

2020-2021

MUSIC STUDENT HANDBOOK



**NORTH PARK
UNIVERSITY**

School of Music, Art,
and Theatre

3225 West Foster Avenue
Chicago, IL 60625

TABLE OF CONTENTS

SCHOOL OF MUSIC, ART, AND THEATRE

Welcome from the Dean	4
Music Department and School of Music, Art, and Theatre – Mission and Vision.....	5

GENERAL INFORMATION

DIRECTORY

Music Faculty and Staff Directory 2020-2021	7
---	---

MUSIC FACILITIES

Hanson Hall - Hours and Access	8
Practice Rooms	9
Faculty Studios.....	9
Classrooms, Lounge, Lockers & Keys and Instrument Storage	10
Wilson Hall	10
Anderson Chapel and Isaacson Chapel.....	10-11
Hamming Hall, Carlson Tower, Lecture Hall Auditorium (LHA) and Brandel Library.....	11

MUSIC POLICIES

Practice Room Sign-Out Policy	12
Credit Hour Definition and Transfer of Credit	12-13
Email and Professional Communication.....	14-15
Academic Integrity.....	15
Title IX Policy.....	16
Collaborative Pianist Policy.....	16-19

CAMPUS SUPPORT SERVICES

Disabilities Services.....	19
Health Services	19
Health and Safety	20
Campus Security	20
Employment.....	20

JURIES AND RECITALS

Semester Juries.....	21
Jury Schedule	21
Recitals and Recital Scheduling Policy	22
Degree Recitals	23
Special Recitals.....	23

Harpichord Usage Policy.....	23
Recital Application	24-25
Recital Procedure (Checklist)	26-28

STUDENT RECITAL (MUS 0100-01) [See Undergraduate and Graduate sections for syllabi.]

Student Recital Schedule	29
Student Recital Request Form	30

PERFORMANCE AND SERVICE AWARDS COMPETITION GUIDELINES

Performance Award Guidelines.....	31
Service Award Guidelines	32

NASM HEALTH AND SAFETY STANDARDS

Injury Prevention and Hearing.....	33-39
Neuromusculoskeletal and Vocal Health.....	40-50

UNDERGRADUATE INFORMATION

ADVISING, SOPHOMORE CONFERENCE AND GRADUATION

Advising.....	52
Self-Service.....	52
Grade Benchmarks.....	52-53
Departmental Honors Program, Directed Research, and Study Abroad.....	53
Undergraduate Schedule of Course Offerings	54-57
Sophomore Conference.....	57-58
Graduation.....	63

APPLIED MUSIC STUDY

Applied Grading and Applied Study Procedures	59
Applied Music Study Registration Guidelines	60
Applied Music Study Registration Guidelines by Degree	61-62
Applied Piano Study – Guidelines for Student Collaborative Pianists.....	63
Music Scholarship and Pep Band Scholarship Guidelines.	64

STUDENT RECITAL (MUS 0100)

MUS 0100: Student Recital - Syllabus	65-68
--	-------

KEYBOARD SKILLS

Keyboard Skills.....	69
----------------------	----

GRADUATE INFORMATION

GRADUATE ADVISING

Advising.....	71
Registration.....	71

Pre-Requisite Worksheet	72-73
MMVP Degree Requirement Checklist	74
MMCP Degree Requirement Checklist	75
Graduate Schedule of Course Offerings	76
Graduate Applied Study.....	77-78
MUS 5100-01: Performance Practica	79
Comprehensive Projects, First-Year Graduate Student Conference and Graduation	80-81

APPENDICIES

Undergraduate Minors and Certificates.....	82-83 (APPENDIX A)
Applied Music - Levels of Expectation	84-152 (APPENDIX B)
Fall 2020 COVID-19 Policies and Procedures	153-162(APPENDIX C)

WELCOME FROM THE DEAN

Welcome to all students joining the North Park University community in 2020. We look forward to working alongside you in an inspiring artistic and pedagogical journey. You have joined the School of Music, Art, and Theatre (known as “SMAT”). This engaging cohort of students, professors and staff is dedicated to excellence in teaching and learning. We hope you will take advantage of the many events, resources and support systems available at the school.

This Handbook contains resources to assist your study progression within SMAT. Please take the time to read about your program, the degree requirements and other resources contained within. Other North Park University resources you are required to know:

[Academic Catalog](#)
[Undergraduate Handbook](#)

SMAT faculty and staff are here to assist your learning and study. Please approach them with questions about any aspect of the program. Your voices are what help make our programs the best they can be.

I look forward to getting to know you during the year and working together with you. I have been at North Park University over 10 years. Teaching and learning within the creative arts are an experience that changes and enriches our lives. I pray that your time at North Park provides a solid platform for an artistic future of great success.

Dr. Rebecca Ryan
Interim Dean, School of Music, Art, and Theatre

MUSIC DEPARTMENT MISSION AND VISION

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.

SCHOOL OF MUSIC, ART, AND THEATRE MISSION AND VISION

School of Music, Art, and Theatre Mission:

(NEW!) The programs of the School of Music, Art, and Theatre offer challenging curricula enriched by the diversity of voices throughout history and cultures. We prepare students for creative practice now and into the future: artists who are global citizens equipped for the changing professions of the twenty-first century. As an artistic community of students, faculty, and staff, we seek to increase awareness of civic responsibility and promote a culture of compassion through the intersection of faith and learning.

School of Music, Art, and Theatre Vision:

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

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

GENERAL INFORMATION

MUSIC FACULTY AND STAFF DIRECTORY 2020-2021

Full-Time Faculty

Bjorlin, David – Music & Worship Teaching Fellow; Worship Teams, Practice & Aesthetics, Church Music Lit., Cong. Music for 21st Cent. Church
Julia Davids – Director of Choral Activities; University Choir, Chamber Singers, Music Education, Conducting
Helen Hawkins – Director of Music in Worship Studies, Area Supervisor: Aural Skills, Theory and Music History; Gospel Choir
You-Seong Kim – Director of Vocal Studies and MMVP; Voice, Vocal Pedagogy
Joe Lill – Director of Bands, Winds & Percussion, Area Supervisor: Music Ed. & Jazz Studies; Concert Band, Jazz Ensemble, Trumpet, Conducting
Terree Shofner-Emrich – Director of Keyboard Studies and MMCP; Collaborative Pianist and Chamber Music Coordinator, Piano, Coaching
Tom Zelle – Director of Orchestral Activities and Strings, Area Supervisor: Certificate in Music for Social Change and Human Values; Conducting

Part-Time Faculty and Staff

Stephen Alltop – Oratorio/Cantata/Mass Survey
Kara Bershad – Harp
Matthew Blanks (Dingels) – Contemporary Voice, Voice for Worship, Class Voice, Latin/Spanish/English Diction, Contemporary American Pop
Tom Bracy – Arts Management Certificate, World Music
Richard Brasseale – Saxophone
Scott Burns – Jazz Saxophone
George Cederquist – Artistic Director of Opera
Felicia Coleman-Evans – Contemporary Voice, Voice for Worship
James Cox – String Bass, Jazz/Contemporary Bass
Barbara Drapcho – Clarinet
Janet Eckhardt – Piano, Keyboard Skills, Collaborative Pianist (general)
Ayriole Frost – El Sistema
Renée-Paule Gauthier – Violin
Julie Goldberg – Guitar, Guitar Ensemble, Class Guitar
David Govertsen – Voice
Shuyi Guan – Collaborative Pianist (general)
Eric Heidbreder – Bassoon
Scott Hesse – Jazz/Contemporary Guitar
Ellen Huntington – Flute
Anna Jacobson – Horn
Thomas Jefferson – Piano, Keyboard Skills, Gospel/Contemporary Piano, B-3 Organ, Collaborative Pianist (general)
Sarah Jenks – Collaborative Pianist (general)
Teresa Kang – Collaborative Pianist (general), Vocal Coach
Stephen Kelly – Gospel Choir and Gospel Choir Touring Ensemble, Integration, Worship Teams
Paula Kosower – Cello
Tina Laughlin – Percussion, Percussion Methods
Michael McBride – Theory, Aural Skills, Music History, Composition
Audrey Morrison – Trombone, Jazz Trombone, Euphonium, Tuba
Anders Nordstrom – Gospel Choir Touring Ensemble Band and Worship Teams Coach, Guitar for Worship, Jazz/Contemporary Guitar
Yasuko Oura – Art Song Survey, Vocal Coach, Collaborative Pianist
Elizabeth Parker – Opera Survey, Vocal Coach, Collaborative Pianist and Coach (opera)
Sharon Peterson – Seminary Organist, Collaborative Pianist (general and University Choir)
Annie Picard – Voice, Vocal Literature, MMVP Pedagogy Clinical, Career Seminar
Jessica Jordan Popovic – String Methods and Pedagogy
Nick Savage – Piano Technician
Darren Scorza – Drum Set
John Sherer – University Organist, Organ
Erin Stapleton-Corcoran – World Music (online)
Deborah Stevenson – Oboe
Tom Tropp – Women's Chorale, Music History and Literature I, Music Appreciation, Oratorio/Cantata/Mass Survey, Music Bibliography, Conducting, Secondary Choral Methods and Materials
Paul Vanderwerf – Violin, Viola
Chris White – Jazz Piano, Vocal Jazz Coaching, Jazz/Pop Theory, Jazz Combo

Staff

Tom Tropp – Part-Time Events and Operations Manager
Rebecca Ryan – Interim Dean, Music Department Chair, Associate Professor of Music
Marijean Sahyouni – Fine Arts Office Manager

MUSIC FACILITIES

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

Hanson Hall:

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

Fall and Spring Semester Hours:

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

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

Holiday Hours:

General Access: None

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

Hanson Hall will be closed December 20 – January 3, 2020 in observance of the Christmas holiday.

Summer Hours (May 20-August 20):

General Access: None

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

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

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

General access will be granted to all faculty, and students registered for MUS 0100: Student Recital 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. General access for students includes access to the following locations:

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

Extended access will be given to all faculty, and students registered for MUS 0100: Student Recital at the beginning of each semester. All other extended access (summer and holidays) and specific instrument storage access must be requested through the Fine Arts Office Manager.

Practice Rooms:

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

Practice Rooms are as follows:

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

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

Faculty Studios:

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

- 101 (Terree Shofner-Emrich)
- 102 (Part-time)
- 103 (Part-time)
- 106 (Opera/Cederquist)
- 107 (Helen Hudgens)
- 108 (Part-time)
- 110 (Tom Zelle)
- 111 (You-Seong Kim)
- 112 (Julia Davids)
- 113 (Part-time)

Classrooms:

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

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

Lounge (105):

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

Lockers & Keys:

Lockers are located on the lower level of Hanson Hall and are reserved on a first come, first served basis. Students should choose a locker and then, confirm their selection and pick up their department lock from the Fine Art Office Manager no later than the second week of the semester. Below is a list of lockers available to students based on their primary instrument. Lockers must be emptied at the end of the spring semester each year. Any remaining locks will be removed and cleaned out over the summer months. The School of Music, Art, and Theatre is not responsible for any items left in lockers over the summer.

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

On occasion students may need keys for access to specific music rooms on campus. Keys may be obtained from the Fine Arts Office Manager. A deposit of \$20 per key is required.

Instrument Storage:

The majority of student owned instruments should be stored in student lockers (see above) however some instruments may need to be stored in one of the following additional instrument storage spaces located on the lower level of Hanson Hall. Students storing instruments in these spaces may utilize a rectangle locker in addition to one of the rooms below and must receive permission from the Dean and sign a Liability Form with the Fine Arts Office Manager.

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

Wilson Hall:

Wilson Hall has the same access hours as Hanson Hall and has offices for the administrative staff, music classrooms (Wilson 21 and Wilson 24), music faculty mailboxes, and faculty workroom.

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 Events and Operations Manager (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 Events and Operations Manager (Wilson Hall).

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).

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). It contains 24 Mac computers each with Finale and Logic Pro, as well as 15 keyboards. Students registered for a course that meets in the lab are granted automatic access. All other access requests must be made through the Fine Arts Office Manager. Carlson Tower Hours: Monday - Friday 7:00 a.m. - 10:00 p.m.; Saturday 8:00 a.m. - 4:00 p.m.; and Sunday 8:00 a.m. - 4:00 p.m.

Lecture Hall Auditorium (LHA):

LHA is a concert hall of more than 350 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.

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 Events and Operations Manager (Wilson Hall). Other than public events, Hanson, and Wilson Hall reservations can be made through the Fine Arts Office Manager (Wilson Hall). **Due to liability issues, private instruction and/or facility use by any student and/or part-time faculty or staff member with anyone who is not currently enrolled at North Park University will be strictly prohibited; exceptions to this policy involving students and requirements for specific pedagogy courses will be made on a case by case basis by the Dean.**

Facilities for non-North Park sponsored events are possible at negotiated rates and per contract requirements of the University. For more information, please see the Dean.

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: Students may sign-up for any day of the week however the initial sign-up priority during the first week of the semester is as follows - grads on Monday; Seniors and Juniors on Tuesday; Sophomores and First Years on Wednesday; everyone on Thursday and Friday. If you miss your day, you may sign-up on Thursday and/or Friday.
- 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. Hanson 007 and 014 are reserved for students whose major instrument is piano; Hanson 004 is reserved for students whose major instrument is harp; Hanson 017 is reserved for students whose major instrument is guitar; students should request access to these rooms through the Fine Arts Office Manager.
- g. In order to care for our building and instruments, please refrain from taking food and/or drink (except water) into the practice rooms.

Credit Hour Definition

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

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

- Keyboard Skills (2sh) courses meet for two 60-minute class periods, which results in an additional 20 minutes of contact time per week
- Vocal Pedagogy (1sh) courses meet for two 50-minute class periods, which results in an additional 50-minutes of contact time per week
- Music Theory (2sh) courses meet for three 55-minute class periods, which results in an additional 15 minutes of contact time per week
- Ensembles (0sh-1sh): University Choir, Women’s Chorale, and Jazz Ensemble meet for one 120 minute and one 90-minute class periods per week, which results in an additional 160 minutes of contact time per week. Concert Band meets for two 120-minute class periods, which results in an additional 190 minutes of contact time per week. Gospel Choir meets for one 100-minute class period, which is an additional 50 minutes of contact time per week and Gospel Choir Touring Ensemble meets for one 180-minute class period, which results in an additional 120 of contract time per week.
- University Ministries Worship Team Ensemble (0sh-1sh) meets for 60-minute class periods, which results in an additional 10 minutes of contact time per week.
- Integration (0sh-1sh) meets for 60-minute class periods, which result in an additional 10 minutes of contact time per week.
- One half-hour of applied instruction for 15 weeks equals one semester hour of credit, and one hour of applied instruction for 15 weeks equals two semester hours of credit.
- Opera (0 or 1 for undergraduate students, and 0 or 2sh for graduate students) courses meet for two 100-minute class periods and one 180-minute class period, which (assuming maximum credit registration) results in an additional 220 minutes of contact time per week for undergraduate students and 160 minutes for graduate students.

