p>Contemporary: Etudes Simples 10-20, Leo Brouwer Elogia de la Danza, Leo Brouwer Suite del Recuerdo, J.L. Merlin</p>	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>The student will continue to develop technique and fluency; hone interpretation and performance skills; and study, analyze and perform longer and more complicated works.</p> <p>Students will be able to transpose a melody up an octave at sight, and to harmonize simple melodies.</p> <p>Suggested Repertoire, all selections listed above plus:</p> <p>Baroque: Lute Suite, one movement, J.S. Bach Cello Suite I or III, Complete</p> <p>Classical: Variations, M. Giuliani Variations, Op. 40, Fernando Sor</p> <p>Romantic: Preludes 1-5, Heitor Villa-Lobos Choros, Heitor Villa-Lobos</p> <p>Transcriptions of music by Albenz, Granados and others.</p> <p>Contemporary: Compositios by Lauro, Barrios, Merlin, Pujol, and others.</p>	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied guitar credits per catalog requirements with a grade point average of at least 3.0)		N/A



**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General Studies concentrations) and the Bachelor of Music Education:**  
**Harp (AMUS 1350)**

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p style="padding-left: 40px;">-minimum GPA: 2.75</p> <p style="padding-left: 40px;">-minimum ACT: 19</p> <p>- Prepare two contrasting movements or excerpts from your repertoire (from Baroque to the present).</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p style="text-align: center;">-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Concentrated work on foundational concepts including finger action, wrist action, and tone quality. Scales and arpeggios are performed with multiple dynamics.</p> <p style="padding-left: 40px;">Etudes: Naderman Sonatinas and similar</p> <p style="padding-left: 40px;">Solos: <i>Sonata in c minor</i> (any version), G. Pescetti; <i>Impromptu Caprice</i>, Pierné</p>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p style="text-align: center;">-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Continuation of work on finger and wrist actions, expansion of dynamics, scales and arpeggios in triplets with multiple dynamics.</p> <p style="padding-left: 40px;">Etudes: Naderman Sonatinas and similar</p> <p style="padding-left: 40px;">Solos: <i>Harmonious Blacksmith</i>, G.F. Handel; <i>Féerie</i>, Marcel Tournier or similar</p>	-Fall and spring semester juries must be completed with passing grades
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	<p>Technical expectations: Continued technical development per student's level of competency, continuation of work on</p>	-Fall and spring semester juries must be completed with passing grades

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

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:  
Horn (AMUS 1420)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	PLEASE SEE BELOW FOR THE FOUR-YEAR SEQUENCE: * indicates for Performance majors only	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>		-Fall and spring semester juries must be completed with passing grades
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>		-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>		-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied horn); and achieve a cumulative grade point average of at least 3.0)		N/A

FIRST-YEAR RECOMMENDATIONS			
<b>SCALES</b>	Major and Natural Minor Scales	<b>SOLOS</b>	Beethoven: Horn Sonata Cherubini: Sonata No. 1 from Two Sonaten*
<b>ETUDES</b>	Maxime-Alphone: Book 1 Kopprash: Book 1 (Etudes 1-15)		Glazunov: Reverie Gliere: Intermezzo or Nocturne Mozart: First Horn Concerto Mozart: Third Horn Concerto Saint-Saens: Morceau de Concert Strauss: Nocturno
<b>MATERIALS</b>	Farkas: The Art of French Horn Playing		
SECOND-YEAR RECOMMENDATIONS			
<b>SCALES</b>	Major, Natural, Harmonic and Melodic Minor Scales <i>(scale boundary exam recommended)</i>	<b>SOLOS</b>	Eichborn: Horn Sonata F. Strauss: Concerto Haydn: Horn Concerto No. 1 Mozart: Horn Concerto No. 4 Nellybell: Scherzo Concertante* Reinecke: Notturmo Strauss: Horn Concerto No. 1 Vinter: Hunter's Moon
<b>ETUDES</b>	Brophy: Technical Studies for Solving Special Problems Kling: Horn Schule Kopprash: Book 1 (Etudes 16-31) Maxime-Alphone: Book 2		
THIRD-YEAR RECOMMENDATIONS			
<b>ETUDES</b>	Gallay: 40 Preludes LaBar: Horn Player's Audition Handbook Mel Bay: Anthology of Orchestral Horn Music	<b>SOLOS</b>	Dukas: Villanelle Hindemith: Horn Sonata Mozart: Horn Concerto No. 2 Neuling: Bagatelle Schumann: Adagio & Allegro*
FOURTH-YEAR RECOMMENDATIONS			
<b>ETUDES</b>	335 Selected & Progressive Etudes for the French Horn Dauprat: Twelve Etudes Gates: Odd- Meter Etudes for Treble Voices Orchestral Excerpts of Beethoven, Brahms, & Tchaikovsky	<b>SOLOS</b>	Gliere: Horn Concerto Rheingberger: Horn Sonata Hidas: Concerto for Horn, No. 1 F. Strauss: Introduction, Theme and Variations*

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:  
Oboe (AMUS 1530)**

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Concentrated work on foundational concepts including embouchure and reed placement; breathing and use of air; tone quality, vibrato, intonation, and proper finger placement.</p> <p>Practice: 0.5 - 1 hour per day</p> <p>Etudes: Barrett, The Complete Method for Oboe, articulation studies and melodic studies</p> <p>All major scales (2 octaves when possible) and minor scales up to 3 flats and sharps</p> <p>Solos: A movement of a concerto or sonata from the list below or similar; accompaniment optional</p>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Control of and consistency of tone quality and sound production. Students may learn the basics of reed making as a second year student.</p> <p>Practice: 1 hour per day, 3 hours per week reed-making if chosen</p> <p>Etudes: Barrett, The Complete Method for Oboe, Melodic Studies, Salviani, duet etudes</p> <p>Scales: All major and minor scales, up to Eb above the staff</p>	-Fall and spring semester juries must be completed with passing grades

		Solos: A complete work with accompaniment.	
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Begin to explore extended techniques such as double-tongue and circular breathing or alternatives to execute more challenging technical passages. Focus on long sustained phrasing, appropriate and efficient breathing, finger movement, etc. Explore auxiliary instruments (English Horn, Oboe D'Amore). Perfect or begin reed-making technique.</p> <p>Practice: 1 – 1.5 hours per day, 3 – 5 hours per week reed-making Etudes: Ferling, 48 studies or Barrett, Grand Studies</p> <p>Scales: All major and minor scales, full range of the instrument</p> <p>Solos: A full work each semester, with accompaniment. One work should be chamber music, such as the Mozart quartet for Oboe and strings, the Thompson Trio for Oboe, Clarinet, and Viola, etc</p> <p>Standard orchestral excerpts.</p>	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>Technical expectations: Consistent tone production and control, reed-making competency and consistency, breath control, basic instrument repair.</p> <p>Practice: 1-2 hours per day, 1 hour per day reed-making</p> <p>Etudes: Barrett, Melodic Studies, <u>Orchestral excerpts for Oboe</u> by John Ferillo</p> <p>Solos: Student should prepare the equivalent of a half recital over the course of the school year. This is 2 – 3 full works of contrasting style and period.</p> <p>Standard orchestral excerpts. Students should perform at least one mock audition.</p>	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied oboe credits per catalog requirements with a grade point average of at least 3.0)		N/A

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:  
Percussion (AMUS 1600)**

**For Applied Music Levels for Drum Set, please see the syllabus for AMUS 2600,  
Drum Set**

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

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

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



**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition, and General Studies concentrations) and Bachelor of Music Education (Voice/Piano):**  
**AMUS 1110, Piano**

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

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

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before the audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare three pieces (at least one by J.S. Bach), all major scales, and arpeggios (2-4 octaves).</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Activities will be assigned to enhance the skills necessary for a music educator for BME students: accompanying, music education text melodies with choral accompaniment (including transposition), and score reading</p> <p>-One repertoire selection must be memorized in all semester juries</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Fall Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20<sup>th</sup>/21<sup>st</sup>-century work for the year</p> <p>-Major scales, white key, hands together, 2-4 octaves</p> <p>-Major arpeggios, white key, hands together, 2-4 octaves</p> <p>Spring Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20<sup>th</sup>/21<sup>st</sup>-century work for the year</p> <p>-Major scales, black key, hands together, 2-4 octaves</p> <p>-Major arpeggios, black key, hands together, 2-4 octaves</p>	-Fall and spring semester juries must be completed with passing grades

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

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:  
Saxophone (AMUS 1520)**

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

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

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

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

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:  
Trombone (AMUS 1410)**

**For Applied Music Levels for Jazz Trombone, please see the syllabus  
for AMUS 2410, Jazz Trombone**

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p style="padding-left: 20px;">-minimum GPA: 2.75 -minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p style="text-align: center;">-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Concentrated work on foundational concepts including embouchure and its muscular development and physiology; breathing and use of air; tone quality (buzzing with and without mouthpiece); and the coordination of lip vibrations controlled by hearing. Scales are performed with a multiplicity of articulations.</li> <li>· Etudes: Cimeria "55 Phrasing Studies", Hering- "32 Etudes" and similar</li> <li>· Solos: McKay "Sonata", "Hasse Suite" and similar</li> </ul>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p style="text-align: center;">-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continuation of embouchure development as the music gets progressively more demanding; sight-reading; vibrato; expansion of dynamics, range, multiple-articulation, pedal tones and executing intervals securely. Scales and arpeggios.</li> <li>· Etudes: Rochuet/Bordogni Book 1, finish Hering- "32 Etudes", Voisin/Dusfresne- "Develop Sight Reading" and similar</li> </ul>	-Fall and spring semester juries must be completed with passing grades

		<ul style="list-style-type: none"> <li>· Solos: Blazhevich- "Concert Sketch", Telemann "F minor Sonata" (select solo for Sophomore Conference, spring semester)</li> </ul>	
<b>Junior</b>	<ul style="list-style-type: none"> <li>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</li> <li>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</li> </ul>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency. Scales and Arpeggios.</li> <li>· Etudes: Rochuet/Bordogni Book 1, Tyrell- "40 Progressive Studies", Sauer- " Clef Studies" and similar</li> <li>· Solos: Movements or Excerpts from Guillmant- "Morceau Symphonique", Erik Lars Larson "Concertino" or Orchestral Excerpts- Mozart Requiem- "Tuba Mirum" and Saint Saens "Adagio from Symphony #3" or similar</li> </ul>	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	<ul style="list-style-type: none"> <li>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</li> <li>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</li> <li>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</li> </ul>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency. Modal Scales.</li> <li>· Etudes: add Blazhevich- "Studies in Clefs" and similar</li> <li>· Solos: David- "Concertino" or Orchestral Excerpts- Berlioz "Hungarian March", Wagner "Ride of the Walkuries" or similar</li> </ul>	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied trombone credits per catalog requirements with a grade point average of at least 3.0)		N/A

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:**

**Trumpet (AMUS 1400)**

**For Applied Music Levels for Jazz Trumpet, please see the syllabus for AMUS 2400,  
Jazz Trumpet**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Required Reading and Listening: selected by the instructor</p> <p>Methods: Arban: Complete Conservatory Method Clarke: Technical Studies Cichowicz: Trumpet Flow Studies (BME only) Salvo: 240 Exercises for Double and Triple Tonguing Transposition: Colin: Rhythms Complete</p> <p>Solos: One from one of the following categories: Modern, Cornet, Classical (Haydn or Hummel)</p>	<p>-Fall and spring semester juries must be completed with passing grades</p> <p>Fall Jury (by the discretion of the instructor): Major scales and arpeggios through three sharps &amp; flats One solo selection with a possible etude selection</p> <p>Spring Jury: Major scales and arpeggios through three sharps &amp; flats One solo selection with a possible etude selection</p>
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Required Reading and Listening: selected by the instructor</p> <p>Methods: Continuing work on foundational concepts of tone, articulation, flexibility transposition and technique.</p>	<p>-Fall and spring semester juries must be completed with passing grades</p> <p>Fall Jury: All major scales and arpeggios; at least three minor scales (all forms) One solo selection with a possible etude selection</p>

