2015-2016
School of Music
Student Handbook

North Park University
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WELCOME FROM THE DEAN

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

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

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

Best wishes,

Craig Johnson, Dean, School of Music

School of Music Mission:
The mission of North Park University’s School of Music is to prepare students to lead lives of significance and service through music. The School of Music, Christian in identity, welcomes students of all perspectives and embraces music of diverse cultures and traditions. The faculty is committed to supporting and guiding students towards realizing their potential. The North Park music community seeks to share its gifts outwardly through service to others and inwardly through a deeper sense of meaning and connection. We are enriched by the diverse cultural experiences and musical opportunities afforded by our location in the City of Chicago. The School of Music offers a curriculum that fosters an inclusive, intercultural perspective, cultivating the student’s ability to evolve holistically.
GENERAL INFORMATION
DIRECTORY

Full-Time Faculty

Julia Davids – Director of Choral Activities, University Choir, Chamber Singers, Music Education, Conducting
Helen Hudgens – Director of Music in Worship, Coordinator Theory & Aural Skills, Assistant Director of Gospel Choir
You-Seong Kim – Director of Master of Music in Vocal Performance program, Voice, Vocal Pedagogy
Joseph Lill – Director of Music Education, Concert Band, Jazz Ensemble, Trumpet, Conducting
Terree Shofner-Emrich – Director of Keyboard Studies, Piano, Opera, Coaching, Collaborative Piano
Tom Zelle – Director of Orchestral Activities, Cert. in Music for Social Change Dir., Conducting, Music History

Part-Time Faculty

Stephen Alltop – Oratorio/Cantata/Mass Survey
David Alt – Master Class in Vocal Performance
Collin Anderson - Bassoon
Elizabeth Anderson – Cello
Chadley Ballantyne – Contemporary Voice
Nyela Basney – Artistic Director of Opera, Coach
Karen Bauer - Voice
Julia Bentley – Art Song Survey
Kara Bershad – Harp
Tom Bracy – Arts Administration
Bobby Broom – Electric Guitar, Jazz
David Carter – Theory, Aural Skills
Jimmy Carter – Electric Bass
George Cederquist – Opera Stage Director (Fall)
Felicia Coleman-Evans – Contemporary Voice
James Cox - Bass
Janet Eckhardt – Piano, Keyboard Skills
Greg Fishman – Jazz Saxophone
Naomi Bensdorf Frisch - Oboe
Renée-Paule Gauthier - Violin
Julie Goldberg – Guitar, Guitar Ensemble, Music History
Phil Gratteau – Percussion (Set)
Colin Holman – Oratorio/Cantata/Mass Survey
Ellen Huntington - Flute
Thomas Jefferson – Piano, Keyboard Skills
Sarah Jenks – Opera Coach, Accompanist
Stephen Kelly – Gospel Choir, Piano, B3 Organ, Integration, Worship Teams
Paula Kosower – Cello
Philip Kraus – Opera Survey
Kelly Langenberg – Horn
Claudia Lasareff-Mironoff – Director of Chamber Music, Viola
Tina Laughlin – Percussion
Michael Lill – Percussion Methods
Kurt Link - Voice
Greg MacAyeal – Music Bibliography
Margaret Martin – Organ, University Organist
Michael McBride – Theory, Aural Skills, History, Composition, Music in Worship
Audrey Morrison – Trombone, Low Brass
Brian Penkrot – Theory, Aural Skills
Annie Picard – Voice, Vocal Literature, MMVP Pedagogy Clinical
Jessica Jordan Poppic – String Methods and Pedagogy
Alexis Randolph – Assistant Director of Opera
Jeffrey Ray – Voice, Career Seminar
Joanie Schultz – Opera Stage Director (Spring)
Myron Silberstein – Accompanist
Lorian Stein-Schwab – Contemporary Voice
George Tenegal – Vocal Coach, Diction, Accompanist
Tom Tropp – Women’s Chorale
Paul Vanderwerf – Violin
Ron Watkins – Voice
Aubree Weiley – El Sistema

Chris White – Jazz Piano, Vocal Jazz Coaching, Jazz/Pop Theory, Jazz Combo
Ralph Wilder – Clarinet, Saxophone, Woodwind Methods
Suzanne Wint – Music History, World Music

Administrative Staff

Karen Dickelman – Director of Music Events and Communications
Craig Johnson – Dean, Professor of Music
Rebecca Ryan – Director of Operations, Music Recruiter & Assistant Professor of Music
Marijean Sahyouni – Fine Arts Office Manager
Nick Savage – Piano Technician
MUSIC FACILITIES

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

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

**Hanson Hall Hours:**
Fall and Spring Semester
Monday-Friday - doors open from 7am-7pm; Salto (ID card) access only from 7pm-midnight
Saturday & Sunday - Salto (ID card) access only from 7am-midnight

Summer
Monday-Friday - Salto (ID Card) access only from 9am-5pm
Students must be registered for classes at North Park to use the facilities during the summer months. Current music students who are not registered for classes may reserve rehearsal space in Wilson Hall during regular business hours (9am-5pm) through the Fine Arts Office Manager.

Hanson Hall will be cleared out and shut down each night at midnight - **without exception.** Access to Hanson Hall will be given to all students registered for MUS 0100: Student Recital at the beginning of each semester. All other access requests for students not registered for MUS 0100: Student Recital (i.e., worship team members, music minors, MMVP students, etc.), will need to contact the Fine Arts Office Manager for approval. Room H22 (instrument storage for strings methods class) also has a Salto lock. If you need access to H22, please request access with the Fine Arts Office Manager. Hanson Hall is closed from 12/23/15 through 1/4/16, but available via Salto (ID card) access during all other academic holidays.

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

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

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

Brandel Library:
Brandel Library is a library serving the entire campus. In addition to housing the music collection the lower level contains the choral music library.
**Anderson Chapel:**
Anderson Chapel is the concert hall/worship space of 530 seats used for campus worship and most music performance events. This facility serves the entire campus and therefore must be reserved well in advance, including use of the pianos and/or organ. These reservations must be facilitated through the Director of Music Events and Communications (Wilson Hall). North Park conducts voluntary chapel services for students, staff, and faculty on Wednesday mornings from 10:30 – 11:30 in Anderson Chapel. You are welcome and encouraged to attend.

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

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

**Practice Spaces:**
Rooms in the lower level of Hanson Hall are open to any NPU student registered for a music class. Please consult posted policies on each studio door.

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

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

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

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

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

Music Facility Usage Policy:
North Park University music facilities are intended for use by North Park University students who are currently enrolled in a music class, part-time music instructors fulfilling contracted duties, and full-time music faculty ONLY. Anderson Chapel requires an approved reservation and all reservations must be cleared with the School of Music event calendar and the main campus calendar. To request an approved reservation, contact the Director of Music Events and Communications (Wilson Hall). Other than public events, Hanson and Wilson Hall reservations can be made through the Fine Arts Office Manager (Wilson Hall). Due to liability issues, private instruction and/or facility use by any student and/or part-time faculty or staff member with anyone who is not currently enrolled at NPU will be strictly prohibited; exceptions to this policy involving students and requirements for specific pedagogy courses will be made on a case by case basis by the Dean.

Practice Room Sign-Out Policy:

a. Sign-ups start on Monday of the first week of the semester until Friday; students are encouraged to use same room. Schedules are posted on the door on the outside, 60 minute slots at the top of each hour.
b. Sign-up schedule: Grads on Monday; Seniors and Juniors on Tuesday; Sophomores and First Years on Wednesday; everyone on Thursday and Friday. If you miss your day, you schedule on Thursday and Friday.
c. Students can sign up for a maximum of one hour per day from 9am-5pm, and an additional hour before 9am or after 5pm (Hanson opens at 7am, closes at midnight)
d. If students are not present in the room within the first 5 minutes of their scheduled time, in that practice room is forfeited.
e. Any room not signed out at any given time is open to anyone to use, but students should still be respectful of time spent in the room, especially if other students might be waiting for a room.
f. HP12 is reserved for students whose major instrument is piano; students who sign up for the time in the room should see Marijean in Wilson to be given Salto lock access.

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

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

- Keyboard Skills (2sh) courses meet for two 65-minute class periods, which results in an additional 30 minutes of contact time per week
- Music Theory (2sh) courses meet for two 50-minute class periods, and one 65-minute class period, which results in an additional 65 minutes of contact time per week
- Ensembles (0sh-1sh): All ensembles meet for two 120-minute class periods, which results in an additional 180 minutes of contact time per week except for Concert Band, Gospel Choir and Gospel


Choir Touring Ensemble. Concert Band meets for one 120-minute class period and one 60-minute class period, which results in an additional 120 minutes of contact time per week. Gospel Choir meets for one 90-minute class period, which is an additional 30 minutes of contact time per week and Gospel Choir Touring Ensemble meets for one 180-minute class period, which results in an additional 120 of contract time per week.

- One half-hour of applied instruction for 15 weeks equals one semester hour of credit, and one hour of applied instruction for 15 weeks equals two semester hours of credit.
- Opera (0 or 1 for undergraduate students, and 0 or 2sh for graduate students) courses meet for two 100-minute class periods and one 180-minute class period, which (assuming maximum credit registration) results in an additional 220 minutes of contact time per week for undergraduate students and 160 minutes for graduate students.

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

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

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

The School of Music follows the official institutional Transfer of Credit policy above. Transcripts containing outside credits are evaluated by the Dean of the School of Music, who then submits the evaluation to the Office of Student Services for input into the official institutional transfer transcript evaluation.

The above statements regarding the treatment of transfer credit can also be found in the University Catalog online at [www.northpark.edu](http://www.northpark.edu).
Email and Professional Communication:
In the School of Music – and at North Park – the official mode of communication is email. It is expected that all students, faculty and staff will check their North Park email several times a day, and communicate as needed. We thought that it might be helpful to have some guidelines about how to communicate with faculty and staff members, which in some cases might differ from communication modes in social media. The information below is from an article by Paul T. Corrigan and Cameron Hunt McNabb:

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

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

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

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

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

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

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

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

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

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

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

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

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

Please refer to North Park’s Safe Community site for contact information and further details. [http://www.northpark.edu/Campus-Life-and-Services/Safe-Community](http://www.northpark.edu/Campus-Life-and-Services/Safe-Community).

**Students with Disabilities:**
Students with disabilities who believe that they may need accommodations are encouraged to contact the Student Support Specialist Drew Tessler by email at stessler@northpark.edu, by phone at (773) 244-5737, or stop by the Center for Student Engagement located on the first floor of the Johnson Center. Please reach out soon as possible to better ensure that accommodations are implemented in a timely manner. If needed, appointments can be relocated.
Employment:
There are opportunities for student employment in the School of Music, including a limited number of positions funded by the University Work Study Program. Student employment may include: student recital stage manager, ensemble assistants (library, equipment set-up, etc.), assistance with weekly piano maintenance, and assistance with any special project in the School of Music administrative office. Students who have been granted work-study status by the University should contact the Director of Music Events and Communications.

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

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

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

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

Semester Juries:
Juries are the final exam for applied study and should reflect repertoire studied throughout the semester. All students enrolled in applied performance courses for credit and all music scholarship students regardless of registration, will take jury examinations. Students in their first semester of applied study will perform a jury at the discretion of the applied instructor. Juries are held near the end of the Fall and Spring Semesters. The jury will be performed for two to three faculty members, one of whom must be full-time.

Before performing a jury, music students must fill out and present to the jury panel the number of Repertoire/Jury sheets as indicated on the appropriate jury form, which are available on the School of Music website or in the forms box in Wilson Hall. Copies are acceptable, but two sided forms must remain two sided, back to back.

For Jury requirements please see, Jury and Recital Repertoire Guidelines.

Jury sign-up sheets will be posted in Wilson Hall near the end of each semester. Failure to appear at a semester jury examination without prior notification will automatically result in a grade of F for the semester.

Per your applied instructor and applied area supervisor, in the semester of a recital, a jury may or may not be required.

A jury is required for each AMUS registration, with the exception of AMUS Coaching.

2015-2016 Semester Jury Schedule:
(subject to change)

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<tbody>
<tr>
<td></td>
<td>Hanson 23 (starting at 9:30am)</td>
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<tr>
<td>Strings</td>
<td>Isaacson Chapel (starting at 9am)</td>
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<tr>
<td>MMVP Voice</td>
<td>Anderson Chapel (starting at 2pm)</td>
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<td>Anderson Chapel (starting at 9am)</td>
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<tr>
<td>Piano/Organ</td>
<td></td>
<td>Anderson Chapel (starting at 9am)</td>
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<tr>
<td>Jazz</td>
<td></td>
<td>Isaacson Chapel (starting at 9am)</td>
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<tr>
<td>Gospel, Contemporary</td>
<td>Olsson Lounge (from 9am-1pm)</td>
<td></td>
<td>Anderson Chapel (starting at 10am)</td>
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<tr>
<td>Classical Voice</td>
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Recitals and Recital Scheduling Policy:
In an effort to streamline our student recital scheduling procedures, the School of Music has adopted the policy outlined below. We hope that this policy will aid both students and faculty in following an earlier planning process, and by doing so, helping to ensure a positive recital experience. Please work with the School of Music Director of Music Events and Communication on the recital scheduling process.

1. Standard Recital Day/Time Slots (as available)
   - Tuesdays at 7:30pm
   - Thursdays at 7:30pm
   - Fridays at 7:30pm
   - Saturdays at 7:30pm
   - Sundays at 2:30pm (Anderson Chapel must be vacated by 4:30 p.m., receptions may continue in the Anderson Chapel Lobby until 5:00 p.m.)

2. Blackout Dates (when recitals cannot be scheduled)
   a. Holidays when the school is closed or classes are not in session, as indicated on the University Calendar:
      - Labor Day Weekend
      - Fall Break Weekend
      - Thanksgiving Break
      - Spring Break
      - Easter Weekend (including Good Friday and Easter Monday)
      - Winter Break (Christmas/New Year)
   b. All Commencement and Baccalaureate Days
   c. The last day of fall semester classes through fall semester finals week; including Reading Day.
   d. The last day of spring semester classes through spring semester finals week; including Reading Day.
   e. All summer dates.

3. Deadlines and Policies
   a. Seniors who intend to perform a Fourth Year Recital (AMUS 4900) or Special Recital (AMUS 2900), and graduate students who intend to perform a required graduate recital (AMUS 6200), may schedule the recital for either the fall or spring semester; all other recitals must be performed in fall semester.
   b. All recital paperwork must be submitted by the last day of spring semester classes for scheduling recitals during fall semester of the next academic year.
   c. All recital paperwork must be submitted by the last day of Quad A fall semester for scheduling recitals during spring semester of the same academic year.

4. Procedures
   a. All other procedures are as outlined in the “Recital Procedure (Checklist).”
   b. Any exceptions or variations must be approved by the full faculty before the appropriate deadline; if requests are received after the appropriate deadline, recitals will be scheduled only on the basis of availability.
   c. In academic years when a major opera production with orchestra is presented in the spring semester, students who are involved in the production, both on stage and in the orchestra, are strongly urged to schedule any recitals before the start of Spring Break.
**Degree Recitals**

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

- **Bachelor of Music Performance:**
  - Third Year Recital (AMUS 3900) during the junior year (25-30 minutes of music)
  - Fourth Year Recital (AMUS 4900) in the senior year (50-55 minutes of music)

- **Bachelor of Music in Music in Worship:**
  - Fourth Year Recital (AMUS 4900) in the senior year (50-55 minutes of music)

- **Bachelor of Arts in Music (Concentration in Composition):**
  - Fourth Year Recital (AMUS 4900) in the senior year (50-55 minutes of music)

- **Bachelor of Arts in Music (Concentration in Jazz Studies, Instrumental):**
  - Fourth Year Recital (AMUS 4900) in the senior year (50-55 minutes of music)

- **Master of Music in Vocal Performance:**
  - Applied Voice Recital (AMUS 6200) in the second year (50-55 minutes of music)

**Special Recitals**

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

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

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

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

Name: ___________________________________________ Intended/Declared Major: ___________________________________________

Date of Recital Application submission: __________________________________________________________________________

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

Application for: (Check one): Once preliminary approval has been granted students should register in WebAdvisor for the appropriate recital course. Special recitals are not required in the degree track and are considered above and beyond degree recitals and need only follow the procedures I, II, IV, and V.