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.

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:

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

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

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

Title IX Policy:

Students who believe they have been harassed, discriminated against, or involved in sexual violence should contact the Title IX Coordinator (773-244-6276 or TitleIX@northpark.edu) 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>

Collaborative Pianist Policy

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

Costs Covered by the Department:

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

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

Costs Not Covered by the Department:

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

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

Student Deposit Information:

Payment for collaborative pianist engagements, as outlined above, are the responsibility of the student. Deposits are collected and managed by the Business Office at North Park. Payment details are as follows:

- Anyone registered for AMUS courses will be charged a \$100 or \$300 deposit.
- Initial deposits are due on or before August 15th.

- A credit balance on a student account, may be transferred to pay for the deposit. Upon receipt of the notification to pay your deposit, please contact the Business Office at 773-244-5609 to make arrangements.
- Deposit amounts are flat rates and are not based on the number of AMUS semester hours. For example, if a student is registered for 1sh or 5sh of AMUS in any given semester, the collaborative pianist deposit is still \$100 or \$300. Keep in mind though, the more AMUS credits, the more collaborative pianist costs may be incurred.
- Payments are prompted by an initial email from the Business Office and may be paid by credit card or e-check online via Self-Service. If a payment online is not possible, payments may also be made via cash or check to Student Administrative Services.
- Deposits will be debited throughout the semester based on usage of collaborative pianists, as reported by the Collaborative Pianist Music Record (CPMR).
- Accounts that reach \$50 will receive another notice via email from the Business Office for a subsequent deposit to be paid upon receipt.
- Deposit funds that go unused in any given semester will automatically roll over into the next semester without penalty. Any unused deposit funds will be refunded upon completion of the music program, provided no outstanding charges are present on the student account.
- In the event initial or additional deposits are not paid when requested, the Business Office will inform the music department, and any additional collaborative pianist costs beyond the deposit amount will not be allowed to be incurred. Failure to pay the deposit when requested may result in a hold on the student account or the inability to engage a collaborative pianist.
- Students authorize North Park University to use any Title IV fund credit balance to pay any collaborative pianist charges incurred when signing the Collaborative Pianist Rate Card. Students understand this authorization is voluntary and will remain in effect for the duration of my North Park University education.
- An appropriately signed and submitted Collaborative Pianist Rate Card is required for each individual collaborative pianist, as rates may vary.
- Cost per student, per semester, will range from \$70-\$500 depending on registration. While an instrumentalist on scholarship taking lessons for 1sh may only pay \$70 a semester (2 hours x \$35 rate), a student giving a graduate degree recital may pay \$500 or more. For more details consult “Estimated Collaborative Pianists Costs” below and each collaborative pianists’ Rate Card.
- Rates range from
- Students are required to engage an approved staff accompanist for all North Park related music activities.
- All accompanist assignments are approved and tracked by the Collaborative Pianist Coordinator, Dr. Terree Shofner-Emrich.

Estimated Hours:

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

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

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

Rates:

Below are the rate ranges for 2020-2021 for our staff collaborative pianists. Exact rates will be communicated on the Collaborative Pianist Rate Card, which may be obtained from the Collaborative Pianist Coordinator.

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

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

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

Collaborative Pianist Assignments:

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

- 1) consult the Collaborative Pianist Coordinator – Dr. Terree Shofner-Emrich – for an assignment.
- 2) complete a Collaborative Pianist Rate Card, obtain the appropriate signatures, and submit it to the Collaborative Pianist Coordinator **by the end of the second week of each semester**.
- 3) complete the Collaborative Pianist Music Record as requested by the collaborative pianist.

<u>Collaborative Pianists</u>
Janet Eckhardt
Shuyi Guan
Thomas Jefferson
Sarah Jenks
Teresa Kang
Sharon Peterson
Terree Shofner-Emrich

Student Expectations:

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

CAMPUS SUPPORT SERVICES

Disability Services:

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

Location: Office of Student Enrichment Services and Support
Contact: Laura Ebner, lemebner@northpark.edu/773-244-5726

Health Services:

In cooperation with The Family Practice Center at Swedish Covenant Hospital the Health Center exists to facilitate North Park University students in developing healthy life choices, maintaining optimal health, and obtaining appropriate medical care. To learn more, please visit the Health Services website at <https://www.northpark.edu/campus-life-and-services/student-success-and-wellness/health-services-center/>.

Counseling Support Services:

North Park's Counseling Support Services exists to provide all full-time students with services that encourage the development of the whole person. This includes spirit, mind, and body by facilitating personal and interpersonal growth and healing. Our aim is to facilitate the acquisition of attitudes, knowledge, abilities, and skills that will enable each student to have a meaningful college experience whether those services are provided by the counseling staff or providers off-campus. For additional information, please visit <https://www.northpark.edu/campus-life-and-services/student-success-and-wellness/counseling-support-services/>.

Location: 3317 W. Foster Ave., Chicago, IL 60626
Contact: Daisy Santiago-Altiery, dsantiago-altiery@northpark.edu/773-244-4897
Hours: Monday through Friday, 9:00 a.m. to 4:30 p.m.

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

Health and Safety:

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

Campus Security:

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

Contact:

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

General (non-emergency) questions: (773) 244-5780

Director's office: (773) 244-5222

Employment:

There are limited opportunities for student employment in the School of Music, Art, and Theatre including 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 Fine Arts Office Assistant.

All students hired by the Department of Music should report to the Fine Arts Office Assistant 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 Dean 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 full-time faculty members for student distribution on a regular basis via email. Additionally, a "Jobs" binder is maintained in the office of the Fine Arts Office Manager 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

See Canvas for details.

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 Events and Operations Manager on the recital scheduling process.

1. Standard Recital Day/Time Slots (as available)
 - 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 Usage Policy:

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

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.** Include a typed copy of the program with repertoire listed in concert order, composer dates, intermission and timings for each selection.

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 automatically. **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.**

Undergraduate:

- ____ Special Recital (AMUS 2900)
____ Third Year Recital (AMUS 3900)
____ Fourth Year Recital (AMUS 4900)

Graduate:

- ____ Special Recital (AMUS 5900)
____ Applied Voice: Recital (AMUS 6200)
____ Applied Piano: Recital (AMUS 6001)
____ Applied Piano: Recital (AMUS 6002)

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 Music Department Chair.

Applied instructor(s) signature(s): _____

Collaborative Pianist signature: _____

Assisting performers signature (if any): _____

Events and Operations Manager signature: _____

Music Department Chair signature/faculty approval: _____

**Following Recital Application approval, two copies are made – one for the Fine Arts Office Manager and the other for the Events and Operations Manager. 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 collaborative pianist and the applied instructor at least 4 weeks in advance of the recital, and a minimum of 1 week before the formal Recital Hearing. The following assessment must be filled out and signed by 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):

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.

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, collaborative pianist, and the Events and Operations Manager 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, collaborative pianist, 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 Music Department Chair a tentative reservation will be made. If a Recital Hearing date and time is not included in the Recital Application, the Recital Application will be held until it has been scheduled.

III. Recital Application – Date Approved: _____

IV. Recital Run-Through

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

Other Recital Considerations

- Print Materials (deadline to submit materials): _____
 - The process of preparing print materials for a recital begins by making an appointment with the Events and Operations Manager at least four weeks prior to the recital date. All print materials are due to the Events and Operations Manager **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 collaborative pianist
- 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 Events and Operations Manager in WORD format. Submissions in formats other than WORD, will not be accepted. *Please note: If program notes and/or texts and translations will be used, they must be submitted (electronically) in final, print ready, format. Program notes 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 Music Department Chair before printing.

- Recital Poster
 - Posters will also be discussed at your appointment, 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 Music Department Chair 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, collaborative pianist, the Events and Operations Manager 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 Events and Operations Manager. All set up requirements will be considered final at that time.

MUS 0100-01: 2020-2021 STUDENT RECITAL SCHEDULE

(Subject to change)

**Mondays, 11:40 a.m.-12:30 p.m.; General Recitals: Anderson Chapel (unless otherwise noted)
Class Recitals: Voice and Piano in Anderson; Strings in H202; Woodwind, Brass and Percussion in
Isaacson**

Fall Semester

August 24	Intro/Health and Safety/Syllabus/Handbook (required attendance)
August 31	General Recital
September 14	General Recital
September 21	Class Recital
September 28	General Recital
October 5	General Recital
October 12	General Recital
October 19	General Recital
October 26	Class Recital
November 2	General Recital
November 9	General Recital
November 16	Class Recital
November 23	General Recital

MUS 0100: STUDENT RECITAL - REQUEST FORM*

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

RECITAL DATE REQUESTED: _____

NAME: _____

INSTRUMENT OR VOICE CLASSIFICATION: _____

COLLABORATIVE PIANIST: _____

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 Monday 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, 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 a collaborative pianist for the preliminary and final rounds of the competition; however, students may select an alternate collaborative pianist at their own expense.
5. The undergraduate Performance Award winner performs at the Spring Campus Undergraduate Honors Convocation. The graduate Performance Award winner may be asked to perform at the Spring Graduate Commencement Ceremony.
6. Two Performance Awards will be given in each category – undergraduate and graduate (**tuition waiver is for undergraduate students only**):
 - The 1st Place Award will be \$250 cash and a \$500 tuition waiver.
 - 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

TBD

Music Performance and Service Award Final Round

TBD

SERVICE AWARD GUIDELINES

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

Participation Requirements:

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

Additional Information:

1. Service Award competitors can be nominated by a faculty member, fellow student or by self-nomination. Students who would like to recommend a colleague should send a brief written explanation to the Dean of the School of Music, Art, and Theatre by February 1st.
2. All nominees are interviewed by the Dean. Interviews are 10-15 minutes in length and interviewees are asked the following questions: What do you think musical service is? What musical service have you done? Why serve?
3. Interview transcriptions will be assessed by the full faculty, an outside judge and at least one previous Service Award Winner.
4. Winners will be announced at the “Music Performance and Service Award Final Round” in February.
5. Two Service Awards will be given (unlike the Performance Awards, the Service Awards only consists of one combined category; **the tuition waiver is for undergraduate students only**):
 - The 1st Place Service Award will be \$250 cash and a \$500 tuition waiver.
 - The 2nd 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

TBD

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.musiciansway.org and additional information at 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,

Dr. Rebecca Ryan, Interim 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.

Protect Your Hearing Every Day

Information and Recommendations for Student Musicians

Standard Version

National Association of Schools of Music Performing Arts Medicine Association

This document is not copyrighted. It may be reproduced in whole or in part in the interest of education and institutional development. This resource may be edited to fit the local needs of departments, schools, or institutions. Any organization or institution may reproduce the document in quantities sufficient for its own use, but not for sale. Notice of credit to NASM and PAMA should appear on all versions of this resource, both original and as edited for local use.

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
	85	Potential Damage Threshold
Blender, Blow-dryer	90	2 hours
MP3 Player (full volume), Lawnmower	100	15 minutes
Rock Concerts, Power Tools	110	2 minutes
Jet Plane at Takeoff	120	Unsafe, Immediate risk
Sirens, Jackhammers	130	Unsafe, Immediate risk
Gunshots, Fireworks (close range)	140	Unsafe, Immediate risk

*NIOSH-recommended exposure limits

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

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

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

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

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

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

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

Musicians and Noise-Induced Hearing Loss

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

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

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

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

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

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

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

Mindful Listening

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

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

1. Attend concerts;
2. Play your instrument;

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

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

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

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

Evaluating Your Risk for Hearing Loss

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

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

Basic Protection for Musicians

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

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

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

Future Steps

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

Conclusion

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

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

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

Resources – Information and Research

Hearing Health Project Partners

National Association of School of Music (NASM)

Performing Arts Medicine Association (PAMA)

PAMA Bibliography (search tool)

General Information on Acoustics

Acoustical Society of America

Acoustics.com

Acoustics for Performance, Rehearsal, and Practice Facilities - Available through the NASM Web site

Health and Safety Standards Organizations

American National Standards Institute (ANSI)

The National Institute for Occupational Safety and Health (NIOSH)

Occupational Safety and Health Administration (OSHA)

Medical Organizations Focused on Hearing Health

American Academy of Audiology

American Academy of Otolaryngology – Head and Neck Surgery

American Speech-Language-Hearing Association (ASHA)

Athletes and the Arts

House Research Institute – Hearing Health

National Institute on Deafness and Other Communication Disorders – Noise-Induced Hearing Loss

Other Organizations Focused on Hearing Health

Dangerous Decibels

National Hearing Conservation Association

Protecting Your Neuromusculoskeletal Health

An NASM – PAMA Student Information Sheet

- **Neuromusculoskeletal health is essential to your lifelong success as a musician.**
- **Practicing and performing music is physically demanding.**
- **Musicians are susceptible to numerous neuromusculoskeletal disorders.**
- **Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury.** Some genetic conditions can increase a person’s risk of developing certain behavior-related neuromusculoskeletal disorders.
- **Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.**
- Sufficient physical and musical warm-up time is important.
- Good posture and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid “overdoing it.”
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site.
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Vocal Health.” Vocal health is an aspect of neuromusculoskeletal health.

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

Protecting Your Vocal Health

An NASM – PAMA Student Information Sheet

- **Vocal health is important for all musicians and essential to lifelong success for singers.**
- **Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.**
- **Practicing, rehearsing, and performing music is physically demanding.**
- **Musicians are susceptible to numerous vocal disorders.**
- **Many vocal disorders and conditions are preventable and/or treatable.**
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Good posture, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site.
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.” Vocal health is an aspect of neuromusculoskeletal health

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

This document is not copyrighted. It may be reproduced in whole or in part in the interest of education and institutional development. This resource may be edited to fit the local needs of departments, schools, or institutions. Any organization or institution may reproduce the document in quantities sufficient for its own use, but not for sale. Notice of credit to NASM and PAMA should appear on all versions of this resource, both original and as edited for local use.

