

SAINT ♦ XAVIER

UNIVERSITY



2017 – 2018

Music Student Handbook

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Department of Music

The Department of Music is accredited by the National Association of Schools of Music and offers three degree programs: a bachelor of music in performance with a classical emphasis in voice, piano, band/orchestral instruments or an instrumental jazz emphasis; a bachelor of music education (K-12); and a bachelor of arts in music. In the music education program, the student may prepare for a teaching career in either vocal or instrumental music or a combination of the two. The music education programs are certified by the Illinois State Board of Education.

Mission Statement

The Saint Xavier University Department of Music offers quality music programs, grounded in the liberal arts tradition, which prepare music students for careers in the field of music. The Music Department provides a supportive learning environment that promotes the attainment of knowledge and artistic expression within a broad cultural context serving the university and surrounding community with a variety of cultural opportunities and educational activities.

Bachelor of Music Degrees

Purpose - Students enrolled in a professional undergraduate degree in music are expected to develop a range of knowledge, skills, concepts, and sensitivities essential to the professional life of a musician which include: technical competence; broad knowledge of music and music literature; the ability to integrate musical knowledge and skills; sensitivity to musical styles; and an insight into the role of music in intellectual and cultural life.

Common Learning Objectives for Bachelor of Music Degrees

1. **Performance** - Students will acquire technical skills, musicianship and understanding of the repertory requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular degree program.
2. **Musicianship Skills and Analysis** - Students will understand the common elements and organizational patterns of music and their interactions as it relates to aural, verbal and visual analyses.
3. **Composition/Improvisation** - Students will acquire technical skills in creating original or derivative music.
4. **History and Repertory** - Students will acquire knowledge of music history and repertoires through the present time including musical repertoires beyond those of the primary culture of the area of specialization.
5. **Synthesis** - Students will be able to synthesize a broad range of musical knowledge and skills (performance, analysis, composition, and history and repertory) to evaluate and respond to musical issues appropriate to the particular degree program.

Specific Learning Objectives for the Bachelor of Music in Performance Degree

1. Students will develop comprehensive capabilities in their major performing medium including the ability to work independently to prepare performances at the highest possible level.
2. Students will develop knowledge of applicable solo and ensemble literature and orientation to and experience with the fundamentals of pedagogy.

3. Students will develop musicianship skills through solo and ensemble performances in a variety of formal and informal settings.
4. Students will develop the ability to perform in recital advanced solo repertoire appropriate to their performing medium.
5. Vocal performance students will develop capabilities in the study and use of foreign languages and diction.

Specific Learning Objectives for the Bachelor of Music in Music Education Degree

Music Competencies

1. The prospective music teacher will develop skills to be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in the general classroom situation.
2. The prospective music teacher will develop skills to be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.
3. The prospective music teacher, in addition to the skills required for all musicians, will develop functional performance abilities in keyboard and voice. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.
4. The prospective music teacher will be able to apply analytical and historical knowledge to curriculum development, lesson planning and daily classroom and performance activities; relating their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.
5. The prospective music teacher will develop necessary competencies (musicianship, vocal, keyboard and pedagogical skills, knowledge of content, methodologies, philosophies, materials, technologies and curriculum development) to teach music.

Teaching Competencies

1. The prospective music teacher will develop the ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
2. The prospective music teacher will develop an understanding of child growth and development and principles of learning as they relate to music.
3. The prospective music teacher will develop the ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
4. The prospective music teacher will develop knowledge of current methods, materials, and repertoires available in various fields of music education appropriate to the teaching specialization.
5. The prospective music teacher will develop the ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

6. The prospective music teacher will develop an understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Specialization Competencies

Vocal/Choral Music:

1. The vocal/choral teaching specialist will develop sufficient vocal and pedagogical skills to teach individually and in groups the effective use of the voice.
2. The vocal/choral teaching specialist will develop knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.
3. The vocal/choral teaching specialist will develop sufficient performance ability on at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.
4. The vocal/choral teaching specialist will develop knowledge of appropriate repertoire through participation in large and small choral ensembles.

Instrumental Music:

1. The instrumental teaching specialist will develop knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups or individually.
2. The instrumental teaching specialist will develop knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.
3. The instrumental teaching specialist will develop knowledge of appropriate repertoire through participation in large and small instrumental ensembles.

Bachelor of Arts in Music Degree

Purpose - Students enrolled in the Bachelor of Arts in Music degree will develop a wide range of knowledge, skills, and competencies expected of those holding a liberal arts degree in music.

Learning Objectives for the Bachelor of Arts in Music

1. **Performance** – Students will develop knowledge and skills in one or more areas of music beyond basic musicianship at a level consistent with the liberal arts degree; and will understand procedures for realizing a variety of musical styles.
2. **Musicianship** – Students will develop the ability to hear, identify, and work conceptually with the elements of music and read and realize musical notation.
3. **Composition** – Students will understand compositional processes, aesthetic properties of style and the ways these shape and are shaped by artistic and cultural forces.
4. **History and Repertory** – Students will be acquainted with a wide selection of musical literature, the principal eras, genres and cultural sources.
5. **Synthesis** – Students will acquire abilities in developing and defending musical judgments.

The Non-Music Major

Students not enrolled in a music degree program may develop individual performance skills through private instruction in voice or instruments. Study in these areas is contingent upon current enrollment in a University ensemble (see below) and intermediate playing experience. Vocal Technique (MUS 103), Guitar Class (MUS 104), and Piano Class (MUS 107) are required prior to registration in applied music at the 200-level in these areas.

In addition, numerous opportunities are provided for qualified students to participate in a wide variety of performance organizations including: University Chorale, University Chamber Singers, University Women's Ensemble, University Men's Ensemble, Opera Workshop, University Orchestra, University Band, Flute Ensemble, Guitar Ensemble, Jazz Ensemble, Percussion Ensemble, Saxophone Ensemble and Chamber Music Ensemble. Non-majors may apply credit earned in these courses toward the University "Literature and Fine Arts" requirement.

The courses offered to the general student by the Department of Music are designed to:

1. Provide an opportunity for every student to explore the resources for personal enrichment to be found in music.
2. Provide alternative areas of study to students in their quest to become liberally educated persons.
3. Contribute to the cultural life of the University and the community.

**MUSIC DEPARTMENT
FACULTY LIST – 2017-2018**

FULL-TIME FACULTY

AREA OF SPECIALTY

Laura Kempa Bogan, M.M.

Director of Vocal Studies

Greg Coutts, Ph.D.
Chairperson

Director of Theoretical Studies

Patricia Lee, M.M.

Director of Keyboard Studies

Shawn Salmon, D.M.A.

Director of Jazz Studies

Joshua Thompson, D.M.A.