- ___ Special Recital (AMUS 2900) [undergraduate or graduate]
- ___ Third Year Recital (AMUS 3900)
- ___ Fourth Year Recital (AMUS 4900)
- ___ Applied Voice: Recital (AMUS 6200) [graduate only]

Day, date, and time of proposed recital: __________________________________________________________

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

The hearing will be scheduled at a time approved by the Dean of the School of Music.

Applied instructor signature: _________________________________________________________________

Accompanist signature: _________________________________________________________________

Assisting performers signature (if any): __________________________________________________________

Dean signature/faculty approval: _____________________________________________________________

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

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

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

The run-through given on _________________, 20__, yielded the following results:

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

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

Applied Instructor Signature: ___________________________ Student Signature: ___________________________
Weak spots will be checked at the Recital Hearing, except for Special Recitals, at which time any remaining problems will be addressed by the instructor in lessons. Program notes will also be reviewed by applied instructor.

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

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

Date: ____________________

Faculty:

<table>
<thead>
<tr>
<th>Print Name (Applied Instructor)</th>
<th>Signature</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Print Name (Area Supervisor)</th>
<th>Signature</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Print Name (Additional Full-Time Faculty Member)</th>
<th>Signature</th>
</tr>
</thead>
</table>

Recital Hearing comments:

Recital Hearing decision (check one): Recital Approved __________ Deferred __________ Denied __________

IV. Dress Rehearsal – week of scheduled recital

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

Applied Instructor Signature: ____________________________ Student Signature: ____________________________

V. Recital (Circle One): AMUS 2900/3900/4900/6200

Date Presented ________________

Grade ________________

A completed copy of this form must be returned to the Fine Arts Office Manager to be added to the student’s file.
RE bât PROCEDURE
(CHECKLIST)

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

I. Recital Date: ____________________________________________________________

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

II. Recital Application – Date of Submission: ________________________________

   Recital Application: Complete the Recital Application and submit it to the Fine Arts Office Manager who will present it to the School of Music faculty for approval. Recital Applications must be submitted by the last day of spring semester classes for scheduling recitals during fall semester of the next academic year or by the last day of Quad A fall semester for scheduling recitals during spring semester of the same academic year. Include a typed copy of the program with repertoire listed in concert order, composer dates, an intermission and timings for each selection. Please see the “Recitals & Degree Recital Hearing” section of the handbook regarding recital time limits. Upon faculty approval of the Recital Application, the tentative reservation for the Recital will be confirmed.

   Recital Hearing Date: In consultation with the applied instructor, accompanist, and Fine Arts Office Manager, students who will be performing a degree recital must determine a possible Recital Hearing date and time, which must occur at least three weeks prior to the recital date. Then, pending the approval of the Dean of the School of Music a tentative reservation will be made. If a Recital Hearing date and time is not included in the Recital Application, the Recital Application will be held until it has been scheduled.

III. Recital Application – Date Approved: ____________________________________________________________

IV. Recital Run-Through

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

Other Recital Considerations

- Print Materials (deadline to submit materials): ________________________________
  - The process of preparing print materials for a recital begins by making an appointment with the Director of Music Events and Communication at least four weeks prior to the recital date. All print materials are due to the Director of Music Events and Communication no later than three weeks prior to the scheduled recital date.
• Recital Program
  o Program information includes:
    ▪ repertoire listing
    ▪ composers full names/dates
    ▪ diacritical markings
    ▪ correct capitalization in foreign languages
    ▪ biography or biographies of principal performer(s) and accompanist
    ▪ a headshot of the principal performer in .jpg format
    ▪ biographies for assisting artists (optional)
    ▪ program notes (required for degree recitals; optional for Special Recitals)
    ▪ text and translations (vocalists only; required for degree recitals; optional for Special Recitals)
    ▪ programs will not include acknowledgements

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

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

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

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

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

• Reception (optional)
  o Students should consider whether or not to host a post-recital reception. If the student chooses to use Aramark – the campus food service vendor, please contact them (phone the catering manager at 773-244-4939) at least two weeks prior to the recital date. The student is responsible for any costs due to Aramark. It is wise to ask others to prepare food and assist with the reception so that your full attention can be given to the recital itself.
V. Recital Hearing Date (degree recitals only): __________________________________________________________

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

VI. Dress Rehearsal Date: ____________________________________________________________

Dress Rehearsal Date: In consultation with your applied instructor, accompanist, the Director of Music Events and Communication and any other assisting performers, determine a dress rehearsal date and make a tentative reservation.

Final Confirmation: **Five days prior to the dress rehearsal date** the student will need to make a Final Confirmation of all set up details with the Director of Music Events and Communications. All set up requirements will be considered final at that time.
(MUS 0100-01) STUDENT RECITAL SCHEDULE 2015-2016
(Subject to change)

Thursdays, 2:30-3:15pm
General Recitals: Anderson Chapel or Isaacson Chapel
Class Recitals: Voice in Isaacson Chapel; Piano in Anderson Chapel; Guitar in Wilson 24; Strings in Hanson 23; Woodwind, Brass and Percussion in Hamming Hall.

Fall Semester
September 3  Intro/Syllabus review/Handbook review (required attendance)
September 10  The Mark Gavoor Ensemble – From Ararat to America: 100 Years of Armenian Folk Music (required attendance)
September 17  General Recital
September 24  General Recital: Voice in Isaacson Chapel; Instruments in Anderson Chapel
October 1  Class Recital
October 8  General Recital
October 15  General Recital: Voice and Piano in Anderson Chapel; Instruments in Isaacson Chapel
October 22  General Recital
October 29  Master Class: Strings and Piano chamber music master class in Anderson; WW, Brass and Percussion chamber music master class in Hamming; Voice master class in Isaacson (2 p.m. start)
November 5  General Recital
November 12  General Recital
November 19  General Recital: Voice in Isaacson Chapel; Instruments in Anderson Chapel
December 3  Class Recital
December 10  General Recital

Spring Semester
January 21  Presentation of Special Topic; or Guest Speaker (required attendance)
January 28  General Recital
February 4  Performance Awards Prelims (MMVP)
February 11  Performance Awards Prelims (MMVP)
February 18  Performance Awards Prelims (Undergrad)
February 25  Performance Awards Prelims (Undergrad)/General Recital
March 3  Class Recital
March 10  Funkadesi – Award-winning intercultural ensemble (required attendance)
March 24  Master Class: Strings and Piano chamber music master class in Anderson; WW, Brass and Percussion chamber music master class in Hamming; Voice master class in Isaacson (2 p.m. start);
March 31  General Recital
April 7  General Recital: Voice in Isaacson Chapel; Instruments in Anderson Chapel
April 14  Class Recital
April 21  General Recital: Voice and Piano in Anderson Chapel; Instruments in Isaacson Chapel
April 28  General Recital
May 5  General Recital (required attendance) until 4 pm: End-of-the-year Celebration
STUDENT RECITAL REQUEST FORM

RECITAL DATE REQUESTED: _______________________

NAME: ____________________________________________________________

INSTRUMENT OR VOICE CLASSIFICATION: ______________________________________

ACCOMPANIST: ____________________________________________

OTHER PERFORMER(S):_________________________________________

APPLIED INSTRUCTOR SIGNATURE: ______________________________________________

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

INSTRUMENTAL MUSIC

__________________________________________
(titles, including any identifying numbers and keys) ____________________________
(composer with birth and death dates)

__________________________________________
Performance Time: __________

__________________________________________
(movement numbers and tempo designation, if appropriate)

VOCAL MUSIC

__________________________________________
(title) (From larger work, if appropriate) ____________________________
(composer with birth and death dates)

Performance Time: __________

__________________________________________
(title) (From larger work, if appropriate)

Performance Time: __________

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

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

Form submitted: ___________________
PERFORMANCE AWARD GUIDELINES

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

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

In order to be eligible for the Performance Award Preliminary Rounds, the following criteria must be met:
1. You must be an undergraduate music major, minor, concentration or graduate student and enrolled in applied lessons (in your major performing instrument or voice).
2. You must not be a first-place Performance Award winner from the previous year.
3. You must have performed at least once at a MUS 0100 Student Recital: General Recital (not Class Recital) prior to the Performance Award Preliminary Round date.
4. You must have your teacher’s recommendation to participate.
5. Undergraduate students must have a minimum GPA of 2.0. Graduate students must have a minimum GPA of 3.0.
6. Students who meet the above criteria must submit the Student Recital Request Form (MUS 0100-01) to the Fine Arts Office Manager by Monday at noon of the week of the appropriate preliminary round to participate.

Other Considerations:
1. Each student Performance Award Preliminary Round audition can be no more than 5 minutes in length. Students must prepare an excerpt within the time limit given.
2. All repertoire must be memorized for both the Performance Award Preliminary Round and the Performance Award Final Round unless permission is granted by the School of Music faculty. The audition music for the Performance Award Preliminary Round does not have to be the same as Performance Award Finals. Students should consult with their applied instructor.
3. Currently there are no repertoire guidelines. Students should consult with their applied instructor and the instructor’s signature indicates approval of the repertoire choice.
4. The School of Music will provide an accompanist for the preliminary and final rounds of the competition; however, students may select an alternate accompanist at their own expense.
5. The undergraduate Performance Award winner performs at the Spring Campus Undergraduate Honors Convocation. The graduate Performance Award winner may be asked to perform at the Spring Graduate Commencement Ceremony.
6. Two Performance Awards will be given in each category – undergraduate and graduate (tuition waiver is for undergraduate students only):
   - The 1st Place Award will be $250 cash and a $500 tuition waiver.
   - The 2nd Place Award will be $150 cash and a $300 tuition waiver.

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

Music Performance and Service Award Preliminary Rounds
MMVP - Thursday, February 4 and February 11, 2:30-3:15pm in Anderson Chapel
Undergraduates – Thursday, February 18 and February 25, 2:30-3:15pm in Anderson Chapel

Music Performance and Service Award Final Round
Friday, March 4 at 7:30pm in Anderson Chapel
SERVICE AWARD GUIDELINES

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

Participation Requirements:

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

Additional Information:

1. Service Award competitors can be nominated by a faculty member, fellow student or by self-nomination. Students who would like to recommend a colleague should send a brief written explanation to the Dean of the School of Music by February 1st.
2. All nominees are interviewed by the Dean. Interviews are 10-15 minutes in length and interviewees are asked the following questions: What do you think musical service is? What musical service have you done? Why serve?
3. Interview transcriptions will be assessed by the full faculty, an outside judge and at least one previous Service Award Winner.
4. Winners will be announced at the “Music Performance and Service Award Final Round” in February.
5. Two Service Awards will be given (unlike the Performance Awards, the Service Awards only consists of one combined category; the tuition waiver is for undergraduate students only):
   - The 1st Place Service Award will be $250 cash and a $500 tuition waiver.
   - The 2nd Place Service Award will be $150 cash and a $300 tuition waiver.
6. All Service Award nominees must be present at the Music Performance and Service Award Final Round in order to be eligible for the award.

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

Music Performance and Service Award Final Round
Friday, March 4 at 7:30pm in Anderson Chapel
COLLABORATIVE PIANISTS

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

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

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

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

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

Additional Academic Considerations:
Note: A grade of C- or higher must be attained before moving to the next course in a sequence in the following courses:

Aural Skills I-III
Fundamentals of Music Theory I
Theory I-III
Keyboard Skills I-III
Conducting I
Vocal Pedagogy I
String/Piano/Brass/Woodwind/Guitar Pedagogy & Literature I

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

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

Sophomore Conference:

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

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

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

**Outcomes**

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

1) You have passed your Sophomore Conference, and you may declare your major in Music using the major declaration form (see the link below).

2) You have provisionally passed your Sophomore Conference, and may continue with your intended major in Music, but you will have to wait to submit the major declaration form until the process outlined in this letter is completed, and you have received another communication from the Dean indicating that you have passed your Conference.

3) You have provisionally passed your Sophomore Conference, but the faculty is suggesting a change of major within Music, as outlined in this letter: once you have finalized your intention to make that change, you may submit the major declaration form (see the link below).

4) You have not passed your Sophomore Conference, and you must move toward declaring a major in another academic area – please make an appointment with your advisor as soon as possible to discuss your alternative educational plans.

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

**Graduation:**

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

Please note that the following classes are only offered every other year*:

MUS 2050  Contemporary American Pop (fall/odd)
MUS 2080  Applied Methods: Brass (fallA1/odd)
MUS 2081  Applied Methods: Woodwinds (springA1/odd)
MUS 2082  Applied Methods: Percussion (fallA1/even)
MUS 2083  Applied Methods: Strings (springA1/even)
MUS 3080  Pedagogical Methods: Brass (fallB1/odd)
MUS 3081  Pedagogical Methods: Woodwinds (springB1/odd)
MUS 3082  Pedagogical Methods: Percussion (fallB1/even)
MUS 3083  Pedagogical Methods: Strings (springB1/even)
MUS 3150  Jazz/Pop Theory (fall/even)
MUS 3410  Vocal Literature (fall/even)
MUS 3660  Church Music Literature (springA1/even)
MUS 3670  Congregational Music for the 21st Century Church (springB1/even)
MUS 4150  Counterpoint (fall/even)
MUS 4155  Introduction to Composition (spring/even)
MUS 4165  Songwriting (fall/odd)
MUS 4175  Arranging (springB1/odd)
MUS 4250  Practice & Aesthetics of Church Music (spring/even)

The following courses are offered as needed.

MUS 3350  Accompaniment Practicum
MUS 3200, 3210  String Pedagogy & Literature I & II
MUS 3300, 3310  Piano Pedagogy & Literature I & II
MUS 3600, 3610  Brass Pedagogy & Literature I & II
MUS 3620, 3630  Woodwind Pedagogy & Literature I & II
MUS 3640, 3650  Guitar Pedagogy & Literature I & II

*(spring/odd) denotes a course that will be offered in the spring semester of an odd academic school year (2015-2016), likewise (fall/even) denotes a course that will be offered in the fall semester of an even academic school year (2016-2017).
APPLIED MUSIC STUDY

Applied Grading:
The following guidelines have been developed by the School of Music full-time faculty to guide the applied grading process. They specify some common standards for making assessments both in the studio and in the jury.

Teacher’s Studio Grades - Attendance:
Attendance at all lessons should be expected. Attendance at less than all lessons will negatively affect your studio grade. Excused absences should be treated differently than unexcused absences, but even these must be limited. Your time and your instructor’s time is very valuable. Be prompt and prepared for each lesson agreed meeting time with your applied teacher. Consistent punctual attendance is mandatory. Unexcused absences from lessons will not be made up and may result in the lowering of the student’s semester grade. Some absences may be excused with 24 hours’ notice. In the case of illness or other emergencies, notice should be given as far ahead as possible.

In making assessments, be it for studio grades or jury grades, two factors besides the actual performance will be taken into consideration:

1. Two credit registrations (1 hour per week of lessons) will require a higher standard than one credit registrations (1/2 hour per week lessons), no matter what the degree program is.