		<p>Cichowicz: Trumpet Flow Studies (BA only)</p> <p>Solos: Two from the following categories: Modern, Cornet, Classical (Haydn or Hummel), Baroque</p>	<p>Spring Jury: All major scales and arpeggios; at least three minor scales (all forms) One solo selection with a possible etude selection</p>
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Required Reading and Listening: selected by the instructor</p> <p>Methods: Continuing work on foundational concepts of tone, articulation, flexibility transposition and technique.</p> <p>Solos: Two from the following categories: Modern, Cornet, Classical, Baroque &amp; Unaccompanied</p> <p>Orchestral Excerpts: Five selected from House: A Survey of 43 Orchestra Audition Lists (BME only)</p>	<p>-Fall and spring semester juries must be completed with passing grades</p> <p>Fall Jury: All major and minor scales with arpeggios One solo selection with a possible etude selection; orchestral excerpts (BME only)</p> <p>Spring Jury: All major and minor scales with arpeggios One solo selection with a possible etude selection; orchestral excerpts (BME only)</p>
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>Required Reading and Listening: selected by the instructor</p> <p>Methods: Charlier: 36 Etudes</p> <p>Solos: Two from the following categories: Modern, Cornet, Classical, Baroque &amp; Unaccompanied</p> <p>Orchestral Excerpts: Five more selected from House: A Survey of 43 Orchestra Audition Lists (BME only)</p>	<p>-Fall and spring semester juries must be completed with passing grades</p> <p>Fall Jury: Two Orchestral Excerpts (BME only) One solo selection with a possible etude selection; orchestral excerpts (BA only) All major and minor scales with arpeggios (BA only)</p> <p>Spring Jury: Two Orchestral Excerpts (BME only) One solo selection with a possible etude selection; orchestral excerpts (BA only)</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied trumpet credits per catalog requirements with a grade point average of at least 3.0)</p>		N/A



**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General Studies concentrations) and the Bachelor of Music Education:**  
**Tuba (AMUS 1450)**

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>· Technical expectations: Concentrated work on foundational concepts including embouchure and its muscular development and physiology; breathing and use of air; tone quality (buzzing with and without mouthpiece); and the coordination of lip vibrations controlled by hearing. Scales are performed with a multiplicity of articulations.</p> <p>· Etudes: "Bel Canto Studies", Concone/Shoemaker "Legato Studies for Tuba", Voxman "Selected Studies" and similar</p> <p>· Solos: Scarmolin "Introduction and Dance", Sowerby "Chaconne" and similar</p>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>--One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>· Technical expectations: Continuation of embouchure development as the music gets progressively more demanding; sight-reading; vibrato; expansion of dynamics, range, multiple-articulation, pedal tones and executing intervals securely. Scales and arpeggios.</p> <p>· Etudes: Fink "Studies In Legato", Tyrell "Advanced Studies for Tuba" and similar</p> <p>· Solos: Vaughan "Concertpiece #1", Schmidt "Serenade" and similar (select</p>	-Fall and spring semester juries must be completed with passing grades

		solo for Sophomore Conference, spring semester), selected band excerpts	
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency. Minor Scales and Arpeggios.</li> <li>· Etudes: Rochuet/Bordogni Book 1 Rochuet/Bordogni Book 1, add Blazhevich "70 Studies", Arban's "Method" and similar</li> <li>· Solos: Movements or Excerpts from Beethoven "Judas Maccabeus", Jacob "Tuba Suite" or similar, selected band and orchestra excerpts</li> </ul>	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency. Modal Scales.</li> <li>· Etudes: add Kopprasch "60 Selected Studies" and similar</li> <li>· Solos: Lebedev "Concert Allegro" and similar, selected band and orchestra excerpts</li> </ul>	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied tuba credits per catalog requirements with a grade point average of at least 3.0)		N/A

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General  
Studies concentrations) and the Bachelor of Music Education:**

**Violin (AMUS 1300)**

**For Applied Music Levels for Viola, please see the syllabus  
for AMUS 1310, Viola**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75 -minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts from the standard classical repertoire (from Baroque to the present) and an etude representing the current level of technique, as well as three-octave scales.</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p><u>Note: students should study repertoire drawn from at least three periods during each academic year – baroque, classical, romantic, 20th century, and contemporary</u></p> <p>-Technical expectations: Development of proper posture, focusing particularly on eliminating barriers to comfortable and optimal use of joints in both arms and the neck/head/shoulders. Comprehension of interconnectedness of bow weight, speed, and sounding point and the resulting gamut of tone colors.</p> <p>-Technique: Scale work focusing on major and both minor modes, one and three octaves</p> <p>-Etudes: Sevcik, Schradieck, Mazas, Kayser, and similar -Concerti, sonatas, and solo pieces by Vivaldi, Bach, Handel, Accolay, DeBeriot, Corelli, Tartini, et al</p>	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on</p>	-Technical expectations: Continued postural awareness and development. Increased attention to intonation and exploration of varied vibrato techniques. Development of various bow techniques (legato, martelé, spiccato, sautille, portato, tremolo, son file, flautando, etc.).	-Fall and spring semester juries must be completed with passing grades

	<p>General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technique: Three-octave scales and arpeggios in all major and minor keys, double-stops, and bow exercises using methods by Sevcik, Flesch, Galamian, et al -Etudes: Kreutzer, Dont, Rode, and similar</p> <p>-Concerti, sonatas, and solo pieces by Vitali, Bach, Mozart, Beethoven, Schubert, Lalo, Kabalevsky, et al</p>	
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technical expectations: Refinement of all kinesthetic aspects of playing, including left hand skills (shifts, vibrato, intonation, double-stops, etc.) and right hand technique (expressive and efficient use of the bow, including increased control in bow speed, placement, pressure, and bow distribution).</p> <p>-Technique: Three and four-octave scales and arpeggios in all major and minor keys, double-stops, and bow exercises using methods by Sevcik, Schradieck, Flesch, Galamian, et al</p> <p>-Etudes: Continuation of above etudes, plus specialized studies of Sevcik, Schradieck, Rode, Gavinies, Alard, et al</p> <p>-Concerti, sonatas, solo pieces by Mozart, Beethoven, Brahms, Schumann, Wieniawski, Bruch, Mendelssohn, Sarasate, Vieuxtemps, et al</p> <p>-Solo sonatas and partitas of Bach</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>-Technical expectations: Student should attain high level of technical proficiency in all aspects of violin playing and performing.</p> <p>-Technique: Continuation of above technique, increasing the difficulty</p> <p>-Etudes: Continuation of above etudes with emphasis on Paganini caprices</p> <p>-Concerti, sonatas, solo pieces by Beethoven, Barber, Bartok, Brahms, Copland, Dvorak, Hindemith, Tchaikovsky, Sibelius, et al, and an emphasis on selected works from the 20<sup>th</sup> century repertoire</p> <p>-Solo sonatas and partitas of Bach, Ysaÿe</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied violin credits per catalog requirements with a grade point average of at least 3.0)</p>		<p>N/A</p>

**North Park University School of Music, Art and Theatre: Music**

**Applied Music Levels of Expectation for the Bachelor of Arts in Music (Arts Administration, Composition and General Studies concentrations) and the Bachelor of Music Education (Voice/Piano): AMUS 1200, Voice**

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

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

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two contrasting pieces, one in English and one in a foreign language, both from memory. At least one piece must be classical (art song or aria) from the Baroque, Classical, or Romantic periods, and one piece may be from the traditional musical theatre repertory. All repertoire chosen for the audition should demonstrate the student's highest level of vocal technique and musical understanding achieved up to this point</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight singing may be requested</p>	<p>- Complete memorization</p> <p>- Vocal resonance is developing appropriate to the style</p> <p>- Clean onsets and offsets showing the potential of vibrant quality of tones</p> <p>- Inhalation and exhalation are mostly stable</p> <p>-pitches and rhythms are accurate most of the time</p> <p>-singer's musicality and vocalism mostly express the music and story</p>	N/A
<b>First-Year</b>	<p><u>-Please note: students taking applied voice for 1 semester hour in any given term should reduce their jury pieces by one.</u></p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Art song emphasis (English and at least one semester of German, Italian, and/or French language).</p> <p>-A balanced representation of literature from the Baroque, Classical, Romantic and Contemporary periods. One musical theatre piece may be studied each semester, but not used as a jury piece.</p> <p>- Languages are sung with accurate pronunciation and effective articulation</p> <p>- Pitches and rhythms are accurate</p> <p>- Resonance is developing with chiaroscuro in most of the ranges</p> <p>- Breath management shows sufficient stability and vocal energy</p>	<p>-Fall Semester Jury: Two memorized pieces, both to be sung at the jury.</p> <p>-Spring Semester Jury: Three memorized pieces, two of which must be performed at the jury (the performer chooses one, the jury faculty choose one other).</p>

		- Performance shows the singer's understanding of the text and style	
<b>Sophomore</b>	<p>-Sophomore Conference: -One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Art song emphasis, but also including opera, oratorio, and/or cantata arias as appropriate balancing styles and covering English, Italian, French and German repertoire. One "legit" musical theatre piece may be studied and used for jury each semester at the teacher's discretion.</p> <p>- All languages are accurate in pronunciation and articulation</p> <p>- The singer communicates the meaning of the text</p> <p>- Inhalation is silent and easy, exhalation provides support and buoyancy</p> <p>- Accurate pitches and rhythms along with accurate execution of all musical markings</p>	<p>-Fall Semester Jury: Three memorized pieces, including one aria, two of which must be performed (performed must begin with an aria; jury faculty choose one other piece)</p> <p>-Spring Semester Jury: Four memorized pieces, including one aria, two of which must be performed (the performer chooses one, the jury faculty chooses one other)</p>
<b>Junior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Same guidelines as in the sophomore year, although repertoire is expected to increase in difficulty and skills</p> <p>- The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in the entire performance. The performance is personally expressive and meaningful all of the time</p> <p>- All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of all text.</p> <p>- All the technical aspects including breath management, tone quality, intonation, language and diction should be well developed</p> <p>- The singer and pianist are well rehearsed, and coordinate their efforts toward the same artistic goals in the performance.</p>	-Same guidelines as in the sophomore year
<b>Senior</b>	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p>-Same guidelines as in the junior year, although repertoire is expected to increase in difficulty and skills</p> <p>-- The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in the entire performance. The performance is personally expressive and meaningful all of the time</p> <p>- All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics.</p> <p>- All the technical aspects including breath management, tone quality, intonation, language and diction should be well developed</p> <p>- The singer and pianist are well rehearsed, and coordinate their efforts toward the same artistic goals in the performance.</p>	-Same guidelines as in the junior year
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable		N/A

	catalog and music handbook requirements (including the completion of the required number of applied voice credits per the institutional catalog); and achieve a cumulative applied music grade point average of at least 3.0		
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**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Arts in Music,  
Jazz Studies concentration (Instrumental):**

