WASHINGTON ADVENTIST UNIVERSITY

DEPARTMENT OF MUSIC

accredited by the National Association of Schools of Music

Music Handbook

2018-2019

Washington Adventist University
Department of Music
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Dr. Daniel Lau, Chair
Welcome to the Washington Adventist University Department of Music. We hope your experience as a music major or minor will be richly rewarding and enjoyable. As a department we are constantly trying to find more efficient methods to help you grow musically, intellectually, and spiritually. This handbook is an important tool for that growing process. On the following pages you will find information that is vital to your success as a music major or minor at WAU. Read it very carefully, and ask us to explain any information that seems unclear. We believe that our success as music department faculty is measured not only by our ability to help you define and achieve the highest possible musical goals, but by our willingness to address your concerns as students and musicians.

Washington Adventist University is accredited by the National Association of Schools of Music.

the Music Faculty
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INTRODUCTION

MISSION STATEMENT

It is the purpose of the music Department to provide professional training, reinforced by a sound general education, in an environment where music is presented as a medium for spiritual, emotional, and cultural development.

Goals

All graduates of the music program will have developed practical skills enabling the pursuit of a career in performance, private studio teaching, music education, or related fields of endeavor. They will have sufficiently mastered theoretical and historical information to enable the pursuit of further study and the communication of such information through performance and analysis. Further, graduates will compare favorably in their musical abilities and knowledge with those students completing a similar program nationally and will be qualified to advance and enrich the musical culture of their church and community.

Objectives

The Department of Music objectives are:

● To provide distinguished musical training, building upon a liberal arts foundation.
● To demonstrate the spiritual dimension of music in the performance of both sacred and secular music.
● To develop sound judgment, evaluation and appropriate discrimination in the literature of music and its performance.
● To demonstrate pedagogical methods appropriate to the instrument, possess knowledge of standard literature in the performance field and apply music technology skills to the performance area.
● To prepare students for the teaching of music in both private and public K-12 grade schools.
● To equip students to enter and succeed in graduate music programs.

Bachelor of Arts in Music

Program Learning Outcomes

Students completing the Bachelor of Arts in Music will be able to:

● Describe, analyze, and demonstrate music fundamentals and develop listening skills.
● Perform a variety of repertoire appropriate to their selected instrument, both as a soloist
and as ensemble participants.

**Bachelor of Music in Music Performance**

**Program Learning Outcomes**

Students completing the Bachelor of Music in Music Performance will be able to:

- Describe, analyze, and demonstrate music fundamentals and develop listening skills.
- Perform a variety of repertoire appropriate to their selected instrument, both as a soloist and as ensemble participants.
- Demonstrate pedagogical methods appropriate to their instrument, possess knowledge of standard literature in their performance field and apply music technology skills to their performance area.

**Bachelor of Music in Music Education**

**Program Learning Outcomes**

Students completing the Bachelor of Music in Music Education will be able to:

- Describe, analyze, and demonstrate music fundamentals and develop listening skills.
- Perform a variety of repertoire appropriate to their selected instrument, both as a soloist and as ensemble participants.
- Design culturally responsive, classroom-based instruction and activities to meet a variety of student needs and supervise their implementation in the school setting, according to professional, state, church, and institutional standards.

**Bachelor of Music Therapy - Anticipated Spring 2019**

**Program Learning Outcomes**

Students completing the Bachelor of Music Therapy will be able to:

- Describe, analyze, and demonstrate music fundamentals and develop listening skills.
- Perform a variety of repertoire appropriate to their selected instrument, both as a soloist and as ensemble participants.
- Design culturally responsive, clinical instruction and activities to meet a variety of therapeutic needs and supervise their implementation across distinct population groups, according to professional, national, and institutional standards.

**Career Opportunities**

The bachelor degrees in music are for students seeking professional careers in the music industry, in performance, in music education, or in church music. Careers in the music industry are numerous, and study in combined fields as presented in the Bachelor of Arts in Music will provide students with enough flexibility to pursue employment in several areas.
Admission Requirements to the Program

Entrance Requirements – Acceptance into one of the degree programs in this department is contingent upon a successful audition. This audition, which typically takes place in the spring semester prior to WAU enrollment, must demonstrate aptitude and skill, in a chosen field of performance, sufficient to successfully pursue the curriculum. Students interested in auditioning should contact the Department of Music to request an audition date. Please email: music@wau.edu. Special arrangements can be made for international students and those who may not be able to appear for an audition in person. Please see Page 85 for specific audition requirements.

Students must demonstrate commitment, application, and aptitude during the first semester before full recognition as a music major is granted and an official advisor is appointed. Prior to the final jury of the student’s first semester, a completed Application for Admission form should be presented to the department chair. These are available in the Music Office. Following this jury, the applicant will be notified in writing as to whether he/she was fully accepted, provisionally accepted, or declined. (A review of the student’s status as a music major will be made regularly during jury examinations and formally at the close of the sophomore year.)

Advanced Standing -- Students who are able to pass examinations in music subjects showing they have completed work beyond that of the entrance requirements may receive advanced standing in the subject or subjects in which they pass examination, provided such study is confirmed by advanced study in residence in the same field.

Students may be admitted to advanced standing in an applied music area only after they have successfully passed a qualifying examination given by the music faculty.

Transfer Students -- To ensure theory and musicianship competency and to enhance opportunities for successful completion of coursework, the Department of Music may require transfer students who have not completed four semesters of theory and musicianship to take a placement examination regardless of credits previously earned.

Transfer students may be required to demonstrate their piano skills regardless of their applied music major, and if deemed not satisfactory they will be required to enroll in piano lessons until the Piano Proficiency Examination is passed.

Scholarship Requirements

Students receiving music organizational merit scholarships (band/choir/orchestra) are required to take lessons for credit or noncredit in voice (for choir scholarships) or appropriate orchestra/band instrument. Music Majors with music scholarships are required to participate in an ensemble (MUPF 228) for credit or noncredit in addition to a music organization. Music scholarship students in 2 organizations are exempt from the ensemble requirement. (Note: Participation in the Columbia Collegiate Chorale and Pro Musica constitutes 2 organizations.)
Graduation Requirements

Music majors are required to study their applied music area each semester of residence. Students enrolled in a performance or music education degree will be required to perform a junior and senior recital, part or all of which must be memorized, as part of the graduation requirements. Students enrolled in the Bachelor of Arts in Music must perform a junior recital but have four possibilities from which to choose to complete their senior project, and Bachelor of Music in Music Therapy students must perform a junior recital only. (See WAU Academic Bulletin for particulars.) All music majors must pass an examination demonstrating that they have achieved a functional knowledge of piano and sight singing, enabling them to read musical scores and to play hymns and simple accompaniment.

Participation in the musical organization of a student’s performance concentration is required during each semester in residence, with the exception that the Bachelor of Music in Music Education requires two years in a choral organization even if the student’s major performance medium is instrumental. Music minors are required to participate in a musical organization for 4 semesters of their residency.

Majors must register for the organization of their choice for either credit or pass/fail non-credit. Organization credit is limited to MUPF 120 Band (Washington Concert Winds); MUPF 227 Orchestra (New England Youth Ensemble); MUPF 235 Columbia Collegiate Chorale; and MUPF 250 Pro Musica.

Eligibility to Remain in the Program

The Department of Music reserves the right to administratively withdraw a student if, for any reason, the student’s scholastic achievement, musical performance, academic integrity, and/or ability to work with people proves unsatisfactory.

Progression Requirements

A. All music majors must maintain a minimum cumulative college GPA of 2.50 at all times.
B. All music majors must achieve at least a “C” grade in all music courses.
C. Recipients of departmental performance scholarships, whether music major or non-music major, must maintain “B” level work or higher in their major applied music and ensemble courses if the scholarship is to be retained.
D. A music major may not repeat a music course more than once, nor may they repeat more than two courses in the program.

In the event of dismissal from the program, a person may reapply to WAU as a music major only after receiving written permission from the Department of Music.
GENERAL INFORMATION

ADVISORS

Incoming students will be advised by a member of the music faculty prior to commencing their first semester of study. An official advisor will be assigned to each student at the end of the first semester and will remain with the student throughout the course of his or her study. A change of advisor may be petitioned through the chair.

CLASS LOADS

A typical full-time class load is 16 semester credit hours per semester. However, there is some flexibility when needed, as a full-time load can range from 12-18 semester hours.

All music classes follow the university formula for granting credit with the following exceptions:

1. Applied Music Lessons – see below for particulars
2. Music Organizations – see below for particulars
3. One (1) hour credit classes that meet for two (2) 55 minute lessons per week with the accompanying formula of a minimum of 2 hours of work outside of class for each hour in class, which are listed as follows:

   EDUC 345A Secondary School Brass Methods (1 hour)
   EDUC 345K Secondary School String Methods (1 hour)
   EDUC 345M Secondary School Vocal and Choral Methods (1 hour)
   EDUC 345N Secondary School Woodwind Methods (1 hour)
   EDUC 345P Secondary School Percussion Methods (1 hour)
   MUHL 171 Musicianship I (1 hour)
   MUHL 172 Musicianship II (1 hour)
   MUHL 271 Musicianship III (1 hour)
   MUHL 272 Musicianship IV (1 hour)

APPLIED MUSIC LESSONS

All music majors must register for lessons each semester of their program. If taken for college credit, the registration process will not be complete until the student has made arrangements with the Music Department and the Registrar’s Office for these music lessons. Actual teacher placement will be arranged through the faculty in consultation with the prospective student. Any concerns regarding this process should be taken to the department chair. If lessons are not taken for credit, registering for lessons involves only signing up at the Music Department.
How much does it cost to take lessons at WAU?

The following rates apply to applied music lessons (Full-time students take 12-18 hours per semester, of which applied music lessons can be included):

1. Music lessons for academic credit (See below: How do I obtain credit for lessons?):

   13 one-half hour lessons per semester = **$940**
   (One hour of tuition credit = $780; Applied Music Fee $160)
   13 one hour lessons per semester = **$1,720 – $2,500**
   (Two hours of tuition credit = $780 x 2; Applied Music Fee $160)
   (Three hours of tuition credit = $780 x 3; Applied Music Fee $160)

2. Music lessons for no academic credit:

   13 one-half hour lessons per semester = **$490**
   13 one hour lessons per semester = **$980**

A drop voucher must be completed to discontinue lessons. Refunds will be made according to the university refund schedule. No refunds are made for occasional absences whether caused by sickness or other reasons. Lessons falling on holidays or vacations are not made up. Lessons missed through the fault of the instructor will always be made up.

What if I want to take lessons with someone outside of WAU?

Students majoring in music can submit an application to the department for off-campus study in their applied area. Such an application consists of submitting an Off-Campus Study Request form accompanied by both a résumé and letter of acceptance from the prospective teacher to the chair for departmental approval.

How do I obtain credit for lessons?

Credit is granted on the basis of taking weekly lessons, according to the school schedule. The length of each lesson is computed as follows:

1 credit hour = 1/2 hr lesson
2 credit hours = 1 hr lesson
3 credit hours = 1 hr lesson (N.B. Only BM Performance majors can take 3 credit hours lessons on one instrument)

5 hours minimum of practice time, per week, per credit hour is required.

Students are charged for 13 lessons per semester. A minimum of 11 lessons must be taken each semester to receive credit.
How is my lesson grade computed?

Jury level lesson grades are assessed during three jury sessions as well as weekly grades by the applied teacher. Juries are weighted at 25%, 25% and 40%, equalling a total of 90% of the semester grade (3 juries = 90%), and the remaining 10% is given by the teacher. A student's lesson grade will also be affected by the following:

- Attendance and progress within the level of study
- Practice time (a minimum of 5 hours of practice per week per credit hour is required)
- Participation in recitals and other functions as requested by the faculty or instructor
- Departmental attendance (see page 49)
- Jury Performance Form not completed as required (see page 17)

What if I miss a lesson?