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

Protect Your Neuromusculoskeletal and Vocal Health Every Day

Introduction

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

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

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

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

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

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

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

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

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

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

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

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

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

Disclaimer

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

Purpose of this Resource Document

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

Music, the Musician, and Neuromusculoskeletal and Vocal Health

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

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

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

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

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

The Neuromusculoskeletal System

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

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

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

Vocal Anatomy

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

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

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

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

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

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

Disorders of the Neuromusculoskeletal System

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

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

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

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

Contributing Factors

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

1. Overuse/Misuse (and Abuse)

Overuse

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

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

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

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

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

Misuse

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

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

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

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

Abuse

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

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

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

2. Genetic Factors

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

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

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

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

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

Neuromusculoskeletal Issues Affecting the Body

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

1. Muscle Pain

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

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

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

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

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

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

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

2. Neuropathies

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

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

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

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

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

Carpal Tunnel Syndrome

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

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

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

Ulnar Neuropathy

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

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

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

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

Thoracic Outlet Syndrome

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

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

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

3. Dystonia

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

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

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

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

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

Neuromusculoskeletal Issues Affecting the Voice

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

1. Phonatory Instability

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

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

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

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

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

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

2. Vocal Strain

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

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

3. Vocal Fold Abnormalities

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

Basic Protection for All Musicians

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

Here are some simple steps you can take:

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

Vocal Protection

Here's some extra advice for safeguarding your voice:

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

Marching Musicians

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

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

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

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

Future Steps

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

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

Conclusion

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

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

Resources – Information and Research

Neuromusculoskeletal and Vocal Health Project Partners

National Association of School of Music (NASM)

Performing Arts Medicine Association (PAMA)

PAMA Bibliography (search tool)

Organizations Focused on Neuromusculoskeletal and Vocal Health

American Academy of Neurology

American Academy of Orthopaedic Surgeons

American Academy of Otolaryngology – Head and Neck Surgery

American Association for Hand Surgery

American Laryngological Association

American Physical Therapy Association

American Speech-Language-Hearing Association

Athletes and the Arts

National Association of Teachers of Singing

UNDERGRADUATE INFORMATION

ADVISING

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>.

Self-Service Student Planning:

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

- 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.
- Remedial coursework may be required prior to taking MUS 1080
- 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.

Grade Benchmarks:

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

Sequential Courses:

MUS 1010: Keyboard Skills I, MUS 1020: Keyboard Skills II, MUS 1030: Keyboard Skills III

MUS 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 2140 Music Theory II, MUS 3130: Music Theory III

MUS 2401: Lyric Diction: Latin and English

MUS 3010: Music History and Literature I

MUS 3170: Conducting I

MUS 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>.

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. Students interested in Study Abroad are encouraged to work closely with their advisor and the Study Abroad office early in their time at North Park University. For more information:

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

UNDERGRADUATE SCHEDULE OF COURSE OFFERINGS

AS OF THE CURRENT ACADEMIC YEAR: 2020-2021

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 (2020-2021) is an even year. Next year (2021-2022) will be an odd year.

Course	Every Sem.	Every Fall	Every Spring	Every Other Fall	Every Other Spring	Offered when course enrollment is sufficient
AMUS 1000: Non-Credit Instruction	X*					
AMUS 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 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) [online]		
MUS 2060: World Music in Cultural Perspective			X			X-Summer (online)
MUS 2080: Applied Methods: Brass (Quad A)				X (odd year)		
MUS 2081: Applied Methods: Woodwind (Quad A)					X (odd year)	
MUS 2082: Applied Methods: Percussion (Quad A)				X (even year)		
MUS 2083: Applied Methods: Strings (Quad A)					X (even year)	
MUS 2110: Aural Skills III			X			
MUS 2120: Aural Skills IV		X				
MUS 2130: Music Theory I			X			
MUS 2140: Music Theory II		X				
MUS 2155: Technology in Music		X				
MUS 2401: Lyric Diction: Latin and English (Quad A)		X				
MUS 2402: Lyric Diction: Spanish (Quad B)		X				
MUS 2403: Lyric Diction: Italian (Quad A)			X			
MUS 2404: Lyric Diction: German (Quad B)			X			
MUS 2405: Lyric Diction: French			X			
MUS 2500: Intro to Theology through Congregational Song			X			
MUS 2970: Sophomore Conference	X*					
MUS 3000: Music Bibliography		X				
MUS 3010: Music History and Literature I		X				
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 Management			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 3690: Youth Orchestra Techniques			X			
MUS 3710: Jazz Combo	X*					
MUS 3770: Chamber Music Ensemble	X*					
MUS 3890: Chamber Singers	X*					
MUS 3910: Topics in Music						X*
MUS 4000: Departmental Honors in Music						X*
MUS 4150: Counterpoint				X (even year)		
MUS 4160: Orchestration			X			
MUS 4165: Songwriting					X (even year)	
MUS 4175: Arranging				X (even 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*

Course	Every Sem.	Every Fall	Every Spring	Every Other Fall	Every Other Spring	Offered when course enrollment is sufficient
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			X-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)	

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

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

Sophomore Conference

Procedures:

The Sophomore Conference provides an opportunity for assessment at a critical juncture for music majors and is the process by which music faculty formally grant permission to declare the degree track/concentration requested by the student. Each student meets privately with the entire full-time music faculty 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 will be requested to participate as well. Music education students must successfully complete the Sophomore Conference before the Department of Music will recommend them for the teacher education program. The Sophomore Conferences are held in early spring semester. Formal notification, a sophomore conference form, and more detailed instructions will be provided to those eligible during the fall semester.

At each Conference, the faculty will consider 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. Candidates in Music education must have and maintain an overall GPA of 2.5 and a 2.75 GPA in Music and Education coursework. Additional requirements for acceptance into the School of Education may apply.

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 requiring a change of major within Music, as outlined in this letter: once you have finalized that change, you may submit the major declaration form (see the link below).
- 4) You have not passed your Sophomore Conference, and you must move toward declaring a major in another academic area – please make an appointment with your advisor as soon as possible to discuss your alternative educational plans.

If a favorable outcome is received, following receipt of the sophomore conference response, students may complete the major declaration form found at <http://www.northpark.edu/majordeclaration>. If a student desires to change their degree track/concentration at a later date, they must first petition to the Dean for full faculty approval.

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.

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 BMP the studio grade will count for 50% of the final grade and the jury for the other 50%. Additional or alternative grading criteria will be noted in 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 15th lesson of each semester (or any lesson during the course of the semester agreed upon by the instructor and the student) for each student may be counted toward the end of the semester jury on the AMR. In the case of an absence, students should notify their applied instructor and collaborative pianist (with at least 24 hours' notice) if they are unable to attend a lesson. The instructor may honor a make-up lesson if sufficient advance notice has been given. Please consult your applied instructor's syllabus for additional attendance guidelines.

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. Otherwise, please submit a completed add/drop course form 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 Student Services 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. Semester juries are **not** required (unless you are a music scholarship student).

Please direct all questions regarding applied study call 773-244-5630.

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 fall within the 12-17 semester hour tuition package. Any registrations in excess of 17 credits will incur regular overload tuition charges. The applied lesson fee is \$175 per credit, per semester and is automatically charged to the tuition bill.

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, 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: 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; 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 semesters is preferable)	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 sh of classical and/or jazz-cont. guitar; 8 sh by advisement (must include 2 sh of voice)	Students register for applied music each semester

			Inst. Track: 9 sh major inst/1 sh voice/2 sh piano (1 sh per semester in two consecutive semesters is preferable)	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) or as approved following the Sophomore Conference outcome.	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) or as approved following the Sophomore Conference outcome.	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

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 may be expected to keep a journal.

MUSIC SCHOLARSHIP GUIDELINES

Music Scholarship Guidelines

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

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

Pep Band Scholarship Guidelines

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

Student Directors:

- **Participation and Attendance:** Students are required to attend and participate in all rehearsals and events (football games, basketball games, pep rallies, or other events) each year, as determined by the Faculty Supervisor.
- **Practice:** Students are expected to practice regularly and prepare music prior to each rehearsal and event.
- **Leadership Responsibilities:** In conjunction with the Faculty Supervisor, students will distribute music to members of the ensemble for events, schedule and conduct rehearsals, schedule the appropriate ensemble members to be present at each event, track attendance of ensemble members at each rehearsal and performance, manage all equipment needs for events, and recruit ensemble members.
- **Enrollment:** Students must maintain full-time enrollment each semester, which is 12sh or more.
- **Appropriate Academic Standing:** Students must maintain an overall grade point average of 2.0.

Ensemble Members:

- **Participation and Attendance:** Students are required to attend and participate in all rehearsals, as well as a minimum of 15 events (football games, basketball games, pep rallies, or other events) each year as determined by the Faculty Supervisor.
- **Practice:** Students are expected to practice regularly and prepare music prior to each rehearsal and event.
- **Enrollment:** Student must maintain full-time enrollment each semester, which is 12sh or more.
- **Appropriate academic standing** (overall grade point average of 2.0).

MUS 0100-01 Student Recital, Fall 2020

Course Instructor: Dr. Rebecca Ryan, SMAT Interim Dean/Music Depart Chair/Assoc. Prof of Music

Course Administrator: Marijean Sahyouni, Fine Arts Office Manager

Office: Wilson Hall, 1st Floor – By appointment

Class Hours: Mondays 11:40 a.m. -12:30 p.m., see syllabus for details

Classroom: Anderson Chapel and Microsoft Teams

Class Dates: 08/24/2020-11/23/2020 (fall semester)

Email: rryan@northpark.edu; mdsahyouni@northpark.edu

Office Phone: 773-244-5623; 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 Monday 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 Monday mornings, and evening/weekend concerts and recitals from the Music Concert Calendar. Students also have specific performance requirements associated with the General and Class Recitals (described 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 13 Monday General and Class Recitals in fall semester, students must attend **10**
2. **Evening/Weekend Concerts and Recitals from the Music Concert Calendar:** Due to COVID-19 it will not be possible to attend live, on-campus music events this fall term.
3. **Attendance procedure:** Attendance will be taken at each General and Class Recital. Participation as requested in Canvas will also be monitored.

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. Due to COVID-19 there will be a **limit of four performers** for each General Recital class. Performers will have the option submitting a recording via Canvas or performing live in Anderson Chapel during class time.
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 1st floor of Wilson Hall, and it **must** be submitted to Marijean Sahyouni in the office in Wilson Hall **no later than Monday 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 collaborative pianist’s name must be included as well if an collaborative pianist is being used (and the collaborative pianist 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 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 Dr. Ryan **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.

Policy Statements for Syllabi | Fall 2020

Campus Safety Statement:

North Park students, faculty, and staff have been strongly encouraged to sign the “Viking Shield,” which is an institutional pledge to uphold community and health standards during this time of the Covid-19 pandemic.

Students and faculty who will be participating in classes in person will have several obligations, including wearing masks at all times; maintaining proper distancing; disinfecting personal spaces before use (disinfecting spray and paper towels are in every classroom); observing marked foot traffic patterns in stairwells and coming in and out of buildings, and classrooms; and other considerations as well. If a student forgets to bring a mask to class, additional masks are available in Old Main, Center for Student Engagement, Helwig Recreation Center, and Health Services. In addition, all of us, whether on campus or not, will be using the CampusClear app, per all-campus instructions. To these ends, if students do not observe any of the in-person guidelines – and especially if there is a pattern of not doing so – they will be asked to leave the classroom, with a follow-up conversation with the instructor before the next in-person class period; repeated violations of these guidelines may lead to a Community Standard violation, and the student going through the Student Conduct process.

Academic Honesty:

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

Our definition of cheating includes but is not limited to:

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

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

Students with Disabilities:

Your experience in this class is important to me. North Park is committed to creating inclusive and accessible learning environments consistent with federal and state law. If you have already established your accommodations, please share your accommodation letter with me so we can discuss how your accommodations will be implemented in this course.

If you have not yet established services and have a permanent disability or temporary health condition that requires accommodations, please contact the Disability Access Specialist by email (ada@northpark.edu) or phone (773-244-5737). Student Engagement facilitates the interactive process that establishes reasonable accommodations.

Title IX:

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.

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

You may find more information regarding Title IX policy and reporting options by visiting the Title IX page on the North Park website.

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.

KEYBOARD SKILLS

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

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

Level I (MUS 1010)

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

Level II (MUS 1020)

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

Level III (MUS 1030)

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

Level IV (MUS 1040)

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

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

GRADUATE INFORMATION

GRADUATE ADVISING

Graduate Advising:

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

Registration:

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

Registration Outside of a Student's Degree Program:

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

GRADUATE 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 5920 Topics in Music 1-2sh _____
MUS 5970 Graduate Conference 0sh _____
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 5920 Topics in Music 1-2sh _____
MUS 5970 Graduate Conference 0sh _____
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 SCHEDULE OF COURSE OFFERINGS

AS OF THE CURRENT ACADEMIC YEAR: 2020-2021

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 (2020-2021) is an even year. Next year (2021-2022) will be an odd year.

Course	Every Sem.	Every Fall	Every Spring	Every Other Spring	Every Third Sem.	Offered when course enrollment is sufficient
AMUS 5005: Applied Theory/Sight Singing Tutorial	X*					
AMUS 5110: Applied Piano	X*					
AMUS 5190: Applied Conducting	X*					
AMUS 5200: Applied Voice	X*					
AMUS 5210: Practicum: Studio/Choral/Opera Accompanying	X*					
AMUS 5600: Interpretive Performance Studies	X*					
AMUS 5900: Applied Special Recital	X*					
AMUS 6001: Applied Piano: Recital	X*					
AMUS 6002: Applied Piano: Recital	X*					
AMUS 6200: Applied Voice: Recital	X*					
MUS 5000: Music Bibliography		X				
MUS 5001: Performer's Survey I: Art Song					X (21/S1, 22/S2, 24/S1)**	
MUS 5002: Performer's Survey II: Opera					X (20/S2, 22/S1, 23/S2)**	
MUS 5003: Performer's Survey III: Oratorio/Cantata/Mass					X (21/S2, 23/S1, 24/S2)**	
MUS 5100: Performance Practica	X					
MUS 5300: Apps in Musical Analysis		X (starting 21/S1)				
MUS 5310: Chamber/Duo Instrumental Repertoire	X					
MUS 5401: Vocal Pedagogy I		X				
MUS 5402: Vocal Pedagogy II			X			
MUS 5421: Lyric Diction: Latin and English		X				
MUS 5422: Lyric Diction: Spanish		X				
MUS 5423: Lyric Diction: Italian			X			
MUS 5424: Lyric Diction: German			X			
MUS 5425: Lyric Diction: French			X			
MUS 5450: Opera Workshop		X*				
MUS 5455: Opera Production			X*			
MUS 5500: Vocal Pedagogy Clinical I		X				
MUS 5510: Vocal Pedagogy Clinical II			X			
MUS 5650: Master Class in Vocal Performance			X (starting 21/S2)			
MUS 5700: Career Seminar				X (21/S2, 23/S2)		
MUS 5800: University Choir	X*					
MUS 5890: Chamber Singers	X*					
MUS 5910: Independent Study in Graduate Music						X*
MUS 5920: Topics in Music						X*
MUS 5970: Graduate Conference			X			
MUS 6000: Graduate Comprehensive Projects	X					

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

**academic year/semester (S1 is a fall semester and S2 is a spring semester)

GRADUATE 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 15th lesson of each semester (or any lesson during the course of the semester agreed upon by the instructor and the student) for each student may be counted toward the end of the semester jury on the AMR. In the case of an absence, students should notify their applied instructor and collaborative pianist (with at least 24 hours' notice) if they are unable to attend a lesson. The instructor may honor a make-up lesson if sufficient advance notice has been given. Please consult your applied instructor's syllabus for additional attendance guidelines.