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

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

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before the audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19</p> <p>-Prepare one classical piece and one jazz transcription. Students must also play two 1-octave major and minor scales, and solo over a 12-bar blues in F major.</p> <p>-Bass players should demonstrate the ability to play a bass line over chord changes (blues, rhythm changes, or standard jazz tunes, for example); presenting a classical piece (using bow) is to your advantage but is not required.</p> <p>-Guitar players should prepare at least one selection in the contemporary style, demonstrating the ability to comp chords and play an accompaniment while singing. In addition, auditionees should prepare a I, IV, V7 chord progression in four different keys, and demonstrate the ability to play a melodic line with or without an accompaniment.</p> <p>-Drum set: Demonstrate competency with various styles such as swing, Latin, ballad, and rock -Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-The appropriate applied area supervisor and the director of the jazz studies program will approve the proportion of the student's applied study that will be devoted to classical and jazz styles</p> <p>-Must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	-Jazz repertoire and technical exercises as assigned (see the appropriate jazz syllabus)	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p align="center">Sophomore Conference:</p> <p>--One jazz piece and one classical piece (or excerpts from pieces) are performed at the Conference</p> <p>-Must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	-Jazz repertoire and technical exercises as assigned (see the appropriate jazz syllabus)	-Fall and spring semester juries must be completed with passing grades
<b>Junior</b>	<p>-Must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	-Jazz repertoire and technical exercises as assigned (see the appropriate jazz syllabus)	-Fall and spring semester juries must be completed with passing grades
<b>Senior</b>	<p align="center">Fourth-Year Recital:</p> <p>-50-55 minutes of music, which should be primarily jazz, but should include at least one solo classical piece on the major instrument</p> <p>-Must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	-Jazz repertoire and technical exercises as assigned (see the appropriate jazz syllabus)	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook (including</p>		N/A



	the required number of applied music credits per the institutional catalog); and achieve a cumulative applied music grade point average of at least 3.0		
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**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Music in Performance:  
Bassoon (AMUS 1540)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: Concentrated work on foundational concepts including embouchure; posture and position; breathing and use of air; correct fingerings; tone quality; intonation</p> <p>-Scales: Major scales: (C, F, G, B-flat, D, E-flat, A), Chromatic Scale, Major arpeggios (C, F, G, B-flat, D, E-flat, A) at a minimum speed of eighth note = 160</p> <p>-Etudes: Weissenborn: Practical Exercises; Weissenborn: Fifty Advanced Studies</p> <p>-Solos: Ernst Galliard: Sonata #5 in D Minor; Alessandro Longo: Suite</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>-Technical expectations: Embouchure; finger/arm position; breathing and use of air; tone quality; intonation; more advanced fingering; vibrato exercises;</p> <p>Scales: All Major scales; Chromatic Scale, Minor Scales (All 3 types) (A, D, E); Minor arpeggios (A, D, E) at a minimum speed of eighth note = 160</p> <p>-Etudes: Weissenborn: Fifty Advanced Studies</p> <p>-Solos: Burrill Phillips: Concertpiece; Antonio Vivaldi: Concerto in D Minor RV481</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Junior</b>	<p>-Third-Year Recital:</p> <p>-25-30 minutes of music if shared recital; 45 minutes of music if solo recital</p> <p>-must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: tone quality; breathing and use of air; intonation; expanded high notes/fingerings; incorporating vibrato; advanced tonguing techniques</p> <p>Scales: All major scales, Chromatic Scale, Minor Scales (All 3 types) (A, D, E, G, B, C, F#); Minor arpeggios (A, D, E, G, B, C, F#); Major Arpeggios (All) at a minimum speed of eighth note = 160; 7th chord exercise</p> <p>-Etudes: Weissenborn: Fifty Advanced Studies; J.B. Gambaro: 18 Studies</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>

		<p>-Solos: Paul Hindemith: Sonate; Mozart: Concerto in Bb - 2nd mvmt.; Telemann: Sonata in F Minor</p> <p>-Orchestral Excerpts: Stravinsky: Firebird Berceuse; Mozart: Le Nozze di Figaro overture; Ravel: Alborada del Gracioso</p>	
<b>Senior</b>	<p>-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: tone quality; intonation; expanded high range; advanced tonguing techniques</p> <p>-Scales: all major and minor scales (All 3 types); All major and minor arpeggios at a minimum speed of eighth note = 160; 7th chord exercise in all keys</p> <p>-Etudes: J.B. Gambaro: 18 Studies; Ludwig Milde: Concert Studies, Op. 26 (Vol. I &amp; II)</p> <p>-Solos: Mozart: Concerto in Bb - (complete); Weber: Concerto in F; Mozart: Willson Osborne: Rhapsody</p> <p>-Orchestral Excerpts: Stravinsky: Rite of Spring; Ravel: Bolero; Tchaikovsky: Symphonies; Berlioz: Symphonie Fantastique</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied bassoon); and achieve a cumulative applied music grade point average of at least 3.0</p>		N/A

**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Cello (AMUS 1320)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts from the standard classical repertoire (from Baroque to the present) and an etude representing the current level of technique, as well as three-octave scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Technical Expectations:</p> <p>*Solidification of foundation skills including but not limited to posture, left hand form, bow hold, basic bowing style and tone production.</p> <p>*Skills added to the foundation skills include: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position.</p> <p>*Development of musicianship and expression using the above techniques</p> <p>Technical Studies include:            Technical Studies Vol. 1 &amp; 2 by Julius Klengel            Preparatory Studies Op. 76 by David Popper            Violoncello Technique by Mark Yampolsky            School of Bowing Technique by Otakar Sevcik            An Organized Method of String Playing by Janos Starker            21 Studies for Cello by Jean-Louis Duport</p> <p>Repertoire may include:            Bach Suites for Solo Cello, Suites 1-3            Sonata in G minor by Henry Eccles            Sonata in G Major by Bertheau Sammartini            Sonatas by Antonio Vivaldi            Concerto in D Major by Antonio Vivaldi            Concerto No. 2 in D Major by Jean-Baptiste Breval            Elegie by Gabriel Faure            Vocalise by Sergei Rachmaninoff            Kol Nidrei by Max Bruch            Etude Caprice by Georg Goltermann            7 Variations on a Theme from the Magic Flute by Ludwig van Beethoven            Sonatas Op. 5, in F Major and G Minor by Ludwig van Beethoven            Concerto No. 4 by Georg Goltermann            Concerto in B-flat Major by Luigi Boccherini            Concerto in C Major by Joseph Haydn            Concerto in A Minor by Camille Saint-Saens</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:            -At least three solo performances in General</p>	<p>-Technical expectations:            *Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow strokes and articulations,</p>	<p>-Fall and spring semester</p>

	<p>Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>development of vibrato, and development of thumb position.</p> <p>*Development of musicianship and expression using the above techniques</p> <p>*Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills</p> <p>*Development of memorization and performance skills</p> <p>Technical Studies include:  Violoncello Technique by Mark Yampolsky  Studies for Developing Agility by Bernhard Cossmann  An Organized Method of String Playing by Janos Starker  21 Studies for Cello by Jean-Louis Duport  High School of Cello Playing by David Popper  24 Etudes for Cello by Friedrich Grutzmacher</p> <p>Repertoire may include:  Bach Suites for Solo Cello, Suites 1-4  Sonata No. 1 in G Major for Viola da Gamba by J.S. Bach  Sonata No. 2 in D Major for Viola da Gamba by J.S. Bach  Sonata in E Minor by Johannes Brahms  Concerto in D Minor by Eduard Lalo  Sonata Op. 69 in A Major by Ludwig van Beethoven  12 Variations on a theme from the Magic Flute by Ludwig van Beethoven  12 Variations on a theme from Judas Maccabaeus by Ludwig van Beethoven  Sonata in D Major by Felix Mendelssohn  Concerto in A Minor by Robert Schumann  7 Canciones Populares by Manuel de Falla  Rumanian Folk Dances by Bela Bartok  Concertpiece by Ernst von Dohnanyi  Toccata by Girolamo Frescobaldi  Pezzo Capriccio by Peter Ilyich Tchaikovsky  Variations on a Rococo Theme by Peter Ilyich Tchaikovsky</p>	<p>juries must be completed with passing grades</p>
<p><b>Junior</b></p>	<p>-Third-Year Recital:  -25-30 minutes of music if shared recital; 45 minutes of music if solo recital  -must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: *Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position.</p> <p>*Development of musicianship and expression using the above techniques</p> <p>*Development of memorization and performance skills</p> <p>*Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills</p> <p>*Exposure to more demanding technical work and complex repertoire</p> <p>Technical Studies include:  Galamian Scale System Vol.1 &amp; 2, edited by Hans Jorgen-Jensen  Studies for Developing Agility by Bernhard Cossmann  An Organized Method of String Playing by Janos Starker  High School of Cello Playing by David Popper  24 Etudes for Cello by Friedrich Grutzmacher  12 Caprices by Alfredo Piatti</p> <p>Repertoire may include:  Bach Suites for Solo Cello, Suites 5-6  Sonata in D Major by Pietro Locatelli  Sonata in F Major by Johannes Brahms  Sonata in A Minor by Edward Grieg  Sonatas Op. 102, No.1 &amp; 2, in C Major and D Major by Ludwig van Beethoven</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>

		<p>Sonata in G Minor by Frederic Chopin  Sonata in G Minor by Sergei Rachmaninoff  Hungarian Rhapsody by David Popper  Polonaise Brillante by Frederic Chopin  Concerto in D Major by Franz Joseph Haydn  Concerto in B Minor by Antonin Dvorak  Concerto in E minor by Edward Elgar  Sonata for Unaccompanied Cello, Op. 25 by Paul Hindemith</p>	
<b>Senior</b>	<p>-Fourth-Year Recital:  -50-55 minutes of music  -can be scheduled either fall or spring semesters</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations:</p> <ul style="list-style-type: none"> <li>*Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position.</li> <li>*Development of musicianship and expression using the above techniques <ul style="list-style-type: none"> <li>*Development of memorization and performance skills</li> <li>*Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills</li> <li>*Exposure to more demanding technical work and complex repertoire</li> <li>*Preparation for graduate school auditions</li> </ul> </li> </ul> <p>Technical Studies include:  Galamian Scale System Vol.1 &amp; 2, edited by Hans Jorgen-Jensen  Scale System for Cello by Carl Flesch  6 Caprices, Op. 11 by Francois Servais  An Organized Method of String Playing by Janos Starker  High School of Cello Playing by David Popper  12 Caprices by Alfredo Piatti</p> <p>Repertoire may include:  Bach Suites for Solo Cello, Suites 5-6  Sonata No. 3 in G Minor for Viola da Gamba by J.S Bach  Sonata in A Major by Luigi Boccherini  Arpeggione Sonata by Franz Schubert  Sonata in G Minor by Claude Debussy  Sonata in A Major by Cesar Franck  Sonata in F Major by Richard Strauss  Sonata in C Major by Sergei Prokofiev  Symphonie Concertante by Sergei Prokofiev  Suite for Unaccompanied Cello by Gaspar Cassado  Suites for Unaccompanied Cello by Benjamin Britten  Concerto for Cello by William Walton  Concerto for Cello by Darius Milhaud  Concerto No. 1 in D Minor by Dmitry Shostakovich</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied cello); and achieve a cumulative applied music grade point average of at least 3.0</p>		N/A

**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Clarinet (AMUS 1510)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Posture and Hand Position</p> <p>Embouchure strengthening</p> <p>Breath Control</p> <p>Articulation Progress</p> <p>All Major Scales, Harmonic Minors to 4 sharps and flats, Chromatic Scale</p> <p>16 Studies - Rose, 40 Etudes - Rose</p> <p>Melodious and Progressive Studies, Books 1 &amp; 2 - David Hite</p> <p>12 Etudes for Clarinet - Victor Polatschek</p> <p>Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9</p> <p>Sight Reading Progress</p> <p>Clarinet Fingerings - Thomas Ridenour</p> <p>Concertino - Carl Maria von Weber</p> <p>Clarinet On the Town - Herman</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>Embouchure strengthening</p> <p>Breath Control</p> <p>Tonguing Patterns for Speed</p> <p>Tone Production</p> <p>Reed and Mouthpiece Adjustment</p> <p>All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale</p> <p>Sight Reading Progress</p> <p>32 Studies - Rose</p> <p>18 Etudes - Paul Jeanjean</p> <p>Five Bagatelles - Gerald Finzi</p> <p>Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9</p> <p>Solo de Concours - Henri Rabaud</p> <p>Concerto No. 1 - Carl Stamitz</p> <p>Arabesques - Paul Jeanjean</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Junior</b>	<p>-Third-Year Recital:</p> <p>-25-30 minutes of music if shared recital; 45 minutes of music if solo recital</p> <p>-must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8</p>	<p>Embouchure strengthening</p> <p>Breath Control</p> <p>Tonguing Patterns for Speed</p> <p>Tone Production</p> <p>Reed and Mouthpiece Adjustment</p> <p>All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale</p> <p>Sight Reading Progress</p> <p>Posture</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>

	performances total before graduation)	<p>Reed Selection and Adjustment  All Major and Minor Scales, Arpeggios, Chromatic Scale  Foundation Studies, Op. 63 - Karl Baermann  Complete Method - Gustave Langenus - Parts 1 - 3  Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9  Sonata - Francis Poulenc  Solo de Concours - Andre Messenger  Solo de Concours - Jules Mouquet  Sonatas No. 1 &amp; 2 - Johannes Brahms  Sonata - Paul Hindemith</p>	
<b>Senior</b>	<p>-Fourth-Year Recital:  -50-55 minutes of music  -can be scheduled either fall or spring semesters  -Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Embouchure strengthening  Breath Control  Tonguing Patterns for Speed  Tone Production  Reed and Mouthpiece Adjustment  All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale  Sight Reading Progress  All Major and Minor Scales, Arpeggios, Chromatic Scale  20 Grand Etudes - Rose  48 Studies, Books 1 and 2 - Alfred Uhl  Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9  Premiere Rhapsodie - Claude Debussy  Concerto - Aaron Copland  Concerto No. 1 - Carl Maria von Weber  Concerto - Wolfgang Amadeus Mozart</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor   -Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied clarinet); and achieve a cumulative applied music grade point average of at least 3.0</p>		N/A