Absenteeism Policy:

Students are required to attend all scheduled lessons. It is the student’s responsibility to inform the instructor if you are unable to keep a lesson appointment. Except in cases of a medical emergency, a request to be absent from a lesson must be made to the teacher no later than the lesson prior to the desired exception to the attendance policy. It is not a foregone conclusion that permission will be granted but reasonable accommodation will be considered. Students who have a medical emergency must have proper documentation from the doctor to demonstrate the emergency’s legitimacy.

Students who need to miss a lesson must inform both the instructor and the Music Office (music@wau.edu) in writing before the scheduled missed date. Every effort will be made to reschedule an excused missed lesson. However, even with proper notification and permission, the teacher is only required to grant one (1) make-up lesson per semester. Lessons missed through the fault of the instructor will always be rescheduled. Unexcused absences will result in the lowering of the applied grade. Concert tours, which may return the student to the campus in the early morning hours, are not a reason for missing lessons.

No refunds are made for lessons missed. Lessons falling on holidays or vacations are not rescheduled. An attempt will be made to reschedule lessons that fall on emergency “Snow Days,” “Service Days,” and any other day when the university administration might change the published regular schedule. However, it may not be possible given the teacher’s schedule.

CAUTION: A minimum of 11 lessons must be taken each semester to receive credit.
Music Organizations

All music majors are required to participate in a musical organization every semester in residence. Music minors are required to participate in a musical organization for 4 semesters of their residency. **Majors must register for the organization of their choice for either credit or pass/fail non-credit.** The non-credit grade is recorded on the student’s transcript and a failure must be removed before a student is cleared for graduation. Students may join more than one organization if their schedules permit. Typically, musical organizations will take concert tours during each semester. (See Tour Policy for guidelines page 50.)

Credit is granted for participation in musical organizations and is calculated as follows:

i. **Washington Concert Winds (Band)**
   1 hour credit equals 3 hours of scheduled rehearsals per week and participation in the published concert/service schedule and any associated warm-up rehearsals.

ii. **Columbia Collegiate Chorale (Large Choir)**
   1 hour credit equals 3 hours of scheduled rehearsals per week and participation in the published concert/service schedule and any associated warm-up rehearsals.

iii. **New England Youth Ensemble (Orchestra)**
    1 hour credit equals 4 hours of scheduled rehearsals per week and participation in the published concert/service schedule and any associated warm-up rehearsals.

iv. **Pro Musica (Select Choir)**
    1 hour credit equals 4.5 hours of scheduled rehearsals per week and participation in the published concert/service schedule and any associated warm-up rehearsals. All members must also sing in the Columbia Collegiate Chorale.

Credit is also granted for participation in other musical groups and is calculated as follows:

i. **Ensemble (Chamber Groups, Jazz Ensemble, and Baroque Ensemble)**
   1 hour credit equals a minimum of 1 hour of coaching instruction followed by 5 hours of ensemble practice per week culminating in performance.

ii. **Performance Workshop**
    1 hour credit equals a minimum of 3 hours of scheduled rehearsal per week, plus participation in all rehearsals scheduled for final production week and all scheduled performances.
**PRACTICE PROCEDURES AND FACILITIES**

Each student should sign up for practice time in a practice room at the beginning of each semester. Music majors will be given first preference at that time. Students should respect the hours that they have requested by using the time profitably. If the student who has signed up for the room does not come within 15 minutes of starting time, the use of the room is forfeited. Majors may sign up for up to three hours per day and non-majors may sign up for one hour per day.

Practice rooms are available for use during the following building hours:

**Peters Music Center Hours**
- Sunday - Thursday: 7:30 am – 10:30 pm
- Friday: 7:30 am – 4:00 pm

**Music Annex Hours**
- Monday - Thursday: 9:00 am - 5:00 pm
- Friday: 9:00 am - 1:00 pm

Any defacement of school property in practice facilities or elsewhere will result in serious administrative action. An individual who opens a window in a practice room or studio is responsible to close the window before departing.

**MUSIC LIBRARY**

Scores and recordings are housed in the Music Library located in Room 004 on the lower level of the Peters Music Center. Study carrels contain all necessary audio-visual equipment for CDs, DVDs, LPs, and VHS tapes are available for student use. All materials must remain inside the library.

Students desiring a particular recording or score not in the collection should make requests to the music department chair.

**Music Library Hours**
- Monday: 7:00 pm - 9:00 pm
- Tuesday: 2:30 pm - 4:30 pm
- Wednesday: 7:00 pm - 9:00 pm
- Thursday: 2:30 pm - 4:30 pm
DEPARTMENTAL REQUIREMENTS

Included in the curricula of each of your degree programs are components not traditionally thought of as coursework. Some of these components will be reflected on your transcripts and some will not. The successful Music Major who graduates with a Music Major degree will not only be provided with a nurturing musical environment but will possess the talent, initiative, and knowledge to ensure success in graduate school and the highly competitive music profession. This section of the Music Handbook will detail the following:

1. Piano Proficiency Examination
2. Jury Examinations
3. Sophomore Evaluation Examination
4. Departmentals and Performance Classes
5. Solo Degree Recitals (Junior & Senior)
6. Concert Attendance

PIANO PROFICIENCY EXAMINATION

Because piano skills are integral to almost every area of music making and study, WAU requires that all majors pass the Piano Proficiency Examination. All majors will have the option of taking the exam at the end of the first semester of residence. Those unable to pass the examination at that time must enroll in piano lessons and remain enrolled until they are able to pass this exam. Music majors need to complete the exam no later than the time of the Sophomore Evaluation Examination. (See page 17 for further details.)

The Piano Proficiency Examination is composed of seven sections and is offered at the end of each semester. Students whose major instrument is piano will be exempt from Sections I and II (listed below) since these sections are covered during their jury examinations.

**Freshmen are encouraged to attempt Sections I - VI at the end of their first semester.** Students may also perform Section VII at that time if desired. Any Freshman who is unable to perform Sections I-VI at a satisfactory level will be required to take piano lessons (not necessarily for credit) and pass these sections prior to the Sophomore Evaluation Examination which is taken at the end of the Sophomore year.

If any one of the below sections is not performed at a satisfactory level it will be considered deficient and the student will need to prepare it for re-examination. If more than two such deficiencies occur, the student will be required to retake the entire exam. Ideally, all deficiencies should be removed by the time of the Sophomore Evaluation Examination.
If there are exceptions to the above, as granted by the faculty, all such deficiencies will need to be removed by the end of the semester prior to the semester of graduation. For example, a May graduation necessitates a December pass of all sections. No student will be permitted to present their Senior Recital until this examination is passed. **No exceptions will be granted.**

Section I. **SCALES:** All major and harmonic minor scales and arpeggios, four-octaves, in a moderate tempo, either hands separately or together.

Section II. **REPERTOIRE:** Three contrasting pieces in their authentic versions by conventionally recognized composers. The three works must include one from each of the following periods:
- Baroque
- Classical or Romantic
- Twentieth or Twenty-first Century

Section III. **CADENCES:** Authentic and Plagal cadences in all keys.

Section IV. **HYMNS:** Twenty hymn-tunes chosen by the student which must include a variety of keys and styles and which must include "Old Hundredth." The student should provide a list of selected hymns at the time of the examination.

Section V. **ACCOMPANIMENT:** One song accompaniment chosen by the student in its authentic version by a conventionally recognized composer.

Section VI. **SIGHT-READING:** The student will be asked to sight-read a simple piece selected by the faculty. Successful completion of this requirement will include the playing of a simple 4-part hymn at sight.

Section VII. **IMPROVISATION:** The student will be asked to provide a simple accompaniment to a plain melody. Improvisation will include:
- Harmonization of a melody containing either as modulation or secondary dominant (blocked chords maybe used)
- Harmonization of a simple lead sheet utilizing an appropriate form of left hand improvisation (arpeggios, oom-pah, alberti, rhythmic patterns, walking bass, etc.)
JURY EXAMINATIONS

Jury examinations are opportunities for students to perform in a pressure situation, for faculty to effectively evaluate their progress, and to verify advancement to the next level of instruction. Juries are held three times during each semester for students registered for MUPI 144, 274, 344, or 474. As explained in the opening of this handbook (page 12), the jury grades count for 90% of the final Applied Music grade. Each qualifying student is expected to sign up in the Music Office for a specific jury time a week ahead of the scheduled assessment. Any student requesting exemption from the jury examination for any reason must obtain permission from the Chair, otherwise an F grade will be recorded.

Because Applied Music represents musical performance, and because performance necessitates an audience, the first two jury examinations will be presented in front of a group of peers as well as a jury panel. The final, more heavily weighted jury will be given in front of a jury panel of faculty only. Repertoire that requires piano accompaniment or collaboration must be performed as such.

The Jury Performance Form is available at the music office and must be completed and returned to the office no later than a week prior to the exam. Failure to follow this procedure will automatically lower the examinee's jury grade by one grade increment (A becomes A-). In addition, one copy of all music to be performed must be given to the jury chair at the time of examination. Any costs involved in presenting the jury are the responsibility of the student.

Freshmen
All Freshmen will be required to take juries during each semester. At the end of the first semester, Freshmen will be removed from probationary status if the Admission As A Music Major form is accepted by the faculty. During the second semester final jury, observing faculty will:
– consider the student's progress as a music major
– evaluate his/her work throughout the year
– decide on a promotion to the next performance level
– determine a scholarship rating for scholarship renewal

Sophomores
Sophomores (defined as students who have enrolled in Theory II and Musicianship III) will take a jury examinations during each semester and will take the Sophomore Evaluation Examination at the end of the second semester.

Sophomore Evaluation

The Sophomore Evaluation Examination is designed to help faculty more effectively evaluate and appraise students of the possibilities of graduating with a Bachelor degree in music. The examination consists of four parts:
1. The normal jury examination
2. An oral examination before the music faculty at which time the student will demonstrate:
– Theory skills, including
  • Analysis of a chorale, on site,
  • A prepared analysis of a piece assigned and studied in Theory III
– Verbal skills in communicating facts and concepts about the jury literature
– Potential of graduating from a music program

3. Sight singing using the solfège method studied in Musicianship classes
4. Piano Proficiency Examination (a minimum of five (5) sections must be completed prior to, or concurrently with, parts 1-3)

A percentage grade will be assigned to each of the four (4) sections and an aggregate score will be given.

The Application for Sophomore Evaluation form must be submitted to the chair prior to the examination.

Juniors
Juniors will take normal juries during the first semester. It is anticipated that the student will be working simultaneously on music for the Junior Recital. The Application for Junior Recital form must be presented to the chair of the Jury Panel at the time of the final first semester jury. (For detailed information on the Junior Recital, see page 46.)

The first two juries of the second semester will follow the normal jury pattern. The final second semester jury will consist only of sight-reading and technical work. A grade for the repertoire section of this jury will be given by faculty at the time of the Pre-Recital Audition. The student will also be expected to bring copies of a proposed Senior Project for jury panel evaluation. If the project is a recital, then the student will be expected to submit copies listing proposed repertoire. Members of the panel may provide suggestions to help the student prepare successfully.

Seniors
Seniors will take normal juries during the first semester. One piece, or one movement, will be prepared for the final first semester jury without the help of a teacher. The second semester juries (or remaining semesters) will follow the normal jury pattern, however, there will be no final jury during the semester of the senior project presentation. Seniors who do not select a recital for their senior project are excused from all jury requirements during their final semester in residence. A jury grade will be given at the pre-recital audition for those presenting a Senior Recital. (For detailed information on the Senior Pre-Recital Audition, see page 47.) The Application for Senior Recital form must be presented to the chair of the Jury Panel at the time of the final first semester jury.
General Jury Guidelines

Students taking jury exams will be expected to be able to sight-read at a certain level, perform technical studies and standard repertoire, and speak intelligently about that repertoire. The exact nature of each of these required abilities is outlined below.