2. Year in school (First-year, Sophomore Junior, and Senior) will influence the expectation, but superior is still the operative word for A grades.

For a BA, BME, BMMW and all others except for the BMP, the studio grade will count for 50% of the final grade and the jury for the other 50%. In the case of the BMP, the studio grade will count for 33%, jury grade for 66% except in the first year when the 50/50 percentages will be used. Transfer students would be granted one semester of 50/50 grading.

Grading Criteria for Studio Grades

A - To receive a teacher’s studio grade of A (the grade before it is averaged in with the jury grade), excellent attendance is assumed and preparation for the lessons must be demonstrably superior. The student must either have performed exceptionally well or made as much progress as is humanly possible. At any rate, an A means superior work in both effort and performance progress.

B - To receive a teacher’s studio grade of B (the grade before it is averaged in with the jury grade), excellent attendance is assumed and preparation for the lessons must be demonstrably excellent. The student must either have performed very well and/or made measurable progress and can perform in a manner that demonstrates training i.e. good technique, good tone, good intonation, musicality, and thorough memorization when required.

C - To receive a teacher’s studio grade of C (the grade before it is averaged in with the jury grade), the student has had to show good attendance and preparation for the lessons but does not demonstrate much improvement or cannot perform in the manner suggested above.

D, F - These grades are indications of poor attendance, attitude, missing a jury (automatic F), or some other lack of work or progress.
Applied Study Procedures:

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

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

3. **Summer Lessons:**
   Summer lessons for credit are available. Please contact Joe Lill, Director of Summer School, for details.
APPLIED MUSIC STUDY REGISTRATION GUIDELINES

Lessons for Credit

To take lessons for credit:

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

NON-Credit Lessons

To take lessons for non-credit:

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

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

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

<table>
<thead>
<tr>
<th>Bachelor of Arts in Music, Gen. Stud. Music</th>
<th>Bachelor of Arts in Music, Arts Administration</th>
<th>Bachelor of Arts in Music, Composition</th>
<th>Bachelor of Arts in Music, Jazz Studies (Inst.)</th>
<th>Bachelor of Music Education</th>
<th>Bachelor of Music in Music in Worship</th>
<th>Bachelor of Music in Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 semester hours of applied music required</td>
<td>6 semester hours of applied music required</td>
<td>6 semester hours of applied music required: 2 sh on the major instrument or voice, and 4 sh of Applied Composition</td>
<td>8 semester hours of applied music required</td>
<td>12 semester hours of applied music required</td>
<td>18 semester hours of applied music required</td>
<td>16 semester hours of applied music required</td>
</tr>
<tr>
<td>Students must register for applied music from their first semester forward until the required applied credits are completed</td>
<td>Students must register for applied music from their first semester forward until the required applied credits are completed</td>
<td>Students must register for applied music from their first semester forward until the required applied credits are completed; applied comp can begin after pre-requisites are completed</td>
<td>Students must register for applied music from their first semester forward until the required applied credits are completed</td>
<td>Students register for applied music each semester, except for the semester of student teaching; Voice track: 9 sh voice/3 sh piano (1 sh per semester in three consecutive semesters is preferable) Piano track: 9 sh piano/3 sh voice (1 sh per semester in three consecutive semesters is preferable)</td>
<td>Students register for applied music each semester; principal instruments must be voice, guitar (classical or electric), or keyboard (piano or organ) Voice emphasis: 10 sh classical and/or cont. voice; 8 sh of keyboard or guitar by advisement Guitar emphasis: 10 sh of classical</td>
<td>Students register for applied music each semester</td>
</tr>
</tbody>
</table>
**MUSIC MINOR** students must receive a 1/2hr of lesson time per week for two years, amounting to 1 semester hour per semester and totaling 4 semester hours of applied study.

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

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

Director of Keyboard Studies
Dr. Terree Shofner-Emrich, 773-244-5632 or tschofner-emrich@northpark.edu

Student Pianists
1. The key to a successful collaboration is preparation. Practice, listen and research. Listen to several recordings, know the text of vocal literature and learn the part well. To reap the highest benefit and experience from collaboration, you need to know your score well enough to actively listen to your partner(s).

2. Take advantage of coaching sessions from the program supervisor. Office hours are listed on Dr. Shofner-Emrich’s door in Hanson Hall (HD1). Coachings with the partner are also encouraged.

3. Any problems such as missed rehearsals/lessons, lack of preparation by vocalist/instrumentalist, last minute changes of repertoire or engagement with partner, etc. should be communicated to the program supervisor.

Semester Requirements

All pianists for registered applied lessons for credit are expected, upon advisement, to fulfill the following requirements each semester:

1 student per semester or 7-8 hours

All pianists registered for applied lessons for credit or non-credit, additionally receiving a music scholarship, must fulfill the following minimum requirements each semester:

2 students per semester or 15 hours

To keep track of the number of hours a student pianist is accompanying, all pianists will be expected to keep a journal. The following information should be included: Date, name of vocalist/instrumentalist, length of session. The program supervisor will collect journals at the end of the semester.
MUSIC SCHOLARSHIP STUDENT GUIDELINES

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

- **Applied music lesson registration and participation:** Music scholarship students are required to register and participate in applied music lessons with a North Park University instructor each semester the music scholarship is received. Lessons can be taken for credit or non-credit (see Applied Music Study Registration Guidelines). If you are having trouble registering, please contact the School of Music, Director of Operations.

- **Ensemble registration and participation:** Music scholarship students are required to register and participate in the designated North Park University performing ensemble each semester the music scholarship is received. See music scholarship contract for designated ensemble.

- **Jury requirement:** All students receiving a music scholarship are required to perform a jury at the end of each semester regardless of credit or non-credit lesson registration. A jury performance at the end of the first semester of private study will be at the discretion of the private instructor.

- **Appropriate academic standing** (overall grade point average of 2.0 and a grade point average of 3.0 in the applied area of study).
MUS 0100-01 Student Recital Syllabus, 2015-2016

Course Instructor:  Dr. Craig Johnson, Dean, School of Music
Course Administrator:  Marijean Sahyouni, Office Manager, School of Music
Office:  Wilson Hall, 1st Floor – By appointment
Class Hours:  Thursdays, 2:30-3:15 p.m., as well as other days/time for events as prescribed in the syllabus, please see “Student Recital Schedule” for a complete listing of events
Class Room: Anderson Chapel, as well as other venues for events as prescribed in the syllabus
Class Dates:  8/31/15-12/18/15 (fall semester); 1/19/16-5/14/16 (spring semester)
Email:  crjohnson@northpark.edu, mdsahyouni@northpark.edu
Office Phone:  773-244-5637; 773-244-5630

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

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

Music Degrees:

BA= Bachelor of Arts in Music
BME=Bachelor of Music Education
BMMW=Bachelor of Music in Music Education
BMP=Bachelor of Music in Performance
MMVP=Master of Music in Vocal Performance
Thursday General Recital Performances:

1. All music majors will be assigned a Thursday afternoon General Recital in which to perform each year. These assignments are carefully planned out, and students may not request an adjustment of the assignments, except in the case of a true emergency. The performance assignments will be posted and distributed at the beginning of each semester. Seniors, juniors and sophomore BMP students will be assigned in the fall semester; remaining sophomores and first-year students will be assigned in the spring semester. Beyond the assigned performance slots, only MMVP and sophomore BMP students may claim additional performance slots in the fall semester (others may apply for available slots on a first-come, first-served basis); in the spring, any undergraduate music major or minor students, and MMVP students, may claim the additional available slots.

2. Some music majors also must schedule additional General Recital performances each year according to the chart below: in these cases, students must make the performance requests themselves through Marijean Sahyouni in the School of Music office in Wilson (for contact information, please see above).

3. Students must fill out a Student Recital Request Form for each General Recital performance: the form is available in a bin outside the Faculty Workroom on the 1st floor of Wilson Hall, and it must be submitted to Marijean Sahyouni in the School of Music office in Wilson Hall no later than Monday noon of the week of the performance – failure to meet the deadline will forfeit the performance. The student is responsible for listing the complete and accurate title(s) of the piece(s) to be performed, as well as the composer and his/her birth/date dates. It must be proofed and signed by the applied instructor before submission, and an accompanist’s name must be included as well if an accompanist is being used (and the accompanist must obviously be asked before his/her name is included on the form). Performers at General Recitals are expected to dress “business casual.”

**General Recital Performance Requirements**

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

**Class Recitals:**

Class Recitals are also scheduled on Thursdays from 2:30-3:15 p.m. at least three times per semester, and replace General Recitals which would have occurred on those specific dates. Class Recitals are opportunities for students to meet by applied area, and to perform and discuss music in a slightly less formal setting than the General Recitals. Locations and other details for the Class Recitals will be announced in advance.
Alternative Assignment:
If a student has an unavoidable course conflict that prevents him/her from attending and participating in Student Recital events as required in the syllabus, the student should maintain his/her enrollment in the course, and then contact Dean Johnson **no later than the end of the first week of the semester** in order to receive the Alternative Assignment which will still allow the student to receive credit for the course if all requirements are met. This alternative arrangement does not apply to music minor or concentration students, as there are ample opportunities over four years to meet the requirement by fully participating in the course.

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

Health and Safety:
Information concerning health and safety can be found in the Music Student Handbook posted online at www.northpark.edu/music.

Academic Integrity:
Statement Concerning Academic Dishonesty: Academic dishonesty runs counter to the goals and ideals of every educational institution and will not be tolerated at North Park University, and may result in dismissal from the University. Appropriate designated authorities within the University will judge cases of alleged academic dishonesty according to the principles, policies, and procedures outlined in the Student and Faculty Handbooks.

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

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

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

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

**Level I (MUS 1010)**
Notation; keyboard orientation; major scales (white key); chord progressions (I, V, I; introduction of IV); harmonization; transposition; improvisation; repertoire.

**Level II (MUS 1020)**
Minor scales (white key); minor chord progressions (I, IV, I, V, VI, I); harmonization; transposition; repertoire; score reading; improvisation; repertoire.

**Level III (MUS 1030)**
Major & minor scales (black key); major & minor arpeggios; advanced chord progressions; harmonization; score reading; improvisation; accompanying/duets; repertoire.

**Level IV (MUS 1040)**
A highly focused and practical approach to the performance of music materials commonly used in music education and church music programs. Advanced score reading using C clefs; transpositions; keyboard improvisation with lead sheets (popular, jazz, contemporary Christian, gospel, folk, musical theater); piano accompanying (vocal/instrumental solos, choral/operatic works); and accompanying for conductors.

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

- Bachelor of Music in Performance students should follow the guidelines below.
- Bachelor of Arts in Music students should follow the guidelines for years one and two only, and consult with their instructor for guidelines for years three and four (except Piano; see PIANO below).
- Students from all other degree tracks and/or non-music majors should consult with their applied instructor and appropriate applied area supervisor for guidelines.
- All instruments for which no guidelines are listed, please consult your applied instructor and appropriate applied area supervisor.

CELLO

AMUS 1320 (2 CREDITS)
Students who intend to pursue this degree are expected to have studied a significant portion of the following repertoire prior to his/her enrollment at North Park University:

**Suggested Pieces:**
- Popper Gavotte
- Bach Suite #1
- Saint-Saens Swan
- Squire Tarantella
- Vivaldi Sonata #3 or #5
- Eccles Sonata

**Concertos:**
- Goltermann #4 or #5
- Kleengel Concerto

**Scales:**
- Three octaves major and minor

**Methods:**
- Schroeder, Vol. 1
- Lee

**Jury Requirements**

**First Year**
- Repertoire for the year:
  - Faure Elegy
  - Bruch Kol Nidre or Saint-Saens Allegro Appassionata
  - Sammartini Sonata in G
  - Eccles Sonata
- Concertos:
  - J.C. Bach
  - Breval
  - Goltermann #4
  - Romberg #2 in D
- Technique:
  - Major and minor scales – four octaves
- Methods:
  - Dotzauer
  - Cossman
  - Schroeder Vols. 1 and 2
  - Sevcik 40 variations

**Sophomore**
- Repertoire for the year:
  - Sammartini Sonata or Beethoven Sonata Op. 5, #1 or #2
  - Bach Unaccompanied Suite #1 or #2 or Bach Gamba Sonata #1 or #2
  - Popper Hungarian Rhapsody or Dvorak Rondo and Waldesruhe
  - Schumann Fantasy Pieces
- Concertos:
  - Goltermann #2, #3, Breval B-flat, or Haydn C Major
Technique:
Major and minor scales and arpeggios – four octaves
Popper Prep. Ex. Op. 76
Benoy/Sutton *Thumb Position*
Monochord, Groupings

**Fall Semester Jury:**
- At least three musical styles performed from memory
- In order to continue in this degree program, the student must successfully complete a sophomore conference.

**Spring Semester Jury:**
- Selections from methods and repertoire listed above performed by memory

**Junior: 1/2 Recital Required**

- **Repertoire for the year:**
  - Bach *Unaccompanied #2 or #3* (two or three movements)
  - Brahms *E minor Sonata* or *Barber Sonata*
  - Frescobaldi-Cassado *Toccata*

- **Concertos:**
  - Choose one: Kabalevsky, Haydn C Major, Saint-Saens, or Lalo

- **Technique:**
  - Major and minor scales and arpeggios – four octaves
  - Scales in thirds and sixths
  - Popper High School
  - Schroeder Vol. 2

- **Juries:**
  - In the junior year, the student will play *two* juries:
  1. A recital jury three weeks prior to the Junior Recital
  2. A jury in one of the other semesters

**Senior: Full Recital Required**

- **Repertoire for the year:**
  - Bach *Unaccompanied #3 or #4* (two or three movements)
  - Popper *Tarentella*

- **Concertos:**
  - Choose one: Shostakovich *Sonata*, Beethoven *Op. 5, #3*, Debussy *Sonata*, Francoeur *Sonata*

- **Techniques:**
  - All scales and arpeggios – four octaves
  - Scales in thirds including thumb position
  - Piatti Caprices, Duport

**FLUTE**

**AMUS 1500 (2 CREDITS)**

**Jury Requirements**

**First Year**

- **Repertoire for the year:**
  - Baroque sonatas
  - One movement of a Classical Concerto
  - Two short works from the Romantic period
  - Technical exercises from Taffanel and Gaubert “Seventeen Daily Exercises” and/or Reichert “Seven Daily Exercises and Etudes”
  - Appropriate etudes by Anderson or comparable Orchestral excerpts

- **Fall Semester Jury:**
All major scales, full range and arpeggios
One selection from the repertoire list (preferably the concerto)

**Spring Semester Jury:**
All harmonic minor scales, full range and arpeggios
One selection from the repertoire list (preferably the concerto)

**Sophomore**

**Repertoire for the year:**
Solos from the Romantic and Contemporary periods, appropriate etudes and studies, orchestral excerpts
Classical concerto
Bach Sonata

**Fall Semester Jury:**
At least three musical styles
In order to continue in this degree program, the student must successfully complete a sophomore conference.

**Spring Semester Jury:**
Scales and arpeggios
Selection from repertoire list

**Junior: 1/2 Recital Required**

**Repertoire for the year:**
Bach Sonatas and/or B minor Suite
French Conservatory pieces
Griffes-Poem
Hindemith Sonata and/or Sonatas by Poulenc and Prokofiev
Other solos appropriate to this level
Etudes and orchestral excerpts

**Juries:** In the junior year the student will play two juries:
1. A recital jury three weeks prior to the Junior Recital
2. A jury in one of the other semesters: one solo and one etude or orchestral excerpt

**Senior: Full Public Evening Recital Required**

**Repertoire for the year:**
Appropriate recital material; contemporary flute concerto, e.g. by Ibert, Nielsen
Orchestral excerpts

In the senior year the student will play two juries:
1. A recital jury is required three weeks before the Senior Recital
2. A jury in one of the other semesters

**GUITAR**

**AMUS 1340 (2 CREDITS)**

**Jury Requirements**

**First Year**
One jury exam in Spring Semester:
Two scales – C and Cmi (Segovia versions)
One etude – to be chosen from Brouwer *10 Etudes*, Carcassi *25 Studies*, or Sor *20 Studies, 1-6* (Segovia Edition)
One repertoire piece to be chosen in accordance with the performer’s level of playing.