**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Double Bass (AMUS 1330)**

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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts from the standard classical repertoire (from Baroque to the present) and an etude representing the current level of technique, as well as three-octave scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p style="text-align: center;"><u>Technical Expectations</u></p> <p>-Learning a proper and stable way to hold the instrument.</p> <p>-Learn to use larger muscles to aid left and right hand</p> <p>-Develop proper left hand position including spacing half steps between fingers one, two and four, playing with curved fingers, develop smooth shifting.</p> <p>-Develop right hand technique including proper bow grip, fluidity in elbow and wrist, adjusting weight and speed of bow for tone</p> <p>-Student should be familiar with the fingerboard up to the fifth position</p> <p>-Major scales E and F-two octaves, all others-one octave</p> <p style="text-align: center;"><u>Etudes</u></p> <p>-Simandl Book One up to fifth position</p> <p>-Storch-Hrabe 57 Studies</p> <p>-77 Baroque Bass Lines- Lucas Drew</p> <p>-The Complete Double Bass Parts J.S. Bach- Oscar Zimmerman</p> <p style="text-align: center;"><u>Solos</u></p> <p>-Marcello Sonatas –various movements according to students ability</p> <p>-Vivaldi Sonatas –various movements according to students ability</p> <p>-Beethoven Minuet and Sonatina</p> <p>-Orchestral Excerpts</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p style="text-align: center;"><u>Technical Expectations</u></p> <p>-Continued improvement in left and right hand development started in freshman year</p> <p>-Expand range to seventh position or into thumb position</p> <p>-Develop agility in string crossing and bowing patterns using major scales and arpeggios and Part three of Simandl</p> <p>-Begin learning major, harmonic minor, melodic minor scales</p> <p style="text-align: center;"><u>Etudes</u></p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		<p>-Continue progress in Simandl, Storch-Hrabe, 77 Bass lines, J.S. Bach Bass Parts or equivalent</p> <p style="text-align: center;"><u>Solos</u></p> <p>-Continue selections from Marcello and Vivaldi Sonatas          -Grave- Evaristo F. dall'Abaco          -Romance from Lieutenant Kije'          -Chaconne – Armand Russel          -Orchestral Excerpts</p>	
<b>Junior</b>	<p>-Third-Year Recital:          -25-30 minutes of music if shared recital; 45 minutes of music if solo recital          -must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p style="text-align: center;"><u>Technical Expectations</u></p> <p>-Continued development of right and left hand technique is expected          -Begin or continue development of thumb position and bowing skills in higher register          -Continue practices of scales          -Learn triads and seventh chord arpeggios within major keys</p> <p style="text-align: center;"><u>Etudes</u></p> <p>-Simandl Book Two          -Bille' New Method for Double Bass</p> <p>-Continue progress in Simandl, Storch-Hrabe, 77 Bass lines, J.S. Bach Bass Parts or equivalent</p> <p style="text-align: center;"><u>Solos</u></p> <p>-Bourre'e from 3<sup>rd</sup> Cello Suite- J.S.Bach          -Prelude and Allegro from Sonata in G major by Jean Francois d'Andrieu          -Eccles Sonata in G minor- First movement Largo          -Continue Marcello and Vivaldi Sonatas          -Orchestral excerpts</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>
<b>Senior</b>	<p>-Fourth-Year Recital:          -50-55 minutes of music          -can be scheduled either fall or spring semesters</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p style="text-align: center;"><u>Technical Expectations</u></p> <p>-Continued progress with left and right hand technique is expected          -Continued progress in thumb position with focus on intonation and tone          -Major, Harmonic minor and melodic minor scales in two octaves          -Major and minor arpeggios, at least two octaves</p> <p style="text-align: center;"><u>Etudes</u></p> <p>-Simandl Book Two          -Bille' New Method for Double Bass          -Storch-Hrabe 57 Studies</p> <p style="text-align: center;"><u>Solos</u></p> <p>-Selection from Bach Cello Suites          -Sonata in C minor- George Frideric Handel          -Concerto in A major- Domenico Dragmetti</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied double bass); and achieve a cumulative applied music grade point average of at least 3.0</p>		N/A

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Music in Performance:  
Euphonium (AMUS 1440)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Technical expectations: Concentrated work on foundational concepts including embouchure and its muscular development and physiology; breathing and use of air; tone quality (buzzing with and without mouthpiece); and the coordination of lip vibrations controlled by hearing.</p> <p>Scales (including chromatic) are performed with a multiplicity of articulations.</p> <p>Etudes: Rochuet/Bordogni "Melodious Etudes" Book 1, Tyrell- "40 Progressive Studies", Arban's "Method" and similar.</p> <p>Solos: Hutchison "Sonatina", Galliard "Sonatas" and similar</p> <p>Standard band and orchestral excerpts such as Holst "The Planets", "Stars and Stripes"</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>Technical expectations: Continuation of embouchure development as the music gets progressively more demanding; sight-reading; vibrato; expansion of dynamics, range, multiple-articulation, pedal tones and executing intervals securely.</p> <p>Scales and arpeggios. Use of treble clef ( Bb transposition )</p> <p>Etudes: Rochuet/Bordogni "Melodious Etudes" Book 2, Koprash "Etudes", and similar</p> <p>· Solos: Guillmant "Morceau Symphonique", Barat "Andante and Allegro", Robert Russell Bennett "Rose Variations" and similar (select solo for Sophomore Conference, spring semester)</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		Standard band and orchestral excerpts such as Moussorgsky "Bydlo" from "Pictures", Holst "Suite for Band"	
<b>Junior</b>	<p>-Third-Year Recital: -25-30 minutes of music if shared recital; 45 minutes of music if solo recital -must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Technical expectations: Continued technical development per student's level of competency;</p> <p>Modal Scales</p> <p>Etudes: add Paris Conservatory "Etudes"- Masson, Boutry, etc. · Solos: George "Sonata ", Hovhaness "Symphony #29", Wilder "Concerto" and similar (prepare repertoire for Third-Year Recital)</p> <p>Standard band and orchestral excerpts such as Strauss "Don Quixote", Berlioz/Patterson "Overture to Benvenuto Cellini"</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>
<b>Senior</b>	<p>-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Technical expectations: Continued technical development per student's level of competency;</p> <p>Modal scales and 7th chord arpeggios</p> <p>Etudes: Bozza- "Etudes", Song Study and similar ·</p> <p>Solos: Blazhevich "Concerto #2", Curnow "Symphonic Variants", Bach "Concert Variations" and similar (prepare repertoire for Fourth-Year Recital) · Standard band and orchestral excerpts such as Mantia " Endearing Young Charms</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied euphonium); and achieve a cumulative applied music grade point average of at least 3.0</p>		N/A

**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Flute (AMUS 1500)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<ul style="list-style-type: none"> <li>-Application to the institution is required before audition; acceptance to the institution is preferred</li> <li>-minimum GPA: 2.75</li> <li>-minimum ACT: 19</li> <li>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</li> <li>-Sight reading may be requested</li> </ul>		N/A
<b>First-Year</b>	<ul style="list-style-type: none"> <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>	<ul style="list-style-type: none"> <li>-Technical expectations: Concentrated work on fundamentals including embouchure, physical set-up, breathing, tone, intonation, tonguing, vibrato.</li> <li>-Technical exercises selected from Reichert “Seven Daily Exercises” and Taffanel and Gaubert “Seventeen Daily Exercises.”</li> <li>-Scales: All Major and Minor scales and arpeggios, full range</li> <li>-Etudes: Berbiguier, Andersen op. 33</li> <li>-Solos: Bach Sonata in E-flat, Faure Fantasie, Honegger Danse de la Chevre, Mozart Concerto in D Major, Poulenc Sonata, Saint Saens Airs de Ballet, Varese Density 21.5</li> <li>-Orchestral Excerpts</li> </ul>	<ul style="list-style-type: none"> <li>-Fall and spring semester juries must be completed with passing grades</li> </ul>
<b>Sophomore</b>	<ul style="list-style-type: none"> <li>-Sophomore Conference:</li> <li>-At least three solo performances in General Recitals in the academic year leading up to the Conference</li> <li>-One additional piece, not previously offered on a General Recital, is performed at the Conference</li> </ul>	<ul style="list-style-type: none"> <li>-Technical Expectations: Continuation of work on fundamentals, building on foundation from first year. Tone study to concentrate on intervals, releases, dynamic control and vibrato use.</li> <li>-Technical exercises selected from Kujala “Vade Mecum” and Wye “Daily Exercises for Flute.”</li> <li>-Scales: All Major and Minor scales and arpeggios, extended range</li> <li>-Etudes: Andersen op. 15, Donjon</li> <li>-Solos: Bach Sonata in E Major, Mozart Concerto in G Major, Griffes Poem, Hindemith Sonata, Hue Fantasie, Ibert Piece, Reinecke Concerto</li> <li>-Orchestral Excerpts</li> </ul>	<ul style="list-style-type: none"> <li>-Fall and spring semester juries must be completed with passing grades</li> </ul>
<b>Junior</b>	<ul style="list-style-type: none"> <li>-Third-Year Recital:</li> <li>-25-30 minutes of music if shared recital; 45 minutes of music if solo recital</li> <li>-must be scheduled fall semester</li> </ul>	<ul style="list-style-type: none"> <li>-Technical Expectations: Continued development according to student’s level with the goal of incorporating strong fundamentals to achieve a high level of artistry in performance.</li> <li>-Additional work on piccolo.</li> <li>-Technical Exercises selected from Moyse.</li> </ul>	<ul style="list-style-type: none"> <li>-Fall semester jury would occur at the discretion of the</li> </ul>

	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	-Etudes: Karg-Elert Caprices -Solos: Bach Sonata in e minor, CPE Bach Sonata in a minor, Colquhoun Charanga, Ibert Concerto, Martin Ballade, Schubert Introduction and Variations, Widor Suite  -Orchestral Excerpts	applied instructor  -Spring semester jury must be completed with a passing grade
<b>Senior</b>	-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters -Must perform at least twice during the year on General Recitals (8 performances total before graduation)	-Technical Expectations: Continued development according to student's level with the goal of mastery of fundamentals to achieve a high level of artistry in performance.  -Etudes: Casterede, Andersen, Paganini -Solos: Bach Sonata in b minor, Clarke Zoom Tube, Boehm Grand Polonaise, Bozza Image, Dutilleux Sonatine, Muczynski Sonata, Prokofiev Sonata  -Orchestral Excerpts	-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor  -Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied flute); and achieve a cumulative applied music grade point average of at least 3.0		N/A