Collaborative Pianists:

Graduate students are responsible for hiring a collaborative pianist for at least half of all their voice lessons. To ameliorate this expense, the applied lesson fee that is standard for all undergraduates--is waived for graduate students during the academic year. Please see the Collaborative Pianist Policy section of this handbook for more information.

Semester Juries:

See Canvas for details. 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 five arias either from opera or oratorio each semester. The student at the master's level should demonstrate advanced repertoire performed in an informed manner i.e. the student is expected to have a complete word by word translation, be informed about the composer and the poet, know the character if from an opera or oratorio, and present a credible interpretation of the work.

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, Fall 2020
Required for four semesters; 0 sh

Course Instructor: Dr. Ryan/Dr. Kim/Dr. Shofner-Emrich

Course Administrator: Marijean Sahyouni, Fine Arts Office Manager

Office: Wilson Hall, 1st Floor – By appointment

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

Classroom: Anderson and Isaacson Chapels, as well as other locations as announced

Email: rryan@northpark.edu; ykim5@vikingsnorthpark.onmicrosoft.com; tshofner-emrich@northpark.edu; mdsahyouni@northpark.edu

Office Phone: 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.

Please see Canvas for details.

COMPREHENSIVE PROJECTS, FIRST-YEAR GRADUATE STUDENT CONFERENCE AND GRADUATION

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 Hawkins
- MUS 5001: Performer's Survey I: Art Song – Yasuko Oura
- MUS 5002: Performer's Survey II: Opera – TBD
- MUS 5003: Performer's Survey III: Oratorio/Cantata/Mass – TBD
- 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 Hawkins
- MUS 5001: Performer's Survey I: Art Song – Yasuko Oura
- MUS 5002: Performer's Survey II: Opera – TBD
- MUS 5003: Performer's Survey III: Oratorio/Cantata/Mass – TBD
- 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.**

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

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

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

First-Year Graduate Student Conference:

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

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. 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 1st 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.

APPENDIX A

MUSIC MINORS AND CERTIFICATES

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

Music in Worship Minor (23 semester hours)

- Church music courses (7 sh) — MUS 2500, 4250, 3660
- 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

Certificate in Arts Management (10sh)

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

Certificate in Music for Social Change and Human Values- 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:

- MUS 1600: El Sistema (a history of the El Sistema movement) [1 credit]
- Either Applied Methods: MUS 2083/MUS 3083 Strings and Pedagogical Methods: Strings (1 credit each, 2 credits total); OR MUS 3200/MUS 3210 String Pedagogy and Literature II (2 credits)
- MUS 3690: Youth Orchestra Techniques (2 credits)
3 semesters of Internship in Music (in an El Sistema-inspired setting) [1 credit per semester, 3 credits total]; at least one semester of the internship must occur at The People's Music School Youth Orchestras program at Hibbard Elementary School.

APPENDIX B

APPLIED MUSIC LEVELS OF EXPECTATION

I.	Bachelor of Arts in Music (BA) [Arts Administration, Composition and General Studies in Music Concentrations]/ Bachelor of Music Education (BME)	
	a. Bassoon.....	86
	b. Cello.....	
	c. Clarinet.....	
	d. Double Bass.....	
	e. Euphonium.....	
	f. Flute.....	
	g. Guitar.....	
	h. Harp.....	
	i. Horn.....	
	j. Oboe.....	
	k. Percussion.....	
	l. Piano (Organ, Harpsichord).....	
	m. Saxophone.....	
	n. Trombone.....	
	o. Trumpet.....	
	p. Tuba.....	
	q. Violin (Viola).....	
	r. Voice.....	
II.	Bachelor of Arts in Music (BA) [Jazz Studies concentration]	
	a. Guidelines.....	118
III.	Bachelor of Music in Performance (BMP)	
	a. Bassoon.....	119
	b. Cello.....	
	c. Clarinet.....	
	d. Double Bass.....	
	e. Euphonium.....	
	f. Flute.....	
	g. Guitar.....	
	h. Harp.....	
	i. Horn.....	
	j. Oboe.....	
	k. Percussion.....	
	l. Piano (Organ, Harpsichord).....	
	m. Saxophone.....	
	n. Trombone.....	
	o. Trumpet.....	
	p. Tuba.....	
	q. Violin (Viola).....	
	r. Voice.....	
IV.	Bachelor of Music in Music in Worship (BMMW)	
	a. Guidelines.....	150
	b. Voice.....	

**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
Entrance Audition	<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
First-Year	<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
Sophomore	<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>	-Fall and spring semester juries must be completed with passing grades

		-Solos: Burrill Phillips: Concertpiece; Antonio Vivaldi: Concerto in D Minor RV481	
Junior	-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: tone quality; breathing and use of air; intonation; expanded high notes/fingerings; incorporating vibrato; 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 -Etudes: Weissenborn: Fifty Advanced Studies; J.B. Gambaro: 18 Studies -Solos: Paul Hindemith: Sonate; Mozart: Concerto in Bb - 2nd mvmt. -Orchestral Excerpts: Stravinsky: Firebird Berceuse; Mozart: Le Nozze di Figaro overture; Ravel: Alborada del Gracioso	-Fall and spring semester juries must be completed with passing grades
Senior	-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: tone quality; intonation; expanded high notes/fingerings; advanced tonguing techniques -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 -Etudes: J.B. Gambaro: 18 Studies; Ludwig Milde: Concert Studies, Op. 26 (Vol. I & II) -Solos: Mozart: Concerto in Bb - (complete); Telemann: Sonata in F minor -Orchestral Excerpts: Tchaikovsky: Symphonies; Berlioz: Symphonie Fantastique	-Fall and spring semester juries must be completed with passing grades
Graduation	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied bassoon credits per catalog requirements with a grade point average of at least 3.0)		N/A

**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*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
Entrance Audition	<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>-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
First-Year	<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;">Technical Studies include:</p> <p>Technical Studies Vol. 1 & 2 by Julius Klengel Position Pieces for Cello, Vol. 1 & 2 by Rick Mooney 170 Foundation Studies, Vol. 1 & 2 by Alwin Schroeder</p>	-Fall and spring semester juries must be completed with passing grades

		<p>Thumb Position for Cello, Vol. 1 & 2 by Rick Mooney Changing Positions by Otakar Sevcik School of Bowing Technique by Otakar Sevcik An Organized Method of String Playing by Janos Starker</p> <p>Repertoire may include: Suzuki Method for Cello, Vol. 4-8 Solos for the Young Cello Player, Vol. 3-6 Bach Suites for Solo Cello, Suites 1-3 Sonata in G minor by Henry Eccles Sonata in G Major by Berteau Sammartini Sonatas by Antonio Vivaldi Sonata in D Minor by Archangelo Corelli Concerto in D Major by Antonio Vivaldi Concerto No. 2 in D Major by Jean-Baptiste Breval Elegie by Gabriel Faure 7 Variations on a Theme from the Magic Flute by Ludwig van Beethoven Concerto No. 4 by Georg Goltermann Concerto in A Minor by Camille Saint-Saens</p>	
<p>Sophomore</p>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>*Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position. *Development of musicianship and expression using the above techniques *Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills *Development of memorization techniques and performance skills</p> <p>Technical Studies include: Technical Studies Vol. 1 & 2 by Julius Klengel 170 Foundation Studies, Vol. 1 & 2 by Alwin Schroeder Position Pieces for Cello, Vol. 1 & 2 by Rick Mooney Thumb Position for Cello, Vol. 1 & 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>Repertoire may include: Suzuki Method for Cello, Vol. 4-8 Solos for the Young Cello Player, Vol. 3-6 Bach Suites for Solo Cello, Suites 1-3 Sonata No. 1 in G Major for Viola da Gamba by J.S. Bach Sonata No. 2 in D Major for Viola da Gamba by J.S. Bach Vocalise by Sergei Rachmaninoff Kol Nidrei by Max Bruch Concerto in B-flat Major by Luigi Boccherini Concerto in C Major by Joseph Haydn Concerto in A Minor by Camille Saint-Saens</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

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

		<p>An Organized Method of String Playing by Janos Starker High School of Cello Playing by David Popper 21 Studies for Cello by Jean-Louis Duport</p> <p>Repertoire may include: Tocatta 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>	
Graduation	-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

**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
Entrance Audition	<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. -Sight reading may be requested</p>		N/A
First-Year	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)	<p>Posture and Hand Position Embouchure strengthening Breath Control Articulation Progress</p>	-Fall and spring semester juries must be completed with passing grades

	<p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>All Major Scales, Harmonic Minors to 4 sharps and flats, Chromatic Scale 16 Studies - Rose, 40 Etudes - Rose Melodious and Progressive Studies, Books 1 & 2 - David Hite 12 Etudes for Clarinet - Victor Polatschek Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9 Sight Reading Progress Clarinet Fingerings - Thomas Ridenour Concertino - Carl Maria von Weber Clarinet On the Town - Herman</p>	
Sophomore	<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 Concerto No. 1 - Carl Stamitz Arabesques - Paul Jeanjean</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
Junior	<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 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</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
Senior	<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 All Major and Minor Scales, Arpeggios, Chromatic Scale 20 Grand Etudes - Rose 48 Studies, Books 1 and 2 - Alfred Uhl</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

	-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)	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	
Graduation	-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
Entrance Audition	<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>-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
First-Year	<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. Learn to use larger muscles to aid left and right hand 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 Student should be familiar with the fingerboard up to the first position Major scales one octave</p>	-Fall and spring semester juries must be completed with passing grades

		<p style="text-align: center;"><u>Etudes</u></p> <p style="text-align: center;">Simandl Book One up to second position 77 Baroque Bass Lines- Lucas Drew</p> <p style="text-align: center;"><u>Solos</u></p> <p style="text-align: center;">Selections from “Double Bass Solos” By Keith Hartley according to student’s ability</p> <p style="text-align: center;">Selections from “Festival Performance Solos” Carl Fischer according to student’s ability</p> <p style="text-align: center;">Orchestral Excerpts according to student’s ability</p>	
Sophomore	<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 style="text-align: center;"><u>Technical Expectations</u></p> <p style="text-align: center;">Continued improvement in left and right hand development started in freshman year Expand range to third position Major triads in the circle of fifths Study and progress of bowing patterns from Simandl Page 69</p> <p style="text-align: center;"><u>Etudes</u></p> <p style="text-align: center;">Simandl third position exercises Selections from “77 Baroque Basslines” by Lucas Drew</p> <p style="text-align: center;"><u>Solos</u></p> <p style="text-align: center;">Selections from “Double Bass Solos” By Keith Hartley according to student’s ability</p> <p style="text-align: center;">Selections from “Festival Performance Solos” Carl Fischer according to student’s ability</p> <p style="text-align: center;">Orchestral Excerpts according to student’s ability</p>	-Fall and spring semester juries must be completed with passing grades
Junior	<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 style="text-align: center;">Continued improvement of right and left hand technique is expected Expand range to fifth position Continue practices of scales including natural minor Play major and minor seventh chords in the circle of fifths</p> <p style="text-align: center;"><u>Etudes</u></p> <p style="text-align: center;">Simandl etudes for the fifth position Selections from “77 Baroque Basslines” by Lucas Drew Selections from “The Complete Double Bass Parts of J.S.Bach” Oscar Zimmerman Orchestral excerpts</p> <p style="text-align: center;"><u>Solos</u></p> <p style="text-align: center;">Selections from “Double Bass Solos” By Keith Hartley according to student’s ability</p> <p style="text-align: center;">Selections from “Festival Performance Solos” Carl Fischer according to student’s ability</p> <p style="text-align: center;">Orchestral Excerpts according to student’s ability Or any equivalent</p>	-Fall and spring semester juries must be completed with passing grades
Senior	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p> <p>-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)</p>	<p style="text-align: center;"><u>Technical Expectations</u></p> <p style="text-align: center;">Continued progress with left and right hand technique is expected Expand range to sixth position or further if the student is able Major scales, E, F, Gb, G, two octaves. All others one octave Play seventh chords within major keys diatonically or in circle of fifths</p> <p style="text-align: center;"><u>Etudes</u></p> <p style="text-align: center;">Simandl etudes from section on sixth position Simandl interval etudes page 53-67 Storch-Hrabe 57 Studies</p>	-Fall and spring semester juries must be completed with passing grades

		<u>Solos</u> Selections from “Festival Performance Solos” Carl Fischer according to student’s ability Selections from “Solos for the Double Bass Player” by Oscar Zimmerman according to student’s ability	
Graduation	-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
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 - Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales. -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. -Sight reading may be requested		N/A
First-Year	-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: 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. · Etudes: , Concone/Shoemaker "Etudes", Voxman "Selected Studies" and similar · Solos: "English Suite" arr. Fitzgerald, "Hasse Suite" and similar	-Fall and spring semester juries must be completed with passing grades
Sophomore	-Sophomore Conference: --One piece is performed at the Conference -BA students must perform at least once during the year on General Recitals (4 performances total before graduation) -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	· 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. · Etudes: Rochuet/Bordogni Book 1, Hering- 32 Etudes", Voisin/Dusfresne- " Develop Sight	-Fall and spring semester juries must be completed with passing grades

		Reading" and similar · Solos: Barat- "Introduction and Dance", Cords- "Romanze" (select solo for Sophomore Conference, spring semester), selected band excerpts	
Junior	-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: Continued technical development per student's level of competency. Scales and Arpeggios. · Etudes: Rochuet/Bordogni Book 1, Tyrell- "40 Progressive Studies", Arban's "Method" and similar · Solos: Movements or Excerpts from Erik Lars Larson "Concertino", Berghmans "La Femme a Barbe" or similar, selected band excerpts	-Fall and spring semester juries must be completed with passing grades
Senior	-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. Modal Scales. · Etudes: add Kopprasch "Etudes" and similar · Solos: Guillmant- "Morceau Symphonique", David- "Concertino" and similar, selected band excerpts	-Fall and spring semester juries must be completed with passing grades
Graduation	-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
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 - Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales. -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. -Sight reading may be requested		N/A
First-Year	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)	Technical expectations: Concentrated work on fundamentals including embouchure, physical set-up, breathing, tone, intonation, tonguing,	-Fall and spring semester