**Repertoire**
For every hour of credit the student is expected to prepare a minimum of seven (7) minutes of repertoire. Such repertoire does not generally include technical work but may include Etudes or orchestral excerpts (if approved by applied instructor). If the prepared repertoire is drawn from two or more compositions, it should be drawn from various styles and periods.

Students will be expected to present copies of their repertoire upon entering the jury examination room. A piece, or movement, cannot be repeated in a subsequent jury but may be used on a degree recital.

**Memorization**
Performance majors may be required to perform all non-chamber repertoire from memory. Keyboard performance majors can not include any chamber works in their repertoire lists. Voice majors will have memory requirement components. Other students may be required to perform one piece from memory for every hour of credit granted. For particulars, please consult section titled *Jury Requirements for Each Level of Applied Music*. **NOTE:** Failure to adequately memorize works can significantly hurt a student’s jury grade.

**Technique**
All instrumentalists should be prepared to play scales and arpeggios according to their level of advancement. One etude will be required per semester. The jury panel will require vocalists to demonstrate and explain the technical work studied during the semester. For specifics, refer to Jury Requirements.

**Sight-reading**
Sight-reading will be required of ALL students. Vocalists may be asked to sight-read utilizing solfege. Examinees are urged to strengthen any deficiency in this area as a formal part of their private study.

**Accompaniment**
It is the responsibility of students to arrange for their own accompanist if one is needed, and make financial arrangements accordingly. Sufficient rehearsal time with the accompanist is essential if grades are not to suffer. Unless the work is originally intended for unaccompanied solo instrument, the faculty will not accept unaccompanied performances as part of the jury examination. (For further particulars concerning accompanists refer to page 48.)

**General Knowledge**
Students should be prepared to answer questions concerning their specific performance media. Topics may include:
– Biographical details of the major composers studied  
– Key and form of compositions listed on the student's jury form  
– Titles of the other major compositions written by any composers listed on  
  the jury form  
– Style and tempo of selected compositions

Jury Evaluations

Jury forms containing teacher comments and jury grade will be available for student observation after each examination is completed. All jury forms will be kept on file in the Music Department Office. Students may wish to consult the jury forms which can be viewed starting on page 74 for further help in preparing for their jury examination.
**Jury Schedule and Requirements**

**Brass and Woodwind Major and Minor Jury Requirements**

**End of September** jury requirements (10 minute evaluation):
- All major scales

**End of October** jury requirements (10 minute evaluation):
- All major arpeggios
- One movement of repertoire (slower tempo and music permitted)

**End of Fall** semester jury requirements (20 minute evaluation):
- All minor scales
- Sight-reading
- Etude
- Repertoire appropriate to number of hours of credit taken (note memorization requirements specific to degree program)

**Mid – February** jury requirements (10 minute evaluation):
- All minor arpeggios

**End of March** jury requirements (10 minute evaluation):
- Perform any major or minor scale or arpeggio as requested by examiners
- One movement of repertoire

**End of Spring** semester jury requirements (20 minute evaluation):
- All minor scales
- Sight-reading
- Etude
- Repertoire appropriate to number of hours of credit taken (note memorization requirements specific to degree program)

**Brass and Wind Requirements by Level**

**MUPI 144**

**Time:** 7 minutes of music required per credit hour taken

**Scales:** Major, melodic and harmonic minor up to 4 sharps and 4 flats
Chromatic, using the full range of the instrument

**Etude:** A minimum of 1 required per semester

**Repertoire:** 3 contrasting pieces
Appropriate repertoire to be selected by the applied music professor
Sight Reading: Selected by faculty

MUPI 274

Time: 7 minutes of music required per credit hour taken

Scales: Major, melodic and harmonic minor up to 5 sharps and 5 flats
Chromatic, using the full range of the instrument

Etude: A minimum of 1 required per semester

Repertoire: 4 contrasting pieces
Appropriate repertoire to be selected by the applied music professor

Sight Reading: Selected by faculty

MUPI 344

Time: 7 minutes of music required per credit hour taken

Scales: All major, melodic and harmonic minor scales
Chromatic, using the full range of the instrument

Etude: A minimum of 1 required per semester

Fall Semester Repertoire:

4 contrasting pieces
Appropriate repertoire to be selected by the applied music professor
Proposal for one-half hour or hour junior recital program must be submitted to jury panel

Sight Reading: Selected by faculty

Spring semester repertoire:

Preparing for one-half hour or hour junior recital; graded pre-recital performed for the music faculty one month before the recital date

MUPI 474

Note: One piece or movement of the final 1st semester Senior Jury repertoire must be prepared by the student alone.
Time: 7 minutes of music required per credit hour taken

Scales: All major, melodic and harmonic minor scales
Chromatic, using the full range of the instrument

Etude: A minimum of 1 required

Fall Semester Repertoire:

4 contrasting pieces
Appropriate repertoire to be selected by the applied music professor
Orchestral excerpts
Proposal for one-half hour or hour senior recital program must be submitted to jury panel

Sight Reading: Selected by faculty

Spring semester repertoire:

Preparing for one-half hour or hour senior recital; graded pre-recital performed for the music faculty one month before the recital date
Percussion Major and Minor Jury Requirements

End of September jury requirements (10 minute evaluation):
● All major scales

End of October jury requirements (10 minute evaluation):
● All major arpeggios
● One movement of repertoire (slower tempo and music permitted)

End of Fall semester jury requirements (20 minute evaluation):
● All minor scales
● Sight-reading
● Etude
● Repertoire appropriate to number of hours of credit taken (note memorization requirements specific to degree program)

Mid – February jury requirements (10 minute evaluation):
● All minor arpeggios

End of March jury requirements (10 minute evaluation):
● Perform any major or minor scale or arpeggio as requested by examiners
● One movement of repertoire

End of Spring semester jury requirements (20 minute evaluation):
● All minor scales
● Sight-reading
● Etude
● Repertoire appropriate to number of hours of credit taken (note memorization requirements specific to degree program)

Percussion Jury Requirements by Level

Below is a four-year undergraduate degree in percussion. This is a guide only, each professor and student will be able to customize and adapt the program to best fit his or her needs. However, there are benchmarks that all students should attain.

MUPI 144

Fall

Snare drum:
● Solos and technique from selected method books
  ○ Focus on fundamental technique and sound
  ○ Development of the roll

Keyboard
● Two mallet techniques
○ Technique from Green 50 studies
  ● Solo marimba works and technical etudes
    ○ Two mallet solos to develop reading and phrasing

Timpani
Can be included in the fall semester, or held until the spring

Spring

Snare drum
● Continue snare drum technique and solo works
● Rudimental solos as needed/warranted

Keyboard
● Two-mallet technique and solo literature
  ○ Various rags from Green and Breuer, Handel and Bach violin transcriptions
● Four mallet techniques and solo works
  ○ Introduce Zeltsman and Stevens method books
  ○ 1st Four Mallet Solo, Rain Dance, Yellow After the Rain

Timpani
● Etudes and technique
● Focus on fundamental sound concepts, stroke types, mallet selection, tuning

Jury Requirements

Applied professor and student will select a program that is representative of their work during the course of a given semester. An appropriate selection of literature will include solos and technical studies on snare drum, timpani and keyboard percussion

MUPI 272

Fall and Spring

Snare Drum
● Continue to work from concert and rudimental method books as outlined by your applied professor
  ○ Podemski, Goldenberg, Cirone, Lepak, Peters, NARD, Pratt

Keyboard Percussion
● Two-Mallets
  ○ Green, Valse Brillante, etc… Stout two mallet etudes or similar two mallet works can be introduced.
● Four-Mallet
  ○ Stevens, Zeltsman. Expand repertoire to include transcriptions, cello suites, violin sonatas, Crumb cello sonata, Debussy, Ravel etc…
  ○ Larger solo works by Abe, Samut, Gipson

Timpani
○ Continue Technical Etudes
- Solo works
  - Carter, Carroll, Cahn, Bergamo
- Focus continues to be on fundamental sound, tone, and tuning concepts

**Jury Requirements**

Applied professor and student will select a program that is representative of their work during the course of a given semester. An appropriate selection of literature will include solos and technical studies on snare drum, timpani and keyboard percussion.

- All jury performances, regardless of degree, should show marked improvement from first year juries.

**MUPI 344**

**Fall and Spring**

**Snare drum**
- Methods, exercises and etudes continue
  - Cirone, Lepak, Podemski, Carroll, Aleo, Peters
- Orchestral repertoire may be introduced as determined by your applied professor
- Continued exploration of extended technique solo works

**Keyboard percussion**
- New solo marimba works
  - Klatzow, Druckman, Samutt, Abe, Cangelosi, Vinao, Bach
- Continue two mallet solo works and orchestral literature
  - Carroll – orchestral repertoire

**Timpani**
- Continue (or begin) study of symphonic repertoire with recording
- Solo works including Carter, Carroll, Bergamo, and Cahn etc…

**Multi percussion**
- One solo work

**Vibraphone**
- Friedman – dampening and pedaling
- Transcriptions as needed

**Jury Requirements**

Applied professor and student will select a program that is representative of their work during the course of a given semester. An appropriate selection of literature will include solos and technical studies on snare drum, timpani and keyboard percussion.
All jury performances, regardless of degree, should show marked improvement from second year juries, include more difficult literature, with a broader range of selections, including:

- Multi percussion
- Orchestral literature
  Drumset (if applicable)

**MUPI 474**

Note: One piece or movement of the final 1st semester Senior Jury repertoire must be prepared by the student alone.

Goals for performance majors in their fourth year of study include

- Solo recital preparation
- Graduate school auditions

Solo literature, symphonic repertoire and technical preparation will reflect the goals listed above.

For music education majors who are not planning on graduate school auditions this year, the focus should be

- Recital preparation
- Student teaching experience
- Job interviews and networking
Piano Major and Minor Jury Requirements

End of September jury requirements (10 minute evaluation):
● Technical routine as appropriate to applied level (slower tempo permitted) for 2 Major and 2 Minor keys to be selected by instructor

End of October jury requirements (15 minute evaluation):
● Technical routine for 2 Major and 2 Minor keys (different from September jury)
● Etude (slower tempo permitted)
● Repertoire appropriate to number of hours of credit taken (slower tempi and music permitted)

End of Fall semester jury requirements (20 minute evaluation):
● Technical routine for 2 Major and 2 Minor keys (different from all previous juries)
● Sight-reading
● Etude
● Repertoire appropriate to number of hours of credit taken (note memorization requirements specific to degree program)

Mid-February jury requirements (10 minute evaluation):
● Technical routine for 2 Major and 2 Minor keys (different from previous juries)

End of March jury requirements (15 minute evaluation):
● Technical routine for 2 Major and 2 Minor keys (different from previous juries)
● Etude (slower tempo allowed).
● Repertoire appropriate to number of hours of credit taken (slower tempi and music allowed)

End of Spring semester jury requirements (20 minute evaluation):
● Technical routine for 2 Major and 2 Minor keys (different from previous juries)
● Sight-reading
● Etude
● Repertoire appropriate to number of hours of credit taken (note memorization requirements specific to degree program)

Piano Jury Requirements by Level

MUPI 144

Scales:
Major, harmonic minor and chromatic scales in all keys, hands together parallel, four octaves in 16th notes
● Minimum metronome speed = 108 for Performance majors
● Minimum metronome speed = 60 for BA, Music Education majors, and minors

Arpeggios:
Major and minor arpeggios in root position and inversions, hands together parallel, four octaves in 16th notes

- Minimum metronome speed = 88 for Performance majors
- Minimum metronome speed – 50 for BA, Music Education majors, and minors

**Chords:**
4-note blocked chords and broken chords – at a moderate pace with good tone

**Repetoire:**
Appropriate repertoire to be selected by the applied music professor for every semester. One etude is required per semester. Memory for Performance Majors is required for all repertoire; one piece or movement is required to be memorized for BA, Music Education majors, and minors. Students must prepare 7 minutes of music for each credit hour taken.