Director of Instrumental Activities

PART-TIME FACULTY

AREA OF SPECIALTY

Brett Baxter, M.M.

Percussion

Irene Claude, M.M.

Flute

Bryan Guarnuccio, M.M.

Aural Skills

Monica Kropidowski, M.M.

Class Piano, Applied Piano

Emily Mantell, B.M.

Cello

Erin Matonte, M.M.

Voice

Andrew McManus, D.M.A.

Theory, Composition

Stacy McMichael, M.M.

String Bass

Thomas McNichols, M.M.

Voice

Andrew Pattison, M.M.

Bassoon

Lara Regan, M.M.

Clarinet/Saxophone

Dan Sartori, M.M.

Low Brass

Daniel Surma, M.M.

Piano

Jacquelyn Thompson, M.A.

Music Education

Paulette Velazquez, M.M.

French Horn

DEGREES OFFERED BY THE MUSIC DEPARTMENT

1) BACHELOR OF MUSIC IN PERFORMANCE

Classical Emphasis
Instrumental Jazz Emphasis

2) BACHELOR OF MUSIC IN MUSIC EDUCATION

K-12 Certified by Board of Education State of Illinois

Emphasis: K-12 Choral Emphasis/Vocal
 K-12 Choral Emphasis/Keyboard
 K-12 Instrumental Emphasis

3) BACHELOR OF ARTS

Emphasis: Piano, Organ, Voice, Orchestral/Band Instruments or Classical Guitar

MINOR IN MUSIC

Emphasis: Piano, Organ, Voice, Orchestral/Band Instruments or Classical Guitar

MUSIC SCHOLARSHIPS AT SAINT XAVIER UNIVERSITY

The Catherine and Simon O'Donohue Piano Scholarship (renewable)

- Up to \$2,500.00 per year
- Applicants must be Freshmen accepted by the University as music majors who demonstrate talent for piano and a grade point average of at least 2.5 (4.0 scale).
- Must maintain a minimum cumulative G.P.A. 3.0 each semester.
- Must register for two credits of applied piano (MUSAP-201) each semester.
- Applied Piano grade 3.0 each semester.

Sister Gabrielle McShane Memorial Scholarship: (renewable)

- Up to \$1,500.00 per year
- Available in all areas of applied music study
- Incoming students majoring in music, traditional age, or continuing education students
- A minimum 2.5 G.P.A. upon admission to Saint Xavier University
- Must maintain a minimum cumulative G.P.A. 3.0 each semester.
- Awards based on talent and potential as a successful music major
- Applied Grade 3.0 each semester.

University Music Scholarships / Talent Awards: (renewable)

- Up to \$7,000.00 per year
- Awarded to talented Freshmen or transfer students at Saint Xavier University
- Must be a member of a major ensemble
- Must have a current grade point average of at least 2.5 in a 4.0 system in academic course work
- Must maintain a minimum cumulative G.P.A. 3.0 each semester (majors and minors)
- Amount of award determined by Music Department Faculty

University Ensemble Awards (Participation Awards)

- Up to \$1,000.00 per Ensemble
- Awarded to talented students at Saint Xavier University
- Must be a member of a major ensemble
- Must maintain a 3.0 G.P.A. in the music ensemble(s)
- Amount of award recommended by the appropriate ensemble director and approved by the Music Faculty.

ADMISSION TO THE DEPARTMENT

All students in the Music Department are considered "Music Major Candidates" until formal application and acceptance status into the Department has been completed.

Students must make formal application for admittance to the Department after completion of four (4) semesters of study as a music major candidate. Applications are available from the Chairperson of the Music Department or the Department Office Manager. (Form on pages 12-13; Sample of Evaluation form is on Page 14.)

Transfer students must see the Chairperson for exact date of application, as each case is different.

Students who are not admitted after the second attempt may petition the music faculty for a third and final attempt at formal admission to a specific degree program.

Requirements for Formal Admission to the Department of Music are as follows:

- 1) Successful completion of Music Department sophomore year requirements. *
- 2) Successful completion of the University Sophomore year requirements (48-60 semester hours).
- 3) Cumulative grade point average of at least 2.5.
- 4) Letters of recommendation from:
 - a. Applied Music Professor
 - b. Theory/Aural Skills Professor
 - c. Music Education Director (Music Education students only)
- 5) Successful completion of a Formal Admission Jury with a grade point average of 2.5 for Bachelor of Arts candidates, and 3.0 for Bachelor of Music candidates.
- 6) Successful completion of the State of Illinois Criminal Background Investigation and Test of Academic Proficiency #400 for Music Education majors.

*Please see page 65 for a complete listing of sophomore year requirements.

PROCEDURES:

1. Approximately mid-semester of the fourth semester of Music studies (normally spring, Sophomore year), obtain an Application for Formal Admission to the Department of Music from the Music Department.
2. Fill out the application carefully and accurately, as it will be used in determining your eligibility for acceptance. **(Please type the application.)** Return the completed application form with two (or three) letters of recommendation to the Chairperson of the Department at least four weeks prior to the close of the semester. 1) Applied Professor; 2) Director of Theoretical Studies; 3) Director of Music Education - (Music Education Only)
3. Full-time Music Department faculty will meet to discuss all areas of academic achievement as well as performance ability on principal instrument.
4. A 20 or 30-minute audition (based on major) on principal instrument will take place during the current semester's jury examination unless otherwise requested. (Obtain form from Music Department.)
5. A letter will be sent to you as soon as possible letting you know of:
 - a. Unconditional Acceptance
 - b. Conditional Acceptance
 - *c. Probationary Acceptance
 - **d. Non-Acceptance

* In the case of a Probationary Acceptance, make an appointment with your advisor as soon as possible to discuss deficiencies or problems so that these may be remedied at your earliest convenience.

** In the case of Non-Acceptance, the student may request a meeting with members of the department to discuss reasons for non-acceptance. If, in the future, there is justification to reevaluate, the chair, with the student, may initiate this process and a new review will take place.

(Remember that it is the responsibility of the student to initiate and follow through with this process)

Please note: Students who are not admitted into a specific music degree program should not register for upper-level music courses in that program. It is possible that upper-level coursework taken prior to formal admission will not count toward degree completion. Students who are not admitted after the second attempt may petition the music faculty for a third and final attempt at formal admission to a specific program.

Saint Xavier University

**APPLICATION FOR FORMAL ADMISSION TO THE DEPARTMENT OF MUSIC
(please type all information)**

.....

NAME _____
Last First Middle

MAILING ADDRESS _____
Street City State Zip

PHONE _____ I. D. NUMBER _____

HOME ADDRESS _____
Street City State Zip

E-mail _____
.....