	-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	vibrato. Technical exercises selected from Reichert "Seven Daily Exercises" and Taffanel and Gaubert "Seventeen Daily Exercises." Scales: All Major and Minor scales and arpeggios, two octaves, three octave chromatic Etudes: Berbiguier, Kohler Solos: Bloch Suite Modale Godard Suite de Trois Morceaux, Handel Sonata, Stamitz Concerto in G Major	juries must be completed with passing grades
Sophomore	-Sophomore Conference: --One piece is performed at the Conference -BA students must perform at least once during the year on General Recitals (4 performances total before graduation) -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	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." Scales: All Major and Minor scales and arpeggios, full range Etudes: Andersen op. 21 or 33, Berbiguier Solos: CPE Bach Sonata in G Major, Bach Sonata in g minor, Debussy Syrinx, Donizetti Sonata, Honegger Danse de la Chevre, Mouquet Sonata "La Flute de Pan," Quantz Concerto in G Major	-Fall and spring semester juries must be completed with passing grades
Junior	-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
Senior	-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
Graduation	-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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
Entrance Audition	<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
First-Year	<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 Visee Classical: Minuets and Waltzes, Fernando Sor Contemporary: 8 Discernments, Andrew York</p>	-Fall and spring semester juries must be completed with passing grades
Sophomore	<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</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> <p>Root 5 and Root 6 minor scale forms will be learned and memorized.</p>	-Fall and spring semester juries must be completed with passing grades

	Recitals (6 performance total before graduation)	<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>	
Junior	<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 1st-12th 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
Senior	<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
Graduation	-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
Entrance Audition	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <ul style="list-style-type: none"> -minimum GPA: 2.75 -minimum ACT: 19 <p>- Prepare two contrasting movements or excerpts from your repertoire (from Baroque to the present).</p> <p>-Students who wish to pursue the Composition concentration must additionally submit a portfolio consisting of at least two contrasting compositions demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		N/A
First-Year	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Concentrated work on foundational concepts including finger action, wrist action, and tone quality. Scales and arpeggios are performed with multiple dynamics.</p> <p>Etudes: Naderman Sonatinas and similar</p> <p>Solos: <i>Sonata in c minor</i> (any version), G. Pescetti; <i>Impromptu Caprice</i>, Pierné</p>	-Fall and spring semester juries must be completed with passing grades
Sophomore	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Continuation of work on finger and wrist actions, expansion of dynamics, scales and arpeggios in triplets with multiple dynamics.</p> <p>Etudes: Naderman Sonatinas and similar</p> <p>Solos: <i>Harmonious Blacksmith</i>, G.F. Handel; <i>Féerie</i>, Marcel Tournier or similar</p>	-Fall and spring semester juries must be completed with passing grades
Junior	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Continued technical development per student's level of competency, continuation of work on scales and arpeggios in triplet and dotted rhythms.</p> <p>Etudes: Lariviere or similar</p> <p>Solos: <i>Petite Suite</i>, David Watkins; <i>Children's Hour Suite</i>. Marcel Grandjany or similar</p>	-Fall and spring semester juries must be completed with passing grades
Senior	<p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>Technical expectations: Continued technical development per student's level of competency, continuation of work on scales and arpeggios in triplet and dotted rhythms.</p> <p>Etudes: Lariviere or similar</p>	-Fall and spring semester juries must be completed with

	-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)	Solos: <i>Variations on a theme of Mozart</i> , Glinka; <i>Siciliana</i> , O.Respighi trans. Grandjany or similar	passing grades
Graduation	-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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
Entrance Audition	<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
First-Year	<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
Sophomore	<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>		-Fall and spring semester juries must be completed with passing grades
Junior	<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

Senior	<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
Graduation	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion at least 16 semester hours of applied horn); and achieve a cumulative grade point average of at least 3.0)		N/A

FIRST-YEAR RECOMMENDATIONS			
SCALES	Major and Natural Minor Scales	SOLOS	Beethoven: Horn Sonata Cherubini: Sonata No. 1 from Two Sonaten*
ETUDES	Maxime-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
MATERIALS	Farkas: The Art of French Horn Playing		
SECOND-YEAR RECOMMENDATIONS			
SCALES	Major, Natural, Harmonic and Melodic Minor Scales <i>(scale boundary exam recommended)</i>	SOLOS	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
ETUDES	Brophy: Technical Studies for Solving Special Problems Kling: Horn Schule Kopprash: Book 1 (Etudes 16-31) Maxime-Alphone: Book 2		
THIRD-YEAR RECOMMENDATIONS			
ETUDES	Gallay: 40 Preludes LaBar: Horn Player's Audition Handbook Mel Bay: Anthology of Orchestral Horn Music	SOLOS	Dukas: Villanelle Hindemith: Horn Sonata Mozart: Horn Concerto No. 2 Neuling: Bagatelle Schumann: Adagio & Allegro*
FOURTH-YEAR RECOMMENDATIONS			
ETUDES	335 Selected & Progressive Etudes for the French Horn Dauprat: Twelve Etudes Gates: Odd- Meter Etudes for Treble Voices Orchestral Excerpts of Beethoven, Brahms, & Tchaikovsky	SOLOS	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
Entrance Audition	<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</p>		N/A

	demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required. -Sight reading may be requested		
First-Year	-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: Concentrated work on foundational concepts including embouchure and reed placement; breathing and use of air; tone quality, vibrato, intonation, and proper finger placement. Practice: 0.5 - 1 hour per day Etudes: Barrett, The Complete Method for Oboe, articulation studies and melodic studies All major scales (2 octaves when possible) and minor scales up to 3 flats and sharps Solos: A movement of a concerto or sonata from the list below or similar; accompaniment optional	-Fall and spring semester juries must be completed with passing grades
Sophomore	-Sophomore Conference: --One piece is performed at the Conference -BA students must perform at least once during the year on General Recitals (4 performances total before graduation) -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	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. Practice: 1 hour per day, 3 hours per week reed-making if chosen Etudes: Barrett, The Complete Method for Oboe, Melodic Studies, Salviani, duet etudes Scales: All major and minor scales, up to Eb above the staff Solos: A complete work with accompaniment.	-Fall and spring semester juries must be completed with passing grades
Junior	-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: 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. Practice: 1 – 1.5 hours per day, 3 – 5 hours per week reed-making Etudes: Ferling, 48 studies or Barrett, Grand Studies Scales: All major and minor scales, full range of the instrument Solos: A full work each semester, with accompaniment. One work should be chamber music, such as the Mozart quartet	-Fall and spring semester juries must be completed with passing grades

		for Oboe and strings, the Thompson Trio for Oboe, Clarinet, and Viola, etc Standard orchestral excerpts.	
Senior	-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: Consistent tone production and control, reed-making competency and consistency, breath control, basic instrument repair. Practice: 1-2 hours per day, 1 hour per day reed-making Etudes: Barrett, Melodic Studies, <u>Orchestral excerpts for Oboe</u> by John Ferillo 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. Standard orchestral excerpts. Students should perform at least one mock audition.	-Fall and spring semester juries must be completed with passing grades
Graduation	-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
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 -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. -Drum set: Demonstrate competency with various styles such as swing, Latin, ballad, and rock -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. -Sight reading may be requested		N/A

<p>First-Year</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>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 Wilcoxin 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>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p>Sophomore</p>	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>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> <p>Solos- Grade 3 and above Additional rudiments: flam accent number 2, paradiddle-diddles, flam paradiddles, etc.</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p>Junior</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>"Etuden for Timpani" by Hochrainer, "The Solo Timpanist" by Vic Firth</p> <p>Technical-"Fundamental Method for Timpani" by Mitchell Peters Percussion Accessories Further 4 mallet marimba study</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p>Senior</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>4 mallet vibraphone-grade 4 solo and above</p> <p>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"</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p>Graduation</p>	<p>-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion the required number of applied percussion credits per catalog requirements with a grade point average of at least 3.0)</p>		<p>N/A</p>

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
Entrance Audition	<p>-Application to the institution is required before the audition; acceptance to the institution is preferred</p> <ul style="list-style-type: none"> -minimum GPA: 2.75 -minimum ACT: 19 <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
First-Year	<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 20th/21st-century work for the year</p> <ul style="list-style-type: none"> -Major scales, white key, hands together, 2-4 octaves -Major arpeggios, white key, hands together, 2-4 octaves <p>Spring Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20th/21st-century work for the year</p> <ul style="list-style-type: none"> -Major scales, black key, hands together, 2-4 octaves -Major arpeggios, black key, hands together, 2-4 octaves 	-Fall and spring semester juries must be completed with passing grades
Sophomore	<p>-Sophomore Conference:</p> <ul style="list-style-type: none"> -One piece is performed at the Conference 	-Fall Semester Jury: -Repertoire should be representative of a minimum of three style periods, including one 20 th /21 st -century work for the year	-Fall and spring semester juries

	<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>-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 20th/21st-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>must be completed with passing grades</p>
Junior	<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 20th/21st-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 20th/21st-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>
Senior	<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 20th/21st-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 20th/21st-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>
Graduation	<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*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
Entrance Audition	<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</p>		<p>N/A</p>

	<p>musical forms. Recordings are optional but recommended. An on-campus interview is required.</p> <p>-Sight reading may be requested</p>		
First-Year	<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 48 Famous Studies - Ferling Rubank - Advanced Method Kynaston - Daily Studies The Orchestral Saxophonist Excerpts - Multiple Books Sight Reading Progress High Tones For Saxophone - Eugene Rousseau Introduction of Vibrato Aria - Eugene Bozza Solos For the Alto Saxophone - Larry Teal</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
Sophomore	<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 Alto Straight Forward between legs Embouchure strengthening Breath Control and Tonguing Patterns for Speed Tone Production - with Vibrato Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress Altissimo Register Progress Improvisation et Caprice - Eugene Bozza Concerto - Dubois Tableaux de Provence - Maurice The Orchestral Saxophonist Excerpts - Multiple Books</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
Junior	<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>
Senior	<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 and Vibrato Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress</p>	<p>-Fall and spring semester juries must be completed with</p>

	-Composition concentration students must complete a Fourth-Year Recital (AMUS 4900)	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	passing grades
Graduation	-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)		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:
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
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 - Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales. -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. -Sight reading may be requested		N/A
First-Year	-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: 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. · Etudes: Cimera "55 Phrasing Studies", Hering-"32 Etudes" and similar · Solos: McKay "Sonata", "Hasse Suite" and similar	-Fall and spring semester juries must be completed with passing grades
Sophomore	-Sophomore Conference: --One piece is performed at the Conference -BA students must perform at least once during the year on General Recitals (4 performances total before graduation)	· 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.	-Fall and spring semester juries must be completed

	-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	<ul style="list-style-type: none"> · Etudes: Rochuet/Bordogni Book 1, finish Hering- "32 Etudes", Voisin/Dusfresne- "Develop Sight Reading" and similar · Solos: Blazhevich- "Concert Sketch", Telemann "F minor Sonata" (select solo for Sophomore Conference, spring semester) 	with passing grades
Junior	<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"> · Technical expectations: Continued technical development per student's level of competency. Scales and Arpeggios. · Etudes: Rochuet/Bordogni Book 1, Tyrell- "40 Progressive Studies", Sauer- "Clef Studies" and similar · 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 	-Fall and spring semester juries must be completed with passing grades
Senior	<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"> · Technical expectations: Continued technical development per student's level of competency. Modal Scales. · Etudes: add Blazhevich- "Studies in Clefs" and similar · Solos: David- "Concertino" or Orchestral Excerpts- Berlioz "Hungarian March", Wagner "Ride of the Walkuries" or similar 	-Fall and spring semester juries must be completed with passing grades
Graduation	-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*

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
Entrance Audition	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <ul style="list-style-type: none"> -minimum GPA: 2.75 -minimum ACT: 19 <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</p>		N/A

	demonstrating a variety of different instrumentations and musical forms. Recordings are optional but recommended. An on-campus interview is required. -Sight reading may be requested		
First-Year	-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)	Required Reading and Listening: selected by the instructor 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 Solos: One from one of the following categories: Modern, Cornet, Classical (Haydn or Hummel)	-Fall and spring semester juries must be completed with passing grades Fall Jury (by the discretion of the instructor): Major scales and arpeggios through three sharps & flats One solo selection with a possible etude selection Spring Jury: Major scales and arpeggios through three sharps & flats One solo selection with a possible etude selection
Sophomore	-Sophomore Conference: --One piece is performed at the Conference -BA students must perform at least once during the year on General Recitals (4 performances total before graduation) -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	Required Reading and Listening: selected by the instructor Methods: Continuing work on foundational concepts of tone, articulation, flexibility transposition and technique. Cichowicz: Trumpet Flow Studies (BA only) Solos: Two from the following categories: Modern, Cornet, Classical (Haydn or Hummel), Baroque	-Fall and spring semester juries must be completed with passing grades Fall Jury: All major scales and arpeggios; at least three minor scales (all forms) One solo selection with a possible etude selection Spring Jury: All major scales and arpeggios; at least three minor scales (all forms) One solo selection with a possible etude selection
Junior	-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)	Required Reading and Listening: selected by the instructor Methods: Continuing work on foundational concepts of tone, articulation, flexibility transposition and technique. Solos: Two from the following categories: Modern, Cornet, Classical, Baroque & Unaccompanied Orchestral Excerpts:	-Fall and spring semester juries must be completed with passing grades Fall Jury: All major and minor scales with arpeggios One solo selection with a possible etude selection; orchestral excerpts (BME only) Spring Jury: All major and minor scales with arpeggios One solo selection with a possible etude selection;

		Five selected from House: A Survey of 43 Orchestra Audition Lists (BME only)	orchestral excerpts (BME only)
Senior	<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 & 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>
Graduation	-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)		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
Entrance Audition	<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
First-Year	-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)	· 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	-Fall and spring semester juries must be completed

	-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	vibrations controlled by hearing. Scales are performed with a multiplicity of articulations. · Etudes: "Bel Canto Studies", Concone/Shoemaker "Legato Studies for Tuba", Voxman "Selected Studies" and similar · Solos: Scarmolin "Introduction and Dance", Sowerby "Chaconne" and similar	with passing grades
Sophomore	-Sophomore Conference: --One piece is performed at the Conference -BA students must perform at least once during the year on General Recitals (4 performances total before graduation) -BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)	· 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. · Etudes: Fink "Studies In Legato", Tyrell "Advanced Studies for Tuba" and similar · Solos: Vaughan "Concertpiece #1", Schmidt "Serenade" and similar (select solo for Sophomore Conference, spring semester), selected band excerpts	-Fall and spring semester juries must be completed with passing grades
Junior	-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: Continued technical development per student's level of competency. Minor Scales and Arpeggios. · Etudes: Rochuet/Bordogni Book 1 Rochuet/Bordogni Book 1, add Blazhevich "70 Studies", Arban's "Method" and similar · Solos: Movements or Excerpts from Beethoven "Judas Maccabeus", Jacob "Tuba Suite" or similar, selected band and orchestra excerpts	-Fall and spring semester juries must be completed with passing grades
Senior	-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. Modal Scales. · Etudes: add Kopprasch "60 Selected Studies" and similar · Solos: Lebedev "Concert Allegro" and similar, selected band and orchestra excerpts	-Fall and spring semester juries must be completed with passing grades
Graduation	-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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
Entrance Audition	<p>-Application to the institution is required before audition; acceptance to the institution is preferred</p> <ul style="list-style-type: none"> -minimum GPA: 2.75 -minimum ACT: 19 <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
First-Year	<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
Sophomore	<p>-Sophomore Conference: --One piece is performed at the Conference</p> <p>-BA students must perform at least once during the year on General Recitals (4 performances total before graduation)</p> <p>-BME students must perform at least once or twice during the year on General Recitals (6 performance total before graduation)</p>	<p>-Technical expectations: Continued postural awareness and development. Increased attention to intonation and exploration of varied vibrato techniques. Development of various bow techniques (legato, martelé, spiccato, 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, Fleisch, Galamian, et al -Etudes: Kreutzer, Dont, Rode, and similar</p>	-Fall and spring semester juries must be completed with passing grades