**Sight Reading:** Selected by faculty

**MUPI 274**

**Scales:**
Major and minor (harmonic and melodic) scales in all keys, hands together parallel and grand scale pattern, in 3rds, 6ths, and 10ths

- Minimum metronome speeds = 120 (parallel); = 100 (3rds, 6ths, 10ths, grand scale pattern) for Performance majors
- Minimum metronome speeds = 80 (parallel); = 54 (3rds, 6ths, 10ths, grand scale pattern) for BA, Music Education majors, and minors

**Arpeggios:**
Major and minor arpeggios in root position and inversions, dominant 7ths and diminished 7ths

- Minimum metronome speed = 100 (triad arpeggios); = 56 (dominant and diminished 7ths) for Performance majors
- Minimum metronome speed = 63 (triad arpeggios); = 50 (dominant and diminished 7ths) for BA, Music Education majors, and minors

**Double octaves:**
Major and minor keys

- Minimum metronome speed = 80 (three octaves) for Performance majors
- Minimum metronome speed = 72 (two octaves) for BA, Music Education majors, and minors

**Chords:**
4-note blocked chords and broken chords
Repertoire:
Appropriate repertoire to be selected by applied music professor for every semester. One etude study is required per semester. Memory for Performance Majors is required for all repertoire; one piece or movement is required to be memorized for BA, Music Education majors, and minors. Students must prepare 7 minutes of music for each credit hour taken.

Sight Reading: Selected by faculty

MUPI 344

Scales:
Major and minor (harmonic and melodic) scales in all keys, hands together parallel and grand scale pattern, in 3rds, 6ths, and 10ths

- Minimum metronome speeds = 138 (parallel); = 120 (3rds, 6ths, 10ths, grand scale pattern) for Performance majors
- Minimum metronome speeds = 100 (parallel); = 69 (3rds, 6ths, 10ths, grand scale pattern) for BA, Music Education majors, and minors

Arpeggios:
Major and minor arpeggios in root position and inversions, dominant 7ths and diminished 7ths

- Minimum metronome speed = 112 (triad arpeggios); = 66 (dominant and diminished 7ths) for Performance majors
- Minimum metronome speed = 76 (triad arpeggios); = 63 (dominant and diminished 7ths) for BA, Music Education majors, and minors

Double octaves:
Major and minor keys

- Minimum metronome speed = 96 (three octaves) for Performance majors
- Minimum metronome speed = 84 (two octaves) for BA and Music Education major

Double 3rds and double 6ths:

- Minimum metronome speed = 40 (four octaves) for Performance majors
- Minimum metronome speed = 63 (two octaves) for BA, Music Education majors, and minors

Chords:
4-note chords and broken chords

Repertoire:
Appropriate repertoire to be selected by applied music professor for every semester. One etude study is required per semester. Memory for Performance Majors is required for all repertoire; one piece or movement is required to be memorized for BA, Music Education majors, and minors. Students must prepare 7 minutes for each credit hour taken.
Sight Reading: Selected by faculty

MUPI 474

Note: One piece or movement of the final 1st semester Senior Jury repertoire must be prepared by the student alone.

Scales:
Major and minor (harmonic and melodic) scales in all keys, hands together parallel and grand scale pattern, in 3rds, 6ths, and 10ths

- Minimum metronome speeds = 152 (parallel); = 144 (3rds, 6ths, 10ths, grand scale pattern) for Performance majors
- Minimum metronome speeds = 120 (parallel); = 88 (3rds, 6ths, 10ths, grand scale pattern) for BA, Music Education majors, and minors

Arpeggios:
Major and minor arpeggios in root position and inversions, dominant 7ths and diminished 7ths

- Minimum metronome speed = 126 (triad arpeggios); = 80 (dominant and diminished 7ths) for Performance majors
- Minimum metronome speed = 92 (triad arpeggios); = 76 (dominant and diminished 7ths) for BA, Music Education majors, and minors

Double octaves:
Major and minor keys

- Minimum metronome speed = 108 (three octaves) for Performance majors
- Minimum metronome speed = 96 (two octaves) for BA, Music Education majors, and minors

Double 3rds and double 6ths

- Minimum metronome speed = 72 (four octaves) for Performance majors
- Minimum metronome speed = 72 (two octaves) for BA, Music Education majors, and minors

Chords:
4-note chords and broken chords

Supplemental exercises:

- Triad routine and 7th arpeggio routine
- Russian broken chords
Repertoire:
Appropriate repertoire to be selected by applied music professor for every semester. One etude study is required per semester. Memory for Performance Majors is required for all repertoire; one piece or movement is required to be memorized for BA, Music Education majors, and minors. The student must prepare 7 minutes of music for each credit hour taken.

Sight Reading: Selected by faculty
String Major and Minor Jury Requirements

End of September jury requirements (10 minute evaluation):
- Major scales and arpeggios (G - B-flat, violin; C - E-flat, viola, cello) – tempo adjustments permitted

End of October jury requirements (10 minute evaluation):
- Major scales and arpeggios (B-D, violin; E-G viola, cello) – tempo adjustments permitted
- One movement of repertoire (slower tempo and music permitted)

End of Fall semester jury requirements (20 minute evaluation):
- All major scales and arpeggios
- Sight-reading
- Etude
- Repertoire appropriate to number of hours of credit taken (note memorization requirements specific to degree program)

Mid – February jury requirements (10 minute evaluation):
- Minor scales and arpeggios (G - B-flat, violin; C - E-flat viola, cello) – tempo adjustment permitted

End of March jury requirements (10 minute evaluation):
- Minor scales or arpeggios B-D violin; E-G viola, cello) – tempo adjustment permitted
- One movement of repertoire

End of Spring semester jury requirements (20 minute evaluation):
- All minor scales and arpeggios
- Sight-reading
- Etude
- Repertoire appropriate to number of hours of credit taken (note memorization requirements specific to degree program)

String Jury Requirements by Level

A. Bachelor of Music in Performance – Violin, Viola and Cello

MUPI 144

Scales:
All scales: 3 octaves in 8th notes at 60 beats to the quarter note
- Major
- Minor - Melodic and Harmonic
- Broken octaves, 2 octaves in quarter notes

33
Arpeggios:
All arpeggios: 3 octaves in 8th notes at 60 beats to the quarter note
- Major
- Minor

Etude:
One basic etude

Repertoire:
Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

Sight Reading: Selected by faculty

MUPI 274

Scales:
All Scales: 3 octaves in triplet 8th notes at 60 beats to the quarter note
- Major
- Minor - Melodic and Harmonic
- Unbroken octaves, 2 octaves in quarter notes

Arpeggios:
All Arpeggios: 3 octaves in triplet 8th notes at 60 beats to the quarter note
- Major
- Minor
- Dominant Seventh

Etude:
One intermediate etude

Repertoire:
Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

Sight Reading: Selected by faculty

MUPI 344

Scales:
All Scales: 3 octaves in triplet 8th notes at 60 beats to the quarter note
- Major
- Minor - Melodic and Harmonic
- Un-Broken Octaves, 3 octaves in quarter notes
- Thirds and Sixths, 3 octaves in quarter notes

Arpeggios:
All Arpeggios: 3 octaves in triplet 8\textsuperscript{th} notes at 60 beats to the quarter note

- Major
- Minor
- Diminished Seventh
- Dominant Seventh

Etude:
One intermediate/advanced etude

Repertoire:
Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for all selections aside from chamber works.

Sight Reading: Selected by faculty

MUPI 474

Note: One piece or movement of the final 1\textsuperscript{st} semester Senior Jury repertoire must be prepared by the student alone.

Scales:
All Scales: 3 octaves in triplet 8\textsuperscript{th} notes at 60 beats to the quarter note

- Major
- Minor Melodic and Harmonic
- Un-Broken Octaves, 3 octaves in 8\textsuperscript{th} notes
- Tenths, 2 octaves in quarter notes
- Fingered Octaves, 2 octaves in quarter notes

Arpeggios:
The Galamian Arpeggiated Sequence, in triplet 8\textsuperscript{th} at 60 beats to the quarter note

Etudes:
Two advanced etudes

Repertoire:
Appropriate repertoire and orchestral excerpts to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for all selections aside from chamber works.

Sight Reading: Selected by faculty
B. Bachelor of Music in Education and Bachelor of Arts - Violin, Viola and Cello

MUPI 144

Scales:
All scales: 3 octaves, in 8\textsuperscript{th} notes at 50 beats to the quarter note

- Major
- Minor Melodic

Arpeggios:
Arpeggios: 3 octaves, in 8\textsuperscript{th} notes at 50 beats to the quarter note

- Major
- Minor

Etude:
One basic etude

Time: 7 minutes of music required per credit hour taken

Repertoire:
Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

Sight Reading: Selected by faculty

MUPI 274

Scales:
All Scales: 3 octaves, in triplet 8\textsuperscript{th} notes at 50 beats to the quarter note

- Major
- Minor - Melodic and Harmonic
- Add broken octaves, 2 octaves in quarter notes

Arpeggios:
All Arpeggios: 3 octaves, in triplet 8\textsuperscript{th} notes at 50 beats to the quarter note

- Major
- Minor

Etudes:
One basic/intermediate etude

**Repertoire:**
Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

**Sight Reading:** Selected by faculty

**MUPI 344**

**Scales:**
All Scales: 3 octaves in triplet 8th notes at 50 beats to the quarter note

- Major
- Minor - Melodic and Harmonic
- Broken Octaves, 3 octaves in quarter notes

**Arpeggios:**
Arpeggios: 3 octaves in triplet 8th notes at 50 beats to the quarter note

- Major
- Minor
- Dominant Seventh

**Etude:**
One intermediate etude

**Repertoire:**
Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

**Sight Reading:** Selected by faculty

**MUPI 474**

**Note:** One piece or movement of the final 1st semester Senior Jury repertoire must be prepared by the student alone.

**Scales:**
All Scales: 3 octaves in 8th notes at 50 beats to the quarter note

- Major
- Minor - Melodic and Harmonic
- Un-Broken Octaves, 3 octaves in quarter notes
- Thirds and Sixths, 2 octaves in quarter notes
Arpeggios:
Arpeggios: 3 octaves in 8th notes at 50 beats to the quarter note

- Major
- Minor
- Diminished Seventh
- Dominant Seventh

Etude:
One intermediate/advanced etude

Repertoire:
Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece or movement.

Sight Reading: Selected by faculty

C. Music Minor – Violin, Viola and Cello

MUPI 144

Scale:
All Scales: 2 octave in 8th notes at 50 beats to the quarter note

- Major
- Minor Melodic

Arpeggios:
All Arpeggios: 2 octaves

- Major
- Minor

Etude:
One basic etude

Time: 7 minutes of music required per credit hour taken

Repertoire:
Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece/movement.

Sight Reading: Selected by faculty
MUPI 274

Scales:
All Scales: 3 octaves in 8th notes at 60 beats to the quarter note
  ● Major
  ● Minor Melodic and Harmonic

Arpeggios:
All Arpeggios: 3 octave
  ● Major
  ● Minor

Etude:
One intermediate etude

Repertoire:
Appropriate repertoire to be selected by applied music professor for every semester. Students must prepare 7 minutes of music for each credit hour taken. Memorization required for one piece/movement.