I am requesting admission to the degree program in
_____ B.M. Music Performance _____ B.M. Music Education _____ B.A. Music

My major instrument is _____
.....

ACADEMIC STATUS

Transfer Student _____ Cumulative Grade Point Average _____

Grade Point Average in Music Courses _____

SXU Student _____ Semester hours earned to date _____

Other Colleges attended:

Name	Dates	Major/minor fields
_____	_____	_____
_____	_____	_____

Memberships in Musical Organizations and Honor Societies:

Scholarships, Prizes, Awards:

PLEASE WRITE A BRIEF STATEMENT CONCERNING YOUR PAST WORK IN MUSIC, YOUR ATTITUDES TOWARD ACADEMIC STUDY, AND YOUR EXPECTATIONS OF THE DEGREE PROGRAM AT SAINT XAVIER UNIVERSITY. INDICATE WHETHER OR NOT YOU ARE PLANNING A CAREER IN MUSIC.

I hereby certify that the above statements are completely accurate.

Date _____ Signed _____

.....
RECOMMENDATIONS FROM YOUR MAJOR APPLIED MUSIC INSTRUCTOR AND FROM YOUR THEORY INSTRUCTOR ARE REQUIRED. AN ADDITIONAL RECOMMENDATION FROM THE DIRECTOR OF MUSIC EDUCATION IS REQUIRED OF STUDENTS APPLYING IN MUSIC EDUCATION. PLEASE LIST THE NAMES OF THE INDIVIDUALS FROM WHOM YOU HAVE REQUESTED A RECOMMENDATION.

(Music Education Majors Only)

Students are individually responsible for formally requesting in writing, recommendations from the appropriate professors.

**SAINT XAVIER UNIVERSITY
FORMAL ADMISSION JURY
EVALUATION FORM
(Examiner's Form)
(Please type all information)**

Name _____ Date of Jury _____

I.D. # _____ Declared Major _____

Major Instrument _____

Signature of Applied Professor _____

Grading Scale:
Excellent = A (4)
Good = B (3)
Average = C (2)
Below Average = D (1)
Unacceptable = F

Repertoire to be Performed:

(30 minutes of music required for Music Performance /
20 minutes of music for all other majors)
(please list in order of performance preference)

		Grade
1)	_____	_____
2)	_____	_____
3)	_____	_____
4)	_____	_____
5)	_____	_____
6)	_____	_____
7)	_____	_____
8)	_____	_____
9)	_____	_____

Comments

**Technical
Competency**

**Musical
Understanding**

**Overall command
of repertoire
and instrument
appropriate to the degree program**

Examiner (name) _____

GPA _____

- I recommend this student for formal admission
- I do not recommend this student for formal admission

MINIMUM GRADE POLICY – MUSIC DEPARTMENT

The following is the minimum grade policy for required music courses in all Music Degree programs:

A minimum grade of “C” is required in all music courses, within each specific degree program, for acceptance towards completion of the degree program.

Students earning less than a “C” in any required music course must retake the course and earn at least a “C” in order for the department to approve the acceptance of the course work.

Courses may only be repeated once. Students not meeting the minimum “C” requirement after a second time will be advised to pursue an alternative course of study, or may petition the Associate Provost to retake the course a third time.

INSTRUMENTAL AND VOCAL ENSEMBLES

All Music Majors and Minors are required to participate each semester in at least one major ensemble. Students must register for the ensemble(s) each semester. The major ensemble should coincide with the student’s major (i.e., instrumental majors register for band and/or orchestra, vocalist for chorale)

Grade requirements for each ensemble will be determined by the director of that particular ensemble and will be given to students in the form of a syllabus at the opening of each semester.

NOTE: Students missing a scheduled performance in any ensemble for which they are registered will automatically receive a failing (F) grade for the semester.

A listing of all ensembles offered at Saint Xavier University appears on the next page.

Zero Credit Ensemble Policy

Students who are actively enrolled in at least **one** major ensemble (Band, Choir or Orchestra) may petition (through the process noted below) to take additional ensembles for zero credit (pass/fail) at the discretion of the ensemble director. Ensemble participation that is required for a degree program or by a scholarship contract is exempt from this policy.

Procedure

Students who are interested and approved for participating in an ensemble(s) for zero credit must turn in an add slip to the Music office (G102) during the drop/add period at the beginning of the semester. Students will then be administratively added to a second section of the same course. Ensemble Directors must ensure that all SXU students participating in the ensemble(s) are actively enrolled (either as credit or non-credit students).

No additional faculty compensation will be given for the second section (zero credit) of the ensemble.

MUSIC DEPARTMENT ENSEMBLES

CHAMBER ORCHESTRA	Dr. Joshua Thompson, Director Rehearsals: 7:00 – 9:30 p.m. Thursday
CHORALE	Professor Laura Bogan Rehearsals: 4:00 – 6:30 p.m. Monday
UNIVERSITY BAND & Marching Band (Fall only)	Dr. Joshua Thompson, Director Rehearsals: 2:00 - 3:20 p.m. Monday & Wednesday
CHAMBER SINGERS	Professor Laura Bogan Rehearsals: 4:00 – 6:30 p.m. Wednesday
GUITAR ENSEMBLE	Dr. Shawn Salmon, Director Rehearsals: TBA
JAZZ ENSEMBLE	Dr. Shawn Salmon, Director Rehearsals: 3:30 – 4:50 p.m. Tuesday & Thursday
JAZZ COMBO	Dr. Shawn Salmon, Director Rehearsals: TBA
PERCUSSION ENSEMBLE	Professor Brett Baxter, Director Rehearsals: TBA
CHAMBER MUSIC ENSEMBLE	Professor Patricia Lee, Director Rehearsals: TBA
FLUTE ENSEMBLE	Professor Irene Claude, Director Rehearsals: TBA
CLARINET & SAXOPHONE ENSEMBLES	Professor Lara Regan, Director Rehearsals: TBA
BRASS ENSEMBLE	Professor Dan Sartori, Director Rehearsals: TBA
FRENCH HORN ENSEMBLE	Professor Paulette Velazquez, Director Rehearsals: TBA

Saint Xavier University Music Department Ensembles are open to all qualified University Students, Faculty, Staff and Community members

PLEASE SEE APPROPRIATE DIRECTOR FOR MORE INFORMATION!

ATTENDANCE AT PRACTICUM/PERFORMANCE CLASS

Practicum/Performance Classes are held on Thursdays from 12:30 – 1:50 p.m. so that students studying applied instruments or voice have an opportunity to perform and hear their peers perform. **All music majors/minors or intermediate to advanced applied non-majors and all students studying applied music for credit at the 200-level are required to attend this weekly class.** Practicum/Performance class should be considered a formal performance and students should dress appropriately.