**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Guitar (AMUS 1340)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility and two, two-octave major scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>The student will solidify their basic guitar playing technique through the study of scales, arpeggios, and slurs.</p> <p>Students will work to be proficient sight reading through the 7th position on the guitar.</p> <p>All Major scale forms will be learned and memorized. Open position chords and bar chords will be reviewed</p> <p>Etudes: M. Carcassi, Op. 60 1-5  M. Giuliani 120 Arpeggio Studies  L. Brouwer, Etudes Simples  Suggested Repertoire  Renaissance: Pezzo Tedesco, Wilsons Wilde, anonymous  Pavanes, Luis Milan  Baroque: Dances, Gaspar Sanz  Suite, Robert De Visce  Cello Suite I,III J.S. Bach  Classical: Minuets and Waltzes, Fernando Sor  Allegretto, Op. 5, No. 12, M. Carcassi  Sonatine, Op. 71, No. 1, M. Giuliani  Romantic: Lágrima, Adelita, Francesco Tárrega  Selected works by Turina  Contemporary: 8 Discernments, Andrew York  25 Etudes, Gerald Garcia  Preludes 1,3,4, Heitor Villa-Lobos</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:  -At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>The student will continue to develop their basic technique increasing speed and ease of playing more complex patterns. Rasgueado, artificial harmonics, and extended techniques will be explored.</p> <p>Students will work to be proficient sight-reading from the 1<sup>st</sup>-12<sup>th</sup> fret.</p> <p>All minor scale forms will be learned and memorized.  Etudes: M. Carcassi, Op. 60 6-20  Sor/ Segovia Studies  Suggested Repertoire  Renaissance: Guardame Las Vacas, Luis De Narvaez  Selections by John Dowland</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		<p>Baroque: Suite, S.L. Weiss Cello Suite I, III, J. S. Bach Concerto, A. Vivaldi</p> <p>Romantic: 12 Preludes, Manuel Ponce Mazurka, F. Tarrega Prelude II, V, Heitor Villa-Lobos Fandanguillo, F.M. Torroba</p> <p>Contemporary: Etudes Simples 10-20, Leo Brouwer Elogia de la Danza, Leo Brouwer Suite del Recuerdo, J.L. Merlin</p>	
<b>Junior</b>	<p>-Third-Year Recital: -25-30 minutes of music if shared recital; 45 minutes of music if solo recital -must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>The student will continue to develop technique and fluency; hone interpretation and performance skills; study, analyze and perform longer and more complicated works; and prepare for their Junior Recital.</p> <p>Students will be able to transpose a melody up an octave at sight, and to harmonize simple melodies in 3rds.</p> <p>Etudes: 12 Etudes, H. Villa-Lobos</p> <p>Suggested Repertoire, all selections listed above plus: Baroque: Lute Suite, one movement, J.S. Bach Cello Suite I or III, Complete Classical: Variations, M. Giuliani Variations, Op. 40, Fernando Sor Romantic: Preludes 1-5, Heitor Villa-Lobos Choros, Heitor Villa-Lobos Transcriptions of music by Albeniz, Granados and others. Contemporary: Compositios by Lauro, Barrios, Merlin, Pujol, and others.</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>
<b>Senior</b>	<p>-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>The student will continue to develop technique and fluency; hone interpretation and performance skills; study, analyze and perform longer and more complicated works; and prepare for their Senior Recital. Taking more initiative in the selections of repertoire and etudes, students will be asked to reflect on their skills and with the guidance of the instructor choose appropriate music to play and program on their senior recital.</p> <p>Students will be able to transpose a melody up an octave at sight, and to harmonize melodies with complete harmonies.</p> <p>Etudes: 12 Etudes, H. Villa-Lobos Studies by Legnani, Giuliani, Sor and others</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied guitar); and achieve a cumulative applied music grade point average of at least 3.0</p>		N/A



**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Music in Performance:  
Harp (AMUS 1350)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>- Prepare two contrasting movements or excerpts from your repertoire (from Baroque to the present).</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Technical expectations: Concentrated work on foundational concepts including finger action, wrist action, and tone quality. Scales and arpeggios are performed with multiple dynamics.</p> <p>Etudes: Naderman Sonatinas and similar</p> <p>Solos: Sonata in c minor (any version), G. Pescetti; Impromptu Caprice, Pierné</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>Technical expectations: Continuation of work on finger and wrist actions, expansion of dynamics, scales and arpeggios in triplets with multiple dynamics.</p> <p>Etudes: Naderman Sonatinas and similar</p> <p>Solos: <i>Harmonious Blacksmith</i>, G.F. Handel; <i>Féerie</i>, Marcel Tournier or similar</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Junior</b>	<p>-Third-Year Recital:</p> <p>-25-30 minutes of music if shared recital; 45 minutes of music if solo recital</p> <p>-must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Technical expectations: Continued technical development per student's level of competency. Continuation of work on scales and arpeggios in triplet and dotted rhythms, performed with multiple dynamics and tempi.</p> <p>Etudes: Bochsá or similar</p> <p>Solos: <i>Sonate</i>, Hindemith; <i>Danse Sacrée et Profane</i>, Claude Debussy or similar Standard orchestra excerpts</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>
<b>Senior</b>	<p>-Fourth-Year Recital:</p> <p>-50-55 minutes of music</p> <p>-can be scheduled either fall or spring semesters</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Technical expectations: Continued technical development per student's level of competency. Continuation of work on scales and arpeggios in triplet and dotted rhythms, performed with multiple dynamics and tempi.</p> <p>Etudes: Posse or similar</p> <p>Solos: <i>Rhapsodie</i>, Marcel Grandjany; <i>Suite for Harp</i>, Benjamin Britten or similar Standard orchestra excerpts</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>

<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied harp); and achieve a cumulative applied music grade point average of at least 3.0		N/A
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**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Horn (AMUS 1420)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<ul style="list-style-type: none"> <li>-Application to the institution is required before audition; acceptance to the institution is preferred</li> <li>-minimum GPA: 2.75</li> <li>-minimum ACT: 19</li>   <li>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</li>   <li>-Sight reading may be requested</li> </ul>		N/A
<b>First-Year</b>	<ul style="list-style-type: none"> <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>	PLEASE SEE BELOW FOR THE FOUR-YEAR SEQUENCE: * indicates for Performance majors only	<ul style="list-style-type: none"> <li>-Fall and spring semester juries must be completed with passing grades</li> </ul>
<b>Sophomore</b>	<ul style="list-style-type: none"> <li>-Sophomore Conference:</li> <li>-At least three solo performances in General Recitals in the academic year leading up to the Conference</li> <li>-One additional piece, not previously offered on a General Recital, is performed at the Conference</li> </ul>		<ul style="list-style-type: none"> <li>-Fall and spring semester juries must be completed with passing grades</li> </ul>
<b>Junior</b>	<ul style="list-style-type: none"> <li>-Third-Year Recital:</li> <li>-25-30 minutes of music if shared recital; 45 minutes of music if solo recital</li> <li>-must be scheduled fall semester</li>   <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>		<ul style="list-style-type: none"> <li>-Fall semester jury would occur at the discretion of the applied instructor</li>   <li>-Spring semester jury must be completed with a passing grade</li> </ul>
<b>Senior</b>	<ul style="list-style-type: none"> <li>-Fourth-Year Recital:</li> <li>-50-55 minutes of music</li> <li>-can be scheduled either fall or spring semesters</li> <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>		<ul style="list-style-type: none"> <li>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</li>   <li>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</li> </ul>
<b>Graduation</b>	<ul style="list-style-type: none"> <li>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied horn); and achieve a cumulative applied music grade point average of at least 3.0</li> </ul>		N/A

FIRST-YEAR RECOMMENDATIONS

<b>SCALES</b>	Major and Natural Minor Scales	<b>SOLOS</b>	Beethoven: Horn Sonata Cherubini: Sonata No. 1 from Two Sonaten*
<b>ETUDES</b>	Maxime-Alphone: Book 1 Kopprash: Book 1 (Etudes 1-15)		Glazunov: Reverie Gliere: Intermezzo or Nocturne Mozart: First Horn Concerto Mozart: Third Horn Concerto Saint-Saens: Morceau de Concert Strauss: Nocturno
<b>MATERIALS</b>	Farkas: The Art of French Horn Playing		

SECOND-YEAR RECOMMENDATIONS

<b>SCALES</b>	Major, Natural, Harmonic and Melodic Minor Scales <i>(scale boundary exam recommended)</i>	<b>SOLOS</b>	Eichborn: Horn Sonata F. Strauss: Concerto Haydn: Horn Concerto No. 1 Mozart: Horn Concerto No. 4 Nellybell: Scherzo Concertante* Reinecke: Notturmo Strauss: Horn Concerto No. 1 Vinter: Hunter's Moon
<b>ETUDES</b>	Brophy: Technical Studies for Solving Special Problems Kling: Horn Schule Kopprash: Book 1 (Etudes 16-31) Maxime-Alphone: Book 2		

THIRD-YEAR RECOMMENDATIONS

<b>ETUDES</b>	Gallay: 40 Preludes LaBar: Horn Player's Audition Handbook Mel Bay: Anthology of Orchestral Horn Music	<b>SOLOS</b>	Dukas: Villanelle Hindemith: Horn Sonata Mozart: Horn Concerto No. 2 Neuling: Bagatelle Schumann: Adagio & Allegro*
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FOURTH-YEAR RECOMMENDATIONS

<b>ETUDES</b>	335 Selected & Progressive Etudes for the French Horn Dauprat: Twelve Etudes Gates: Odd- Meter Etudes for Treble Voices Orchestral Excerpts of Beethoven, Brahms, & Tchaikovsky	<b>SOLOS</b>	Gliere: Horn Concerto Rheingberger: Horn Sonata Hidas: Concerto for Horn, No. 1 F. Strauss: Introduction, Theme and Variations*
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**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Music in Performance:  
Oboe (AMUS 1530)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75 -minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: Concentrated work on foundational concepts including embouchure and reed placement; breathing and use of air; tone quality, vibrato, intonation, and proper finger placement. Students are expected to learn the basics of reed making as a first year performance major and be close to self-sufficient by the end of the year.</p> <p>-Practice: 1 – 1.5 hours per day playing, 1 hour per day reed making</p> <p>-Etudes: Barrett, The Complete Method for Oboe, articulation studies and melodic studies</p> <p>-All major scales (2 octaves when possible) and minor scales up to 3 flats and sharps</p> <p>-Solos: A complete concerto or sonata from the baroque or classical era</p> <p>-Standard orchestral excerpts (primarily listening study)</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference: -At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>-Technical expectations: Control of and consistency of tone quality and sound production. Begin to explore extended techniques such as double-tongue and circular breathing or alternatives to execute more challenging technical passages. Perfection of reed making technique.</p> <p>-Practice: 1.5 – 2 hours/day, 1 hour per day reed-making</p> <p>-Etudes: Barrett, The Complete Method for Oboe, Melodic Studies, Grand Studies</p> <p>-All major and minor scales, full range of the instrument</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		<p>-Solos: Mozart Concerto or quartet or other similar classical concerto; 20<sup>th</sup> century sonata from the list below.</p> <p>-Standard orchestral excerpts</p>	
<b>Junior</b>	<p>-Third-Year Recital: -25-30 minutes of music if shared recital; 45 minutes of music if solo recital -must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: Focus on preparation for auditions. Perfect fast tongue technique, long sustained phrasing, appropriate and efficient breathing, finger movement, etc. Develop good habits for extended practicing. Explore auxiliary instruments (English Horn, Oboe D'Amore).</p> <p>-Practice: 3 hours per day, 1 hour per day reed-making</p> <p>-Etudes: Ferling, 48 studies</p> <p>-Solos: Mozart Concerto in C Major, Strauss or Vaughan-Williams Concerto, Hindemith, Dutilleux, or Poulenc Sonata, other solos of choice to present 30-minute recital</p> <p>-Standard orchestral excerpts. Student should attempt a professional or summer festival audition or prepare a list and perform a mock audition for their peers.</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>
<b>Senior</b>	<p>-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters -Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: Tone production and control, reed-making competency and consistency, breath control, basic instrument repair. Competency on auxiliary instrument required.</p> <p>-Practice: 3 hours per day, 1 hour per day reed-making</p> <p>-Etudes: Barrett, Melodic Studies, <u>Orchestral excerpts for Oboe</u> by John Ferillo</p> <p>-Solos: Recital Preparation: At least 4 complete works of contrasting style and period. Prefer at least one chamber music work, at least two works with Piano accompaniment.</p> <p>-Standard orchestral excerpts. A performance major must take at least one professional or summer festival audition during their senior year.</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor -Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied oboe); and achieve a cumulative applied music grade point average of at least 3.0</p>		N/A