		-Concerti, sonatas, and solo pieces by Vitali, Bach, Mozart, Beethoven, Schubert, Lalo, Kabalevsky, et al	
Junior	<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>	-Fall and spring semester juries must be completed with passing grades
Senior	<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 20th century repertoire</p> <p>-Solo sonatas and partitas of Bach, Ysaÿe</p>	-Fall and spring semester juries must be completed with passing grades
Graduation	-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)		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 (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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
Entrance Audition	<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
First-Year	<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>- 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>
Sophomore	<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>-Art song emphasis, but also including opera, oratorio, and/or cantata arias as appropriate balancing styles and covering English, Italian, French and German repertoire. One musical theater piece may be studied each semester but not used as a jury piece.</p>	<p>-Fall Semester Jury: Three memorized pieces, including one aria, two of</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"> - All languages are accurate in pronunciation and articulation - The singer communicates the meaning of the text - Inhalation is silent and easy, exhalation provides support and buoyancy - Accurate pitches and rhythms along with accurate execution of all musical markings 	<p>which must be performed (performed must begin with an aria; jury faculty choose one other piece)</p> <p>-Spring Semester Jury: Four memorized pieces, including one aria, two of which must be performed (performer must begin with an aria; jury faculty choose one other piece)</p>
Junior	<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> <ul style="list-style-type: none"> - 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 - All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of all text. <ul style="list-style-type: none"> - All the technical aspects including breath management, tone quality, intonation, language and diction should be well developed - 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</p>
Senior	<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> <ul style="list-style-type: none"> -- 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 - All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. <ul style="list-style-type: none"> - All the technical aspects including breath management, tone quality, intonation, language and diction should be well developed - 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</p>

Graduation	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements (including the completion of the required number of applied voice 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 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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
Entrance Audition	<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
First-Year	<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
Sophomore	<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

Junior	-Must perform at least once during the year on General Recitals (4 performances total before graduation)	-Jazz repertoire and technical exercises as assigned (see the appropriate jazz syllabus)	-Fall and spring semester juries must be completed with passing grades
Senior	<p>Fourth-Year Recital: -50-55 minutes of music, which should be primarily jazz, but should include at least one solo classical piece on the major instrument</p> <p>-Must perform at least once during the year on General Recitals (4 performances total before graduation)</p>	-Jazz repertoire and technical exercises as assigned (see the appropriate jazz syllabus)	-Fall and spring semester juries must be completed with passing grades
Graduation	-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 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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	<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
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	<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
Sophomore	<p>-Sophomore Conference:</p> <p>-At least three solo performances in General Recitals in the academic year leading up to the Conference</p>	-Technical expectations: Embouchure; finger/arm position; breathing and use of air; tone quality; intonation; more advanced fingering; vibrato exercises;	-Fall and spring semester juries must be

	-One additional piece, not previously offered on a General Recital, is performed at the Conference	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 -Etudes: Weissenborn: Fifty Advanced Studies -Solos: Burrill Phillips: Concertpiece; Antonio Vivaldi: Concerto in D Minor RV481	completed with passing grades
Junior	-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)	-Technical expectations: tone quality; breathing and use of air; intonation; expanded high notes/fingerings; incorporating vibrato; advanced tonguing techniques 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 -Etudes: Weissenborn: Fifty Advanced Studies; J.B. Gambaro: 18 Studies -Solos: Paul Hindemith: Sonate; Mozart: Concerto in Bb - 2nd mvmt.; Telemann: Sonata in F Minor -Orchestral Excerpts: Stravinsky: Firebird Berceuse; Mozart: Le Nozze di Figaro overture; Ravel: Alborada del Gracioso	-Fall semester jury would occur at the discretion of the applied instructor -Spring semester jury must be completed with a passing grade
Senior	-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: tone quality; intonation; expanded high range; advanced tonguing techniques -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 -Etudes: J.B. Gambaro: 18 Studies; Ludwig Milde: Concert Studies, Op. 26 (Vol. I & II) -Solos: Mozart: Concerto in Bb - (complete); Weber: Concerto in F; Mozart: Willson Osborne: Rhapsody -Orchestral Excerpts: Stravinsky: Rite of Spring; Ravel: Bolero; Tchaikovsky: Symphonies; Berlioz: Symphonie Fantastique	-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
Graduation	-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		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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	<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
First-Year	<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"> *Solidification of foundation skills including but not limited to posture, left hand form, bow hold, basic bowing style and tone production. *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. *Development of musicianship and expression using the above techniques <p>Technical Studies include:</p> <p>Technical Studies Vol. 1 & 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:</p> <p>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 Brevval 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>

<p>Sophomore</p>	<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: *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 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 Toccatà by Girolamo Frescobaldi Pezzo Capriccio by Peter Ilyich Tchaikovsky Variations on a Rococo Theme by Peter Ilyich Tchaikovsky</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p>Junior</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 stokes and articulations, development of vibrato, and development of thumb position. *Development of musicianship and expression using the above techniques *Development of memorization and performance skills *Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills *Exposure to more demanding technical work and complex repertoire</p> <p>Technical Studies include:</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>Galamian Scale System Vol.1 & 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 & 2, in C Major and D Major by Ludwig van Beethoven 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>	
<p>Senior</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:</p> <ul style="list-style-type: none"> *Continued work on the added skills: shifting techniques, bow distribution and use of multiple bow strokes and articulations, development of vibrato, and development of thumb position. *Development of musicianship and expression using the above techniques *Development of memorization and performance skills *Verbal and written articulation of pedagogical principles and teaching techniques for acquired skills *Exposure to more demanding technical work and complex repertoire *Preparation for graduate school auditions <p>Technical Studies include: Galamian Scale System Vol.1 & 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</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 not occur must be completed with a passing grade</p>

		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	
Graduation	-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		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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 -Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales. -Sight reading may be requested		N/A
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	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 & 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	-Fall and spring semester juries must be completed with passing grades
Sophomore	-Sophomore Conference: -At least three solo performances in General Recitals in the academic year leading up to the Conference -One additional piece, not previously offered on a General Recital, is performed at the Conference	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	-Fall and spring semester juries must be completed with passing grades

		<p>18 Etudes - Paul Jeanjean Five Bagatelles - Gerald Finzi Orchestral Excerpts - The Orchestra Musician's CD-ROM Library - Books 1 - 9 Solo de Concours - Henri Rabaud Concerto No. 1 - Carl Stamitz Arabesques - Paul Jeanjean</p>	
Junior	<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>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</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>
Senior	<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</p> <p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
Graduation	<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

**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
Entrance Audition	<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
First-Year	<p>-Must perform at least twice during the year on General Recitals (8 performances total before graduation)</p>	<p 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 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 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 Sonata</p> <p>-Orchestral Excerpts</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
Sophomore	<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 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 align="center"><u>Etudes</u></p> <p>-Continue progress in Simandl, Storch-Hrabe, 77 Bass lines, J.S. Bach Bass Parts or equivalent</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>

		<p style="text-align: center;"><u>Solos</u></p> <ul style="list-style-type: none"> -Continue selections from Marcello and Vivaldi Sonatas -Grave- Evaristo F. dall'Abaco -Romance from Lieutenant Kije' -Chaconne – Armand Russel -Orchestral Excerpts 	
Junior	<p style="text-align: center;">-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 style="text-align: center;">-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> <ul style="list-style-type: none"> -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 style="text-align: center;"><u>Etudes</u></p> <ul style="list-style-type: none"> -Simandl Book Two -Bille' New Method for Double Bass -Continue progress in Simandl, Storch-Hrabe, 77 Bass lines, J.S. Bach Bass Parts or equivalent <p style="text-align: center;"><u>Solos</u></p> <ul style="list-style-type: none"> -Bourre'e from 3rd 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>-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>
Senior	<p style="text-align: center;">-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters</p> <p style="text-align: center;">-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> <ul style="list-style-type: none"> -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 style="text-align: center;"><u>Etudes</u></p> <ul style="list-style-type: none"> -Simandl Book Two -Bille' New Method for Double Bass -Storch-Hrabe 57 Studies <p style="text-align: center;"><u>Solos</u></p> <ul style="list-style-type: none"> -Selection from Bach Cello Suites -Sonata in C minor- George Frideric Handel -Concerto in A major- Domenico Dragmetti 	<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>
Graduation	<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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	<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 complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales.</p> <p style="text-align: center;">-Sight reading may be requested</p>		N/A
First-Year	<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>
Sophomore	<p style="text-align: center;">-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: Guilmant "Morceau Symphonique", Barat "Andante and Allegro", Robert Russell Bennett "Rose Variations" and similar (select solo for Sophomore Conference, spring semester)</p> <p>Standard band and orchestral excerpts such as Moussorgsky "Bydlo" from "Pictures", Holst "Suite for Band"</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
Junior	<p style="text-align: center;">-Third-Year Recital:</p> <p>-25-30 minutes of music if shared recital; 45 minutes of music if solo recital</p> <p style="text-align: center;">-must be scheduled fall semester</p>	<p>Technical expectations: Continued technical development per student's level of competency;</p>	<p>-Fall semester jury would occur at the</p>

	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	<p>Modal Scales</p> <p>Etudes: add Paris Conservatory "Etudes"- Masson, Boutry, etc.</p> <p>· Solos: George "Sonata ", Hovhanness "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>discretion of the applied instructor</p> <p>-Spring semester jury must be completed with a passing grade</p>
Senior	<p>-Fourth-Year Recital: -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;</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)</p> <p>· 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>
Graduation	-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		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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	<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
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	-Technical expectations: Concentrated work on fundamentals including embouchure, physical set-up, breathing, tone, intonation, tonguing, vibrato.	-Fall and spring semester juries must be completed with passing grades

		<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, full range</p> <p>-Etudes: Berbiguier, Andersen op. 33</p> <p>-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</p> <p>-Orchestral Excerpts</p>	
Sophomore	<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 fundamentals, building on foundation from first year. Tone study to concentrate on intervals, releases, dynamic control and vibrato use.</p> <p>-Technical exercises selected from Kujala “Vade Mecum” and Wye “Daily Exercises for Flute.”</p> <p>-Scales: All Major and Minor scales and arpeggios, extended range</p> <p>-Etudes: Andersen op. 15, Donjon</p> <p>-Solos: Bach Sonata in E Major, Mozart Concerto in G Major, Griffes Poem, Hindemith Sonata, Hue Fantasie, Ibert Piece, Reinecke Concerto</p> <p>-Orchestral Excerpts</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
Junior	<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 development according to student’s level with the goal of incorporating strong fundamentals to achieve a high level of artistry in performance.</p> <p>-Additional work on piccolo.</p> <p>-Technical Exercises selected from Moyse.</p> <p>-Etudes: Karg-Elert Caprices</p> <p>-Solos: Bach Sonata in e minor, CPE Bach Sonata in a minor, Colquhoun Charanga, Ibert Concerto, Martin Ballade, Schubert Introduction and Variations, Widor Suite</p> <p>-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>
Senior	<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 development according to student’s level with the goal of mastery of fundamentals to achieve a high level of artistry in performance.</p> <p>-Etudes: Casterede, Andersen, Paganini</p>	<p>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p>

		-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 in which the recital does <u>not</u> occur must be completed with a passing grade
Graduation	-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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 -Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility and two, two-octave major scales. -Sight reading may be requested		N/A
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	The student will solidify their basic guitar playing technique through the study of scales, arpeggios, and slurs. Students will work to be proficient sight reading through the 7th position on the guitar. All Major scale forms will be learned and memorized. Open position chords and bar chords will be reviewed 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 Vissee 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	-Fall and spring semester juries must be completed with passing grades

<p>Sophomore</p>	<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 1st-12th fret.</p> <p>All minor scale forms will be learned and memorized.</p> <p>Etudes: M. Carcassi, Op. 60 6-20 Sor/ Segovia Studies Suggested Repertoire</p> <p>Renaissance: Guardame Las Vacas, Luis De Narvaez</p> <p>Selections by John Dowland</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>	<p>-Fall and spring semester juries must be completed with passing grades</p>
<p>Junior</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>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:</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 Transcriptions of music by Albeniz, Granados and others.</p> <p>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>
<p>Senior</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>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>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</p> <p>-Jury in the semester in</p>

		Students will be able to transpose a melody up an octave at sight, and to harmonize melodies with complete harmonies. Etudes: 12 Etudes, H. Villa-Lobos Studies by Legnani, Giuliani, Sor and others	which the recital does <u>not</u> occur must be completed with a passing grade
Graduation	-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		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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 - Prepare two contrasting movements or excerpts from your repertoire (from Baroque to the present). -Sight reading may be requested		N/A
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	Technical expectations: Concentrated work on foundational concepts including finger action, wrist action, and tone quality. Scales and arpeggios are performed with multiple dynamics and tempi. Etudes: Lariviere or similar Solos: <i>Fantasie on a Theme of Haydn</i> , M. Grandjany; <i>Vers la Source dans le Bois</i> , Marcel Tournier or similar	-Fall and spring semester juries must be completed with passing grades
Sophomore	-Sophomore Conference: -At least three solo performances in General Recitals in the academic year leading up to the Conference -One additional piece, not previously offered on a General Recital, is performed at the Conference	Technical expectations: Scales and arpeggios in triplet and dotted rhythms, performed with multiplicity of dynamics and tempi. Etudes: Lariviere or similar Solos: <i>Absidioles</i> , B. Andres; <i>Etude de Concert</i> , "Au Matin", Marcel Tournier or similar Standard orchestra excerpts	-Fall and spring semester juries must be completed with passing grades
Junior	-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)	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. Etudes: Bochsa or similar Solos: <i>Sonate</i> , Hindemith; <i>Danse Sacrée et Profane</i> , Claude Debussy or similar	-Fall semester jury would occur at the discretion of the applied instructor -Spring semester jury must be completed with a passing grade