PROCEDURE:

1. When you have a piece of music ready for performance, obtain a “Practicum Performance Form” from the Music Department Office (G102). [See page 19]
2. Fill the form out completely and carefully and return it to your applied professor for his/her signature.
3. After receiving approval and the signature of the applied teacher, turn the form into the Music Department Office (G102). Forms and program notes are **due by noon** on the Monday prior to your performance request date. Program notes should be sent electronically to the Music office after being approved by your applied instructor.

Practicum/Performance classes are held in McGuire Hall, unless otherwise noted.

ATTENDANCE:

ATTENDANCE AT PRACTICUM/PERFORMANCE CLASS IS MANDATORY FOR ALL STUDENTS STUDYING APPLIED MUSIC AT THE 200-LEVEL AND CONSTITUTES A PORTION OF THE SEMESTER GRADE.

Practicum Absences	Lowers Semester Grade
2	.5
3	1.0
4	1.5

***Note:** Two late arrivals equal one absence.

REPERTOIRE CLASSES:

Repertoire Classes or Vocal Performance Seminars for each area of applied study (voice, keyboard, guitar and orchestral/band instruments) will be held as scheduled by the appropriate directors of applied studies.

Students will be required to attend Repertoire Classes or Vocal Performance Seminars for each area of their applied studies. Absences will negatively affect the student’s studio grade. Students will perform in Repertoire Class at the discretion of the applied instructor. Refer to your applied music syllabus for specifics concerning Repertoire Classes and Vocal Performance Seminars.

PRACTICUM/PERFORMANCE CLASS- PERMISSION FORM*

PERFORMANCE DATE _____

PERFORMER'S NAME(S)

INSTRUMENT/VOICE CATEGORY

ACCOMPANIST'S NAME

INSTRUMENT

TITLE OF COMPOSITION
(please include titles of movements
where applicable)

COMPOSER/ARRANGER

**BIRTH/DEATH
DATES**

Title:

Movement(s):
(aria or song from a larger work)

EXACT PERFORMANCE TIME (be specific) _____

REQUESTED POSITION IN PROGRAM (optional) _____

PROGRAM NOTES (brief): Please submit electronically to **adamus@sxu.edu** and include a hard copy attached to this form. Include translation of foreign language selections (voice). Give credit to transcriber when applicable.

Instructor's Signature _____ **Date Signed** _____
(Signature indicates approval of program selection, notes and translation)

This performance counts toward the Practicum performance requirement.

This performance **does not** count toward the Practicum performance requirement.

*This form must be submitted to the music office by **noon on the Monday prior to your performance date**. Please see the music office staff if you need help submitting your notes electronically.

STUDIO ACCOMPANIST GUIDELINES

For students, accompanists and applied instructors

Each semester vocal and instrumental students pay a **\$135.00 per credit hour fee** for a studio accompanist. This fee includes the following services:

- 1) The accompanist will attend up to 12 weekly lessons.
- 2) The accompanist will play at up to 2 Practicum classes. (Practicum class meets on various Thursdays from 12:30 – 1:50 p.m. throughout the semester.)
- 3) The accompanist will play for the student's semester jury.

Students who are registered for junior or senior recitals also pay an additional \$155.00 fee upon registration. This fee includes the following services:

- 1) one recital permission jury
- 2) one dress rehearsal, up to 2 hours in length
- 3) the recital performance

Dates and times for all performances, juries and rehearsals must be cleared with the accompanist in advance.

EXTRA SERVICES

Students wishing additional time with the accompanist for any extra rehearsals, performances or auditions must make arrangements with the accompanist no less than one week in advance, and will be charged at the accompanist's regular hourly rate. Last minute requests are generally unacceptable. Should the student need to cancel any such appointment, 24 hour notice will be required. If this notice is not given, the student is responsible to pay for the missed session.

OTHER POLICIES

Voice students are to give their accompanist all assigned literature for the semester no later than the second week of lessons. If literature is added later in the semester, the accompanist must have copies no less than one week before any scheduled lesson or performance. If music must be photocopied, it should be copied back to back and placed in a 3-ring binder. Be sure that no printing has been cut off the top, bottom, or sides of the page.

Instrumentalists should also give the accompanist all assigned literature by the second week of lessons. When this is not possible, the accompanist must have the music at least one week before any scheduled performance or lesson where the accompanist is needed. Since the accompanist usually does not attend all instrumental lessons, he/she must be notified at least one week in advance of any lesson or performance situation where the accompanist's attendance will be required.

Various studio teachers may have different policies regarding attendance of the accompanist at lessons. For example, some teachers prefer the accompanist to arrive 15 or 30 minutes into the lesson time, or (for instrumental lessons) may only require the accompanist at specific lessons during the semester. Any such arrangements should be clearly articulated during the first two weeks of the semester.

ATTENDANCE AT MUSIC DEPARTMENT SPONSORED EVENTS

Professional musicians performing on-campus and Master Classes are presented to broaden your music education and to bring culture to the University and community. Primarily, however, they are for your benefit.

Music majors are required to attend **seven** Music Department sponsored events including approved student recitals each semester. Music minors are required to attend **five** of these events each semester. This includes concerts, recitals, concerts, Master Classes, repertoire classes, and lectures that are sponsored by the Music Department. Students may count up to a **maximum of two concerts** that they are participants in towards this requirement.

All students are required to attend **all events** within their area of specialization (brass, percussion, woodwind, keyboard, and vocal) up to the number required. A listing of Music Department sponsored concerts and events will be provided at the first Practicum/Performance class of each semester. Students will be notified via email if additional concerts/events are scheduled during the semester. Additional concert attendance requirements may be added at the discretion of the applied instructor via their applied syllabus.

PROCEDURE:

Prior to the start of each performance, please come to the designated table and sign-in legibly to assure accurate attendance for music majors and minors. A Music Department Faculty or Staff member will be present at this location to monitor this process.

Graduation from Saint Xavier University with a major or minor in Music is dependent on fulfillment of these concert and event attendance requirements. Diplomas will be withheld until concert requirements have been completed as determined by the Chairperson of the Music Department.

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.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

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.
- Proper body alignment 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 at the URL linked below.
<http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA%3A+Neuromusculoskeletal+and+Vocal+Health>
- See also the NASM/PAMA Student Information Sheet on "Protecting Your Vocal Health." Vocal health is an aspect of neuromusculoskeletal health.

Protecting Your Vocal Health

An NASM – PAMA Student Information Sheet

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, 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 at the URL linked below.
<http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA:%20Neuromusculoskeletal%20and%20Vocal%20Health>
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.” Vocal health is an aspect of neuromusculoskeletal health.