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Music in Performance:  
Percussion (AMUS 1600)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two pieces, one snare etude, such as those found in "Portraits of Rhythm: by Anthony J. Cirone, and one piece for a mallet instrument and/or timpani. Four mallet playing is desired.</p> <p>-Drum set: Demonstrate competency with various styles such as swing, Latin, ballad, and rock.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Two mallet study -Bach "Violin Concerto in a minor" or a Bach Partita</p> <p>One of GH Green's Xylophone Rags</p> <p>Technical-"Instruction Course for the Xylophone" by GH Green</p> <p>Snare-"Portraits in Rhythm" by Anthony Cirone</p> <p>Portraits in Rhythm" by Anthony Cirone</p> <p>Technical-"Wrist and Finger Stroke Control" by Charles Wilcoxin and "Stick Control" by GL Stone</p> <p>All major and minor scales, two octaves</p> <p>Basic rudiments: flams, flam taps, flam accent, paradiddles, ruffs and rolls</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>Four mallet marimba study-"Rain Dance" by Alice Gomez and Marilyn Rife</p> <p>One of the Musser Etudes/Preludes</p> <p>Technical-"Four Mallet Method for Marimba" by Moyer or "Method of Movement" by Stevens</p> <p>Rudimental Snare Drum-"America's NARD Book" compilation</p> <p>Multiple Percussion Solos- Grade 3 and above</p> <p>Additional rudiments: flam accent number 2, paradiddle-diddles, flam paradiddles, etc.</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

<b>Junior</b>	<p>-Third-Year Recital: -25-30 minutes of music if shared recital; 45 minutes of music if solo recital -must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>“Etuden for Timpani” by Hochrainer, “The Solo Timpanist” by Vic Firth</p> <p>Solos and excerpts in addition to the above etudes</p> <p>Technical-“Fundamental Method for Timpani” by Mitchell Peters</p> <p>Percussion Accessories Further 4 mallet marimba study</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>
<b>Senior</b>	<p>-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>4 mallet vibraphone-grade 4 solo and above Technical-"Vibraphone Technique: Dampening and Pedaling"</p> <p>Snare Drum- "12 Etudes" by Delecluse</p> <p>Excerpts for snare drum, xylophone and glockenspiel-"Porgy and Bess", "Scheherazade", "Sorcerer's Apprentice"</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
<b>Graduation</b>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied percussion); and achieve a cumulative applied music grade point average of at least 3.0</p>		<p>N/A</p>



**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Piano (AMUS 1110)**

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

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<ul style="list-style-type: none"> <li>-Application to the institution is required before audition; acceptance to the institution is preferred</li> <li>-minimum GPA: 2.75</li> <li>-minimum ACT: 19</li>   <li>-Prepare three pieces (at least one by J.S. Bach), all major scales, and arpeggios (2-4 octaves).</li>   <li>-Sight reading may be requested.</li> </ul>	<ul style="list-style-type: none"> <li>-Students who intend to pursue this degree are expected to have studied a significant portion of the following repertoire prior to enrolling:</li>   <li>-Bach 2-/3-part inventions</li> <li>-Mozart sonatas</li> <li>-Beethoven sonatas, such as Op. 2, nos. 1 and 2; Op. 14; and Op. 79</li> <li>-Chopin nocturnes, waltzes, mazurkas, preludes</li> <li>-Debussy preludes</li> <li>-20<sup>th</sup>/21<sup>st</sup> century repertoire</li> <li>-All major scales and arpeggios</li> </ul>	N/A
<b>First-Year</b>	<ul style="list-style-type: none"> <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> <li>- All jury repertoire must be memorized in all semesters</li> <li>-With permission from the piano faculty, a student may substitute a major chamber piece or accompaniment for any of the specified repertoire in a given term. Examples would include works for strings and piano; song cycles; and instrumental sonatas with piano.</li> </ul>	<ul style="list-style-type: none"> <li>Repertoire for the year:</li> <li>-One sinfonia or comparable composition of J.S. Bach</li> <li>-A complete Classical sonata, variation set, or concerto</li> <li>-a major Romantic period piece lasting 5-8 minutes</li> <li>-an American work</li> </ul>	<ul style="list-style-type: none"> <li>-Fall semester jury:</li> <li>-specified repertoire from the list</li> <li>-all major scales-four octaves (quarter @96)</li> <li>-all major arpeggios with inversions;</li> <li>-Spring semester jury:</li> <li>-remaining specified repertoire from the list</li> <li>-all minor scales – four octaves (quarter @96)</li> <li>-all minor arpeggios with inversions</li> </ul>
<b>Sophomore</b>	<ul style="list-style-type: none"> <li>-Sophomore Conference:</li> <li>-At least three solo performances in General Recitals in academic year leading up to the Conference</li> <li>-One piece, not previously performed on a General Recital, is performed at the Conference</li>   <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>	<ul style="list-style-type: none"> <li>-Repertoire for the year:</li> <li>-Bach Prelude and Fugue from WTC or several suite movements</li> <li>-A complete Classical sonata, variation set, or concerto</li> <li>-A work by Chopin, Schumann, Schubert, Liszt, or Brahms</li> <li>-A work by Debussy or Ravel</li> <li>-A 20<sup>th</sup>/21<sup>st</sup> century work</li> </ul>	<ul style="list-style-type: none"> <li>-Fall semester jury:</li> <li>-Specified repertoire from the list in at least three musical styles</li> <li>-All arpeggios with inversions, tonic and dominant sevenths</li> <li>-Spring semester jury:</li> <li>-Remaining selections from the repertoire list</li> <li>-All major and harmonic minor scales in contrary motion</li> <li>-One self-prepared piece, chosen by the student, memory not required</li> </ul>
<b>Junior</b>	<ul style="list-style-type: none"> <li>-Third-Year Recital:</li> <li>-25-30 minutes of music if shared recital; 45 minutes of music if solo recital</li> <li>-must occur in the fall semester</li>   <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>	<ul style="list-style-type: none"> <li>-Repertoire for the year:</li> <li>-Scarlattini sonata(s) or Bach prelude and fugue or suite movements</li> <li>-A complete sonata, concerto, or set of variations</li> <li>-An etude by Chopin, Liszt, Rachmaninoff, or Debussy</li> </ul>	<ul style="list-style-type: none"> <li>-Fall Semester Jury: would only occur at the discretion of the studio instructor</li> <li>-Spring Semester Jury:</li> <li>-Remaining selections from the repertoire list</li> </ul>

		-A work by Hindemith, Copland, Bartok, Prokofiev, or Schoenberg	-All major scales in 3 <sup>rd</sup> , 6ths, and 10ths – four octaves (quarter @96) -One self-prepared piece chosen by the student; memory not required
<b>Senior</b>	-Fourth-Year Recital -50-55 minutes of music -May occur in either the fall or spring semesters  -Must perform at least twice during the year on General Recitals (8 performances total before graduation)	Repertoire for the year: -A major work from the Baroque period -A complete sonata, concerto, or set of variations -A major work by Chopin, Schumann, Schubert, Liszt, Mendelssohn, or Brahms -A work by Debussy or Ravel -An American work written after 1950	-Jury in the semester in which the recital occurs: would occur at the discretion of the studio instructor -Other semester jury: -Remaining selections from the repertoire list -One etude by Czerny, Waxman, Clementi or another similar composer -All harmonic minor scales in 3rds, 6ths, and 10ths – four octaves (quarter @96) -One self-prepared piece chosen by the instructor and given to the student two weeks prior to the jury: memory not required
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion of at least 16 semester hours of applied piano); and achieve a cumulative applied music grade point average of at least 3.0		N/A

**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Saxophone (AMUS 1520)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Posture and Hand Position</p> <p>Embouchure strengthening</p> <p>Breath Control</p> <p>Articulation Progress</p> <p>All Major Scales, Harmonic Minors to 4 sharps and flats, Chromatic Scale</p> <p>48 Famous Studies - Ferling Rubank - Advanced Method</p> <p>Kynaston - Daily Studies</p> <p>The Orchestral Saxophonist Excerpts - Multiple Books</p> <p>Sight Reading Progress</p> <p>High Tones For Saxophone - Eugene Rousseau</p> <p>Introduction of Vibrato</p> <p>Aria - Eugene Bozza</p> <p>Solos For the Alto Saxophone - Larry Teal</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>Posture and Hand Position</p> <p>Alto Straight Forward between legs</p> <p>Embouchure strengthening</p> <p>Breath Control and Tonguing</p> <p>Patterns for Speed</p> <p>Tone Production - with Vibrato</p> <p>Reed and Mouthpiece Adjustment</p> <p>All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale</p> <p>Sight Reading Progress</p> <p>Altissimo Register Progress</p> <p>Improvisation et Caprice - Eugene Bozza</p> <p>Concerto - Dubois</p> <p>Tableaux de Provence - Maurice</p> <p>The Orchestral Saxophonist Excerpts - Multiple Books</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Junior</b>	<p>-Third-Year Recital:</p> <p>-25-30 minutes of music if shared recital; 45 minutes of music if solo recital</p> <p>-must be scheduled fall semester</p>	<p>Embouchure strengthening</p> <p>Breath Control - Tonguing</p> <p>Patterns for Speed</p> <p>Tone Production - Vibrato</p> <p>Reed and Mouthpiece Adjustment</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p>

	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress Posture Reed Selection and Adjustment All Major and Minor Scales, Arpeggios, Chromatic Scale Eight Etude Techniques - Londeix The Orchestral Saxophonist Excerpts - Multiple Books Sonata - Paul Creston Caprice en Forme de Valse Concertino de Camera - Jacques Ibert	-Spring semester jury must be completed with a passing grade
<b>Senior</b>	-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters -Must perform at least twice during the year on General Recitals (8 performances total before graduation)	Embouchure strengthening Breath Control Tonguing Patterns for Speed Tone Production and Vibrato Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress All Major and Minor Scales, Arpeggios, Chromatic Scale Etude Books - Marcel Mule 32 Etudes and Technical Studies - Senon The Orchestral Saxophonist Excerpts - Multiple Books Fuzzy Bird Sonata - Takashi Yoshimatsu Concerto for Alto Saxophone - Karel Husa Concerto for Alto Saxophone - Alexander Glazunov Concertino for Alto Saxophone - Phil Woods	-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor  -Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied saxophone); and achieve a cumulative applied music grade point average of at least 3.0		N/A