		Standard orchestra excerpts	
Senior	<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. 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>
Graduation	-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

**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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	<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>-Sight reading may be requested</p>		N/A
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	PLEASE SEE BELOW FOR THE FOUR-YEAR SEQUENCE: * indicates for Performance majors only	-Fall and spring semester juries must be completed with passing grades
Sophomore	<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>		-Fall and spring semester juries must be completed with passing grades
Junior	<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>-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>
Senior	<p>-Fourth-Year Recital: -50-55 minutes of music -can be scheduled either fall or spring semesters</p>		-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor

	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)		-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade
Graduation	-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		N/A

FIRST-YEAR RECOMMENDATIONS			
SCALES	Major and Natural Minor Scales	SOLOS	Beethoven: Horn Sonata Cherubini: Sonata No. 1 from Two Sonaten*
ETUDES	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
MATERIALS	Farkas: The Art of French Horn Playing		
SECOND-YEAR RECOMMENDATIONS			
SCALES	Major, Natural, Harmonic and Melodic Minor Scales <i>(scale boundary exam recommended)</i>	SOLOS	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
ETUDES	Brophy: Technical Studies for Solving Special Problems Kling: Horn Schule Kopprash: Book 1 (Etudes 16-31) Maxime-Alphone: Book 2		
THIRD-YEAR RECOMMENDATIONS			
ETUDES	Gallay: 40 Preludes LaBar: Horn Player's Audition Handbook Mel Bay: Anthology of Orchestral Horn Music	SOLOS	Dukas: Villanelle Hindemith: Horn Sonata Mozart: Horn Concerto No. 2 Neuling: Bagatelle Schumann: Adagio & Allegro*
FOURTH-YEAR RECOMMENDATIONS			
ETUDES	335 Selected & Progressive Etudes for the French Horn Dauprat: Twelve Etudes Gates: Odd- Meter Etudes for Treble Voices Orchestral Excerpts of Beethoven, Brahms, & Tchaikovsky	SOLOS	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 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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 -Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales. -Sight reading may be requested		N/A
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	-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.	-Fall and spring semester juries must be completed with passing grades

		<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>	
Sophomore	<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>-Solos: Mozart Concerto or quartet or other similar classical concerto; 20th century sonata from the list below.</p> <p>-Standard orchestral excerpts</p>	<p>-Fall and spring semester juries must be completed with passing grades</p>
Junior	<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>
Senior	<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>

Graduation	-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		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*

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	<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
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	<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 Wilcox and "Stick Control" by GL Stone</p> <p>All major and minor scales, two octaves</p> <p>Basic rudiments: flams, flam taps, flam accent, paradiddles, ruffs and rolls</p>	-Fall and spring semester juries must be completed with passing grades
Sophomore	<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>	-Fall and spring semester juries must be completed with passing grades

		Rudimental Snare Drum-"America's NARD Book" compilation Multiple Percussion Solos- Grade 3 and above Additional rudiments: flam accent number 2, paradiddle-diddles, flam paradiddles, etc.	
Junior	-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)	"Etuden for Timpani" by Hochrainer, "The Solo Timpanist" by Vic Firth Solos and excerpts in addition to the above etudes Technical-"Fundamental Method for Timpani" by Mitchell Peters Percussion Accessories Further 4 mallet marimba study	-Fall semester jury would occur at the discretion of the applied instructor -Spring semester jury must be completed with a passing grade
Senior	-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)	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"	-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
Graduation	-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		N/A

**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
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 -Prepare three pieces (at least one by J.S. Bach), all major scales, and arpeggios (2-4 octaves). -Sight reading may be requested.	-Students who intend to pursue this degree are expected to have studied a significant portion of the following repertoire prior to enrolling: -Bach 2-/3-part inventions -Mozart sonatas -Beethoven sonatas, such as Op. 2, nos. 1 and 2; Op. 14; and Op. 79 -Chopin nocturnes, waltzes, mazurkas, preludes -Debussy preludes	N/A

		-20 th /21 st century repertoire -All major scales and arpeggios	
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation) - All jury repertoire must be memorized in all semesters -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.	Repertoire for the year: -One sinfonia or comparable composition of J.S. Bach -A complete Classical sonata, variation set, or concerto -a major Romantic period piece lasting 5-8 minutes -an American work	-Fall semester jury: -specified repertoire from the list -all major scales-four octaves (quarter @96) -all major arpeggios with inversions; -Spring semester jury: -remaining specified repertoire from the list -all minor scales – four octaves (quarter @96) -all minor arpeggios with inversions
Sophomore	-Sophomore Conference: -At least three solo performances in General Recitals in academic year leading up to the Conference -One piece, not previously performed on a General Recital, is performed at the Conference -Must perform at least twice during the year on General Recitals (8 performances total before graduation)	-Repertoire for the year: -Bach Prelude and Fugue from WTC or several suite movements -A complete Classical sonata, variation set, or concerto -A work by Chopin, Schumann, Schubert, Liszt, or Brahms -A work by Debussy or Ravel -A 20 th /21 st century work	-Fall semester jury: -Specified repertoire from the list in at least three musical styles -All arpeggios with inversions, tonic and dominant sevenths -Spring semester jury: -Remaining selections from the repertoire list -All major and harmonic minor scales in contrary motion -One self-prepared piece, chosen by the student, memory not required
Junior	-Third-Year Recital: -25-30 minutes of music if shared recital; 45 minutes of music if solo recital -must occur in the fall semester -Must perform at least twice during the year on General Recitals (8 performances total before graduation)	-Repertoire for the year: -Scarlatti sonata(s) or Bach prelude and fugue or suite movements -A complete sonata, concerto, or set of variations -An etude by Chopin, Liszt, Rachmaninoff, or Debussy -A work by Hindemith, Copland, Bartok, Prokofiev, or Schoenberg	-Fall Semester Jury: would only occur at the discretion of the studio instructor -Spring Semester Jury: -Remaining selections from the repertoire list -All major scales in 3 rd , 6ths, and 10ths – four octaves (quarter @96) -One self-prepared piece chosen by the student; memory not required
Senior	-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

Graduation	-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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 -Prepare two complete movements or excerpts that demonstrate lyrical playing and technical agility, and two 2-octave major scales. -Sight reading may be requested		N/A
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	Posture and Hand Position Embouchure strengthening Breath Control Articulation Progress All Major Scales, Harmonic Minors to 4 sharps and flats, Chromatic Scale 48 Famous Studies - Ferling Rubank - Advanced Method Kynaston - Daily Studies The Orchestral Saxophonist Excerpts - Multiple Books Sight Reading Progress High Tones For Saxophone - Eugene Rousseau Introduction of Vibrato Aria - Eugene Bozza Solos For the Alto Saxophone - Larry Teal	-Fall and spring semester juries must be completed with passing grades
Sophomore	-Sophomore Conference: -At least three solo performances in General Recitals in the academic year leading up to the Conference -One additional piece, not previously offered on a General Recital, is performed at the Conference	Posture and Hand Position Alto Straight Forward between legs Embouchure strengthening Breath Control and Tonguing Patterns for Speed Tone Production - with Vibrato Reed and Mouthpiece Adjustment All Major Scales, Natural, Harmonic and Melodic Minors, Chromatic Scale Sight Reading Progress Altissimo Register Progress Improvisation et Caprice - Eugene Bozza Concerto - Dubois Tableaux de Provence - Maurice The Orchestral Saxophonist Excerpts - Multiple Books	-Fall and spring semester juries must be completed with passing grades
Junior	-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)	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	-Fall semester jury would occur at the discretion of the applied instructor

		<p>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>	-Spring semester jury must be completed with a passing grade
Senior	<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 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>-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>
Graduation	-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
Entrance Audition	<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>-Sight reading may be requested</p>		N/A
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	· 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.	-Fall and spring semester juries must be completed with passing grades

		<ul style="list-style-type: none"> · Etudes: Rochuet/Bordogni "Melodious Etudes" Book 1, Tyrell- "40 Progressive Studies", Voisin/Dusfresne- "Develop Sight Reading" and similar. · Solos: Guilmant "Morceau Symphonique", Galliard "Sonatas" and similar · Standard orchestral excerpts such as Berlioz "Hungarian March", Saint Saens "Adagio" from Symphony #3. 	
Sophomore	<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>	<ul style="list-style-type: none"> · 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. · Etudes: ; Rochuet/Bordogni "Melodious Etudes" Book 2, Blazhevich "Clef Studies", Voisin/Dusfresne- "Develop Sight Reading" and similar · Solos: David- "Concertino", Rimsky Korsakoff "Concerto", and similar (select solo for Sophomore Conference, spring semester) · Standard orchestral excerpts such as Mozart Requiem "Tuba Mirum" ; Rossini "La Gazza Ladra". 	-Fall and spring semester juries must be completed with passing grades
Junior	<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>	<ul style="list-style-type: none"> · Technical expectations: Continued technical development per student's level of competency; use of alto and tenor clefs. Modal Scales. · Etudes: add Paris Conservatory Etudes- Masson, Boutry, etc. · Solos: (prepare repertoire for Third-Year Recital) Saint-Saens "Cavatine", Jongen- "Aria and Polonaise", Hindemith "Sonata" and similar . · Standard orchestral excerpts such as <i>Wagner "Ride of the Valkuries", Ravel- "Bolero"</i> 	<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>
Senior	<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>	<ul style="list-style-type: none"> · Technical expectations: Continued technical development per student's level of competency; use of alto trombone, Modal scales and 7th chord arpeggios. · Etudes: Bozza- "Etudes", Song Study and similar · Solos: Wagenseil "Concerto"; Albrechtberger, "Concerto", Pryor- "Blue Bells of Scotland" and similar (prepare repertoire for Fourth-Year Recital) · Standard orchestral excerpts such as Stravinsky "L'Histoire du Soldat" and "Firebird Suite", Mahler "Symphony #3", Berg- "3 Pieces", Rossini "William Tell Overture" 	<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>
Graduation	-To graduate, students must fulfill all studio instructor syllabus requirements and all applicable catalog and music handbook requirements		N/A

(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

**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
Entrance Audition	<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
First-Year	<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>
Sophomore	<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:</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</p>

		Five more selected from House: A Survey of 43 Orchestra Audition Lists	selection/orchestral excerpts
Junior	<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 & 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>
Senior	<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>
Graduation	<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>		N/A

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
Entrance Audition	<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
First-Year	<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>
Sophomore	<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>
Junior	<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>-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>-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)	-Solos: Galliard "Sonatas 5+6", Ross "Concerto", Beversdorf "Sonata" and similar (prepare repertoire for Third-Year Recital) -Standard band and orchestral excerpts such as <i>Moussorgsky "Bydlo" from "Pictures"</i> , <i>Wagner "Meistersinger Overture"</i> , <i>Holst "Planets"</i>	-Spring semester jury must be completed with a passing grade
Senior	-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 technical development per student's level of competency; Modal scales and 7th chord arpeggios -Etudes: add Blume "36 Studies", Kuehn "60 Musical Studies" and similar -Solos: Capuzzi "Andante and Rondo", Hindemith "Sonate", Vaughan Williams "Concerto" and similar (prepare repertoire for Fourth-Year Recital) Standard band and orchestral excerpts such as Mahler "Symphony #5", Stravinsky "Petroushka", Bruckner "Symphony #4"	-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
Graduation	-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		N/A

**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

Level	Special Requirements	Technical Expectations and Repertoire Examples	Juries
Entrance Audition	-Application to the institution is required before audition; acceptance to the institution is preferred -minimum GPA: 2.75 -minimum ACT: 19 -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. -Sight reading may be requested		N/A
First-Year	-Must perform at least twice during the year on General Recitals (8 performances total before graduation)	<u>Note: students should study repertoire drawn from at least three periods during each academic year – baroque, classical, romantic, 20th century, and contemporary</u> -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.	-Fall and spring semester juries must be completed with passing grades

		<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>	
Sophomore	<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>
Junior	<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: 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>
Senior	<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: 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>-Jury in the semester when the recital occurs would occur at the discretion of the applied instructor</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 20th century repertoire</p> <p>-Solo sonatas and partitas of Bach, Ysaÿe</p> <p>-Standard orchestral excerpts</p>	<p>-Jury in the semester in which the recital does <u>not</u> occur must be completed with a passing grade</p>
Graduation	<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>		N/A

**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

Level	Special Requirements	Repertoire Examples and Technical Expectations	Juries
Entrance Audition	<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>-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
First-Year	<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>-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>

		<ul style="list-style-type: none"> - Resonance is developing with chiaroscuro in most of the ranges - Breath management shows sufficient stability and vocal energy - Performance shows the singer's understanding of the text and style 	
Sophomore	<p>-Sophomore Conference: -At least three solo performances in General Recitals in the academic year leading up to the Conference -One additional piece, not previously offered on a General Recital, is performed at the Conference</p> <p>-Must perform at least twice during the year on General Recitals (8 performances 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 musical theater piece may be studied each semester but not used as a jury piece.</p> <ul style="list-style-type: none"> - All languages are accurate in pronunciation and articulation - The singer communicates the meaning of much of the text - Inhalation is silent and easy, exhalation provides support and buoyancy <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 (faculty choose one other piece)</p>
Junior	<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>-Recital should reflect a range of periods, languages and genres, and may include one musical theatre piece -Should include a song cycle or cantata or at least ten minutes of length</p> <ul style="list-style-type: none"> - 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 - The style presented is idiomatic. Memorization is natural and complete for the recital <p>- The singer and pianist are coordinated in their efforts toward the same artistic goals</p> <ul style="list-style-type: none"> - All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of all text. 	<p>-Fall Semester Jury: Would occur at the discretion of the studio instructor</p> <p>-Spring Semester Jury: Five memorized pieces, two of which are performed and followed by a piece chosen by the jury faculty</p>
Senior	<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>-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</p>	<p>-Jury in the semester when the recital occurs: Would only occur at the discretion of the studio instructor</p>

		<ul style="list-style-type: none"> - The singer and pianist are fully coordinated in their efforts toward the same artistic goals in the entire performance. - 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. 	-Jury in the semester when the recital does not occur: Five memorized pieces, three of which are performed, and followed by two pieces that the faculty choose
Graduation	-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		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
Entrance Audition	<ul style="list-style-type: none"> -Application to the institution is required before the audition; acceptance to the institution is preferred <li style="padding-left: 20px;">-minimum GPA: 2.75 <li style="padding-left: 20px;">-minimum ACT: 19 -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). -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. -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. -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. -Drum set: Demonstrate competency with various styles such as swing, Latin, ballad, and rock -Sight reading may be requested 		N/A