Sight Reading: Selected by faculty
Voice Major and Minor Jury Requirements

End of September jury requirements (10 minute evaluation):
- Explain and demonstrate the technical work required by the teacher as executed in the studio and the practice room. This would include such concepts as posture, breathing and vocalizes. Be able to discuss the technical use for each vocalize you demonstrate.
- Read orally the pronunciation of all foreign language repertoire to be studied during the semester.
- Give a word for word English translation of all foreign language repertoire as well as a poetic rendering of same.
- Be able to discuss basic facts about the composition, composer and poet.

End of October jury requirements (10 minute evaluation):
- All major scales and arpeggios (including key signatures), in solfège, ascending and descending – 1 octave.
- One piece in English and one piece in a foreign language to be performed (music permitted). Bachelor of Music in Voice Performance majors will present four (4) pieces with at least one in a foreign language (music permitted).
- Be able to discuss basic facts about the composition, composer and poet.

End of Fall semester jury requirements (20 minute evaluation):
- Extensive demonstration of the technical work studied during the semester – emphasis on evenness of vowels and blending of registers, effective breathing, posture and intonation.
- Sight reading.
- Repertoire appropriate to the number of hours of credit taken (note memorization requirements specific to degree program).
- Be able to discuss basic facts about the composition, composer and poet.

Mid - February jury requirements (10 minute evaluation):
- Explain and demonstrate the technical work, required by the teacher, as executed in the studio and the practice room.
- Read orally the pronunciation of all foreign language repertoire to be studied during the semester.
- Give a word for word English translation of all foreign language repertoire as well as a poetic rendering of same.
- Be able to discuss basic facts about the composition, composer and poet.

End of March jury requirements (10 minute evaluation):
- All minor scales and arpeggios (including key signatures), in solfège, ascending and descending – 1 octave.
- One piece in English and one piece in a foreign language to be performed (music permitted). Bachelor of Music in Voice Performance majors will present four (4) pieces with at least one in a foreign language (music permitted).
- Be able to discuss basic facts about the composition, composer and poet.

End of Spring semester jury requirements (20 minute evaluation):
• Extensive demonstration of the technical work studied during the semester – emphasis on evenness of vowels and blending of registers, effective breathing, posture and intonation
• Sight reading
• Repertoire appropriate to the number of hours of credit taken (note memorization requirements specific to degree program)
• Be able to discuss basic facts about the composition, composer and poet

Vocal Jury Requirements by Level

A. Bachelor of Music Performance

MUPI 144

Time: 7 minutes of music per credit hour taken

Repertoire: 6 new pieces per semester and all repertoire is to be memorized

Selections for jury must include:

4-5 traditional art songs
1 sacred work (may include spiritual, sacred art song, oratorio aria)
1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: English plus 2 other languages per semester to include French, German, Latin, Spanish or any other language the professor deems appropriate

Sight Reading: All registered for MUHL 171, 172, 271, 272 Musicianship must sing to solfège vowels. Those not so registered may sing to a neutral vowel if so desired.

MUPI 274

Time: 7 minutes of music per credit hour taken

Repertoire: 7 new pieces per semester and all repertoire is to be memorized

Selections for jury must include:

6-7 traditional art songs
1 sacred work (may include spiritual, sacred art song, oratorio aria)
1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above
Languages: English plus 3 other languages per semester to include French, German, Latin, Spanish or any other language the professor deems appropriate

Sight Reading: All registered for MUHL 171, 172, 271, 272 Musicianship must sing to solfège vowels. Those not so registered may sing to a neutral vowel if so desired.

MUPI 344

Time: 7 minutes of music per credit hour taken

Fall Semester repertoire:

7-8 new pieces and all repertoire is to be memorized. Proposal for one-hour junior recital program must be submitted to jury panel

Selections for jury must include:

7-8 traditional art songs
1 sacred piece (may include spiritual, sacred art song, oratorio aria)
1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: English plus 3 other languages per semester to include French, German, Latin, Spanish or any other language the professor deems appropriate

Spring semester repertoire:

Preparing for one-hour junior recital; graded pre-recital performed for the music faculty one month before the recital date

Sight Reading: All who have completed the Musicianship requirements may choose to sing in solfège or a neutral vowel.

MUPI 474

Note: One piece or movement of the final 1st semester Senior Jury repertoire must be prepared by the student alone.

Time: 7 minutes of music per credit hour taken

Fall Semester Repertoire:

7-8 new pieces and all repertoire is to be memorized. Proposal for one-hour senior recital program must be submitted to jury panel.
Selections for jury must include:

- 7-8 traditional art songs
- 1 sacred piece (may include spiritual, sacred art song, oratorio aria)
- 1 chamber music selection maybe included – vocal/instrument; vocal duets or ensembles taken from classic repertoire
- 1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: English plus 3 other languages per semester to include French, German, Latin, Spanish or any other language the professor deems appropriate

Spring semester repertoire:

Preparing for one-hour senior recital; graded pre-recital performed for the music faculty one month before the recital date

Sight Reading: All who have completed the Musicianship requirements may choose to sing in solfège or a neutral vowel.

B. Bachelor of Music in Education and Bachelor of Arts

MUPI 144

Time: 7 minutes of music per credit hour taken

Repertoire: 4 new pieces of which a minimum of 2 must be memorized

Selection for jury must include:

- 3 traditional art songs
- 1 sacred piece (may include spiritual, sacred art song, oratorio aria)
- 1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Language: English, Italian; could also include French, German, Latin, Spanish or any other language the professor deems appropriate

Sight Reading: All registered for MUHL 171, 172, 271, 272 Musicianship must sing to solfège vowels. Those not so registered may sing to a neutral vowel if so desired.

MUPI 274

Time: 7 minutes of music per credit hour taken
Repertoire: 6 new pieces of which a minimum of 3 must be memorized

Selection for jury must include:

  3 traditional art songs
  1 sacred piece (may include spiritual, sacred art song, oratorio aria)
  1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Language: English, Italian, German; could also include French, Latin, Spanish or any other language the professor deems appropriate

Sight Reading: All registered for MUHL 171, 172, 271, 272 Musicianship must sing to solfège vowels. Those not so registered may sing to a neutral vowel if so desired.

MUPI 344

Time: 7 minutes of music per credit hour taken

Fall Semester repertoire:

  6-7 new pieces. A minimum of 4 piece is to be memorized. Proposal for one-half hour junior recital program must be submitted to jury panel

Selections for jury must include:

  6-7 traditional art songs
  1 sacred piece (may include spiritual, sacred art song, oratorio aria)
  1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: Must include English, French, German; Latin, Spanish or any other language the professor deems appropriate maybe included

Spring semester repertoire:

Preparing for one-half hour junior recital; graded pre-recital performed for the music faculty one month before the recital date

Sight Reading: All who have completed the Musicianship requirements may choose to sing in solfège or a neutral vowel.

MUPI 474
Note: One piece or movement of the final 1st semester Senior Jury repertoire must be prepared by the student alone.

Time: 7 minutes of music per credit hour taken

Fall Semester repertoire:

6-7 new pieces. A minimum of 4 piece is to be memorized. Proposal for one-half hour senior recital program must be submitted to jury panel

Selections for jury must include:

6-7 traditional art songs
1 sacred piece (may include spiritual, sacred art song, oratorio aria)
1 selection from Musical Theatre repertoire may be presented but as an addition to and not a replacement for the above

Languages: Must include English, French, German; Latin, Spanish or any other language the professor deems appropriate may be included

Spring semester repertoire:

Preparing for one-half hour senior recital; graded pre-recital performed for the music faculty one month before the recital date

Sight Reading: All who have completed the Musicianship requirements may choose to sing in solfege or a neutral vowel.

All remaining instruments will be handled on an individual basis.
DEPARTMENTAL RECITALS, CLASSES, AND PERFORMANCES

Departmental Requirements

Music majors are required to attend all departmental meetings, participate in all performance classes as scheduled, and to actively engage in the music performance activities sponsored by the department. Those with a double major are required to meet half the scheduled music departmentals after consultation with the Chair. Failure to meet these requirements will lower the jury grade by one grade increment. (For example: a B will become a B-.)

Because music is ultimately a public art, and because confidence during public performance is gained only through experience, WAU requires all music majors to perform in a Performance Class during each Fall semester and in a Performance Class during each Spring semester.

Students should provide the Music Office with the title and composer of the work they will be performing one week prior to their assigned performance date. Studio classes meet at the discretion of the instructor. In addition, music majors are encouraged to give joint or solo recitals with the permission of their teachers and the department chair.

SOLO RECITALS

All music majors present a solo recital in their junior years and some also perform a senior recital during which they publicly demonstrate their musicianship and technical proficiency. These recitals are hosted by the music department and are capstone achievements for all undergraduate music majors.

Junior Recital

All music majors will present a recital during their junior year. Bachelor of Music in Performance majors will give a full solo recital (consisting of at least 1 hour of music) while music majors in all other programs will give a half solo recital (consisting of at least 30 minutes of music but not to exceed 45 minutes).

In order to perform a Junior recital, all students must first submit a completed Application for Junior Recital form to the chair at the time of the first semester junior jury.

The Pre-Recital Audition must:

- be organized with the department chair
- occur no later than 4 weeks prior to the desired recital date
- include a printed program
- include all music to be performed at the scheduled recital

In addition, the student must provide one copy of all repertoire for the faculty panel at the time of the scheduled audition.
Performance majors will present their junior recitals by memory according to common performance practices. (For example, strings do not typically memorize sonatas; singers do not typically memorize oratorio repertoire, etc.) Non-performance majors will be strongly encouraged to present at least one piece or movement from memory and vocal majors will present at least two songs from memory. Chamber music for 3 or more performers is not permitted on the junior recital.

**Senior Recital**

Music majors giving a senior recital must complete one semester of senior jury level lessons before being permitted to do the senior recital. Music Education majors are permitted to give their senior recital during the first semester of their teaching internship but are not permitted to do so during the second semester of their internship. Bachelor of Arts Music Majors with an emphasis in composition may prepare a recital of their own compositions, at least one of which should be of major proportion. One chamber work for 3 or more performers is permitted on the senior recital. Further requirements are listed below according to course of study.

**Seniors graduating with a BM in Performance:**
Candidates for the Bachelor of Music in Performance will present a full recital to include at least one major work for the instrument/voice. The recital shall consist of a variety of literature representing various style and periods of composition, but shall not include more than one chamber work for 3 or more players. Performance majors will present their senior recitals by memory according to common performance practices. (For example, strings do not typically memorize sonatas; singers do not typically memorize oratorio repertoire, etc.) Non-performance majors will be strongly encouraged to present at least one piece or movement from memory and vocal majors will present at least two songs from memory.

**Seniors graduating with a BM in Education:**
Candidates for the Bachelor of Music in Education will present at least a half recital (consisting of at least 30 minutes of music but not to exceed 45 minutes) during their senior year. Literature chosen must include one major work and a variety of styles and periods of composition. All performers will present at least one piece or movement from memory according to common performance practices, and vocal majors will present at least two songs from memory. Chamber music for 3 or more performers is permitted on the senior recital.

**Seniors graduating with a BA in Performance**
Candidates for the Bachelor of Arts in Performance will present at least a half recital (consisting of at least 30 minutes of music but not to exceed 45 minutes) during their senior year. Literature chosen must include one major work and a variety of styles and periods of composition. All performers will present at least one piece or movement from memory according to common performance practices, and vocal majors will present at least two songs from memory. Chamber music for 3 or more performers is permitted on the senior recital.