**Sophomore**

**Fall Semester Jury:**
Two scales: G, Emi (Segovia Edition)
One etude
One repertoire piece to be chosen in accordance with the performer’s level of playing (Villa-Lobos Prelude, Sor Minuet, or a movement from a Baroque suite)

In order to continue in this degree program, the student must successfully complete a sophomore conference.

**Spring Semester Jury:**
- Four scales: A, G, Emi, F#mi (Segovia Edition)
- One etude
- One repertoire piece to be chosen in accordance with the performer’s level of playing (Villa-Lobos Prelude, Sor Minuet, or a movement from a Baroque suite)

**Junior**
Juries in both the Fall and Spring semesters; requirements are the same for each jury:
1. Sight-reading excerpt: performer must demonstrate sight-reading skills when given an excerpt of unfamiliar music by the instructor
2. Repertoire pieces to be chosen by the performer with the consent of the instructor (suggested repertoire: Mvt. From Bach Cello or Lute Suite Advanced Sor Study, such as 17-20 in Segovia Edition; Villa-Lobos Prelude)

**Senior**
Juries in both the Fall Semester and the Spring Semester
Suggested repertoire: The performer may elect to do a piece from each of the major eras, i.e., Renaissance, Baroque, Classical or Romantic, Modern, or may do a group of pieces by one composer – Villa-Lobos, Tarrega, etc. – or a complete extended work – Bach Suite, multi-movement Classical Sonata, all 5 Villa-Lobos Preludes, etc.)

**PIANO: BMP**
**AMUS 1110 (2 credits)**
Students who intend to pursue this degree are expected to have studied a significant portion of the following repertoire prior to his/her enrollment at North Park University:

1. Bach: 2 – and 3 – part inventions
2. Mozart: Sonatas
3. Beethoven: Sonatas, such as Opus 2, nos. 1 and 2; Opus 14; and Opus 79
4. Chopin: Nocturnes, Waltzes, Mazurkas, Preludes
5. Debussy: Preludes
6. Selected works of major 20th century composers
7. All major and minor scales
8. All major and minor arpeggios

**Jury Requirements**
1. All repertoire selections must be memorized
2. Students are expected to play a jury at the end of each semester

**Freshmen**
Repetoire for the year:
- One Sinfonia or comparable composition of J.S. Bach
- A complete Classical period Sonata, variation set, or concerto
- A major Romantic period piece lasting 5 – 8 minutes
- An American work

**Fall Semester Jury:**
- All major scales – four octaves (quarter @ 96)
All major arpeggios with inversions
Selections from the repertoire list performed from memory

Spring Semester Jury
All minor scales-four octaves (quarter @ 96)
All minor arpeggios with inversions
Remaining selections from repertoire list performed from memory

Sophomore
Repetoire for the year
Bach Prelude and Fugue from W.T.C. or several Suite movements
A complete Classical Sonata, variation set, or concerto
A work by Chopin, Schumann, Schubert, Liszt, or Brahms
A work by Debussy or Ravel
A work composed in the 20th century

Fall Semester Jury:
All arpeggios with inversions – tonic and dominant sevenths
At least three musical styles performed from memory
In order to continue in this degree program, the student must successfully complete a sophomore conference.

Spring Semester Jury:
All major scales in contrary motion (minor – harmonic only)
Remaining selections from the repertoire list performed from memory
One self-prepared piece, chosen by the student; memory not required.

Junior: 1/2 Recital Required
Repetoire for the year:
Scarlatti Sonata(s) or Bach Prelude and Fugue or Suite movements
A complete sonata, concerto, or set of variations
An Etude by Chopin, Liszt, Rachmaninoff, or Debussy
A work by Hindemith, Copland, Bartok, Prokofiev, or Schoenberg

Juries:
In the junior year the student will play two juries:
1. A recital jury three weeks prior to the Junior Recital
2. A jury in one of the other semesters

Techniques and repertoire for the semester jury:
All major scales in 3rds, 6ths, and 10ths – four octaves (quarter @ 96)
VII 7 chords blocked and arpeggiated
Remaining selections from the repertoire list performed from memory
One self-prepared piece chosen by the student; memory not required

Senior: Full Recital Required
Repetoire for the year:
A major work from the Baroque period
A complete sonata, concerto, or set of variations
A major work by Chopin, Schumann, Schubert, Liszt, Mendelssohn, or Brahms
A work by Debussy or Ravel
An American work written after 1950

Juries:
In the senior year there will be two juries:
1. A recital jury three weeks prior to the Senior Recital
2. A jury in one of the other semesters

Techniques and Repertoire for the semester jury:
All harmonic minor scales in 3rds, 6ths, and 10ths – four octaves (quarter @ 96)
One Etude by Czerny, Waxman, Clementi, etc.
Remaining selections from the repertoire list performed by memory
One self-prepared piece chosen by the teacher and given to the student two weeks prior to the jury; memory not required

With permission from the piano faculty, a student may substitute a major chamber piece or accompaniment for any of the above repertoire. Examples: works for strings and piano, song cycles, instrumental sonatas with piano, etc.

PIANO: BA

Jury Requirements
1. A minimum of one repertoire selection must be memorized
2. Students are expected to play a jury at the end of each semester
3. Repertoire for the year should include a minimum of one 20th-21st century selection
4. In consultation with the applied teacher, other activities may be assigned to enhance specific goals (accompanying, choral work, sight reading, etc.)

Freshmen
Fall Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirement:
   a. Major scales, white key, hands together, 2-4 octaves
   b. Major Arpeggios, white key, hands together, 2-4 octaves

Spring Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements:
   a. Major scales, black key, hands together, 2-4 octaves
   b. Major Arpeggios, black key, hands together, 2-4 octaves

Sophomore
Fall Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements:
   a. Minor scales, white key, hands together, 2-4 octaves
   b. Minor Arpeggios, white key, hands together, 2-4 octaves

Spring Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements:
   a. Minor scales, black key, hands together, 2-4 octaves
   b. Minor Arpeggios, black key, hands together, 2-4 octaves

Junior
Fall Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements: Major & Minor arpeggios with inversions, white key, hands together, 2-4 octaves

Spring Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements: Major & Minor Arpeggios with inversions, black key, hands together, 2-4 octaves

Senior
Fall Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements: Major Scales in contrary motion, 2-4 octaves

Spring Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements: Minor Harmonic Scales in contrary motion, 2-4 octaves

PIANO: BME (Piano Emphasis)
Jury Requirements
1. A minimum of one repertoire selection must be memorized
2. Students are expected to play a jury at the end of each semester
3. Repertoire for the year should include a minimum of one 20th-21st century selection
4. Activities will be assigned to enhance the skills necessary for a music educator: accompanying, music education text melodies with chordal accompaniment (including transposition), score reading

Freshmen
Fall Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirement:
   a. Major scales, white key, hands together, 2-4 octaves
   b. Major Arpeggios, white key, hands together, 2-4 octaves

Spring Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements:
   a. Major scales, black key, hands together, 2-4 octaves
   b. Major Arpeggios, black key, hands together, 2-4 octaves

Sophomore
Fall Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements:
   a. Minor scales, white key, hands together, 2-4 octaves
   b. Minor Arpeggios, white key, hands together, 2-4 octaves

Spring Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements:
   a. Minor scales, black key, hands together, 2-4 octaves
   b. Minor Arpeggios, black key, hands together, 2-4 octaves

Junior
Fall Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements: Major & Minor arpeggios with inversions, white key, hands together, 2-4 octaves

Spring Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements: Major & Minor Arpeggios with inversions, black key, hands together, 2-4 octaves

Senior
Fall Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements: Major Scales in contrary motion, 2-4 octaves

Spring Semester Jury:
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique requirements: Harmonic Minor Scales in contrary motion, 2-4 octaves

**PIANO: BME (Voice Emphasis)**

**Jury Requirements**
1. Students should register for 3 semesters. It is acceptable to register for more than 1 cr. each semester, but 3 semesters must be taken
2. A minimum of one repertoire selection per semester must be memorized
3. Students are expected to play a jury at the end of each semester
4. Repertoire should include a minimum of one 20th-21st century selection for two semesters
5. Activities will be assigned to enhance the skills necessary for a music educator: accompanying, music education text melodies with chordal accompaniment (including transposition), score reading

**Semester 1**
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique Requirements:
   a. Major Scales, 4 white/3 black, hands separately, 2 octaves; B Major, hands together
   b. Major Arpeggios or arpeggiated exercise, one from each key group

**Semester 2**
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique Requirements:
   a. Minor Scales, all three forms, 4 white/3 black, hands separately, 2 octaves
   b. Minor Arpeggios or arpeggiated exercise, one from each key group

**Semester 3**
1. Repertoire should be representative of a minimum of 3 stylistic periods
2. Technique Requirements:
   a. Teacher choice: Contrary scales, hands together (minimum 4), Hanon Bk. 1 (minimum 5), any of the requirements in semester 1 and 2 but hands together

**PIANO: Students from all other degree tracks and/or non-music majors**

Students who have had no or very little piano instruction prior to NPU

Semester 1
1. Repertoire should be representative of a minimum of 3 stylistic periods and number of pages covered should be no less than 4 (\(?\)).
2. Technique Requirements:
   a. Major Scales, white key, hands separately, 2 octaves, B Major, hands together
   b. Major Arpeggiated exercise, white key, hands separately, one from each key group

Semester 2
1. Repertoire should be representative of a minimum of 3 stylistic periods and number of pages covered should be no less than 4 (\(?\))
2. Technique Requirements:
   a. Harmonic Minor Scales, white key, hands separately, 2 octaves
   b. Minor Arpeggiated exercise, white key, hands separately, one from each key group

Semester 3
1. Repertoire should be representative of a minimum of 3 stylistic periods and number of pages covered should be no less than 5 (\(?\)).
2. Technique Requirements:
   a. Major Scales, white key, hands together, 2-4 octaves
   b. Major Arpeggios, white key, hands together, 2-4 octaves

Semester 4
1. Repertoire should be representative of a minimum of 3 stylistic periods and number of pages covered should be no less than 5 (\(?\))
2. Technique Requirements:
   a. Harmonic Minor Scales, white key, hands together, 2-4 octaves
   b. Minor Arpeggios, white key, hands together, 2-4 octaves

Further semester requirements will be dictated by the applied instructor

**TRUMPET**

**AMUS 1400 (2 CREDITS)**

**Jury Requirements**

First Year
- Repertoire for the year
- Textbook:
  - Stewart: The Legacy of a Master
- Methods:
  - Arban: Complete Conservatory Method
  - Clarke: Technical Studies
  - Cichowicz: Trumpet Flow Studies
- Transposition:
  - Colin: Rhythms Complete
- Solos:
  - One from each of the following categories:
    - French, Cornet, Classical (Haydn or Hummel) and Baroque
- Orchestral Excerpts:
  - Five selected from the CD: Philip Smith, Orchestral Excerpts

Fall Jury:
All major scales and arpeggios
One etude selection and one solo selection

Spring Jury:
All minor scales (all three forms) and arpeggios
One etude selection and one solo selection (a different style from the fall)

Sophomore
Repetoire for the year
Textbook:
Johnson: The Art of Trumpet Playing
Methods:
Vizzutti: Trumpet Method, Book 3
Transposition:
Getchell: Second Book of Practical Studies
Solos:
One form each of the following categories:
French, Cornet, Classical (Haydn or Hummel), Baroque & Unaccompanied
Orchestral Excerpts:
Five more selected from House: A Survey of 43 Orchestra Audition Lists

Fall Jury:
All major/minor scales and arpeggios
One etude selection and one solo selection
In order to continue in this degree program, the student must successfully complete a sophomore conference.

Spring Jury:
All major/minor scales and arpeggios
One etude selection and one solo selection

Junior
Emphasis is on the required half-recital that is to be given at any time during the junior year. This recital shall consist of 25-30 minutes of music, which is juried at least three weeks prior to the recital. The recital will take the place of the standard end-of-the-semester jury for the semester in which it is performed.
Repetoire for the year
Textbook:
ITG: International Trumpet Guild Journal
Methods:
Vizzutti: Trumpet Method, Book 1 & 2
Transposition:
Sachse: 100 Studies
Solos:
One from each of the following categories:
French, 20th Century (Hindemith), Baroque & Unaccompanied
Orchestral Excerpts:
Five more selected from House: A Survey of 43 Orchestra Audition Lists
Fall Jury:
All major scales in thirds; whole tone scales
One etude selection and one solo selection
Spring Jury:
Two Orchestral Excerpts
One etude selection and one solo selection

**Senior**
Emphasis is on the required full recital that is to be given at any time during the senior year. This recital shall consist of 50-55 minutes of music, which is juried at least three weeks prior to the recital. The recital will take the place of the standard end-of-the-semester jury for the semester in which it is performed.

**Repertoire for the year**

Methods:
- Charlier: 36 Etudes

Transposition:
- Bordogni: 24 Vocalises

Solos:
- One from each of the following categories:
  - French, 20th Century, Baroque & Unaccompanied
  - Orchestral Excerpts:
    - Five more selected from House: A Survey of 43 Orchestra Audition Lists

**Fall Jury:**
- Two Orchestral Excerpts
- One etude selection and one solo selection

**Spring Jury:**
- Two Orchestral Excerpts
- One etude selection and one solo selection

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**VIOLIN**

**AMUS 1300 (2 CREDITS)**

**Jury Requirements**

At each Fall and Spring semester jury, all violin students must be prepared to play 3 octave scales, an etude, and one or more movements from the listed repertoire. Substantial solo pieces and other equivalent repertoire may be substituted on the recommendation of the instructor. In the sophomore year, the student must successfully complete a sophomore conference. In the junior and senior years, there are two juries, one of which is a degree recital jury, held no less than three weeks before the recital date. Transfer students must meet with their academic advisor about class standing as regards to a major in music.

**First Year – (0-29 cumulative hours earned)**
- Scales and arpeggios through 3 octaves
- Etudes of Mazas, Kayser, Kreutzer
- Concerti, sonatas, and solo pieces by Vivaldi, Bach, Handel, Accolay, DeBeriot, Corelli, Tartini, et al

**Sophomore – (30-59 cumulative hours earned)**
- Scales, arpeggios, and double stops through 3 octaves
- Etudes of Kreutzer, Dont, Fiorillo, Sevick
- Concerti, sonatas, and solo pieces by Vitali, Bach, Mozart, Beethoven, Schubert, Lalo, Kabalevsky, et al

**Fall Semester Jury:**
- At least three musical styles
- In order to continue in this degree program, the student must successfully complete a sophomore conference.