**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Trombone (AMUS 1410)**

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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Concentrated work on foundational concepts including embouchure and its muscular development and physiology; breathing and use of air; tone quality (buzzing with and without mouthpiece); and the coordination of lip vibrations controlled by hearing. Scales are performed with a multiplicity of articulations.</li> <li>· Etudes: Rochuet/Bordogni "Melodious Etudes" Book 1, Tyrell- "40 Progressive Studies", Voisin/Dusfresne- "Develop Sight Reading" and similar.</li> <li>· Solos: Guillmant "Morceau Symphonique", Galliard "Sonatas" and similar</li> <li>· Standard orchestral excerpts such as Berlioz "Hungarian March", Saint Saens "Adagio" from Symphony #3.</li> </ul>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<ul style="list-style-type: none"> <li>· Technical expectations: Continuation of embouchure development as the music gets progressively more demanding; sight-reading; vibrato; expansion of dynamics, range, multiple-articulation, pedal tones and executing intervals securely. Scales and arpeggios.</li> <li>· Etudes: ; Rochuet/Bordogni "Melodious Etudes" Book 2, Blazhevich "Clef Studies", Voisin/Dusfresne- "Develop Sight Reading" and similar</li> <li>· Solos: David- "Concertino", Rimsky Korsakoff "Concerto", and similar (select solo for Sophomore Conference, spring semester)</li> </ul>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		<ul style="list-style-type: none"> <li>· Standard orchestral excerpts such as Mozart Requiem "Tuba Mirum" ; Rossini "La Gazza Ladra".</li> </ul>	
<b>Junior</b>	<ul style="list-style-type: none"> <li>-Third-Year Recital: -25-30 minutes of music if shared recital; 45 minutes of music if solo recital</li> <li>-must be scheduled fall semester</li> <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency; use of alto and tenor clefs. Modal Scales.</li> <li>· Etudes: add Paris Conservatory Etudes- Masson, Boutry, etc.</li> <li>· Solos: (prepare repertoire for Third-Year Recital) Saint-Saens "Cavatine", Jongen- "Aria and Polonaise", Hindemith "Sonata" and similar .</li> <li>· Standard orchestral excerpts such as Wagner "Ride of the Valkuries", Ravel- "Bolero"</li> </ul>	<ul style="list-style-type: none"> <li>-Fall semester jury would occur at the discretion of the applied instructor</li> <li>-Spring semester jury must be completed with a passing grade</li> </ul>
<b>Senior</b>	<ul style="list-style-type: none"> <li>-Fourth-Year Recital: -50-55 minutes of music</li> <li>-can be scheduled either fall or spring semesters</li> <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>	<ul style="list-style-type: none"> <li>· Technical expectations: Continued technical development per student's level of competency; use of alto trombone, Modal scales and 7th chord arpeggios.</li> <li>· Etudes: Bozza- "Etudes", Song Study and similar</li> <li>· Solos: Wagenseil "Concerto"; Albrechtberger, "Concerto", Pryor- "Blue Bells of Scotland" and similar (prepare repertoire for Fourth-Year Recital)</li> <li>· Standard orchestral excerpts such as Stravinsky "L'Histoire du Soldat" and "Firebird Suite", Mahler "Symphony #3", Berg- "3 Pieces", Rossini "William Tell Overture"</li> </ul>	<ul style="list-style-type: none"> <li>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</li> <li>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</li> </ul>
<b>Graduation</b>	<ul style="list-style-type: none"> <li>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied trombone); and achieve a cumulative applied music grade point average of at least 3.0</li> </ul>		N/A

**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Trumpet (AMUS 1400)**

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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Repertoire for the year            Required Reading and Listening: selected by the instructor</p> <p>Methods:            Arban: Complete Conservatory Method            Clarke: Technical Studies            Cichowicz: Trumpet Flow Studies            Salvo: 240 Exercises for Double and Triple Tonguing            Transposition:            Colin: Rhythms Complete</p> <p>Solos:            One from each of the following categories:            Modern, Cornet, Classical (Haydn or Hummel)</p> <p>Orchestral Excerpts:            Five selected with varied goals</p>	<p>-Fall and spring semester juries must be completed with passing grades</p> <p>Fall Jury:            All major scales and arpeggios            One solo selection with a possible etude selection</p> <p>Spring Jury:            All minor scales (all three forms) and arpeggios            One solo selection with a possible etude selection</p>
<b>Sophomore</b>	<p>-Sophomore Conference:            -At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>Repertoire for the year            Required Reading and Listening: selected by the instructor</p> <p>Methods:            Vizzutti: Trumpet Method, Book 1            Transposition:            Bordogni: 24 Etudes</p> <p>Solos:            One from each of the following categories:            Modern, Cornet, Classical (Haydn or Hummel),            Baroque</p> <p>Orchestral Excerpts:            Five more selected from House: A Survey of 43 Orchestra Audition Lists</p>	<p>-Fall and spring semester juries must be completed with passing grades</p> <p>Fall Jury:            All major/minor scales and arpeggios            One solo selection with a possible etude selection/orchestral excerpts.</p> <p>Spring Jury:            All major/minor scales and arpeggios            One solo selection with a possible etude selection/orchestral excerpts</p>

<p><b>Junior</b></p>	<p>-Third-Year Recital: -25-30 minutes of music if shared recital; 45 minutes of music if solo recital -must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Repertoire for the year Required Reading and Listening: selected by the instructor</p> <p>Methods: Continuing work on foundational concepts of tone, articulation, flexibility transposition and technique.</p> <p>Solos: Two from the following categories: Modern, Cornet, Classical, Baroque &amp; Unaccompanied</p> <p>Orchestral Excerpts: Five selected from House: A Survey of 43 Orchestra Audition Lists</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p> <p>Fall Jury: All major and minor scales with arpeggios One solo selection with a possible etude selection/orchestral excerpts</p> <p>Spring Jury: All major and minor scales with arpeggios One solo selection with a possible etude selection/orchestral excerpts</p>
<p><b>Senior</b></p>	<p>-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters -Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>Repertoire for the year Required Reading and Listening: selected by the instructor</p> <p>Methods: Charlier: 36 Etudes</p> <p>Solos: Repertoire based on senior recital and possible graduate school audition requirements.</p> <p>Orchestral Excerpts: Five more selected from House: A Survey of 43 Orchestra Audition Lists</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p> <p>Fall Jury: Two Orchestral Excerpts One solo selection with a possible etude selection</p> <p>Spring Jury: Two Orchestral Excerpts One solo selection with a possible etude selection</p>
<p><b>Graduation</b></p>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied trumpet); and achieve a cumulative applied music grade point average of at least 3.0</p>		<p>N/A</p>



**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Performance:**  
**Tuba (AMUS 1450)**

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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: Concentrated work on foundational concepts including embouchure and its muscular development and physiology; breathing and use of air; tone quality (buzzing with and without mouthpiece); and the coordination of lip vibrations controlled by hearing. Scales ( including chromatic ) are performed with a multiplicity of articulations.</p> <p>-Etudes: Rochuet/Bordogni "Melodious Etudes" Book 1, Tyrell- "Advanced Studies", Arban's "Method" and similar.</p> <p>-Solos: Hadad "Suite", Telemann "Adagio and Allegro" and similar</p> <p>-Standard band and orchestral excerpts such as Tchaikowsky "1812 Overture" and "Symphony #4 "</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>-Technical expectations: Continuation of embouchure development as the music gets progressively more demanding; sight-reading; vibrato; expansion of dynamics, range, multiple-articulation, pedal tones and executing intervals securely. Scales and arpeggios.</p> <p>-Etudes: ; Rochuet/Bordogni "Melodious Etudes" Book 2, Blazhevich "70 Studies" and similar</p> <p>-Solos: Frackenpohl "Concertino"Gabrielli "Ricerca", Lebedev "Concert Allegro" and similar (select solo for Sophomore Conference, spring semester)</p> <p>-Standard band and orchestral excerpts such as , Holst "Suite for Band", Berlioz "Hungarian March" , Gershwin "An American In Paris"</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

<p><b>Junior</b></p>	<p>-Third-Year Recital: -25-30 minutes of music if shared recital; 45 minutes of music if solo recital -must be scheduled fall semester</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: Continued technical development per student's level of competency; Modal Scales</p> <p>-Etudes: <i>add Kopprasch "60 Selected Studies"</i></p> <p>-Solos: Galliard "Sonatas 5+6", Ross "Concerto", Beversdorf "Sonata" and similar (prepare repertoire for Third-Year Recital)</p> <p>-Standard band and orchestral excerpts such as <i>Moussorgsky "Bydlo" from "Pictures", Wagner "Meistersinger Overture", Holst "Planets"</i></p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>
<p><b>Senior</b></p>	<p>-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters</p> <p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: Continued technical development per student's level of competency; Modal scales and 7th chord arpeggios</p> <p>-Etudes: add Blume "36 Studies", Kuehn "60 Musical Studies" and similar</p> <p>-Solos: Capuzzi "Andante and Rondo", Hindemith "Sonate", Vaughan Williams "Concerto" and similar (prepare repertoire for Fourth-Year Recital)</p> <p>Standard band and orchestral excerpts such as Mahler "Symphony #5", Stravinsky "Petroushka", Bruckner "Symphony #4</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
<p><b>Graduation</b></p>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied tuba); and achieve a cumulative applied music grade point average of at least 3.0</p>		<p>N/A</p>

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Competency for the Bachelor of Music in Performance:  
Violin (AMUS 1300)**

**For Applied Music Levels for Viola, please see the syllabus for AMUS 1310,  
Viola**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Technical Expectations and Repertoire Examples</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two complete movements or excerpts from the standard classical repertoire (from Baroque to the present) and an etude representing the current level of technique, as well as three-octave scales.</p> <p>-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p><u>Note: students should study repertoire drawn from at least three periods during each academic year – baroque, classical, romantic, 20th century, and contemporary</u></p> <p>-Technical expectations: Development of proper posture, focusing particularly on eliminating barriers to comfortable and optimal use of joints in both arms and the neck/head/shoulders. Comprehension of interconnectedness of bow weight, speed, and sounding point and the resulting gamut of tone colors.</p> <p>-Technique: Scale work focusing on major and both minor modes, one and three octaves</p> <p>-Etudes: Sevcik, Schradieck, Mazas, Kayser, and similar</p> <p>-Concerti, sonatas, and solo pieces by Vivaldi, Bach, Handel, Accolay, DeBeriot, Corelli, Tartini, et al</p> <p>-Standard orchestral excerpts</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>-Technical expectations: Continued postural awareness and development. Increased attention to intonation and exploration of varied vibrato techniques. Development of various bow techniques (legato, martelé, spiccato, sautille, portato, tremolo, son file, flautando, etc.).</p> <p>-Technique: Three-octave scales and arpeggios in all major and minor keys, double-stops, and bow exercises using methods by Sevcik, Flesch, Galamian, et al</p> <p>-Etudes: Kreutzer, Dont, Rode, and similar</p> <p>-Concerti, sonatas, and solo pieces by Vitali, Bach, Mozart, Beethoven, Schubert, Lalo, Kabalevsky, et al</p> <p>-Standard orchestral excerpts</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

<p><b>Junior</b></p>	<p>-Third-Year Recital: -25-30 minutes of music if shared recital; 45 minutes of music if solo recital -must be scheduled fall semester -Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: Refinement of all kinesthetic aspects of playing, including left hand skills (shifts, vibrato, intonation, double-stops, etc.) and right hand technique (expressive and efficient use of the bow, including increased control in bow speed, placement, pressure, and bow distribution).</p> <p>-Technique: Three and four-octave scales and arpeggios in all major and minor keys, double-stops, and bow exercises using methods by Sevcik, Schradieck, Flesch, Galamian, et al</p> <p>-Etudes: Continuation of above etudes, plus specialized studies of Sevcik, Schradieck, Rode, Gavinies, Alard, et al, and introduction of caprices by Wieniawski and Paganini</p> <p>-Concerti, sonatas, solo pieces by Mozart, Beethoven, Brahms, Schumann, Wieniawski, Bruch, Mendelssohn, Sarasate, Vieuxtemps, et al</p> <p>-Solo sonatas and partitas of Bach</p> <p>-Standard orchestral excerpts</p>	<p>-Fall semester jury would occur at the discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>
<p><b>Senior</b></p>	<p>-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters -Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Technical expectations: Student should attain high level of technical proficiency in all aspects of violin playing and performing.</p> <p>-Technique: Continuation of above technique, increasing the difficulty</p> <p>-Etudes: Continuation of above etudes with emphasis on Paganini caprices</p> <p>-Concerti, sonatas, solo pieces by Beethoven, Barber, Bartok, Brahms, Copland, Dvorak, Hindemith, Tchaikovsky, Sibelius, et al, and an emphasis on selected works from the 20<sup>th</sup> century repertoire</p> <p>-Solo sonatas and partitas of Bach, Ysaye</p> <p>-Standard orchestral excerpts</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
<p><b>Graduation</b></p>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied violin); and achieve a cumulative applied music grade point average of at least 3.0</p>		<p>N/A</p>