All students must submit a completed Application for Senior Recital form to the chair at the time of the first semester senior jury.
The Pre-Recital Audition must:

- be organized with the department chair
- occur no later than 4 weeks prior to the desired recital date
- include a printed program
- include all music to be performed at the scheduled recital

In addition, the student must provide one copy of all repertoire for the faculty panel at the time of the scheduled audition.

**Accompanists**

Music majors and minors taking private lessons, other than piano and organ, will most probably need an accompanist for all or part of each semester. The accompanist plays a significant role in the private lesson experience and therefore must be a well-trained and prepared professional. With this understanding, the Department of Music requires that faculty or other qualified professional be employed for all jury examinations as well as for junior and senior recitals.

An exception to the above rule will be a student who has successfully completed the MUPF 327A Vocal Accompaniment and MUPF 327B Instrumental Accompaniment courses. However, it is not a foregone conclusion that all such people will be permitted to act as an accompanist. Permission must be granted for the use of a student accompanist by the piano department who, by agreement, will be the final arbiters of the request.

If a student wishes to use a professional other than a faculty member, then all the associated costs will be paid by the student and student accounts cannot be charged. However, the Department reserves the right to approve or disapprove of the accompanist selected and it will monitor the workings of the student with the accompanist.

The Music Department has set the following rates for accompanist remuneration:

**Professional Faculty Accompanist:**

- Jury Examination: 1 hour
- Half Hour Recital: 5 hours
- One Hour Recital: 8 hours
- Hourly Rate: $50

The Hourly Rate for all accompanists is based upon the actual contact hours that accompanist works with the student, either in rehearsal or private lessons, with 15 minutes being the smallest increment of time. If more time is required than that which is allotted, then the student must make private arrangements with the faculty accompanist. The Department will pay the faculty member and student accounts will be charged.

Student accompanists will also need to be paid and their pay scale will be made available by the piano department.

**Performance Attire**

Recitals are formal events presented by the university and Music Department. Semi-formal or formal attire is, therefore, recommended for all performers. Casual wear is not appropriate. Those
attending recitals should also display sensitivity to the fact that audience appearance is often a
morale booster to the performer(s).

Printed Programs
The department provides a printed program for both student recitals and Performance Classes.
Information for that program should be submitted to the music office no later than one
week prior to the recital. Please provide accurate and complete titles for each work, titles of
movements (or tempo designations), first and last names of composers, and date of birth and
death for same. Students are responsible for their own PR posters, program notes or text
translations. Program notes should be approved by the applied music instructor well in advance of
the program. (Please note that university policy requires all publicity material to be authorized by
the Public Relations office prior to posting around campus.)

Receptions
The music department is responsible for providing refreshments at receptions following all senior
recitals. Students wishing to provide their own refreshments should first obtain clearance
from the music office.

CONCERT ATTENDANCE

All music majors are expected to attend recitals during each semester. Each student must attend
seven (7) recitals/concerts, with at least three (3) being off-campus. Three (3) of the required
seven (7) must be recorded in the Music Office by mid-term examinations and if a student is not
in compliance an F grade will be recorded as a mid-term grade. If an F grade is recorded at the
end of the semester, then the student will be placed on probation and the F grade must be
removed by attending seven (7) concerts by mid-term of the following semester. This means that
such a student must attend 10 concerts, seven (7) to remove the deficiency, and three (3) needed
for the current semester. If this has not been achieved, they are administratively removed from
jury level credit, and they will not be permitted to take a jury at the end of the semester thus
placing them in a dilemma as far as total jury level requirements for the degree.

Junior and Senior Recitals can be credited toward their total concert attendance requirements.
However, Performance Classes and other Departmentals do not count.

Music majors will register for Concert Attendance Class on a non-credit pass/fail basis. The
non-credit grade is recorded on the student’s transcript, and a failure must be removed before a
student is cleared for graduation.

Students are required to submit a program to the music office as proof of attendance at
off-campus recitals. (If no concert program is provided at the performance, the student should
submit a brief program description in writing.) If these are not recorded in the music office by
9:00 a.m. on the Mondays of Mid-term or Final Examination weeks, they will not be accepted.

Majors are required to attend and participate in ALL Performance Classes and required
Departmentals. Failure to meet this requirement will lower the jury grade by one grade
increment. For example: (B = B−)
The college Administration and Music Department have jointly enacted the following tour policy in an effort to ensure the fair treatment of students, performing organizations, and scholarship money given by the institution.

GENERAL GUIDELINES
1. There can be no off-campus travel the weekend prior to mid-term or final exam week.
2. There can be no off-campus travel on the weekend of the Fall or Spring Week of Spiritual Emphasis.
3. Only one (1) day of normally scheduled classes can be missed per semester. The following procedure must be followed when scheduled classes are to be missed:
   a. The event and list of members who will be traveling should be submitted to the chair of the music department no later than two (2) weeks prior to the event.
   b. The chair should then fill out the appropriate form for the event and send it to the academic dean for a signature of consent.
   c. The form should be duplicated and distributed to all teaching faculty via email one (1) week prior to the missed school day.

TOURING FREQUENCY
4. If a student belongs to one (1) performing organization (i.e., Band, Choir or Orchestra), then:
   a. Only two (2) appointments per month can be scheduled off-campus.
   b. No two (2) consecutive weekends will be required for off-campus touring.
   c. Off-campus will be defined as any performance other than an 11:00 am service in either Sligo Church or other Washington D.C. area churches. Afternoon or evening off-campus concerts will constitute a weekend tour even if they are given in the Washington D.C. area.
5. If a student belongs to two (2) or more performing organizations (i.e., Band and Choir, Band and Orchestra, Choir and Orchestra), then:
   a. Only three (3) appointments per month can be scheduled off-campus.
   b. Consecutive weekends may be scheduled but one (1) weekend must be kept clear for each full month of school activity. Therefore, December, January and May would not qualify for this rule.
   c. "Off-campus" is still defined as above (4.c.)
6. Any sizable group from within the larger group will constitute the entire group and would fall into one of the above categories. Therefore, the Strings of the Orchestra would equal the full orchestra or the Brass Works would equal the full band, etc.

7. Smaller combinations of student performers - a maximum of 6 - may, if they so desire, schedule the third (3rd) or fourth (4th) weekend of the month for their own off campus performing activity. Therefore, string quartets, brass quintets, etc., would schedule freely on these weekends but they cannot be required to do so by the department.

SCHEDULING TOURS & POLICY EXCEPTIONS

8. ALL touring activity is to be worked out with the chair of the music department. A master calendar of approved events will be drawn up by the end of the first (1st) week of each semester. Proposed tours are to be cleared with the chair prior to contacting possible venues. If a request is made by a particular group for one of the department's organizations, then the acceptance of the engagement can only be given after consulting with the chair who may option to take the request to the music faculty for approval.

9. A desired exception to any of the above outlined guidelines needs administrative approval well in advance of the event. Such requests must first be made to the chair who will then seek further input from the school administration before approval is given. However, it is not guaranteed that approval will be given. Each request will be taken upon its own merits.
**Student Fellowship Program**

Music Majors desiring to use the facilities of the Music Department to teach can do so only upon qualifying for the Student Fellowship Program. Admission into this program is dependent upon a recommendation from the music teacher with whom the applicant is studying and the approval of the music faculty. (Student Fellowship Application forms providing for this recommendation can be obtained from the music office). To be eligible for this teaching program, each applicant must also a) be declared a music major, and b) maintain at least a 3.00 cumulative GPA and a 3.50 GPA in their major.

Additional regulations applying to all students in the fellowship program include:
- Student teachers may not teach college students for college credit
- Student teachers may teach up to a maximum of five hours per week
- All would-be students must register with the Music Office
- No unregistered students may be taught using Music Department facilities.
- Students may recruit their own pupils. There may be occasions when the department also recruits.

Pupils of qualifying students will be charged $40 per hour. However, only 75% of this amount, or $30, will be applied directly to the student teacher's college statement. (The remaining 25% goes towards meeting administrative and facility maintenance expenses.)

Arrangements for cash withdrawal must be made through the Student Finance Office. In order to ensure payment, student teachers must:
1. Be sure that each of their students are registered in the Music Office (the department will be responsible for billing all students)
2. Submit the Applied Music Weekly Report form at the beginning of each week detailing lessons taught during the previous week to the Music Office.
Copyright laws protect composers and music publishers’ rights; therefore, it is a violation of copyright law to reproduce sheet music without the permission of the copyright holder. Penalties aside, all teachers and students of music should set the right example when it comes to the issue of using copyrighted materials – their future livelihood may depend upon such honesty. Finally, the university publishes in its *Statement of Community Ethos* that: “We value the enhancement of the mind through enthusiasm, excellence, and honesty in learning.” Such honesty would also apply to the upholding of the copyright laws of the country.

**A. Permissible Use**

1. Emergency copying to replace purchased copies that for some reason are not available for an imminent performance provided that they are destroyed after use and that they are replaced with legally purchased copies.

2. For academic purposes other than performance, multiple copies of excerpts of works may be copied as long as it is not an entire work and that the copies do not represent more than 10% of the entire work.

3. For academic purposes other than performance, a single copy of an entire performable unit (section, movement, song, etc.) may be copied that has been:
   a. Confirmed by the copyright holder to be out of print, or
   b. Unavailable except in a larger work
   Such copies are for the sole use of the teacher and are to be used for the purpose of scholarly research or in class preparation.

4. Printed copies that have been purchased may be edited or simplified providing that the fundamental character of the work is not distorted, that the lyrics (if any) are not altered, and that no lyrics are added, if not in use.

**B. Prohibited Use**

1. Copying to create or replace or substitute for anthologies, compilations or collective works.

2. Copying for the purpose of performance except in the above A.1.

3. Copying for the purpose of substituting for the purchase of the music, except in the above A.1. and A.2.
4. Copying without the inclusion of the copyright notice that appears on the printed copy.

5. Copying consumable works used in the course of study or teaching such as workbooks, exercises, etc.

C. Licensing Resources

Every copyrighted piece of music is complex in that there are multiple copyright interests involved. The following provides contact information that can assist in discovering ownership and in obtaining any necessary licenses and permissions:

**Publishers:** The National Music Publishers’ Association (NMPA) and the Music Publishers’ Association (MPA) represent most U.S. publishers and can assist in identifying copyright holders when ownership is unclear – when publishing companies change hands, etc.

NMPA: 202-393-6672; www.nmpa.org
MPA: 212-327-4044; [www.mpa.org](http://www.mpa.org)

**Performing Rights:** There are three performing rights organizations that collect fees for performance licenses and who distribute those fees to member publishers and writers. Generally, you can apply for the license on the relevant organization’s Web site.

ASCAP: 212-621-6000; [www.ascap.com](http://www.ascap.com)
BMI: 212-220-3000; [www.bmi.com](http://www.bmi.com)
SESAC: 212-586-3450; [www.sesac.com](http://www.sesac.com)

**Recording Rights:** The Harry Fox Agency provides recording (or mechanical) licenses for U.S. music publishers. Licenses from between 500 - 2,500 copies can be obtained on its Web site.

The Harry Fox Agency: 212-370-5330; [www.harryfox.com](http://www.harryfox.com)

**General Information:** The U.S. Copyright Office, which is part of the Library of Congress, can assist with information concerning licensing and copyright ownership on specific works.

U.S. Copyright Office: 202-707-3000; [www.copyright.gov](http://www.copyright.gov)

Based upon: *Ken Schlager, April 2008, copyright MENC; LegalZoom; and University of Texas System*
CODE OF ETHICS

The below articles reflect a code of ethics adopted by member institutions of the National Association of Schools of Music (NASM) of which Washington Adventist University is a member. WAU Music faculty believe that this code is a desirable model for current department activities and future development.