**Junior: – (60-89 cumulative hours earned)**
- 1/2 Recital Required
- Continuation of above technique, plus specialized studies of Sevcik, Schradieck, Rode, et al
Concerti, sonatas, solo pieces by Mozart, Beethoven, Brahms, Schumann, Wieniawski, Bruch, Mendelssohn, Saraste, Vieuxtemps, et al
Solo sonatas and partitas of Bach

Senior: – (90+ cumulative hours earned)

Full Recital Required
Continuation of above techniques, plus etudes of Rode, Paganini, Dounis, et al
Concerti, sonatas, and solo pieces by Bach, Beethoven, Brahms, Barber, Copland, Bartok, Hindemith, Tchaikovsky, Sibelius, et al, with an emphasis on selected works from the 20th century repertoire
Solo sonatas and partitas of Bach

VOICE
AMUS 1200 (1 or 2 credits)

General guidelines for all programs listed below:

- For the purposes of the jury, a student’s level in the curriculum (first year, sophomore, etc.) is generally determined by the number of semesters/credits amassed in applied voice at NPU. Four completed credits of applied registrations equate to the completion of the first year.

- All students taking juries must submit a comprehensive list of pieces studied along with the jury forms submitted at the juries. The lists should be according to genres, languages, and styles.

BMP (Voice)
(Parts of these requirements apply to other degree programs – see listings below)

BMP students majoring in voice should follow the BMP guidelines below. After all required applied credits have been achieved, students who wish to register for 1 credit rather than 2 credits may subtract one piece from each of the semester’s repertoire requirements.

AMUS 1200 (2 credits)

First Year Juries

Repertoire for the year:
Art song emphasis (English and at least one each semester of German, Italian, and/or French language). A balanced representation of literature from the Baroque, Classical, Romantic, and 20th Century Periods. One musical theater piece may be studied each semester but not used as a jury piece.

Fall Semester Jury:
Two memorized pieces, both to be sung on the jury

Spring Semester Jury:
Three memorized pieces, two of which must be performed (performer chooses one, jury faculty choose one other)

Sophomore

Repertoire for the year:
Art song emphasis, but also including opera, oratorio, and/or cantata arias as appropriate, balancing styles and covering English, Italian, French and German repertoire. One musical theater piece may be studied each semester but not used as a jury piece.

Fall Semester Jury:
Three memorized pieces, including one aria, two of which must be performed (performer must begin with an aria; jury faculty choose one other piece)
In order to continue in this degree program (and in other music degree programs), students must successfully complete a sophomore conference, usually in the subsequent semester.

**Spring Semester Jury:**
Four memorized pieces, including one aria, two of which must be performed (performer must begin with an aria; jury faculty choose one other piece)

**Junior Repertoire for the Year:**
Emphasis is on the required Third-Year Recital to be given in the first semester of the junior year. All work toward the recital should provide balance in the student’s total repertoire between periods, languages, and genres, and should include one song cycle or cantata of at least ten minutes length. One musical theater piece may be included in the recital if the singer and teacher so choose. If the recital occurs within two weeks of the end of the semester, it may substitute for the standard end-of-semester jury for the semester. If the jury is performed, the jury offerings must include four pieces from the recital plus one other. The jury faculty will choose two from the recital plus one other. The grade for the semester will be determined by the jury/studio grade averaging (63%/33%). In a semester in which a recital does not occur, students will be required to prepare five memorized pieces, two of which are performed beginning with an aria and followed by a piece that the jury faculty choose.

**Senior Repertoire for the Year:**
Emphasis is on the required Fourth-Year Recital to be given any time during the senior year. All work toward the recital should provide balance in the student’s total repertoire between periods, languages, and genres. It should include one song cycle or cantata of at least ten minutes in length, preferably a different genre than was chosen in the junior year. One musical theater piece may be included in the recital if the singer and teacher so choose. If the recital occurs within two weeks of the end of the semester, it may substitute for the standard end-of-semester jury for the semester. If the jury is performed, the jury offerings must include six pieces from the recital, three of which will be performed, the jury choosing all of them. The grade for the semester will be determined by the jury/studio grade averaging (63%/33%). In a semester in which a recital does not occur, students will be required to prepare five memorized pieces, two of which are performed beginning with an aria and followed by a piece that the jury faculty choose. In a semester in which a recital does not occur, students will be required to prepare five memorized pieces, three of which are performed beginning with an aria and followed by two pieces that the jury faculty choose.

**BME (Voice)**
BME students with voice as their major instrument must follow the BMP guidelines for years one and two and then continue in subsequent registrations although repertoire is expected to increase in difficulty and skills develop over time.

**BMMW (Voice)**
The goal for voice training for BMMW students studying voice is to include both classical and contemporary vocal techniques and styles, emphasizing classical vocal techniques in the first year or two, depending on the vocal development of the student. Repertoire will be focused primarily on sacred music, be it classical or contemporary, but may include other genres, as appropriate for worship.
services. English will be the primary language of repertoire, but some Italian, French, Spanish, and/or German should be included.

AMUS 2200

First-Year Juries (three pieces each semester)

Fall Semester
- One hymn, folk song setting, English art song, and/or early church piece in a classical style and technique
- One sacred or secular piece in a contemporary style and technique

Spring Semester
- One hymn, folk song setting, foreign language art song, and/or early church piece in a classical style and technique
- One contemporary piece, in one of the following styles: musical theater, jazz, pop, folk

Sophomore Year Juries (three pieces each semester)

The two semesters of the sophomore year may have a different balance of classical and contemporary depending on the student’s previous training, vocal development and experience so that studies cover both techniques and styles as needed for development in both styles. Emphasis should be in the area needing the most work.
- One or two classical pieces of church music, including an oratorio aria chosen according to the level of classical skill
- One or two pieces in musical theater/cabaret/jazz/contemporary Christian

Junior Year Juries (four pieces each semester)

The two semesters of the junior year may have a different balance of classical and contemporary depending on the student’s previous training, leaning toward one or the other according to the goals of the singer.
- One oratorio/ cantata aria or arietta, according to level of singer
- One contemporary Christian, gospel
- One pop/jazz/musical theater
- One classical or contemporary self-accompanied song with solo instrument (assigned by instrumental teacher), with band, duet, or as backup singing with an ensemble.

Senior Year Juries (five pieces in the semester other than the recital semester)

If the recital is performed within two weeks of the end of the semester, it may substitute for the jury. If not, the prepared pieces for the semester jury must include five pieces. The singer will choose the first piece; the jury faculty will choose two others. The grade for the semester will be determined by the jury/studio grade averaging (63%/33%). The recital will be developed in consultation with the Supervisor of the Music in Worship program.

Please Note:
BMMW students whose primary instrument is not voice, and BMMW students whose primary instrument is voice, but who are taking 1sh applied voice lessons rather than 2sh voice lessons, will follow the requirements of BMMW students whose primary instrument is voice with the following exceptions:

1. Students will be required to follow the BMMW requirements above up to the number of semesters that are required for the degree or subsequently continued. For example, if a BMMW student whose major instrument is not voice is required to study voice for two semesters, the requirements will be the first two semesters of the requirements above; if four semesters are either required or taken by
choice, the first four semesters of requirements should be followed. Requirements generally do not go beyond the sophomore second semester.

2. Students studying for only 1 credit can reduce by one the number of pieces required for the jury in that semester.

3. All BMMW students with a primary instrument other than voice, will enroll in AMUS 1135: Class Voice that will explore a variety of vocal techniques and styles and require individual performance preparation.

**BA in Music/Other Students Studying Voice**

BA in Music students whose major instrument is voice, and all other students studying voice whose degrees are not listed above, should follow the guidelines for the BMP degree reducing the number of pieces by one in a semester in which applied voice is taken for 1sh. The guidelines for the second semester of year two in the BMP degree will continue in subsequent registrations, but with the expectation that repertoire increases in difficulty and skill level as the student continues beyond the required number of applied credits.
SCALE REQUIREMENTS FOR BRASS AND WOODWIND JURIES

The following are the minimum requirements for instrumental juries; more is expected of B.M. students (see handbook for specific requirements), or at the discretion of the teacher. Minimum speed of scales should be (played on eighth notes) eighth note=160.

Brass and Woodwind

First-year jury participant
Major and chromatic scales: C, F, G, B-flat, D, E-flat, A
Major scales and arpeggios
   One octave minimum; more octaves desired depending on the instrument’s practical range.

Sophomore (or second-year jury participant)
Major and chromatic scales: All
Minor scales (all three types): A, D, E
Melodic minor scales; minor arpeggios
   One octave minimum; more octaves desired, depending on the instrument’s practical range.

Junior (or third-year jury participant)
Major and chromatic scales: All
Minor scales (all three types): A, D, E, G, B, C, F#
Arpeggios (major keys): C, F, G, B-flat, D, E-flat, A
Minor scales (all three types)
Arpeggios (all major and minor)
Chromatic Scales
   One octave minimum; more octaves desired, depending on the instrument’s practical range.

Senior
Major and chromatic scales: All
Minor scales (all three types): All
Arpeggios: All major and minor
   One octave minimum; more octaves desired, depending on the instrument’s practical range.
SCALE REQUIREMENTS FOR STRING JURIES

The following are the minimum requirements for instrumental juries; more is expected of B.M. students (see handbook for specific requirements), or at the discretion of the teacher. Minimum speed of scales should be (played on eighth notes) eighth note=160.

Strings

**First-year jury participant**
Major scales and arpeggios

*One octave minimum; more octaves desired.*

**Sophomore (or second-year jury participant)**
Melodic minor scales; minor arpeggios

*One octave minimum; more octaves desired.*

**Junior (or third-year jury participant)**
Minor scales (all three types)
Arpeggios (all major and minor)
Chromatic scales

*One octave minimum; more octaves desired.*

**Senior**
Major and chromatic scales: All
Minor scales (all three types): All
Arpeggios: All major and minor

*One octave minimum; more octaves desired.*
GRADUATE INFORMATION
MISSION STATEMENT

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

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

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

ADVISING, COMPREHENSIVE PROJECTS AND GRADUATION

Advising:
Academic advising for the Master of Music in Vocal Performance is administered by the Director of the MMVP Program. New students must consult with the Director before registering in person or online and it is suggested that an appointment be made for advisory input before each subsequent registration. Individual progress in the curriculum can be tracked by using the Curriculum Checklist and MMVP Program Requirements.

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

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

Deadlines:

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

Late papers will delay graduation.

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

Applications in Musical Analysis – Michael McBride or Helen Hudgens
Performer’s Survey: Art Song – Julia Bentley
Performer’s Survey: Opera – Philip Kraus
Performer’s Survey: Cantata – Colin Holman
All questions about specific projects should be referred to the appropriate faculty members and be carried out as requested in the Project Descriptions as circulated.

Papers will be assessed based on comprehensive content, clarity of presentation, correct grammar, critical analysis and proper form, including title page (see Turabian Sample 14.18), introduction, main body, and Appendix. Before being submitted, careful proofing should ensure that there are no typos, incorrect spacing, etc. In order to receive a Passing grade, the paper must reach an A (Excellent) or B (Above Average) assessment at the graduate level.

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

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

**Graduation:**
The MMVP candidate must make a formal application for graduation. The form entitled “Graduate Student Graduation Application” can be found in the Student Services building on the main floor or online at [www.northpark.edu/graduation](http://www.northpark.edu/graduation). In the semester prior to graduation, students should review their transcript and check it against the Curriculum Checklist to make sure their requirements are being met. Then they should complete the application, and submit it to the Director of the MMVP program for a review of the student’s transcript. When that is completed, the Director will sign the application and the student must deliver it to the Office of Student Administrative Services for an official graduate audit. The signed application must be submitted to Student Services by the end of the 1st week of the semester in which the student plans to graduate. There is a graduation fee applied to the account of each graduating student in their last semester. Participation in the Commencement ceremony is required. Permission to not participate must be obtained from the Dean of the School of Music.

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

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

Undergraduate Degree Pre-requisite (complete/incomplete):
Degree conferred: Bachelor of Arts/Bachelor of Music/Bachelor of Music Education/Other ____________________ (circle one)
Hours earned (minimum, 120 hrs): ________________________________
School: ________________________________
Date of Degree: ________________________________
GPA (3.0 minimum): ________________________________

Language Pre-requisite (complete/incomplete):
One year of Italian, French or German (circle one)
Dates studied: ______________________________________
School: ______________________________________
Placement (if needed): ______________________________________

Aural Skills Pre-requisite (complete/incomplete):
Two years (4 semesters) of undergraduate study. All students must take the Aural Skills Placement.
Dates studied: ______________________________________
School: ______________________________________
Placement (circle one): Aural Skills I/Aural Skills II/Aural Skills III/Aural Skills IV/Applied Theory & Sight Singing Tutorial (1-2 sh)/None

Theory Pre-requisite (complete/incomplete):
Two years (4 semesters) of study with a “B” average or better, taken within the last five years.
Dates studied: ______________________________________
School: ______________________________________
Placement (circle one): Theory I/Theory II/Theory III/Theory IV/Applied Theory & Sight Singing Tutorial (1-2 sh)/None

Lyric Diction Pre-requisite (none required):
Proficiency demonstrate proficiency in Latin, Spanish, English, Italian, German and French diction, as well as IPA. North Park offers five courses (totaling 5 sh) to fulfill this proficiency, three of which are applied toward degree requirements for graduation. Students with previous diction study may take one or more of the diction placements to proficiency out of one or more of the diction courses.
Previous diction study (circle all that apply): IPA/Latin/Spanish/English/Italian/French/German
Dates studied: ______________________________________
School: ______________________________________
Placement (circle complete or incomplete for each course):
MUS 5421 Lyric Diction: IPA & Latin (complete/incomplete)
MUS 5422 Lyric Diction: Spanish & English (complete/incomplete)
MUS 5423 Lyric Diction: Italian (complete/incomplete)
MUS 5424 Lyric Diction: German (complete/incomplete)
MUS 5425 Lyric Diction French (complete/incomplete)
Music History & Literature Pre-requisite (complete/incomplete):
One year (2 semesters) covering Baroque, Classical and Romantic are required. Placement may be required if courses were taken more than 5 years ago, or if grades were not consistently “B” or better.
Dates studied: ________________________________
School: ________________________________________
Placement (if needed): ____________________________

Description of Piano Skills (advisory only):
MASTER OF MUSIC IN VOCAL PERFORMANCE DEGREE REQUIREMENT CHECKLIST
(Courses offered every other year or in some other irregular rotation are in italics.)

**Major Area, 12 sh**
- AMUS 5200  Applied Voice 2sh x 3 = 6 ____ , ____ , ____
- AMUS 6200  Applied Voice: Recital 2sh ______
- MUS 5450  Opera Workshop 2sh ________
  (must be taken before, or in the same year as, the Full Production)
- MUS 5455  Opera Production 2sh ______

**Other Studies, 22 sh**
- MUS 5000  Music Bibliography 1sh________
- MUS 5001  Performer’s Survey I: Art Song 3sh ____
- MUS 5002  Performer’s Survey II: Opera 3sh _____
- MUS 5003  Performer’s Survey III: Oratorio/Cantata/Mass 3sh _____
- MUS 5100  Performance Practica 0 sh ___________
- MUS 5300  Applications in Musical Analysis 2sh ____
- MUS 5401  Vocal Pedagogy I 1sh__________________
- MUS 5402  Vocal Pedagogy II 1sh ________________

Lyric Diction (Proficiency is required in all five languages, but only 3sh can be counted as core requirements. Lyric Diction 5421 and 5422 are listed under Electives below)
- MUS 5423  Lyric Diction: Italian 1sh ______
- MUS 5424  Lyric Diction: German 1sh ______
- MUS 5425  Lyric Diction: French 1sh ______
- MUS 5500/5510  Vocal Pedagogy Clinical 1+1 ______ , ____
- AMUS 5600  Interpretive Performance Studies 2 sh___________
- MUS 5650  Master Classes in Vocal Performance 1sh ______________

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

Additional Opera/Choral Requirement:*
*Either - MUS 5450 Opera Workshop (0sh) and/or MUS 5455 Opera Production (0sh) one year [2 semesters] beyond the 4sh core requirements. With instructor’s consent; see course descriptions. Or MUS 5800 University Choir (0sh) or MUS 5890 Chamber Singers (0sh) one year [2 semesters] beyond the core requirement. See course descriptions.