Resources – Information and Research

Hearing Health Project Partners

National Association of School of Music (NASM)

<http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA)

<http://www.artsmed.org/index.html>

PAMA Bibliography (search tool)

<http://www.artsmed.org/bibliography.html>

General Information on Acoustics

Acoustical Society of America

(<http://acousticalsociety.org/>)

Acoustics.com

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

Acoustics for Performance, Rehearsal, and Practice Facilities

Available through the NASM Web site ([click here to purchase](#))

Health and Safety Standards Organizations

American National Standards Institute (ANSI)

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

The National Institute for Occupational Safety and Health (NIOSH)

(<http://www.cdc.gov/niosh/>)

Occupational Safety and Health Administration (OSHA)

(<http://www.osha.gov/>)

Medical Organizations Focused on Hearing Health

American Academy of Audiology

(<http://www.audiology.org/Pages/default.aspx>)

American Academy of Otolaryngology – Head and Neck Surgery

(<http://www.entnet.org/index.cfm>)

American Speech-Language-Hearing Association (ASHA)

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

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

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

National Institute on Deafness and Other Communication Disorders –
Noise-Induced Hearing Loss
(<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/>)

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 safe guarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

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

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

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

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

Disclaimer

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

Purpose of this Resource Document

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

Music and Noise

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

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

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

Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

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

Noise-Induced Permanent Hearing Loss

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

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

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

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

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

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

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

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

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

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

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

Noise-Induced Temporary Hearing Loss

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

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

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

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

Noise Levels and Risk

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

Two important things to remember:

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

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

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

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

*NIOSH-recommended exposure limits

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

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

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

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

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

Also, remember to wear a pair of earplugs or earmuffs when you mow the lawn or when you use a snowblower.

When you're dealing with sounds that produce between 120 and 140 dB, you're putting yourself at risk for almost immediate damage. At these levels, it is imperative that you utilize protective ear-coverings. Better yet, if it's appropriate, avoid your exposure to these sounds altogether.

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

Musicians and Noise-Induced Hearing Loss

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

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

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

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

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

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

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

Mindful Listening

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

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

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

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

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

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

Evaluating Your Risk for Hearing Loss

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

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

Basic Protection for Musicians

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

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

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

Future Steps

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

Conclusion

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

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

Protect Your 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 your self

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) and overall body alignment, 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 certified or licensed medical or healthcare 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 and how 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 need to prescribe certain treatments, such as surgery, therapy, or medication.

Contributing Factors

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

1. Overuse/Misuse (and Abuse)

Overuse

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

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

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

Similarly, musicians who are taking up a new instrument may overdo it, as they work to quickly advance their skills.

Really, any musician who rapidly increases his or her practice time or intensity is likely to overdo it and increase his or her level of risk.

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

Misuse

"Misuse" is when we use our bodies to perform physical tasks in abnormal ways – and sometimes to excessive degrees. When we misuse certain bodily structures, we put them under stress. This can lead us to experience symptoms such as pain and discomfort.

In music, an example of physical misuse is improper technique. Improper technique can involve poor or "lazy" posture. For instrumentalists, it can involve playing with excessive pressure or

force. It can also involve a physical mismatch between player and instrument. For singers, it can involve singing too loudly or singing out of range.

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

Abuse

Abuse is related to both overuse and misuse. We abuse our own bodies when we perform an activity not only excessively or improperly, but also in a conscious, willful manner, over a sustained period of time. A common example is "playing through the pain." Football players can be 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. Your instructor will likely have a protocol in place. This may include asking you to sit on the sidelines and make notes in your music, or you may be excused from class to seek treatment. Ultimately, if you are experiencing chronic pain, 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.

Muscles that are fatigued are less able to contract as strongly and frequently as “normal” muscles. With continued use, fatigued muscles are placed under greater stress, and this can lead to microscopic damage and disruption of the muscle fibers, a condition known as muscle strain.

Muscle contraction is both a physical and a chemical process. When the necessary chemical compounds are in short supply, muscles can no longer operate at optimal efficiency. When muscles contract, they produce lactic acid. When lactic acid builds up in tissues, it minimizes the muscle’s ability to continue efficient contractions.

Some kinds of muscle pain may subside once an activity is stopped, but others will linger.

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 performing 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 trained, 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 edge of the hand on the little (pinky) finger side.

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.

Proper body alignment 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 highly caffeinated 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 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 of grave consequence to 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. A good rule of thumb is a 5-minute rest every half hour.
5. Limit excessive practice time.
6. Avoid excessive repetition of difficult music, especially if progress is slow.
7. Inasmuch as possible, avoid playing and/or singing music that is beyond your physical abilities or outside your natural range.
8. Refrain from sudden increases in practice and playing time.
9. Maintain good posture in life and when you practice and perform music. Be mindful of alignment, balance, and weight distribution.
10. Use external support mechanisms, such as shoulder rests, neck straps, and flute crutches, when necessary.
11. Maintain good "mental hygiene." Get adequate sleep, good nutrition, and regular exercise.
12. Refrain from recreational drug use, excessive alcohol use, and smoking.
13. Do your best to limit and control stressors. Plan ahead.
14. Give yourself time to relax.

Vocal Protection

Here's some extra advice for safeguarding your voice:

1. Drink plenty of water, at least 8 glasses a day.
2. Limit your consumption of caffeine and alcohol.

Resources – Information and Research

Neuromusculoskeletal and Vocal Health Project Partners

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

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

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

Medical Organizations Focused on Neuromusculoskeletal and Vocal Health

American Academy of Neurology
<http://www.aan.com>

American Academy of Orthopaedic Surgeons
<http://www.aaos.org>

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

American Academy of Physical Medicine and Rehabilitation
<http://www.aapmr.org>

American Association for Hand Surgery
<http://www.handsurgery.org>

American Laryngological Association
<http://www.alahns.org>

The American Occupational Therapy Association, Inc.
www.aota.org

American Psychiatric Association
www.psych.org

American Psychological Association
www.apa.org

American Physical Therapy Association
<http://www.apta.org>

American Society for Surgery of the Hand
www.assh.org

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

National Center for Complementary and Alternative Medicine
(<http://nccam.nih.gov>)

Other Resources on Neuromusculoskeletal and Vocal Health

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

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

IMPORTANT HEALTH & SAFETY LINKS

Protecting your Vocal Health Student Information Sheet link:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20Vocal_June%202014.pdf

Protecting your Hearing Health Student Information Sheet link:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5a_NASM_PAMA-Student_Information_Sheet-Standard.pdf

Protecting your Neuromusculoskeletal Health Student Information Sheet link:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20NMH_June%202014.pdf

****Protect your Hearing Every Day document link:***

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMA-Student_Guide-Standard.pdf

Protect your Neuromusculoskeletal and Vocal Health Every Day document link:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMA_NMH-Student_Guide-Standard_June%202014.pdf