ARTICLE I
BASIC RESPONSIBILITIES

Section 1. Each institution shall ensure that administrators, faculty members, and staff understand and abide by (a) the ethical and operational procedures and codes subscribed to by the institution, including the NASM Code of Ethics and Rules of Practice and Procedure, and (b) the laws and regulations applicable to the work of the institution as ratified, implemented, and adjudicated by federal, state, and local authorities.

Section 2. An institution’s personnel shall not discredit other member institutions by disparaging the character, nature, quality, value, or scope of their courses of instruction or services; or by imputing to them dishonorable conduct, or by adversely reflecting on them in any other material respect.

ARTICLE II
STUDENT RECRUITMENT

Section 1. Recruitment policies and procedures shall demonstrate concern for the needs of students, the institution, and the national effort in the education and training of music professionals.

Section 2. It is ethical for an institution to utilize procedures and techniques to develop a student body with the highest possible qualifications. However, such procedures and techniques must be applied in a national framework of common practice as outlined in Articles II., III., and IV. of this Code to protect the interests of both students and institutions.

Section 3. Institutions shall meet NASM standards regarding published materials and Web sites in fulfillment of their responsibility to provide accurate public information.

Section 4. Students are free to attend the institutions of their choice. However, at an appropriate point in time, a commitment in writing must be made between students and institutions. At such a point, administrators, faculty members, students, and all other parties involved must clearly state the nature of these commitments, the schedules for their implementation, and the conditions under which such commitments may be released by any or all of the parties.

ARTICLE III
FINANCIAL AID

Section 1.

A. For the purposes of this Code in its entirety, financial aid is an award made directly to the student based at least in part on demonstrated talent, this in addition to need-oriented aid based on generic national formulas. Financial aid relates to awards at the undergraduate and graduate levels, including teaching assistantships or fellowships.
B. For the purposes of this Code in its entirety, the music executive is the chief academic officer of the music unit—for example, dean or director of the school of music, chair or head of the department of music, or a person specifically designated by the music executive to fulfill admission and transfer functions.

Section 2. Financial aid shall be awarded according to the criteria established by the member institution granting the award.

Section 3.

A. The acceptance of financial aid or the signing of a declaration of intent to enter a given institution to begin a specific degree or program of study shall not be binding if signed before May 1 of the calendar year of matriculation at the undergraduate level, or before April 15 of the calendar year of matriculation at the graduate level.

B. A student shall be notified of this policy when an institution makes an offer with a response deadline prior to May 1 for undergraduate-level programs and prior to April 15 for graduate-level programs.

C. The institution must have a procedure for developing a written understanding with students, advising them that their acceptance of financial aid represents a mutual commitment: the institution agrees to hold a place for the student and provide certain financial assistance; the student agrees to occupy that place for a certain period of time. NASM recommends that the following text or its equivalent be utilized for this purpose:

In accepting this offer of financial aid from (Institution), I understand that there is a mutual commitment on the part of myself and the institution. Therefore, I agree that after May 1 of the calendar year of matriculation into an undergraduate-level program or after April 15 of the calendar year of matriculation into a graduate-level program, I will not consider any other offer of financial aid from an institutional member of the National Association of Schools of Music or any other institution for the purpose of enrolling in a music major program for the academic year ___–___ except with the express written consent of the music executive of the above named institution.

D. Institutions shall allow students to choose without penalty among offers of admission and financial aid until May 1 of the calendar year of matriculation for undergraduate-level programs and until April 15 of the calendar year of matriculation for graduate-level programs. Written declarations of intent become binding on these dates.

Section 4. If the student is to be offered admission after May 1 for undergraduate-level programs and after April 15 for graduate-level programs, and before August 1 of the year of matriculation with a financial aid award made directly to the student based at least in part on demonstrated talent, prior to making the offer, the offering institution shall determine from the student whether he or she has accepted an offer of admission with a talent-based financial award from another institution. If so, the offering institution may not offer admission with talent-based financial aid during the first term of enrollment until the music executive of the school the student previously agreed to attend has given permission for the student to withdraw from the commitments, obligations, and benefits of his or her financial award.

Section 5. Any offer of admission with a talent-based scholarship made after August 1 of the year of matriculation is considered a transfer under provisions of Article IV. of the Code of Ethics.
ARTICLE IV
TRANSFER STUDENTS

Section 1. Institutional personnel shall not knowingly influence or encourage any student to leave another educational institution in which the student is enrolled, registered, or has submitted a tuition or matriculation deposit, especially by encouraging an individual to change schools with an offer of financial aid. However, the date-certain provisions of Article III., Section 3. apply in conjunction with Article IV., Section 1. to students entering new degree programs for the first time.

Section 2. Institutions recognize that students are free to make inquiries about study at any institution at any time. However, if a student begins to make an application for transfer, the institution to which the student is applying must inform the student of its institutional obligations under Article IV. of the NASM Code of Ethics.

Section 3. A transferring student who has not completed a degree program may be considered eligible for financial aid during the first term of enrollment in the new institution only if the music executive of the school from which the student is transferring specifically indicates to the music executive of the prospective new institution that permission will be given for the student to withdraw from the commitments, obligations, and benefits of his or her financial award. These arrangements are formally transacted between the music executives of member institutions. Approval is to be sought prior to the offering of the financial award by the institution to which the student may transfer.

Section 4. The provisions of Section 3. apply only to currently enrolled students who are (1) majoring in music, (2) receiving merit-based financial aid, and (3) planning to continue study as a music major at the new institution in the next academic term. Students who have completed a degree program at any level, including community/junior-college students who have completed a two-year program of study, or whatever part of the parallel university curriculum is available at the two-year college attended, are exempt from the provisions of Section 3.

ARTICLE V
FACULTY APPOINTMENTS

Section 1. Article V. of the NASM Code of Ethics is intended to apply to the conduct of member institutions and their employees or agents who are involved in the negotiation of faculty employment agreements or appointments on behalf of their respective institutions. It is not intended to govern the activities of individual faculty members who may seek employment with other institutions. The purpose of the provision is to encourage communications between institutions so as to avoid, to the extent possible, last-minute disruptions in faculty coverage that could significantly impact an institution’s ability to fulfill its artistic and academic obligations to its students.

Section 2. Inquiries about an individual’s interest in and conversation concerning a new, full-time academic appointment are in order at any time of the year.

Section 3. However, after May 1, a written contract for an appointment to take effect in the next academic year will not be offered to a faculty candidate who is currently under contract with another college, school, or institution unless the administrative head (usually the music executive) of the offering college, school, or institution, has previously consulted with the administrative head of the college, school or institution that the individual will be leaving and, to the extent possible, determined that the date at which the appointment is to take effect or the manner in which duties will be shared is agreeable to the administrative head of the college, school, or institution that the individual will be leaving if the individual accepts the new appointment. This provision shall remain applicable to both institutions, even if the individual who is accepting a new appointment has already resigned from his or her former position, if such resignation takes place less than thirty (30) days before the date that the contract is signed with the new institution.
Section 4. As an issue of courtesy and good practice, NASM strongly recommends that when it is not clear that negotiations will be completed prior to May 1, the administrative head of the offering institution advise the administrative head of the institution where the faculty member is currently employed that negotiations are underway.

ARTICLE VI
COMPLIANCE

If the parties involved cannot resolve an alleged violation, a complaint following rules specified by NASM may be filed with the NASM Executive Director, who shall then institute the process outlined in the Procedures for Reviewing Complaints Directed Against Member Institutions of the National Association of Schools of Music (see Rules of Practice and Procedure, Article VII.).

ARTICLE VII
AMENDMENTS

The Code of Ethics may be amended by a two-thirds vote of the membership present and voting at any Annual Meeting, provided a written notice of the proposed amendment is sent to all institutional members at least two weeks before said meeting.
Protect Your Hearing Every Day

Information and Recommendations for Student Musicians

Standard Version

National Association of Schools of Music
Performing Arts Medicine Association

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Protect Your Hearing Every Day

Introduction

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

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

As you may know, certain behaviors and your exposure to certain sounds can, over time, damage your hearing.

You may be young now, but you’re never too young for the onset of hearing loss. In fact, in most cases, noise-related hearing loss doesn’t develop overnight. (Well, some does, but we’ll address that issue later in this document.) But the majority of noise-induced hearing loss happens gradually.

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

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

Disclaimer

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

Purpose of this Resource Document

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

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

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

Terminology aside, it’s important to remember this fundamental point: A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else.

Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music. All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our hearing health. Balance, as in so many things, is an important part of this relationship.

Noise-Induced Permanent Hearing Loss

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

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

Here’s the simple explanation of how we experience sound:
Sound, in the form of sound waves, enters the outer ear. These waves travel through the bones of the middle ear. When they arrive in the inner ear, they are converted into electrical signals that travel via neural passages to the brain. It is then that you experience ―hearing‖ the sound.

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

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

The severity of a person’s noise-induced hearing loss depends on the severity of the damage to these hair cells. The extent of the damage to these cells is normally related to the length and frequency of a person’s exposure to loud sounds over long periods of time.
Because noise-induced hearing loss is painless, you may not realize that it’s happening at first. Then suddenly one day you will realize that you’re having more and more trouble hearing high frequency sounds – the ones that are the most high-pitched. If you don’t start to take precautions then, your hearing loss may eventually also affect your ability to perceive both speech sounds and music.

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

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

**Noise-Induced Temporary Hearing Loss**

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

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

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

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

**Noise Levels and Risk**

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

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

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

<table>
<thead>
<tr>
<th>Sound</th>
<th>Intensity (dB)</th>
<th>Maximum Recommended Exposure (approx.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Whisper</td>
<td>30</td>
<td>Safe, No maximum</td>
</tr>
<tr>
<td>Rainfall (Moderate)</td>
<td>50</td>
<td>Safe, No maximum</td>
</tr>
<tr>
<td>Conversation (Average)</td>
<td>60</td>
<td>Safe, No maximum</td>
</tr>
<tr>
<td>Freeway Traffic</td>
<td>70</td>
<td>Safe, No maximum</td>
</tr>
<tr>
<td>Alarm Clock</td>
<td>80</td>
<td>Safe, No maximum</td>
</tr>
<tr>
<td>Blender, Blow-dryer</td>
<td>90</td>
<td>2 hours</td>
</tr>
<tr>
<td>MP3 Player (full volume), Lawnmower</td>
<td>100</td>
<td>15 minutes</td>
</tr>
<tr>
<td>Rock Concert, Power Tools</td>
<td>110</td>
<td>2 minutes</td>
</tr>
<tr>
<td>Jet Plane at Takeoff</td>
<td>120</td>
<td>Unsafe, Immediate risk</td>
</tr>
<tr>
<td>Siren, Jackhammers</td>
<td>130</td>
<td>Unsafe, Immediate risk</td>
</tr>
<tr>
<td>Gunshots, Fireworks (close range)</td>
<td>140</td>
<td>Unsafe, Immediate risk</td>
</tr>
</tbody>
</table>

*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

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.
Resources – Information and Research

**Hearing Health Project Partners**

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

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

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

**General Information on Acoustics**

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

Acoustics.com
(http://www.acoustics.com)

Acoustics for Performance, Rehearsal, and Practice Facilities
Available through the NASM Web site (click here to purchase)

**Health and Safety Standards Organizations**

American National Standards Institute (ANSI)
(http://www.ansi.org/)

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

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

**Medical Organizations Focused on Hearing Health**

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

American Academy of Otolaryngology – Head and Neck Surgery
(http://www.entnet.org/index.cfm)
American Speech-Language-Hearing Association (ASHA)  
(http://www.asha.org/)

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

House Research Institute – Hearing Health  
(http://www.hei.org/education/health/health.htm)