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

**Electives – 2 sh**
- AMUS 5190  Applied Conducting 1 or 2sh ________
- AMUS 5600  Interpretive Performance Studies 2sh __________
- MUS 5421  Lyric Diction: Latin and English 1sh ______
- MUS 5422  Lyric Diction: Spanish 1sh ______
- MUS 5700  Career Seminar 1sh __________
- MUS/AMUS  Any course excluding those fulfilling entrance and program requirements.

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

Residency Year (two consecutive semesters of full-time enrollment, minimum of 8 credits per semester)
- Semester/Year: ____________________________
- Semester/Year: ____________________________

**Comprehensive Projects:**
- Vocal Pedagogy: __________________
- Applications in Analysis: ____________
- Performance Survey I: ______________
- Performance Survey II: ______________
- Performance Survey III: ______________

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

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

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

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

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

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

AMUS 6200 Applied Voice: Recital:
Each student is required to give a full recital of 55-65 minutes of music near the end of study. The recital must accomplish the following in consultation with the voice teacher and vocal coach:

1. Cover at least three different musical periods and three different languages.
2. Display the student’s complete vocal abilities through appropriate range, musical materials and interpretive perspectives.
3. Program notes must accompany the recital and include translations, comments on the relationship of words to the music, or other relevant explanatory material.
4. Recitals should focus on art song repertoire but may include some opera/oratorio arias, memorized. Musical theater pieces are the option of the student but should be limited to one or two pieces at most.

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

Semester Juries:
All students studying voice for credit (AMUS 5200) must take juries at the end of each semester of enrollment. For the AMUS 6200: Recital jury, five selections must be from the recital along with 2 pieces not performed on
the recital. Recital program notes must also be presented at the jury. The final grade for AMUS 5200 and AMUS 6200 registrations will consist of the teacher’s studio grade (1/3 weight) and the jury’s averaged grade (2/3 weight).* Determination of grade takes into consideration the professional nature of the Master of Music in Vocal Performance as well as the following: preparation of repertoire, present performance level, and progress. The standard for performance is guided by the professional market and grades reflect the student’s achievement in meeting that standard.

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

Jury sign-ups are posted in Wilson Hall by the beginning of the last quad in each semester. Jury forms, on a single double sided page, are available in the first floor lobby of Wilson Hall. It must be completed in the manner requested on the form and brought to the jury as follows:

- One two-sided original form, the front juror’s copy completely filled out.
- Five copies of the filled out front page.

The jurors will write short critiques on the forms. These will be made available to the students by their applied teacher after grades have been submitted. The original form will go into the student’s permanent file.

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

Failure to appear at a semester jury examination without prior notification will automatically result in a grade of F for the semester. A jury is required for each AMUS registration, with the exception of AMUS Coaching.

**Jury Requirements:**
Five memorized pieces will be required for each semester jury (except for AMUS 6200 juries, which require an additional two pieces). They should be in various languages and periods and should fill in weak areas in the student’s existing repertoire. The student must bring to each jury a comprehensive repertoire list noting pieces learned during the MMVP program in bold type. Students must learn a complete role, either from opera or oratorio repertoire. The student at the master’s level should demonstrate advanced repertoire performed in an informed manner i.e. the student is expected to have a complete word by word translation, be informed about the composer and the poet, know the character if from an opera or oratorio, and present a credible interpretation of the work.
MUS 5100-01 Performance Practica, 2015-2016
Required for four semesters; 0 sh

Course Instructor: Dr. Craig Johnson, Dean, School of Music
Course Administrator: Marijean Sahyouni, Office Manager, School of Music
Office: Wilson Hall, 1st Floor – By appointment
Class Hours: Thursdays, 10:30-11:30 a.m. and 2:30-3:15 p.m.
Class Room: Anderson and Isaacson Chapels, as well as other locations as announced
Class Dates: 8/31/15-12/18/15 (fall semester); 1/19/16-5/14/16 (spring semester)
Email: crjohnson@northpark.edu, mdsahyouni@northpark.edu
Office Phone: 773-244-5637; 773-244-5630

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

Attendance and Performance Requirements:

1. **General Recitals:** Thursdays, 2:30-3:15 p.m., Anderson or Isaacson Chapel – please see schedule for specific dates; students registered for this course must perform at least once per semester (please see below for procedures)

   General Recitals are attended by most undergraduate students who study music, some graduate students, and many music faculty members. The setting is more formal in nature.

2. **Class Recitals:** Thursdays, 2:30-3:15 p.m., Isaacson Chapel – please see schedule for specific dates; students registered for this course must perform at least once per year

   Class Recitals are in master class format, and include both undergraduate and graduate students. The setting is informal in nature.

3. **Studio Classes:** Thursdays, 10:30-11:30 a.m., Anderson Chapel; students registered for this course must perform at least once per semester, and must attend all scheduled classes as follows - 9/10, 10/1, 10/8, 10/22, 10/29, 11/12, 11/19, and 12/3

   Studio Classes are in master class format, and include only graduate students. The setting is informal in nature.

General Recital Performances:

1. Please note the performance sign-up procedure for General Recitals, especially the information in **bold:** All undergraduate music majors will be assigned a Thursday afternoon General Recital in which to perform each year: these assignments are carefully planned out, and students may not request an adjustment of the assignments, except in the case of a true emergency. The performance assignments will be posted and distributed at the beginning of each semester. Seniors, juniors and sophomore BMP students will be assigned in the fall semester; remaining sophomores and first-year students will be assigned in the spring semester. Beyond the assigned performance slots, only MMVP and sophomore BMP students may claim additional performance slots in the fall semester (others may apply for available slots on a first-come, first-served basis); in the spring, any undergraduate music major or minor students, and MMVP students, may claim the additional available slots.

2. Students must fill out a Student Recital Request Form for each General Recital performance: the form is available in a bin outside the Faculty Workroom on the 1st floor of Wilson Hall, and it must be submitted to Marijean Sahyouni in the School of Music office in Wilson Hall no later than Monday noon of the week of the performance – failure to meet the deadline will forfeit the performance. The student is responsible for listing the complete and accurate title(s) of the piece(s) to be performed, as well as the composer and his/her birth/date dates. It must be proofed and signed by the applied
instructor before submission, and an accompanist’s name must be included as well (and the accompanist must obviously be asked before his/her name is included on the form). Performers at General Recitals are expected to dress “business casual.”

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

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

**Health and Safety:** Information concerning health and safety can be found in the Music Student Handbook posted online at [www.northpark.edu/music](http://www.northpark.edu/music).

**Academic Integrity:**
Statement Concerning Academic Dishonesty: Academic dishonesty runs counter to the goals and ideals of every educational institution and will not be tolerated at North Park University, and may result in dismissal from the University. Appropriate designated authorities within the University will judge cases of alleged academic dishonesty according to the principles, policies, and procedures outlined in the Student and Faculty Handbooks.

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

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

Please refer to North Park’s Safe Community site for contact information and further details. [http://www.northpark.edu/Campus-Life-and-Services/Safe-Community](http://www.northpark.edu/Campus-Life-and-Services/Safe-Community).

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

Dear School of Music –

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

Best wishes,

Craig Johnson, Dean, School of Music

Protecting Your Hearing Health

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

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

- **Your hearing can be permanently damaged by loud sounds**, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.

- **Noise-induced hearing loss is generally preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.

- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.

- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
  - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
  - 90 dB (blender, hair dryer) – 2 hours
  - 94 dB (MP3 player at 1/2 volume) – 1 hour
  - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
  - 110 dB (rock concert, power tools) – 2 minutes
  - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.

- The use of earplugs and earmuffs helps to protect your hearing health.

- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.

- It is important to follow basic hearing health guidelines.

- It is also important to study this issue and learn more.
If you are concerned about your personal hearing health, talk with a medical professional.

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

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

Protect Your Hearing Every Day
Information and Recommendations for Student Musicians

Standard Version

National Association of Schools of Music Performing Arts Medicine Association

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Protect Your Hearing Every Day

Introduction

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

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

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

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

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

Disclaimer

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

Purpose of this Resource Document

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

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

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

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

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

Noise-Induced Permanent Hearing Loss

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Noise Levels and Risk

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

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

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

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

<table>
<thead>
<tr>
<th>Sound</th>
<th>Intensity (dB)</th>
<th>Maximum Recommended Exposure (approx)*</th>
</tr>
</thead>
<tbody>
<tr>
<td>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><strong>Blender, Blow-dryer</strong></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>Sirens, 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**

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

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

1. Attend concerts;
2. Play your instrument;
3. Adjust the volume of your car stereo;
4. Listen to your radio, CD player, and MP3 player.

Here are some simple ways to test if the music is too loud:
It’s too loud (and too dangerous) when:
1. You have to raise your voice to be heard.
2. You can’t hear someone who’s 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area.

Evaluating Your Risk for Hearing Loss

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

Basic Protection for Musicians

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

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

Future Steps

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

Conclusion

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

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

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

Resources – Information and Research

Hearing Health Project Partners

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

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

PAMA Bibliography (search tool) [http://www.artsmed.org/bibliography.html](http://www.artsmed.org/bibliography.html)
General Information on Acoustics

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

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

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

Health and Safety Standards Organizations

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

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

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

Medical Organizations Focused on Hearing Health

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

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

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

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

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

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

Other Organizations Focused on Hearing Health

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

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

An NASM – PAMA Student Information Sheet

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

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

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

Information and Recommendations for Student Musicians

Student Guide

National Association of Schools of Music Performing Arts Medicine Association

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

Protect Your Neuromusculoskeletal and Vocal Health Every Day

Introduction

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

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

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

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

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

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

Of course, there are certain behaviors, especially those involving excessive physical and vocal stress and strain, which can endanger your neuromusculoskeletal and/or vocal health. Sometimes our bodies and voices recover from strenuous behaviors rather quickly, but other times the effects linger. Our recovery time is often tied to our level of fitness and ability.
Many of you may be picturing a novice athlete who doesn’t warm up properly, who plays too hard during a game or match, and who then ends up with an injury – maybe a sprained ankle or a pulled muscle.

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

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

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

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

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

**Disclaimer**

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

**Purpose of this Resource Document**

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

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

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

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

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

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

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

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

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

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

Vocal Anatomy

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

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

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

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

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

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

Disorders of the Neuromusculoskeletal System

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

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

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

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

Contributing Factors

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

Overuse

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

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

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

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

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

Misuse

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

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

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

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

Abuse

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

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

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

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

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

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

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

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

Neuromusculoskeletal Issues Affecting the Body

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

1. Muscle Pain

For musicians, muscle pain can be the result of overuse, misuse, poor posture, tension, technical problems, or poor conditioning. When a muscle is used, it becomes physically shortened. It contracts. This contraction produces lactic acid, and when this substance accumulates, it minimizes the muscle’s ability effectively function and contract. If you don’t stop and rest, you put yourself at increased risk for muscle strains, which are small tears in the muscle fibers.

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

Some kinds of muscle pain may subside once an activity is stopped, but not always. In the case of muscle strains, the pain may dissipate, but a regimen of rest, ice, and/or anti-inflammatory medications may be necessary in order to reduce swelling and help facilitate a quicker recovery. As always, it’s best to get your advice and treatment plan from a medical professional.

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

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

2. Neuropathies

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

Focal neuropathies are those focused on one nerve or group of nerves within a particular area of the body. Symptoms usually appear suddenly and can include pain; sensory disturbances, such as numbness, tingling, “pins of needles” sensations, burning, or even itching; and weakness. In the case of bodily extremities, the pain may occur at the site of a nerve compression or entrapment. Nerve compressions, or entrapments, occur when a nerve passes through a narrowed
channel bounded by bone, fibrous bands, bulky muscles, or enlarged arteries on its way to or from its ultimate destination – either toward or away from the brain and spinal cord.

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

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

**Carpal Tunnel Syndrome**

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

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

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

**Ulnar Neuropathy**

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

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

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

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

**Thoracic Outlet Syndrome**

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

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

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

3. **Dystonia**

Dystonia involves sustained muscular contractions. These muscular contractions produce unwanted movements or abnormal postures in people. The exact cause of dystonia is unclear.
Like a focal neuropathy, focal dystonia is focused on a particular area of the body, and certain sets of muscles within that area of the body are involved.

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

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

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

**Neuromusculoskeletal Issues Affecting the Voice**

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

1. **Phonatory Instability**

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

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

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

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

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

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

2. **Vocal Strain**

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

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

3. **Vocal Fold Abnormalities**

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

**Basic Protection for All Musicians**

As musicians, it’s vital that you protect your neuromusculoskeletal health whenever possible.
Here are some simple steps you can take:

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

Vocal Protection

Here’s some extra advice for safeguarding your voice:

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

Marching Musicians

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

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

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

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

Future Steps

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

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

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

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

**Resources – Information and Research**

**Neuromusculoskeletal and Vocal Health Project Partners**

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

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

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

**Organizations Focused on Neuromusculoskeletal and Vocal Health**

American Academy of Neurology ([http://www.aan.com](http://www.aan.com))

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


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

American Laryngological Association ([http://www.alahns.org](http://www.alahns.org))

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

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

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

National Association of Teachers of Singing ([http://www.nats.org](http://www.nats.org))
APPENDIX B

Additional Offerings:

Music in Worship Minor (23 semester hours)

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

Music Minor (22 semester hours)

- History courses (6 sh) — Choose from MUS 3025, 3035, 3045, 3065
- Theory courses (12 sh) — MUS 1080, 1110/1120, 2130/2140
- Performance practica (0 sh) — MUS 0100 (2 years), 1010 & 1020 (proficiency, see notes for further details)
- Ensemble (2 years participation) — Choose from MUS 0700, 0725, 0750, 0800, or 0810
- Applied music lesson (4 sh) — courses appropriate to instrument/voice

Notes for all additional offerings:

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

Certificate in Music for Social Change - Dr. Tom Zelle, Certificate Director (8 semester hours)

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

Curriculum:

- El Sistema (a history of the El Sistema movement) [1 credit]
- Either Applied Methods: Strings and Pedagogical Methods: Strings (1 credit each, 2 credits total); OR String Pedagogy and Literature II (2 credits)
- Youth Orchestra Techniques (2 credits)
- 3 semesters of Internship in Music (in an El Sistema-inspired setting) [1 credit per semester, 3 credits total]
APPENDIX C
# Academic Planning Guide - Bachelor of Arts in Music: Arts Administration Concentration

North Park University
effective with 2015-2016 Catalog

## Core Curriculum

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

[http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum](http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum)

### Foundations

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cornerstone Seminar</td>
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</tr>
<tr>
<td>Biblical Studies</td>
<td>4 sh</td>
</tr>
<tr>
<td>Health and Well-Being</td>
<td>2 sh</td>
</tr>
<tr>
<td>Analytical &amp; Quantitative Reasoning</td>
<td>4 sh</td>
</tr>
<tr>
<td>Global Histories</td>
<td>4 sh</td>
</tr>
<tr>
<td>Modern Languages</td>
<td>8 sh</td>
</tr>
</tbody>
</table>

### Explorations

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

<table>
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</tr>
</thead>
<tbody>
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<td>2 sh</td>
</tr>
<tr>
<td>Christian Life &amp; Thought</td>
<td>4 sh</td>
</tr>
<tr>
<td>Life Science (2sh/lab)</td>
<td></td>
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<tr>
<td>Physical Science (2sh/lab)</td>
<td></td>
</tr>
<tr>
<td>Culture and Society (4sh)</td>
<td></td>
</tr>
<tr>
<td>Ethical Reasoning (2sh)</td>
<td></td>
</tr>
</tbody>
</table>

### Intermediate Level Writing

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

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<tr>
<td>Writing Research Course (4sh)</td>
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</tbody>
</table>

### Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keystone Seminar</td>
<td>4 sh</td>
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While accurately portraying the information contained in the college catalog, this form is not considered a legal substitute for that document. Students should become familiar with the catalog in effect at the time in which they entered the institution.
Academic Planning Guide - Bachelor of Arts in Music: Arts Administration Concentration
North Park University
effective with 2015-2016 Catalog

Major Requirements

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

Supporting Courses: 8 semester hours
- MUS 2050: World Music in Cultural Perspective (4)
- BSE 2211: Principles of Macroeconomics (4)

Required Core Courses: 40 semester hours

Music History: 6 semester hours
- MUS 3010: Music History and Literature I (4)
- MUS 3020: Music History and Literature II (2)

Theory: 14 semester hours
- MUS 1080: Introduction to Musicianship (4)
- MUS 1110/1120: Aural Skills I and II (2/2)
- MUS 2136/2140: Music Theory III (2/2)
- MUS 3130: Music Theory III (2)

Performance Practice: 2 semester hours
- MUS 0100: Student Recital. 8 semesters (0)
- MUS 1010/1020: Keyboard Skills I & II, Proficiency (3)
- MUS 1005: Introduction to the Music Profession (2)

Ensemble: 0 semester hours, 8 semesters
- Brass, Percussion, String, and Woodwind: Required 4 years; Strings - MUS 0750. Brass/Woodwind/Percussion. MUS 0700 or MUS 0725
- Guitar: Required 4 years; at least 2 years in MUS 0700, MUS 0725, MUS 0750, MUS 0800, or MUS 0810 and no more than 2 years in 0855, MUS 3770, or MUS 3850.
- Piano and Organ: Required 4 years; at least 2 years in or accompanying MUS 0700, MUS 0725, MUS 0750, MUS 0800 or MUS 0810 and no more than 2 years in or accompanying MUS 0855 or MUS 3770.
- Voice: Required 4 years; at least 3 years in MUS 0800 or MUS 0810 and no more than 1 year in MUS 0855 or MUS 3890.