***Basic Information on Neuromusculoskeletal and Vocal Health for Administrators and Faculty link:**

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA_NMH-Admin_and_Faculty_June%202014.pdf

Basic Information on Hearing Health for Administrators and Faculty link:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-Admin_and_Faculty_2011Nov.pdf

Important Health and Safety Information:

Protect your Hearing Every Day

Protect your Neuromusculoskeletal and Vocal Health Every Day

Links to:

Protecting your Vocal Health Student Information Sheet link:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20Vocal_June%202014.pdf

Protecting your Hearing Health Student Information Sheet link:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5a_NASM_PAMA-Student_Information_Sheet-Standard.pdf

Protecting your Neuromusculoskeletal Health Student Information Sheet link:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard%20NMH_June%202014.pdf

Photocopied Music Policy

While limited "fair use" of photocopies of copyrighted music is permitted for educational purposes (such as in-class score study) or emergencies (such as making a copy of a lost part), the Music Department at Saint Xavier University prohibits the use of photocopies of copyrighted music in the following situations:

- Using photocopies of copyrighted music for performances of any kind (including Practicum classes and jury examinations)
- Duplicating copyrighted music for sustained use in order to avoid purchase (for example, copying a piece that you are studying in lessons).
- Simply because a work appears on the Internet, does not mean that the author has placed the work in public domain or granted permission for anyone to download the work and make copies of it. Please assume that anything that appears on the Internet is protected by copyright unless explicitly noted as being in the public domain.
- Photocopies of compositions and editions that are documented as being in the public domain are legal and acceptable in any situation.

Helpful Links:

Music Teachers National Association's *Copyright Guidelines for Music Teachers*:

<http://www.mtna.org/member-resources/copyright-information/copyright-faqs/>

Music Library Association's *Copyright for Music Librarians*:

<http://copyright.musiclibraryassoc.org/Resources/EducationalUseOfPrintedMusic>

Definition of a Credit Hour:

University webpage link:

<http://www.sxu.edu/about/institutional-research/docs/definition-credit-hour.pdf>

In private music lessons:

One semester hour of credit equals one half-hour of private instruction and at least seven hours of practice outside class for a minimum of 12 weeks and a maximum of 15 weeks.

Two semester hours of credit equals one hour of private instruction and at least 14 hours of practice outside class for a minimum of 12 weeks and a maximum of 15 weeks.

In chamber music ensembles:

One semester hour of credit equals at least 90 minutes of class rehearsal and 90 minutes of practice outside class for 15 weeks.

In conducted music ensembles:

One semester hour of credit equals at least 150 minutes of class rehearsal and 60 minutes of practice outside class for 15 weeks.

APPLIED MUSIC REGISTRATION AND PERFORMANCE LEVELS

Saint Xavier students may register for private instruction (MUSAP) in piano, organ, voice, guitar or band/orchestra instruments. Students who register for one credit of applied music receive the equivalent of 12 half-hour lessons, and those registered for two credits receive 12 hour lessons. An accompanist fee of \$135 per credit of registration is applied to private study in voice and band/orchestra instruments at the 200-level.

REGISTRATION LEVELS

100-Level Applied Music – This level of applied music is intended for non-major/minors who have an interest in continuing study in an applied area. This level of applied music does not require attendance at Practicum Class (Recital Class) or a juried final examination. An accompanist is not assigned to students studying at this level. Vocalist and Instrumentalist (except for pianist and guitarist) studying at this level should be concurrently registered in an appropriate large music ensemble (Band, Choir, or Orchestra). Students interested in studying voice, guitar or piano without previous applied study should normally enroll in the appropriate introductory course (MUS 103 – Vocal Technique, MUS 104 – Guitar Class; or MUS 107 – Class Piano).

200-Level Applied Music – This level of applied music is intended for Music majors and minors studying in their **primary** applied area or non-majors/minors with intermediate to advanced applied standing. This level of applied music requires attendance at Practicum Class (Recital Class) and a juried final examination. Students studying at this level are assigned an accompanist (fee applies) if studying voice or a band/orchestra instrument. See *Performance Levels* below for performance level progression and required performance requirements.

Note: Music majors and minor must register for 200-level applied music in their primary area of performance as well as any secondary area if required by their degree program or scholarship (i.e. Vocal Music Education students studying piano).

MUSAP-100-01	Applied Voice	MUSAP-200-01	Applied Voice
MUSAP-107-01	Applied Guitar	MUSAP-201-01	Applied Piano
MUSAP-111-01	Applied Piano	MUSAP-203-01	Applied Organ
MUSAP-130-01	Applied Flute	MUSAP-205-01	Applied Composition
MUSAP-131-01	Applied Oboe	MUSAP-206-01	Applied Guitar
MUSAP-132-01	Applied Clarinet	MUSAP-230-01	Applied Flute
MUSAP-133-01	Applied Bassoon	MUSAP-231-01	Applied Oboe
MUSAP-134-01	Applied Saxophone	MUSAP-232-01	Applied Clarinet
MUSAP-135-01	Applied Trumpet	MUSAP-233-01	Applied Bassoon
MUSAP-136-01	Applied French Horn	MUSAP-234-01	Applied Saxophone
MUSAP-137-01	Applied Trombone	MUSAP-235-01	Applied Trumpet
MUSAP-138-01	Applied Euphonium	MUSAP-236-01	Applied French Horn
MUSAP-139-01	Applied Tuba	MUSAP-237-01	Applied Trombone
MUSAP-140-01	Applied Violin	MUSAP-238-01	Applied Euphonium
MUSAP-141-01	Applied Viola	MUSAP-239-01	Applied Tuba
MUSAP-142-01	Applied Cello	MUSAP-240-01	Applied Violin
MUSAP-143-01	Applied String Bass	MUSAP-241-01	Applied Viola
MUSAP-144-01	Applied Percussion	MUSAP-242-01	Applied Cello
		MUSAP-243-01	Applied String Bass
		MUSAP-244-01	Applied Percussion

PERFORMANCE LEVELS

Music Majors/Minors or Intermediate to Advanced Applied Non-Majors:

Students at 102-105 level are required to perform at least once during the semester and attend each Practicum class as scheduled.

Students at 110-221 level are required to perform at least once during the semester and attend each Practicum class as scheduled.

Students at levels 310 and above: Students registered for one credit are required to perform at least once during the semester and attend each Practicum class as scheduled. Students registered for two credits are required to perform at least twice during the semester and attend each Practicum class as scheduled.

Note: **Music Education majors** are required to perform at least **THREE** times EACH semester during their junior and senior years in lieu of a Senior Recital. Students who perform a recital are exempt from this policy during the semester of their recital.