First-Year	-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 -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
Sophomore	Sophomore Conference: -Two pieces, or excerpts of pieces, of contrasting styles, are performed at the Conference -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
Junior	-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
Senior	Fourth-Year Recital: -50-55 minutes of music, which will include solo and/or combo/ensemble repertory of contrasting styles -The recital is developed in consultation with the Director of Music in Worship program -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
Graduation	-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
Entrance Audition	-Application to the institution required before audition; acceptance to the institution preferred -minimum GPA: 2.75 -minimum ACT: 19 -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 -Sight singing may be requested		N/A
First-Year	-Must perform at least once or twice during the year on General Recitals (6 performances total before graduation)	-The goal for voice training in this degree track is to include both classical and contemporary vocal techniques and styles, emphasizing classical	-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

	- <u>Please note: students taking applied voice for 1 semester hour in any given term should reduce their jury pieces by one.</u>	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.	a contemporary style or technique. -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
Sophomore	-Sophomore Conference: -Two pieces, or excerpts of pieces, of contrasting styles, are performed at the Conference -Must perform at least once or twice during the year on General Recitals (6 performances total before graduation)	-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.	-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, contemporary Christian
Junior	-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
Senior	-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
Graduation	-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

APPENDIX C
Fall 2020 | COVID-19

Applied Instruction Policies - 2.0 | Fall 2020

Introduction

Studies are currently underway to determine the exact transmission risk of the novel coronavirus when singing and playing musical instruments, however based on the information currently available, the following guidelines and information are widely accepted:

- Center for Disease Control and Prevention (CDC)
 1. [Considerations for Institutions of Higher Education](#)
 2. [Considerations for Community –Based Organizations](#)
- World Health Organization (WHO) - [Airborne Transmission of COVID-19](#) | 7/9/2020
- JAMA Network Article - [Airborne Transmission](#) | 7/13/2020
- Illinois Department of Public Health (IDPH) - [Guidance for Places of Worship and Providers of Religious Services](#)

General Policies for Applied Lessons

- Applied instruction should utilize Microsoft Teams for up to 2/3 (10) lessons.
- At least 1/3 (5) lessons must be conducted face-to-face, on-campus. Instructors unable to meet this guideline must contact Human Resources to request accommodations and students should email Amy Menton, Disability Access Specialist at ada@northpark.edu regarding remote learning options.
- The utilization of Canvas will be required for all applied courses.
- NPU has a “universal mask policy” and everyone will always be expected to wear their mask on campus – even while singing or playing their instrument. Masks must also be worn under face shields.
- Moveable plexiglass shields are available and may be used, as needed.
- Please use the following **5-Step Applied Lesson Checklist** prior to each face-to-face, on-campus lesson. All individuals in the room during the lesson must:
 - 1) Show their CampusClear app, indicating they have completed their self-screening for the day (which includes a temperature check) and received a “You are Good to Go!” pass.
 - 2) Ensure possession of the appropriate personal protective equipment
 - 3) Use cleaning supplies provided by the University to wipe down any items to be used (Ex: music stand)
 - 4) Wash hands or apply hand sanitizer
 - 5) Adhere to appropriate physical distancing and make music responsibly!
- Additional measures may be requested the request of the instructor and will be communicated in the syllabus.

Scheduling

- The Fine Arts Office Manager must facilitate all scheduling of applied lessons.
- All lessons must be scheduled well in advance and during the available pre-determined blocks of time.
- Face-to-face, on-campus applied lessons must be scheduled in a large space such as Anderson Chapel or H202. Other spaces may also be utilized if needed. Please inquire with the Fine Arts Office Manager for availability.
- The Fine Arts Office Manager will ensure 30-mins of time in between each lesson at which time the room **must** be vacated to allow for adequate air exchange.
- For efficiency, part-time instructors may request a second reservation in a smaller studio on the first level of Hanson Hall to teach virtual lesson/s while larger spaces are vacated to allow for adequate air exchange.

Additional Guidelines for Face-to-Face String, Guitar, Harp, Percussion, Conducting, Organ and Piano Lessons

- Face-to-face, on-campus lessons must be scheduled in large space as noted above.
- Lessons length must be no longer than 60-mins.
- A 30-minute room vacancy between each lesson must be followed to allow for adequate air exchange

- Faculty/students are responsible for cleaning music stands, piano keyboards, and other surfaces before each lesson.
- Masks must be worn, and a 6-ft distance must be kept at all times.

Additional Guidelines for Face-to-Face Wind and Brass Lessons

- Face-to-face, on-campus lessons must be scheduled in large space as noted above.
- Lessons length must be no longer than 30-mins.
- A 30-minute room vacancy between each lesson must be followed to allow for adequate air exchange
- Practice water key etiquette. Collect water in towel or other absorbent material or utilize a WindSorb.
- Instrument bell should not be directed towards others
- Faculty/students are responsible for cleaning music stands, piano keyboards, and other surfaces before each lesson
- Masks must be worn, and 15-ft distance must be kept at all times.

Additional Guidelines for Face-to-Face Voice Lessons and Voice Coaching

- Face-to-face, on-campus lessons must be scheduled in a large space.
- Lesson length must be no longer than 30-mins.
- A 30-minute room vacancy between each lesson must be followed to allow for adequate air exchange
- Faculty/students are responsible for cleaning music stands, piano keyboards, and other surfaces before each lesson
- Singer's Masks must be worn, and 15-ft distance must be kept at all times.

Juries

- All jury forms and record jury performances will be submitted electronically via Canvas.*
- The last day of Fall 2020 classes will be Wed., Nov. 25th after which date campus will close for the holiday break therefore **juries must be completed by Fri., Dec. 4th**.
- Students who desire recorded accompaniments for their jury pieces must email Terree Shofner-Emrich with a request by Nov. 16th.
- Jury forms will be due Wed., Nov. 18th.
- Jury recordings will be due Fri., Dec. 4th.
- See Canvas for details.

General Reminders:

- The fall semester ends on Wed., Nov. 25th with finals taking place Dec. 1-4.
- The 15th lesson may be used for jury assessment, but the 14th lesson will need to either be scheduled during finals week or scheduled at some other point during the course of the semester. Please make a note on your AMR.

*A limited number of face-to-face juries may be permitted due to extenuating circumstances (access to instruments, etc.). For approval, email the area supervisor and Dean by the end of Quad A. If an accompanist is needed, students must email Terree Shofner-Emrich with a request by Nov. 2nd.

Singing Safety | SMAT | Fall 2020

Studies are currently underway to determine the exact transmission risk of the novel coronavirus when singing, however based on the information currently available, the following guidelines and information are widely accepted:

- Center for Disease Control and Prevention (CDC)
 1. [Considerations for Institutions of Higher Education](#)
 2. [Considerations for Community –Based Organizations](#)
- World Health Organization (WHO) - [Airborne Transmission of COVID-19](#) | 7/9/2020
- JAMA Network Article - [Airborne Transmission](#) | 7/13/2020
- Illinois Department of Public Health (IDPH) - [Guidance for Places of Worship and Providers of Religious Services](#)

The latest scientific research with regards to the spread of droplets and aerosols through singing tells us that the most important variables in both symptomatic and asymptomatic cases are:

- 1) Masks
- 2) Ventilation and room size
- 3) Duration
- 4) Number of singers
- 5) Physical distance

For everyone’s safety, the Music Department has addressed these variables through the following:

- 1) Special [Singer’s Masks](#) which will be provided to students by the University must be worn at all times when singing.
- 2) Only large rooms will be utilized for singing with others. To allow for ventilation, rooms must be vacated for 30-mins following any singing rehearsal or event. UV-C enhanced filtration systems have been installed in campus HVAC systems in locations where singing is expected to take place, such as Anderson Chapel and Hanson Hall. UV-C energy produced by lights are installed within air handling units to inactivate viral, bacterial, and fungal organisms so they are unable to replicate and potentially cause disease.
- 3) A maximum of 30-mins of singing with others in a large space must be observed.
- 4) Singing must be done in small groups.
- 5) Maintain a minimum distance of 6-feet (or 2.5 feet in each direction) while in the classroom without singing, and more if possible, in each direction while singing.

Any performances should be assembled virtually from small groups (following the guidelines above) or individual recordings.

Additional Recommendations:

- Stay home if they are feeling sick.
- Wash or disinfect hands using soap and water or an alcohol-based sanitizer before and after each rehearsal.
- Avoid touching your face as part of a warmup exercise or singing instruction method (or anytime unnecessarily).
- Refrain from touching or moving other students' items such as music, pencils, backpacks, etc.
- When using a microphone, utilize a disposable, sanitary, antimicrobial, microphone cover or disinfect between each use and limit the amount of sharing.
- Avoid direct contact (e.g., handshaking, joining hands).
- Face shields may be worn but must be accompanied by a face mask.
- When practicing at home or elsewhere, be cautious of your environment and use your best judgement to protect yourself and others around you.

The information above was compiled using a variety of sources listed on the [Resource List](#) posted on the Association of Illinois Music Schools [website](#), as well as the Journal of Voice article pre-proof dated 7/2/2020 called, "[Safer Singing During the SARS-CoV-2 Pandemic: What We Know and What We Don't.](#)"

SMAT Guidelines for Bands and Orchestra | Fall 2020

Studies are currently underway to determine the exact risk of transmission of the novel coronavirus when playing musical instruments, however based on the research currently available, the following information is widely accepted at this point in time:

- “when playing an instrument they (the musicians) faced no additional risk of transmitting the novel coronavirus when performing” and that “we should not expect air exhaled by artists to reach more than 80 centimeters (2.6 feet) distance”. – study by the Vienna Philharmonic
- “there is agreement between all of the research collected, that wind instrument playing seems to present about the same risk as normal breathing and talking.” - United States Army Band and West Point
- Air that is blown into the instrument itself is slowed down to produce a tone and in doing so the instrument retains the moisture and aerosols associated with the spread of the virus.
- Non-wind instruments offer no additional risk and can wear masks.
- String instruments are sealed with a lacquer or varnish so the exterior surfaces of these instruments are non-porous and should be cleaned similar to other surfaces with cleaning solutions that preserve the integrity of the finish.
- Ensuring students properly disinfect their own equipment, do not share equipment, and closely follow the CDC guidelines recommended for social distancing should provide a safe environment for instrumental music making.

Below are recommendations for students as they return to Bands and Orchestra rehearsals:

- Students should stay home if they are feeling sick.
- Students should wash or disinfect their hands using soap and water or an alcohol-based sanitizer before removing instruments from their cases and again following rehearsal.
- Students should always wear a mask. In the case of brass or woodwind instruments, a slight hole for contact with the instruments’ mouthpiece is acceptable.
- Students should refrain from touching or moving other students’ items such as instruments, mouthpieces, stands, cases, etc.
- Students should refrain from sharing any equipment or supplies such as reeds, bows, valve oil, pencils, etc.
- Special care should be taken with instrument mouthpieces; it is recommended that reed players use plastic instead of cane reeds.
- When using a microphone, utilize a disposable, sanitary, antimicrobial, microphone cover or disinfect between each use and limit the amount of sharing.
- In the case of percussion, students should have their own mallets however if equipment must be shared such as mallets, cymbals, or other percussion equipment, it should be disinfected prior to use by another student.
- Students should clean their instrument as recommended by [NAFME’s Instrument Cleaning Guidelines](#). Cleaning should be done prior to disinfecting or sanitizing.
- Students should consult the Director of Bands, Director of Orchestral Activities and/or their applied instructor for information on appropriate cleaning and disinfecting products.
- At the start of each face-to-face, on-campus rehearsal it is recommended that all participants:
 - ensure possession of the appropriate personal protective equipment
 - NPU has a “universal mask policy” and everyone will always be expected to wear their mask – even while playing an instrument. *(Please note: On occasion, an instructor may ask a student to consent to remove or pull down their mask for a short period of time without playing their instrument in order to show or demonstrate embouchure or other articulator or facial position. Masks should be repositioned as soon as possible following the demonstration and sanitizer should be reapplied.)*
 - instructors and accompanists (if applicable) should always wear masks and face shields

- use cleaning supplies provided by the University to wipe down any items to be used (Ex: music stand)
- apply hand sanitizer
- complete a temperature check
- adhere to appropriate physical distancing

The information above was compiled using a variety of sources listed on the [Resource List](#) posted on the Association of Illinois Music Schools [website](#).

NORTH PARK PRACTICE ROOM POLICY

Due to COVID-19 the following procedures **must** be followed when signing up to use a practice room:

- No more than **one** person in a practice room at a time
- Masks must be worn at all times
- Use the same practice room each time you practice
- Refrain from touching the exterior case (tops, lids, music rack, etc.) of the piano.
- Follow the cleaning instructions posted in the room before use

Also...

- Reservations for practice room have a maximum of **60-mins**
- Following each practice session, the room **must** be vacated for 30-mins to allow for air ventilation.
- The schedule posted on the door must be followed at all times, **no exceptions!**

Please remember to practice physical distancing, wash your hands, and **do not** use a practice room if you are sick! Safety is a shared community responsibility.

NORTH PARK ENSEMBLE ROOM POLICY

Due to COVID-19 the following procedures **must** be followed when signing up to use the ensemble room:

- No more than **four** people in the room at one time
- Masks must be worn at all times
- Keep a 6-foot physical distance at all times
- Follow the cleaning instructions posted in the room before use

Also...

- Reservations for practicing in the ensemble room have a maximum of **30-mins**
- Following each practice session, the room **must** be vacated for 30-mins to allow for air ventilation.
- The schedule posted on the door must be followed at all times, **no exceptions!**

Please remember to practice physical distancing, wash your hands, and **do not** use a practice room if you are sick! Safety is a shared community responsibility.

NORTH PARK PRACTICE ROOM CLEANING POLICY

Due to COVID-19 the following **5-Step Cleaning** procedure must be followed each time you enter a practice room:

Step 1: Obtain cleaning supplies from a station at either end of the hallway.

Step 2: While facing away from the piano, spray the cleaning solution into the paper towel.

- **Do not** place cleaning bottles or any other liquids on the piano.
- **Do not** spray the cleaning solution directly on the piano.
- **Do not** over-saturate paper towel with cleaning solution.

Step 3: Gently wipe the keys from back to front. In addition, please wipe the piano bench (including the side knobs, if applicable), music stand, doorknobs and other surfaces as needed.

- **Do not** wipe sideways (i.e. glissando) as this will stress the keys and potentially cause liquid to drip in between the keys.
- **Do not** wipe down or apply cleaning solution to the exterior case (tops, lids, music rack, key cover/fall board, etc.) of the piano. Only wipe the keys and benches.
- **Do not** attempt to clean the inside of the piano.

Step 4: Follow up with a dry towel in the same manner as above.

Step 5: Finally, leave the key cover/fall board **open** and return the spray bottle to the station. Dispose of used paper towels, trash or other items and wash your hands.

Please remember to practice physical distancing, wash your hands, and **do not** use a practice room if you are sick! Safety is a shared community responsibility.