Applied Music: 6 semester hours
- AMUS Lessons

Concentration: 12 semester hours
- MUS 3500: Introduction to Arts Administration (2)
- NONP 2710: Intro to Nonprofit Management & Leadership (2)
- MUS 4970: Internship in Music (4)
- NONP 3710: Nonprofit Governance & Volunteer Mgmt. (4)

Notes:

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

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

Some students may need to take MUS 1060 and/or MUS 1055 prior to taking MUS 1080.

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

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Core Curriculum

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<td>Art and Aesthetics (2sh)</td>
</tr>
<tr>
<td></td>
<td>Met by MUS 0700, 0725, 0750, 0800, 0810, or 0855</td>
</tr>
<tr>
<td></td>
<td>Must be taken for credit. Must be taken twice.</td>
</tr>
<tr>
<td>Biblical Studies (4sh)</td>
<td>Christian Life &amp; Thought (4sh)</td>
</tr>
<tr>
<td>Health and Well-Being (2sh)</td>
<td>Life Science (2sh/lab)</td>
</tr>
<tr>
<td>Analytical &amp; Quantitative Reasoning (4sh)</td>
<td>Physical Science (2sh/lab)</td>
</tr>
<tr>
<td>Global Histories (4sh)</td>
<td>Culture and Society (4sh)</td>
</tr>
<tr>
<td></td>
<td>Met by supporting course MUS 2060</td>
</tr>
<tr>
<td>Modern Languages (6sh)</td>
<td>Ethical Reasoning (2sh)</td>
</tr>
<tr>
<td></td>
<td>Met by MUS 1050</td>
</tr>
</tbody>
</table>

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

| Writing Intensive Course (4sh)            | Research Writing Course (4sh)                     |
|                                          | Met by MUS 3010                                   |

Keystone
Interdisciplinary integration of skills and knowledge applied to contemporary social issues

| Keystone Seminar (4sh)                    |                                               |

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

## North Park University

*effective with 2015-2016 Catalog*

## Major Requirements

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

**Supporting Courses:** 4 semester hours

- [ ] MUS 2050: World Music in Cultural Perspective (4)

**Required Core Courses:** 40 semester hours

### Music History: 6 semester hours

- MUS 3010: Music History and Literature I (4)
- MUS 3020: Music History and Literature II (2)

### Theory: 24 semester hours

- MUS 1080: Introduction to Musicianship (4)
- MUS 1110/1120: Aural Skills I/II (2/2)
- MUS 2000: Introduction to Composition (2)
- MUS 2110: Aural Skills III (2)
- MUS 2130/2140: Music Theory III/IV (2/2)
- MUS 3130/3140: Music Theory III/IV (2/2)
- MUS 4160: Orchestration (2)

### one from the following:

- MUS 3150: Jazz/Pop Theory (2) (even year)
- MUS 4150: Counterpoint (2) (even year)
- MUS 4165: Songwriting (2) (odd year)
- MUS 4175: Arranging (2) (odd year)

### Performance Practica: 4 semester hours

- MUS 0100: Student Recital, 8 semesters (0)
- MUS 1010/1020: Keyboard Skills I & II, Proficiency (0) *
- MUS 1005: Introduction to the Music Profession (2)
- MUS 2155: Technology in Music (2)
- AMUS 4900: Fourth Year Recital (0)

### Ensemble: 0 semester hours, 8 semesters

- **Brass, Percussion, String, and Woodwind:** Required 4 years: Strings - MUS 0750, Brass/Woodwind/Percussion - MUS 0700 or MUS 0725
- **Guitar:** Required 4 years; at least 2 years in MUS 0700, MUS 0725, MUS 0750, MUS 0800, or MUS 0810 and no more than 2 years in 0855, MUS 3770, or MUS 3850.
- **Piano and Organ:** Required 4 years; at least 2 years in or accompanying MUS 0700, MUS 0725, MUS 0750, MUS 0800 or MUS 0810 and no more than 2 years in or accompanying MUS 0855 or MUS 3770.
- **Voice:** Required 4 years; at least 3 years in MUS 0800 or MUS 0810 and no more than 1 year in MUS 0855 or MUS 3890.

### Applied Music: 6 semester hours

- AMUS 3010: Composition (4)
- AMUS Elective (2)

---

**Notes:**

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

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

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

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Academic Planning Guide - Bachelor of Arts in Music: General Studies Concentration
North Park University
effective with 2015-2016 Catalog

Core Curriculum

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<td>Art and Aesthetics (2sh)</td>
</tr>
<tr>
<td>Biblical Studies (4sh)</td>
<td>Met by MUS 0700, 0725, 0750, 0800, 0810, or 0655</td>
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<tr>
<td>Health and Well-Being (2sh)</td>
<td>Must be taken for credit. Must be taken twice.</td>
</tr>
<tr>
<td>Analytical &amp; Quantitative Reasoning (4sh)</td>
<td>Christian Life &amp; Thought (4sh)</td>
</tr>
<tr>
<td>Global Histories (4sh)</td>
<td>Life Science (2sh/lab)</td>
</tr>
<tr>
<td>Modern Languages (8sh)</td>
<td>Physical Science (2sh/lab)</td>
</tr>
<tr>
<td></td>
<td>Culture and Society (4sh)</td>
</tr>
<tr>
<td></td>
<td>Met by supporting course MUS 2060.</td>
</tr>
<tr>
<td></td>
<td>Ethical Reasoning (2sh)</td>
</tr>
<tr>
<td></td>
<td>Met by MUS 1005</td>
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</table>

Intermediate Level Writing

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

<table>
<thead>
<tr>
<th>Writing Intensive Course (4sh)</th>
<th>Research Writing Course (4sh)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Met by MUS 3010</td>
</tr>
</tbody>
</table>

Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

<table>
<thead>
<tr>
<th>Keystone Seminar (4sh)</th>
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Academic Planning Guide - Bachelor of Arts in Music: General Studies Concentration  
North Park University  
effective with 2015-2016 Catalog

### Major Requirements

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

**Supporting Courses:** 4 semester hours
- [ ] MUS 2060: World Music in Cultural Perspective (4)

**Required Core Courses:** 40 semester hours

**Music History:** 6 semester hours
- [ ] MUS 3010: Music History and Literature I (4)
- [ ] MUS 3020: Music History and Literature II (2)

**Theory:** 20 semester hours
- [ ] MUS 1080: Introduction to Musicianship (4)
- [ ] MUS 1110/1120: Aural Skills III/IV (2/2)
- [ ] MUS 2110/2120: Aural Skills III/IV (2/2)
- [ ] MUS 2130/2140: Music Theory III/IV (2/2)
- [ ] MUS 3130/3140: Music Theory III/IV (2/2)

**Performance Practica:** 2 semester hours
- [ ] MUS 0100: Student Recital, 8 semesters (0)
- [ ] MUS 1010/1020: Keyboard Skills I & II, Proficiency (0)
- [ ] MUS 1005: Introduction to the Music Profession (2)

**Ensemble:** 0 semester hours, 8 semesters
- Brass, Percussion, String, and Woodwind: Required 4 years; Strings - MUS 0750; Brass/Woodwind/Percussion - MUS 0700 or MUS 0725
- Guitar: Required 4 years; at least 2 years in MUS 0700, MUS 0725, MUS 0750, MUS 0800, or MUS 0810 and no more than 2 years in MUS 0755, MUS 3770, or MUS 3850.
- Piano and Organ: Required 4 years; at least 2 years in or accompanying MUS 0700, MUS 0725, MUS 0750, MUS 0800 or MUS 0810 and no more than 2 years in or accompanying MUS 0855 or MUS 3770.
- Voice: Required 4 years; at least 3 years in MUS 0800 or MUS 0810 and no more than 1 year in MUS 0855 or MUS 3890.

**Applied Music:** 12 semester hours
- AMUS Lessons

**Notes:**

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

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

Some students may need to take MUS 1060 and/or MUS 1055 prior to taking MUS 1080.

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Core Curriculum

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

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

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

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

- Art and Aesthetics (2sh)
  - Met by MUS 0700, 0725, 0750, 0800, 0810, or 0855
  - Must be taken for credit, twice.
- Christian Life & Thought (4sh)
- Life Science (2sh/lab)
- Physical Science (2sh/lab)
- Culture and Society (4sh)
  - Met by supporting course MUS 2050
- Ethical Reasoning (2sh)
  - Met by MUS 1005

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

- Writing Intensive Course (4sh)
- Research Writing Course (4sh)
  - Met by MUS 3010

Keystone
Interdisciplinary integration of skills and knowledge applied to contemporary social issues

- Keystone Seminar (4sh)

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

## Major Requirements

### Supporting Courses: 4 semester hours

- [ ] MUS 2060: World Music in Cultural Perspective (4)

### Required Core Courses: 40 semester hours

#### Music History: 6 semester hours

- MUS 3010: Music History and Literature I (4)
- MUS 3075: Jazz History (2)

#### Theory: 22 semester hours

- MUS 1080: Introduction to Musicianship (4)
- MUS 1110/1120: Aural Skills III/IV (2/2)
- MUS 2110/2120: Aural Skills III/IV (2/2)
- MUS 2130/2140: Music Theory III/II (2/2)

#### Performance Practica: 4 semester hours

- MUS 0100: Student Recital, 8 semesters (0)
- MUS 1010/1020: Keyboard Skills I & II, Proficiency (0) *
- MUS 1005: Introduction to the Music Profession (2)

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

- Brass, Percussion, String, and Woodwind (instruments found in a standard jazz band instrumentation): Required 4 years; MUS 0700, MUS 0725 or MUS 0750 (as assigned).

#### Applied Music: 8 semester hours

- AMUS Lessons

### Notes:

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

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

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

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# Academic Planning Guide - Bachelor of Music Education: Instrumental

North Park University

**Major Requirements**

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## Foundations

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

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<tr>
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<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cornerstone Seminar (4sh)</td>
<td></td>
</tr>
<tr>
<td>Biblical Studies (4sh)</td>
<td></td>
</tr>
<tr>
<td>Health and Well-Being (2sh)</td>
<td></td>
</tr>
<tr>
<td>Analytical &amp; Quantitative Reasoning (4sh)</td>
<td></td>
</tr>
<tr>
<td>Global Histories (4sh)</td>
<td></td>
</tr>
<tr>
<td>Modern Languages (8sh)</td>
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</tr>
</tbody>
</table>

## Explorations

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art and Aesthetics (2sh)</td>
<td></td>
</tr>
<tr>
<td>Biblical Studies (4sh)</td>
<td></td>
</tr>
<tr>
<td>Christian Life &amp; Thought (4sh)</td>
<td></td>
</tr>
<tr>
<td>Life Science (2s/4lab)</td>
<td></td>
</tr>
<tr>
<td>Physical Science (2s/lab)</td>
<td></td>
</tr>
<tr>
<td>Culture and Society (4sh)</td>
<td></td>
</tr>
<tr>
<td>Ethical Reasoning (2sh)</td>
<td></td>
</tr>
</tbody>
</table>

## Intermediate Level Writing

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing intensive Course (4sh)</td>
<td></td>
</tr>
<tr>
<td>Research Writing Course (4sh)</td>
<td></td>
</tr>
</tbody>
</table>

## Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keystone Seminar (4sh)</td>
<td></td>
</tr>
</tbody>
</table>

*Students in this professional degree track are not required to take the Keystone Seminar.*

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

**North Park University**

**effective with 2015-2016 Catalog**

## Major Requirements

**Required Semester hours:** BMU: 100 semester hours (63 Music, 37 Education)

**Supporting Courses:** 4 semester hours

- MUS 2000: World Music in Cultural Perspective (4)

**Required Core Courses:** 59 semester hours

**History/Literature:** 8 semester hours

- MUS 3110: Music History and Literature I (4)
- One from the following:
  - MUS 2950: Contemporary American Popular Music (2) (odd year)
  - MUS 3155: Medieval and Renaissance Music (2) (odd year)
- MUS 3150: Topics in Music (when the topic is music history-focused) (2)

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

- MUS 1480: Introduction to Music Theory (4)
- MUS 11091120: Aural Skills I/II (2/2)
- MUS 2120/2120: Aural Skills III (2/2)

**Performance Practice:** 6 semester hours

- MUS 000: Student Recital, 7 semesters (1)
- MUS 1010, 1020, 1030: Keyboard Skills III/IV, Proficiency (9)
- MUS 1470: Keyboard Skills V (2)

**Ensemble:** 8 semester hours

- Required 7 semesters in MUS 0700, MUS 8725, MUS 0750, MUS 0800, or MUS 0810. Students are strongly encouraged and advised to participate in Gospel Choir and Chamber Ensembles.

**Applied Music:** 12 semester hours

- MUS/LES Lessons (1st, 2nd, Voice 1st, Piano 1st)

**Music Education/Instrumental:** 11 semester hours

- MUS 3307: Materials and Methods for Elementary Music (2)
- MUS 3400: Secondary Instrumental Methods and Materials (1)

**Free from the following:**

- MUS 2980: Applied Methods: Brass (1) (odd year)
- MUS 2981: Applied Methods: Woodwinds (1) (odd year)

**All of the following:**

- MUS 3980: Pedagogical Methods: Brass (1) (odd year)
- MUS 3981: Pedagogical Methods: Woodwinds (1) (odd year)

**Education Requirements:** 37 semester hours

**EDUC Professional Term A (17 semester hours)**

- EDU 2120: Introduction to Teaching; Professional Responsibilities (2)
- EDU 2130: Educational Psychology (2)
- EDU 2140: Curriculum Planning & Preparation (2)

**EDUC Professional Term B (8 semester hours)**

- EDU 3011: Middle School & Adol. Development (3)
- EDU 3170: Int. in Special H-12 Programs (2)

**EDUC Professional Term C (3 semester hours)**

- EDU 3315: Methods of Teaching Content Reading & Writing (2)
- EDU 3430: Survey of Exceptional Learners (3)
- EDU 3510: Pedagogy B: Teaching Aiding (6)

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

- EDU 3310: Student Teaching Secondary (6)
- EDU 4120: Student Teaching Elementary (6)
- EDU 4600: Senior Capstone (3)

## Notes:

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

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

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

- All music requirements must be finished before student teaching.