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

**Other Organizations Focused on Hearing Health**

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

National Hearing Conservation Association  
(http://www.hearingconservation.org/)
Protecting Your Vocal Health

Student Information Sheet

National Association of Schools of Music
Performing Arts Medicine Association

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Protecting Your Vocal Health

An NASM – PAMA Student Information Sheet 2013

- 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.
Protecting Your Neuromusculoskeletal Health

Student Information Sheet

National Association of Schools of Music
Performing Arts Medicine Association

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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.
Audition requirements by area

KEYBOARD

Piano:
1. Perform three pieces of contrasting style and historical period. An audition should include a piece by J.S. Bach, a first movement of a classical sonata, and either a Romantic or Contemporary piece.
2. Major/minor scales and arpeggios
3. Sight-reading

Organ:
1. Perform two contrasting pieces including a piece by J.S. Bach and a work from the Romantic or Contemporary periods of music.
2. Sight-read a hymn

STRINGS

Violin and Cello
1. Perform a) an unaccompanied movement by J.S. Bach and b) a movement of a post-Baroque concerto or sonata.
2. Major/minor scales in three octaves
3. Sight-reading

Viola
1. Perform two contrasting pieces of applicant’s choice
2. Major/minor scales in three octaves
3. Sight-reading

Double Bass
1. Perform two pieces of applicant’s choice
2. Major/minor scales in two octaves
3. Sight-reading

VOICE

1. Perform two selections from the classical vocal repertoire; one piece may be in English and the second in a language other than English.
2. Sight-reading

WINDS AND BRASS

1. Perform two contrasting pieces (etudes and excerpts are acceptable)
2. Major and chromatic scales
3. Sight-reading

**PERCUSSION**

*Snare drum:*
1. Perform an etude
2. Demonstrate rudiments
3. Sight-reading

*Mallet instruments:*
1. Perform a solo piece or etude
2. Scales and arpeggios
3. Sight-reading

*Timpani:*
1. Perform an etude utilizing 2, 3, or 4 drums
2. Demonstrate proficiency with pitch matching, intervals, and rolls
3. Sight-reading

**CLASSICAL GUITAR AND HARP**

1. Perform two contrasting pieces
2. Scales and arpeggios
3. Sight-reading
Brass, Woodwinds, Percussion Jury Performance Form

Student Name                      Date
Instrument                      Credit Hours
Instructor

Degree (circle one):   BA    BM Perf.     BM Ed.    Minor

Level of Advancement (circle one):   MUPI 144   274   344   474

Average # hours practiced per week (circle one):  5-10  10-15  15+

JURY REPERTOIRE: List Prepared Work(s) & Technical Studies

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Timings</th>
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SEMESTER OVERVIEW

Please list all other major works studied this semester

Please list all other technical works studied this semester
# JURY RUBRIC

<table>
<thead>
<tr>
<th>Technique</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales, Etudes, Other Exercises, Sight Reading</td>
<td>15</td>
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<tr>
<td>Tone</td>
<td>10</td>
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<tr>
<td>Articulation (Percussion-sticking/Winds-tonguing)</td>
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<tr>
<td>Intonation</td>
<td>10</td>
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| Repertoire                                      |        |
| Artistic Style, Phrasing and Dynamics           | 25     |
| Level of Difficulty                             | 10     |
| Memory/Continuity                               | 10     |

| Professionalism                                 |        |
| Poise (Proper Attire/Stage Presence/Confidence) | 10     |

**Other Comments:**

Evaluator ________________________________

TOTAL _________/100

Signature ________________________________

Date ________________
Piano, Organ Jury Performance Form

Student Name  Date
Instrument  Credit Hours
Instructor
Degree (circle one):  BA    BM Perf.    BM Ed.    Minor
Level of Advancement (circle one):  MUPI 144  274  344  474
Average # hours practiced per week (circle one):  5-10  10-15  15+

JURY REPERTOIRE: List Prepared Work(s) & Technical Studies

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SEMESTER OVERVIEW
Please list all other major works studied this semester

Please list all other technical works studied this semester
**JURY RUBRIC**

<table>
<thead>
<tr>
<th>Technique (scales, arpeggios, etude, sight-reading, other exercises)</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Accuracy</td>
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<td>Tone</td>
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<tr>
<td>Tempo/Pulse</td>
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**Repertoire:**

<table>
<thead>
<tr>
<th>Technical Delivery</th>
<th>Points</th>
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<tbody>
<tr>
<td>Accuracy of Notes/Rhythm</td>
<td>10</td>
</tr>
<tr>
<td>Pedaling</td>
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<tr>
<td>Tone/Voicing</td>
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<table>
<thead>
<tr>
<th>Musicality</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrasing</td>
<td></td>
</tr>
<tr>
<td>Expression</td>
<td></td>
</tr>
<tr>
<td>Communication</td>
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</table>

<table>
<thead>
<tr>
<th>Stylistic Approach (performance practice)</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Articulation</td>
<td>10</td>
</tr>
<tr>
<td>Pedaling</td>
<td></td>
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<tr>
<td>Rubato</td>
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<table>
<thead>
<tr>
<th>Memory</th>
<th>Points</th>
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<tbody>
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<td>20</td>
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**Professionalism:**

<table>
<thead>
<tr>
<th>Presentation</th>
<th>Points</th>
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<th>Poise</th>
<th>Points</th>
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<table>
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<tr>
<th>Commitment and Focus</th>
<th>Points</th>
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<td>10</td>
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**Other Comments:**

Evaluator______________________

Total _______/100

Signature______________________

Date___________
String, Harp, Guitar Jury Performance Form

Student Name

Instrument

Instructor

Degree (circle one):   BA    BM Perf.     BM Ed.     Minor

Level of Advancement (circle one):   MUPI 144  274  344  474

Average # hours practiced per week (circle one):  5-10  10-15  15+

JURY REPERTOIRE:  List Prepared Work(s) & Technical Studies

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SEMESTER OVERVIEW

Please list all other major works studied this semester

Please list all other technical works studied this semester
# JURY RUBRIC

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<th>Technique</th>
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<tr>
<td>Scales, Etudes, Other Exercises, Sight Reading</td>
<td>15</td>
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<tr>
<td>Tone</td>
<td>10</td>
</tr>
<tr>
<td>Articulation (String-bowing/Guitar-fingering)</td>
<td>10</td>
</tr>
<tr>
<td>Intonation</td>
<td>10</td>
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</tbody>
</table>

## Repertoire

| Artistic Style, Phrasing and Dynamics                                   | 25     |
| Level of Difficulty                                                     | 10     |
| Memory/Continuity                                                       | 10     |

## Professionalism

| Poise (Proper Attire/Stage Presence/Confidence)                         | 10     |

**Other Comments:**

Evaluator ________________________________  TOTAL ________/100
Signature ________________________________  Date ________________

79
Vocal Jury Performance Form

Student Name  
Instrument  
Instructor  

Degree (circle one):  BA  BM Perf.  BM Ed.  Minor  

Level of Advancement (circle one):  MUPI 144  274  344  474  

Average # hours practiced per week (circle one):  5-10  10-15  15+  

JURY REPERTOIRE:  List Prepared Work(s) & Technical Studies  

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SEMESTER OVERVIEW  

Please list all other major works studied this semester  

Please list all other technical works studied this semester
VOCAL JURY RUBRIC

I. Voice Quality
   A. Clarity ______
   B. Focus/ring 
   C. Fullness 
   D. Beauty of tone 

II. Technique
   A. Legato Line/Agility ______
   B. Evenness of Vowels/Blend of Registers
   C. Dynamic Balance Over Range/Consistent Timbre
   D. Effective Breathing
   E. Posture
   F. Sight Reading/Solfeggio

III. Diction
   A. Clarity ______
   B. Accuracy 
   C. Well Voiced Consonants/Diphthongs 

IV. Intonation
   In Tune ______
   Flat ______
   Sharp ______
   Inconsistent ______
   Top Mid Low

V. Musicality/Style
   A. Phrasing/Musicality ______
   B. Appropriate Dynamics/Stylistic Awareness
   C. Effective Communication

VI. General Deportment
   A. Poise/Stage Presence/Professionalism/Proper Attire ______

Other Comments:

Evaluator ________________________________ TOTAL _____/100

Signature ________________________________ Date ______________

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MUSIC DATABASES AND THE MUSIC LIBRARY

Dictionaries & Encyclopedias


*Oxford Quick Reference* is a database of academic subject, language, and quotations dictionaries published by Oxford University Press. There are over 140 dictionaries that cover subjects like art, business, history, language, literature, medicine, music, performing arts, quotations, philosophy, religion, science, social sciences, technology, and more.

Books & E-Books

*eBook Collection* is a searchable database of over 165,000 multidisciplinary e-books. It includes titles for a broad range of academic disciplines, including art, business, education, history, law, mathematics, music, political science, religion, science, and technology. The database provides access to the full-text of every e-book contained in the collection.

*ProQuest Ebook Central* is a multidisciplinary database that provides full-text access to more than 135,000 e-books on a wide range of subject matters. These include disciplines like anthropology, business, economics, education, history, law, literature, life sciences, medicine, music, physical sciences, political science, religion, and sociology among others.

Journals & Magazines

*Academic Search Complete* is a multidisciplinary database that includes journal and magazine articles about numerous subjects in the humanities, social sciences, and sciences. It provides full-text access to over 3,700 peer-reviewed publications. This database also contains thousands of articles on music and musicians.

*Journal Finder* is an online guide to the full-text periodicals available through the library’s databases. This research tool provides the option to browse or search for specific journal titles to determine whether electronic access is granted to them by the library, and if so, includes links to the journals.

*JSTOR* is a database of archived scholarly journals from the humanities and social sciences. For each journal, it contains the first issue published through issues published within the past three to five years. The journals cover fields like music, art, economics, history, political science, sociology, ecology, language, mathematics, literature, and religion.

Music Index is a database that indexes articles about music, musicians, and the music industry. It covers every aspect of classical and popular fields of music, and contains citations from more than 800 publications. The sources indexed and abstracted include journals, magazines, newspapers, trade publications, book reviews, and obituaries.

Streaming Audio & Video

Films On Demand is a video service that provides access to a collection of more than 23,000 educational films from over 700 producers. The videos may be watched in segments or in their entirety, and cover topics of interest to students and faculty in most academic disciplines. The database includes more than 800 streaming videos on music and dance.

*Naxos Music Library* is a database of online classical music. It offers streaming access to nearly 124,000 CDs and more than 1.8 million tracks of both standard and rare repertoire. It includes the complete Naxos and Marco Polo catalogues plus titles from over 650 record labels. Along with classical selections, the library includes jazz, world, and poprock.

*Naxos Video Library* is a database of performing arts videos that includes over 2,500 operas, ballets, documentaries, live concerts, and musical tours of historic places. With featured works by Naxos DVD, Opus Arte, Dacapo, Euroarts, and others, the library contains a selection of performances by some of the world’s premier artists and groups.

The Music Library

Located within the Leroy and Lois Peters Music Center, the Music Library is a special collection of information resources that supports the academic programs of the Department of Music. It contains over 1,600 music scores and recordings. The library is open Sunday through Thursday from 7:00 pm to 9:00 pm during the fall and spring semesters.

You can search for items in the Music Library by using the *WorldCat Discovery* link found on Weis Library’s website. For example, you can locate music scores by Mozart by conducting a keyword search on the composer’s name and limiting your search results to music scores. You can locate music CDs by Haydn by conducting a keyword search on his name and limiting your search results to music CDs.

Please note: While music CDs and scores are located in the Music Library, music books are located in Weis Library. This includes both reference and circulating books. You can use *WorldCat Discovery* to find books in Weis Library as well. To do so, simply limit your keyword search to print books.