**North Park University School of Music, Art and Theatre: Music  
Applied Music Levels of Expectation for the Bachelor of Music in Performance:  
Voice (AMUS 1200)**

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

<b>Level</b>	<b>Special Requirements</b>	<b>Repertoire Examples and Technical Expectations</b>	<b>Juries</b>
<b>Entrance Audition</b>	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <p>-minimum GPA: 2.75 -minimum ACT: 19</p> <p>-Prepare two contrasting pieces, one in English and one in a foreign language, both from memory. At least one piece must be classical (art song or aria) from the Baroque, Classical, or Romantic periods, and one piece may be from the traditional musical theatre repertory. All repertoire chosen for the audition should demonstrate the student's highest level of vocal technique and musical understanding achieved up to this point</p> <p>-Sight singing may be requested</p>	<p>- Complete memorization</p> <p>- Vocal resonance is developing appropriate to the style</p> <p>- Clean onsets and offsets showing the potential of vibrant quality of tones</p> <p>- Inhalation and exhalation are mostly stable</p> <p>-pitches and rhythms are accurate most of the time</p> <p>-singer's musicality and vocalism express the music and story</p>	N/A
<b>First-Year</b>	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p>-Art song emphasis (English and at least one semester of German, Italian, and/or French language).</p> <p>-A balanced representation of literature from the Baroque, Classical, Romantic and Contemporary periods. One musical theatre piece may be studied each semester, but not used as a jury piece.</p> <p>- Languages are sung with accurate pronunciation and effective articulation</p> <p>- Pitches and rhythms are accurate</p> <p>- Resonance is developing with chiaroscuro in most of the ranges</p> <p>- Breath management shows sufficient stability and vocal energy</p> <p>- Performance shows the singer's understanding of the text and style</p>	<p>-Fall Semester Jury: Two memorized pieces, both to be sung at the jury.</p> <p>-Spring Semester Jury: Three memorized pieces, two of which must be performed at the jury (the performer chooses one, the jury faculty choose one other).</p>
<b>Sophomore</b>	<p>-Sophomore Conference: -At least three solo performances in General Recitals in the academic year leading up to the Conference</p> <p>-One additional piece, not previously offered on a General Recital, is performed at the Conference</p>	<p>-Art song emphasis, but also including opera, oratorio, and/or cantata arias as appropriate balancing styles and covering English, Italian, French and German repertoire. One "legit" musical theatre piece may be studied and used for jury each semester at the teacher's discretion.</p> <p>- All languages are accurate in pronunciation and articulation</p> <p>- The singer communicates the meaning of much of the text</p>	<p>-Fall Semester Jury: Three memorized pieces, including one aria, two of which must be performed (performed must begin with an aria; jury faculty choose one other)</p> <p>-Spring Semester Jury: Four memorized pieces,</p>

	<ul style="list-style-type: none"> <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>	<ul style="list-style-type: none"> <li>- Inhalation is silent and easy, exhalation provides support and buoyancy</li> <li>- Accurate pitches and rhythms along with accurate execution of all musical markings</li> </ul>	<p>including one aria, two of which must be performed (the performer chooses one, the jury faculty chooses one other)</p>
<b>Junior</b>	<ul style="list-style-type: none"> <li>-Third-Year Recital: -25-30 minutes of music if shared recital; 45 minutes of music if solo recital</li> <li>-must be scheduled fall semester</li> <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>	<ul style="list-style-type: none"> <li>-Recital should reflect a range of periods, languages and genres, and may include one musical theatre piece</li> <li>-Should include a song cycle or cantata or at least ten minutes of length</li> <li>- The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in the entire performance. The performance is personally expressive and meaningful all of the time</li> <li>- The style presented is idiomatic. Memorization is natural and complete for the recital</li> <li>- The singer and pianist are coordinated in their efforts toward the same artistic goals</li> <li>- All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of all text.</li> </ul>	<ul style="list-style-type: none"> <li>-Fall Semester Jury: Would occur at the discretion of the studio instructor</li> <li>-Spring Semester Jury: Five memorized pieces, two of which are performed beginning with an aria and followed by a piece chosen by the jury faculty</li> </ul>
<b>Senior</b>	<ul style="list-style-type: none"> <li>Fourth-Year Recital: -50-55 minutes of music</li> <li>-can be scheduled either fall or spring semesters</li> <li>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</li> </ul>	<ul style="list-style-type: none"> <li>-same repertoire guidelines as the third-year recital, although if a song cycle was included in the third-year recital, a cantata should be included in this recital</li> <li>- The singer and pianist are fully coordinated in their efforts toward the same artistic goals in the entire performance.</li> <li>- All the technical aspects including breath management, tone quality, intonation, language and diction should be well developed and the singer should demonstrate enough stamina and stability to sing a whole recital program.</li> </ul>	<ul style="list-style-type: none"> <li>-Jury in the semester when the recital occurs: Would only occur at the discretion of the studio instructor</li> <li>-Jury in the semester when the recital does not occur: Five memorized pieces, three of which are performed, beginning with an aria and followed by two pieces that the faculty choose</li> </ul>
<b>Graduation</b>	<ul style="list-style-type: none"> <li>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied voice); and achieve a cumulative applied music grade point average of at least 3.0</li> </ul>		N/A

**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Music in Worship: Instruments**  
**Organ (AMUS 1130); Gospel/Contemporary Piano (AMUS 2120); B-3 Organ (AMUS 2130); Jazz/Contemporary Bass (AMUS 2330); Jazz/Contemporary Guitar (AMUS 2340);**  
**and Drum Set (AMUS 2600)**

[See separate document for BMMW, Voice for Worship (AMUS 2250)]  
*These guidelines are in place through the semester in which the student completes the required number of applied credits for this degree*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution is required before the audition; acceptance to the institution is preferred</p> <p style="padding-left: 40px;">-minimum GPA: 2.75</p> <p style="padding-left: 40px;">-minimum ACT: 19</p> <p>-Organists should prepare three pieces: one by J.S. Bach, a piece of contrasting style, and a hymn. One selection may be played on the B-3 organ (singing while accompanying is desired, but not required).</p> <p>-Pianists/Keyboardists should prepare three pieces (at least one by J.S. Bach), all major scales, and arepeggios (2-4 octaves). One of the selections should be a sacred piece (traditional, contemporary or gospel), played on either piano or B-3 organ. Singing while accompanying is desired, but not required.</p> <p>-Bass players should demonstrate the ability to play a bass line over chord changes (blues, rhythm changes, or standard jazz tunes, for example); presenting a classical piece (using bow) is to your advantage but is not required.</p> <p>-Guitar players should prepare at least one selection in the contemporary style, demonstrating the ability to comp chords and play an accompaniment while singing. In addition, auditionees should prepare a I, IV, V7 chord progression in four different keys, and demonstrate the ability to play a melodic line with or without an accompaniment.</p> <p>-Drum set: Demonstrate competency with various styles such as swing, Latin, ballad, and rock</p> <p style="text-align: center;">-Sight reading may be requested</p>		N/A
<b>First-Year</b>	<p>-The appropriate applied area supervisor and the Director of the Music in Worship program will consult with the student on what portions of the student's applied study will be devoted to classical and contemporary/gospel styles</p> <p>-Must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	-Repertoire and technical exercises as assigned (see the appropriate syllabus)	-Fall and spring semester juries must be completed with passing grades
<b>Sophomore</b>	<p style="text-align: center;">Sophomore Conference:</p> <p>-Two pieces, or excerpts of pieces, of contrasting styles, are performed at the Conference</p> <p>-Must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	-Repertoire and technical exercises as assigned (see the appropriate syllabus)	-Fall and spring semester juries must be completed with passing grades
<b>Junior</b>	-Must perform at least once or twice during the year on General Recitals (6 performances total before graduation)	-Repertoire and technical exercises as assigned (see the appropriate syllabus)	-Fall and spring semester juries must be completed with passing grades

<b>Senior</b>	<p style="text-align: center;">Fourth-Year Recital:</p> <ul style="list-style-type: none"> <li>-50-55 minutes of music, which will include solo and/or combo/ensemble repertory of contrasting styles</li> <li>-The recital is developed in consultation with the Director of Music in Worship program</li> <li>-Must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</li> </ul>	-Repertoire and technical exercises as assigned (see the appropriate syllabus)	-Fall and spring semester juries must be completed with passing grades
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook (including the required number of applied music credits per the institutional catalog); and achieve a cumulative applied music grade point average of at least 3.0		N/A



**North Park University School of Music, Art and Theatre: Music**  
**Applied Music Levels of Expectation for the Bachelor of Music in Music in Worship:**  
**MUS 2250, Voice for Worship**

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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
<b>Entrance Audition</b>	<p>-Application to the institution required before audition; acceptance to the institution preferred</p> <p>-minimum GPA: 2.75</p> <p>-minimum ACT: 19</p> <p>-Prepare two contrasting pieces, one in English and one in a foreign language, both from memory. At least one piece must be classical (art song or aria) from the Baroque, Classical, or Romantic periods, and the other piece may be a contemporary sacred piece, or a traditional or contemporary musical theatre piece. All repertoire chosen for the audition should demonstrate the student's highest level of vocal technique and musical understanding achieved up to this point</p> <p>-Sight singing may be requested</p>		N/A
<b>First-Year</b>	<p>-Must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p> <p><u>-Please note: students taking applied voice for 1 semester hour in any given term should reduce their jury pieces by one.</u></p>	<p>-The goal for voice training in this degree track is to include both classical and contemporary vocal techniques and styles, emphasizing classical vocal techniques in the first year or two, depending on the vocal development of the student. Repertoire will be focused primarily on sacred music, either classical or contemporary, but may include other genres, as appropriate for worship services. English will be the primary language of the repertoire, but some Italian, French, Spanish and/or German should be included.</p>	<p>-Fall semester jury: One hymn, folk song setting, English art song, and/or early church piece in a classical style and technique, and one sacred or secular piece in a contemporary style or technique.</p> <p>-Spring semester jury: One hymn, folk song setting, foreign language art song, and/or early church piece in a classical style and technique, and one contemporary piece in one of the following styles: musical theatre, jazz, pop, folk</p>
<b>Sophomore</b>	<p>-Sophomore Conference:</p> <p>-Two pieces, or excerpts of pieces, of contrasting styles, are performed at the Conference</p> <p>-Must perform at least once or twice during the year on General Recitals (6 performances total before graduation)</p>	<p>-The two semesters of the sophomore year may have a different balance of classical and contemporary styles depending on the student's previous training, vocal development, and experience, so that studies cover both techniques/styles as needed for development in both styles. Emphasis should be in the area needing the most work.</p>	<p>-Fall and spring semester juries: One or two classical pieces of church music, including an oratorio aria chosen according to the level of classical skill, and one or two pieces in one of the following styles: musical theatre, cabaret, jazz,</p>

			contemporary Christian
<b>Junior</b>	-Must perform at least once or twice during the year on General Recitals (6 performances total before graduation)	-The two semesters of the junior year may have a different balance of classical and contemporary styles depending on the student's previous training, leaning toward one or the other according to the goals of the singer.	-Fall and spring semester juries: One oratorio/cantata aria or arietta, according to the level of singer; one contemporary Christian/gospel piece; one pop/jazz/musical theatre piece; and one classical or contemporary self-accompanied song with solo instrument, with band, duet, or as backup singing with an ensemble
<b>Senior</b>	-Fourth-Year Recital: -50-55 minutes of music, which will include solo vocal repertory of contrasting styles  -The recital is developed in consultation with the Director of the Music in Worship program  -Must perform at least once or twice during the year on General Recitals (6 performances total before graduation)		-Jury in the semester when the recital occurs: would occur at the discretion of the studio instructor  -Jury in the semester when the recital does not occur: Five memorized pieces, the student choosing the first piece and the faculty choosing two others
<b>Graduation</b>	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number semester hours of applied voice, per the institutional catalog); and achieve a cumulative applied music grade point average of at least 3.0		N/A