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

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

- Assessment of Professional Teaching: Students are required to pass the APT test prior to receiving a teaching license.

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

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# Academic Planning Guide - Bachelor of Music Education: Voice/Piano

**North Park University**
effective with 2015-2016 Catalog

## Core Curriculum

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

<table>
<thead>
<tr>
<th>Foundations</th>
<th>Explorations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparing for more in-depth work in both the Core Curriculum and your major</td>
<td>Knowledge in specific disciplines, with strong emphasis on how you can use them in the context of your own life</td>
</tr>
<tr>
<td>Cornerstone Seminar (4sh)</td>
<td>Art and Aesthetics (2sh)</td>
</tr>
<tr>
<td>Biblical Studies (4sh)</td>
<td>Met by MUS 0725, 0750, 0800, 0810, or 0815</td>
</tr>
<tr>
<td>Must be taken for credit. Must be taken twice.</td>
<td></td>
</tr>
<tr>
<td>Health and Well-Being (2sh)</td>
<td>Christian Life &amp; Thought (4sh)</td>
</tr>
<tr>
<td>Analytical &amp; Quantitative Reasoning (4sh)</td>
<td>Life Science (2sh/lab)</td>
</tr>
<tr>
<td>Global Histories (4sh)</td>
<td>Physical Science (2sh/lab)</td>
</tr>
<tr>
<td>Modern Languages (8sh)</td>
<td>Culture and Society (4sh)</td>
</tr>
<tr>
<td>Met by supporting course MUS 2060.</td>
<td></td>
</tr>
<tr>
<td>Ethical Reasoning (2sh)</td>
<td>Met by EDU 3130.</td>
</tr>
</tbody>
</table>

## Intermediate Level Writing

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

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

## Keystone

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

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

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# Academic Planning Guide - Bachelor of Music Education: Voice/Piano

**North Park University**

**effective with 2015-2016 Catalog**

## Major Requirements

**Required Semester hours:** 100 semester hours (63 Music, 37 Education)

**Supporting Courses:** 4 semester hours
- MUS 2693: World Music in Cultural Perspective (4)

**Required Core Courses:** 59 semester hours

### History/Literature: 8 semester hours
- MUS 3010: Music History and Literature I (4)
- Choose from the following:
  - MUS 2959: Contemporary Amer. Popular Music (3 odd year)
  - MUS 3915: Medieval & Renaissance Music (3 even year)
  - MUS 3073: Jazz History (2)
  - MUS 3516: Topics in Music (when the topic is music history-focused) (2)

### Theory/Aural Skills: 22 semester hours
- MUS 1080: Introduction to Musicianship (4)
- MUS 1103/120: Aural Skills I/II (2/2)
- MUS 2103/2120: Aural Skills III/IV (2/2)

### Performance Practice: 6 semester hours
- MUS 1000: Student Recital, 7 semesters (0)
- MUS 1010, 1020, 1030: Keyboard Skills I/II/III, Proficiency (0) *
- MUS 1040: Keyboard Skills IV (2)

### Ensemble: 6 semester hours
- Required 7 semesters in MUS 0700, MUS 0725, MUS 0750, MUS 0800 or MUS 0810. Students are strongly encouraged and advised to participate in Gospel Choir and Chamber Ensembles.

### Applied Music: 17 semester hours
- MUS Lessons: Voice Track - 4th Year Voice & 3rd Piano; Piano Track - 3rd Piano & 3rd Voice

### Music Education (Voice/Piano): 11 semester hours
- MUS 3307: Materials & Methods for Elementary Music (2)
- MUS 3408: Secondary Instrumental Methods and Materials (1)

### Free of the following:
- MUS 2380: Applied Methods: Brass I (odd year)
- MUS 2381: Applied Methods: Woodwinds I (odd year)

### All of the following:
- MUS 2401: Lyric Dictation: IPA & Latin
- MUS 2402: Lyric Dictation: Spanish & English

### Education Requirements: 37 semester hours

**EDUC Professional Term A (10 semester hours)**
- EDUC 2120: Introduction to Teaching/Professional Responsibilities (2)
- EDUC 2130: EDUCational Psychology (2)
- EDUC 2140: Curriculum Planning & Preparation (2)

**EDUC Professional Term B (8 semester hours)**
- EDUC 3101: Middle School & Adol. Development (3)
- EDUC 3107: Int. in Special K-12 Programs (2)

**EDUC Professional Term C (3 semester hours)**
- EDUC 3315: Methods of Teaching Content Reading & Writing (2)

**EDUC Professional Term D (14 semester hours)**
- EDUC 3110: Multicultural EDUCation/Practices (2)
- EDUC 4110: Student Teaching-Elementary (6)
- EDUC 4120: Student Teaching-Secondary (6)
- EDUC 4500: Senior Capstone (2)

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

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

All music requirements must be finished before student teaching.

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

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

### Assessment of Professional Teaching:
- Students are required to pass the APT test prior to receiving a teaching license

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

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# Core Curriculum

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

[http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum](http://www.northpark.edu/Academics/Undergraduate-Studies/Core-Curriculum)

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</tr>
<tr>
<td><strong>Health and Well-Being (2sh)</strong></td>
<td><strong>Life Science (2sh/lab)</strong></td>
</tr>
<tr>
<td><strong>Analytical &amp; Quantitative Reasoning (4sh)</strong></td>
<td><strong>Physical Science (2sh/lab)</strong></td>
</tr>
<tr>
<td><strong>Global Histories (4sh)</strong></td>
<td><strong>Culture and Society (4sh)</strong></td>
</tr>
<tr>
<td><strong>Modern Languages (8sh)</strong></td>
<td><strong>Ethical Reasoning (2sh)</strong></td>
</tr>
</tbody>
</table>

**Intermediate Level Writing**

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

| Writing Intensive Course (4sh) | Research Writing Course (4sh) |

**Keystone**

Interdisciplinary integration of skills and knowledge applied to contemporary social issues

| Keystone Seminar (4sh) |

Students in this professional program are not required to take the Keystone Seminar.

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

**North Park University**  
**effective with 2015-2016 Catalog**

#### Major Requirements

**Required Semester Hours:** Bachelor of Music: 79 semester hours

- **Supporting Courses:** 4 semester hours  
  MUS 2060: World Music in Cultural Perspective (4)

- **Required Core Courses:** 55 semester hours (65 Music, 9 Worship Studies)

<table>
<thead>
<tr>
<th>History/Literature: 8 semester hours</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 3010: Music History and Literature I (4)</td>
<td>MUS 3020: Music History and Literature II (2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theory/Aural Skills: 20 semester hours</th>
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</tr>
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<tbody>
<tr>
<td>MUS 1080: Introduction to musicianship (4)</td>
<td>MUS 2130G14C: Music Theory III (2)</td>
</tr>
<tr>
<td>MUS 1110/1120: Aural Skills I II/II</td>
<td>MUS 3130: Music Theory III (2)</td>
</tr>
<tr>
<td>MUS 2110/2120: Aural Skills III IV</td>
<td>MUS 3150: Jazz/Pop Theory (2) (even year)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composition/Technology: 6 semester hours</th>
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</thead>
<tbody>
<tr>
<td>MUS 2155: Technology in Music (2)</td>
<td>MUS 4175: Arranging (2)</td>
</tr>
<tr>
<td>MUS 4160: Orchestration</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Performance Practice: 14 semester hours</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 6100: Student Recital, 8 semesters (5)</td>
<td>MUS 2210: Integration (1) - 2 semesters</td>
</tr>
<tr>
<td>MUS 1010, 1020, 1030: Keyboard Skills I II III</td>
<td>MUS 3170: Conducting I (2)</td>
</tr>
<tr>
<td>MUS 1040: Keyboard Skills IV (2)</td>
<td>MUS 3190: Conducting II (2)</td>
</tr>
<tr>
<td>MUS 1060: Introduction to the Music Profession (2)</td>
<td>MUS 4970: Internship in Music (4)</td>
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</table>

<table>
<thead>
<tr>
<th>Church Music: 4 semester hours</th>
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</thead>
<tbody>
<tr>
<td>MUS 3660: Church Music Literature (1)</td>
<td>MUS 4250: Practice &amp; Aesthetics for Church Music (2)</td>
</tr>
<tr>
<td>MUS 3670: Congregational Music for 21st Century Church (1)</td>
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</table>

<table>
<thead>
<tr>
<th>Applied Music: 15 semester hours</th>
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</thead>
<tbody>
<tr>
<td>AMUS 1110 (piano)/1130 (organ) or 1335/1340 (guitar) (8 min.)</td>
<td>Additional AMUS Lessons by advisement (6)</td>
</tr>
<tr>
<td>AMUS 1290 (voice) or 1290 (2 min.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ensemble: 8 semester hours, 8 semesters</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>One year MUS 0855 (Choir or Band)</td>
<td>One year of the following ensemble, by primary instrument:</td>
</tr>
<tr>
<td>One year MUS 0890 or MUS 0810</td>
<td>Voice: One year MUS 0800, 0810, or 3890</td>
</tr>
<tr>
<td>One year MUS 0890</td>
<td>Guitar: One year MUS 0700, 0725, 0800, 0810, or 0855</td>
</tr>
<tr>
<td></td>
<td>Piano &amp; Organ: One year MUS 0800 or 0810 or accompanying one of the following ensembles if assigned as an accompanist; MUS 0890, 0810, 0700, or 0855</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Foundations of Worship Studies: 9 semester hours</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>BTS 3860: Spiritual Journey (1)</td>
<td>BTS 3886: Foundations of Worship Arts (3)</td>
</tr>
<tr>
<td>BTS 3861: Spiritual Practices (1)</td>
<td>BTS 3920: Advanced Topics in Biblical &amp; Theological Studies (1)</td>
</tr>
<tr>
<td>BTS 3970: Foundation of Christian Worship (3)</td>
<td></td>
</tr>
</tbody>
</table>

**Electives (any coursework at the university unless an emphasis is chosen below): 6 semester hours**

<table>
<thead>
<tr>
<th>Choral Conducting Emphasis (4-5 sh):</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 2401: Lyric Dictzon IPA &amp; Latin (1)</td>
<td>MUS 3401: Vocal Ped. I (1) [MUS 3402: Vocal Ped. II (1) recommended]</td>
</tr>
<tr>
<td>MUS 2402: Lyric Dictzon Spanish &amp; English (1)</td>
<td>MUS 3408: Secondary Choral Methods &amp; Materials (1)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composition Emphasis (8 sh):</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 2000: Introduction to Composition (2)</td>
<td>MUS 4150: Counterpoint (2)</td>
</tr>
<tr>
<td>MUS 1450: Composition (2)</td>
<td>MUS 4155: Songwriting (2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Keyboard Emphasis (2 sh):</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 3356: Accompaniment Pracicum/Piano (3-2) - 2 sh needed, 4sh of elective</td>
<td></td>
</tr>
</tbody>
</table>

**Additional Requirements:**

| AMUS 4900: Fourth Year Recital (6) Constructed by advisement |  |

**Notes:**

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

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

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

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Academic Planning Guide - Bachelor of Music in Performance
North Park University
effective with 2015-2016 Catalog

Core Curriculum

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

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

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

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

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

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

- Writing Intensive Course (4sh)
- Research Writing Course (4sh) met by MUS 3010

Keystone
Interdisciplinary integration of skills and knowledge applied to contemporary social issues

- Keystone Seminar (4sh)

Students in this professional program are not required to take the Keystone Seminar.

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# Academic Planning Guide - Bachelor of Music in Performance

**North Park University**

effective with 2015-2016 Catalog

## Major Requirements

**Required Semester Hours: Bachelor of Music**: 88 semester hours (72 sh for Voice and String tracks)

**Supporting Courses**: 4 semester hours
- [MUS 2069]: World Music in Cultural Perspective (4)

**Required Core Courses**: 64 semester hours (88 sh for Voice and String tracks)

<table>
<thead>
<tr>
<th>History/Literature: 8 semester hours</th>
<th>Theory/Aural Skills: 24 semester hours</th>
<th>Performance Practice: 10 semester hours (strings: 14sh)</th>
<th>Pedagogy &amp; Literature: 4 semester hours (voice: 8sh)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 3010: Music History and Literature I (4)</td>
<td>MUS 1080: Introduction to Musicianship (4)</td>
<td>MUS 0100: Student Recital, 8 semesters (0)</td>
<td>MUS 3600/3610: Woodwind Pedagogy and Lit III (2sh)</td>
</tr>
<tr>
<td>one from the following:</td>
<td>MUS 1110/1120: Aural Skills VII (2/2)</td>
<td>MUS 1010, 1020, 1030: Keyboard Skills I-III, Proficiency (0)</td>
<td>MUS 3600/3610: Woodwind Pedagogy and Lit IV (2/2)</td>
</tr>
<tr>
<td>MUS 3015: Medieval &amp; Renaissance Music (2), odd year</td>
<td>MUS 2110/2120: Aural Skills III/IV (2/2)</td>
<td>MUS 1005: Introduction to the Music Profession (2)</td>
<td>MUS 3600/3610: Woodwind Pedagogy and Lit V (2/2)</td>
</tr>
<tr>
<td>MUS 3910: Topics in Music (when the topic is music history-focused) (2)</td>
<td>MUS 2130/2140: Music Theory II/III (2)</td>
<td></td>
<td>MUS 2155: Technology in Music (2)</td>
</tr>
</tbody>
</table>

**Brass Majors**: MUS 3700: Brass Ensemble (0-1) (total of 4 sh)

**Guitar Majors**: MUS 3850: Guitar Ensemble (0-1) (total of 4 sh)

**Percussion Majors**: MUS 3760: Percussion Ensemble (0-1) (total of 4 sh)

**Piano Majors**: MUS 3360: Accompaniment Practice/Piano (0-2) (total of 4 sh)

**String Majors**: MUS 3750: Chamber Music/Strings (0-1) (total of 8 sh)

**Voice Majors**: MUS 3450/3465: Opera Workshop/Opera Production (3-1) (total of 4 sh)

**Woodwind Majors**: MUS 3725: Woodwind Ensemble (0-1) (total of 4 sh)

**Pedagogy & Literature**: 4 semester hours (voice: 8sh)
- MUS 2401: Lyric Diction: IPA & Latin (1)
- MUS 2404: Lyric Diction: German (1)
- MUS 2405: Lyric Diction: French (1)
- MUS 2402: Lyric Diction: Spanish & English (1)
- MUS 2404: Lyric Diction: German (1)
- MUS 2405: Lyric Diction: French (1)
- MUS 3410: Vocal Literature (2)

**Applied Music**: 15 semester hours
- AMUS Lessons

## Additional Required Courses: 2 semester hours
- MUS Elective (2)
- AMUS 4900: Fourth Year Recital (0)

### Notes:

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

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

- Some students may need to take MUS 1360 and/or MUS 1065 prior to taking MUS 1080.

- Juried performance for approval into the program in the second semester of the second year.