***Students who do not meet the performance requirements will have their final grade lowered by .5 per missing performance.**

***Additional Practicum performances may be required at the discretion of your applied instructor.**

***Honors Recital auditions and performances, as well as other solo performances outside of Practicum qualify as Practicum.**

TYPICAL PERFORMANCE LEVEL PROGRESSION:*

Class Level	Semester	Minors	Majors
Freshman	1 st Semester	110	120
	2 nd Semester	111	121
Sophomore	1 st Semester	210	220
	2 nd Semester	211	221
Junior	1 st Semester	310	320
	2 nd Semester	311	321
Senior	1 st Semester	410	420
	2 nd Semester	411	421

Music majors or minors who lack sufficient performance background may be placed by the appropriate applied faculty at a pre-collegiate level (102-105). Music performance students must still complete all four advanced levels (120-421) in order to give the required Senior recital.

*** Students may be retained within a particular performance level (120, 121, etc.) for more than one semester if adequate progress has not been made to advance to the next higher level. This is determined at the end of each semester by the applied instructor of record who will indicate the performance level for the subsequent semester on the applied grade report.**

JURIES

JURY EXAMINATIONS

At the end of every semester, each student studying an applied instrument or voice is required to present a “jury” for the Music Department faculty. This is an opportunity for you to perform for the faculty to demonstrate what you have learned and accomplished during the semester.

Each faculty member will fill out an evaluation of your performance at the jury. A summary of jury comments may be read to each student by the applied professor. The jury is helpful for the applied professor in determining the amount and rate of progress of each student.

Grades: Grades for applied music are based on the following:

1. Attendance at Practicum/Performance class
2. Studio grade given by applied professor based on the following: (60%)
 - Attendance
 - Preparation of lesson assignments
 - Musical and Technical progress
 - Practicum Performances
3. Jury exams (40% - average of faculty evaluations)

Interpretation of Letter Grades for Studios:

“**C**” = has completed all assigned repertoire and exercises satisfactorily, been prepared for each lesson, attended (promptly) lessons and Practicum and met Practicum requirements.

“**B**” = has completed all assigned repertoire and exercises satisfactorily, been well-prepared for lessons, has worked on the interpretation of music with the style of the repertoire, shown understanding of the background of the repertoire, been on time for all lessons and Practicum and met all Practicum requirements.

“**A**” = has completed all assigned repertoire and exercises with a high degree of proficiency, been very well-prepared for lessons, gone beyond the assigned requirements, demonstrated a high level of understanding of the style of the period and particular composers of the various compositions, been on time for lessons and Practicum and met or exceeded all Practicum requirements.

Samples of both the “Repertoire Form” which **you** fill out (pages 59-60) and the “Jury Evaluation Forms” (dependent upon applied area) which the **faculty** fill out follow (pages 61-66): You will need to fill out the form, have it approved and signed by your applied professor, and return it to the music office by the last day of classes. **Jury Exam Repertoire sheets that are received after the last day of classes or that are unsigned by the appropriate applied instructor will result in your final grade being lowered by one letter grade.** Specific dates will be posted each semester.

Several weeks prior to the close of the semester, a sign-up sheet will be posted listing times and days for Jury Exams. **Be sure to check with your accompanist before scheduling a time for your jury.**

Dress for Jury Examinations is the same as for Practicum/Performance class.

Instrumental Jury Procedures

At the conclusion of each semester, all instrumental students registered for 200-level applied music must perform a jury for the music faculty. This jury will consist of:

- 1) Scales (if studied during the semester)
- 2) Etudes or Technical Exercises (at the discretion of the applied instructor)
- 3) Repertoire

In consultation with the applied instructor, students may select the piece(s) they would like to perform for their jury. This may include repertoire already performed at Practicum classes throughout the semester.

Since the jury is 40% of the student's final grade, students should present repertoire that is prepared to the highest level.

Students will need to supply **four copies** of the repertoire they have chosen to perform for the faculty jury. This will allow faculty to comment more fully on note and rhythmic accuracy, use of dynamics, phrasing, etc.

200-level applied instrumental students who do not perform a jury will receive an "F" for that portion of the applied music grade.

SAINT XAVIER UNIVERSITY MUSIC DEPARTMENT Jury Examination Repertoire Form

Fall _____ 20____
Spring _____ 20____
Date & Time of Jury _____

(ALL INFORMATION MUST BE TYPED)

Name _____ Declared Major _____

Applied Music Level _____ Credit Hours _____

Applied Music Instructor's Signature _____ Date Signed _____

Instrument or Voice Category presented at this Jury _____

Number of semesters of Applied Study at Saint Xavier University _____

Number of Practicum Performances this semester _____

Repertoire Performed on Practicum this semester (composer, title, movement) _____

Technique Studied this Semester:

List of Repertoire Studied this Semester: List compositions according to those, which are memorized and those, which are not memorized. List performance literature only. (This may include performance concert etudes.)

MEMORIZED

Composition Title

Composer

Movements

Keys

Language

NOT MEMORIZED

Composition Title

Composer

Movements

Keys

Language

Note: This form should be approved and signed by your applied instructor and turned in to the music office one week prior to jury exams.

INSTRUMENTAL JURY EVALUATION FORM

	<u>Grading Scale:</u>		
Excellent:	4.0 A	3.75 A-	3.50 B+
Good:	3.0 B	2.75 B-	2.5 C+
Average:	2.0 C	1.75 C-	1.5 D+
Below Average:	1.0 D	.75 D-	
Unacceptable:	0.0 F		

Student Name: _____

Level of Registration _____ Credit Hours _____ Number of semesters of study on instrument: _____

Scales and Technical Exercise (if applicable) _____ Grade _____

Comments:

Repertoire Performed

Comments:

Final Jury Grade _____ Evaluator's Signature _____ Date _____

Final Grade_____

Excellent	A
Good	B
Average	C
Below Average	D
Unacceptable	F

KEYBOARD JURY EVALUATION SHEET

(Piano = Piano; O = Organ; H = Harpsichord)

Name_____Applied Instrument_____

Level of Registration_____Number of Credit Hours_____

Scales and Technique_____Accuracy_____Articulation_____
(grade) (grade)

Composition #1_____

Note Accuracy	_____	Rhythmic Accuracy/Quality	_____
Dynamics	_____	Articulation	_____
Attacks and Releases (O.H.)	_____	Phrasing	_____
Interpretation (style)	_____	Tone Quality (P)	_____
Registration (O.H.)	_____	Memorization (P)	_____
Pedaling (P)	_____	Pedal Technique (O)	_____
Personal Appearance/Poise	_____		

Comments:

Composite Grade:_____

Composition #2_____

Note Accuracy	_____	Rhythmic Accuracy/Quality	_____
Dynamics	_____	Articulation	_____
Attacks and Releases (O.H.)	_____	Phrasing	_____
Interpretation (style)	_____	Tone Quality (P)	_____
Registration (O.H.)	_____	Memorization (P)	_____
Pedaling (P)	_____	Pedal Technique (O)	_____
Personal Appearance/Poise	_____		

Comments:

Composite Grade:_____

Composition #3 _____

Note Accuracy	_____	Rhythmic Accuracy/Quality	_____
Dynamics	_____	Articulation	_____
Attacks and Releases (O.H.)	_____	Phrasing	_____
Interpretation (style)	_____	Tone Quality (P)	_____
Registration (O.H.)	_____	Memorization (P)	_____
Pedaling (P)	_____	Pedal Technique (O)	_____
Personal Appearance/Poise	_____		

Comments:

Composite Grade: _____

Composition #4 _____

Note Accuracy	_____	Rhythmic Accuracy/Quality	_____
Dynamics	_____	Articulation	_____
Attacks and Releases (O.H.)	_____	Phrasing	_____
Interpretation (style)	_____	Tone Quality (P)	_____
Registration (O.H.)	_____	Memorization (P)	_____
Pedaling (P)	_____	Pedal Technique (O)	_____
Personal Appearance/Poise	_____		

Comments:

Composite Grade: _____

Composition #5 _____

Note Accuracy	_____	Rhythmic Accuracy/Quality	_____
Dynamics	_____	Articulation	_____
Attacks and Releases (O.H.)	_____	Phrasing	_____
Interpretation (style)	_____	Tone Quality (P)	_____
Registration (O.H.)	_____	Memorization (P)	_____
Pedaling (P)	_____	Pedal Technique (O)	_____
Personal Appearance/Poise	_____		

Comments:

Composite Grade: _____

Evaluator's Signature _____

VOICE JURY EVALUATION FORM

Evaluator's Signature _____

Excellent:	4.0	A			3.75	A-
Good	3.0	B	3.50	B+	2.75	B-
Average	2.0	C	2.50	C+	1.25	C-
Below Average	1.0	D	1.50	D+	.75	D-
Unacceptable	0.0	F				

Student Name: _____

Level of Registration _____ Credit Hours _____

Number of semesters of study in voice: _____

Repertoire Performed

1. _____ Grade _____
2. _____ Grade _____
3. _____ Grade _____
4. _____ Grade _____
5. _____ Grade _____
6. _____ Grade _____

Grade Average (Averaged with a calculator following juries!) _____ Final Grade _____

Grades averaged by: _____ Date: _____
Signature

**VOICE JURY EVALUATION FORM
COMMENTS**

TECHNICAL COMPETENCY: (Posture, Breath Control/Support, Tone Production and Quality)

DICTION: (Articulation, Vowel Production, Clarity, Accuracy)

MUSICAL UNDERSTANDING & MUSICALITY: (Pitch/Rhythmic Accuracy, Intonation, Phrasing, Dynamic Contrast, Interpretation, Style)

OVERALL COMMAND OF REPERTOIRE AND VOICE: (Appropriate Facial Expression/Gestures, Projection of Text, Interpretation, Stage Presence, Memorization, Poise and Personal appearance)

RECITAL / JURY POLICY

Bachelor of Music degree candidates (Performance or Music Education majors) who perform a Junior or Senior recital may be excused from jury exams, at the discretion of their applied instructor, for the semester in which the recital was presented.

Bachelor of Arts candidates who present a Senior Project that includes a public performance by the student, such as a recital or lecture/recital, may also be excused from jury exams, at the discretion of their applied instructor, for the semester in which the project was presented. Students who present a Senior Project that does not include any sort of public performance by the student may not be excused from jury exams for the semester in which the project was presented.

RECITAL INFORMATION

Vocal Recital Evaluation Form

Final Composite Grade for Recital _____

Evaluator's Signature _____	<table style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="3" style="text-align: left; padding-bottom: 5px;">Grading Scale</th> </tr> <tr> <td style="padding: 2px 10px 2px 10px;">Excellent</td> <td style="padding: 2px 10px 2px 10px;">A</td> <td style="padding: 2px 10px 2px 10px;">4.0</td> </tr> <tr> <td style="padding: 2px 10px 2px 10px;">Good</td> <td style="padding: 2px 10px 2px 10px;">B</td> <td style="padding: 2px 10px 2px 10px;">3.0</td> </tr> <tr> <td style="padding: 2px 10px 2px 10px;">Average</td> <td style="padding: 2px 10px 2px 10px;">C</td> <td style="padding: 2px 10px 2px 10px;">2.0</td> </tr> <tr> <td style="padding: 2px 10px 2px 10px;">Below Average</td> <td style="padding: 2px 10px 2px 10px;">D</td> <td style="padding: 2px 10px 2px 10px;">1.0</td> </tr> <tr> <td style="padding: 2px 10px 2px 10px;">Unacceptable</td> <td style="padding: 2px 10px 2px 10px;">F</td> <td></td> </tr> </table>	Grading Scale			Excellent	A	4.0	Good	B	3.0	Average	C	2.0	Below Average	D	1.0	Unacceptable	F	
Grading Scale																			
Excellent	A	4.0																	
Good	B	3.0																	
Average	C	2.0																	
Below Average	D	1.0																	
Unacceptable	F																		

Program to be Attached _____

Recitalist's Name _____ Voice Category _____

Degree _____	Vocal Performance _____	Music Education _____	B.A. Music _____
	Music Minor _____	Other _____	
	Junior Recital _____	Senior Recital _____	Lecture/Recital _____
	Other _____		

Composition Set I _____	Evaluator's Comments _____	Set Grade _____
--------------------------------	-----------------------------------	------------------------

Title of Set _____

Vocal Technique: (posture, breathe control, vocal production, resonance, tone quality, articulation, etc.)

Overall Presentation: (intonation, musicianship, dynamic contrast, diction, expression, interpretation, dramatic skills, overall ensemble)

Instrumental Recital Evaluation Form

Final Composite Grade for Recital _____

Evaluator's Signature _____

Grading Scale

Excellent	A	4.0
Good	B	3.0
Average	C	2.0
Below Average	D	1.0
Unacceptable	F	

Program to be Attached

Recitalist's Name _____ Instrument _____

Degree _____ Performance _____ Music Education _____ B.A. Music

_____ Music Minor _____ Other _____

_____ Junior Recital _____ Senior Recital _____ Lecture/Recital

_____ Other _____

Evaluator's Comments

Keyboard Recital Evaluation Form

Final Composite Grade for Recital _____

Evaluator's Signature _____	Grading Scale		
	Excellent	A	4.0
	Good	B	3.0
	Average	C	2.0
	Below Average	D	1.0
	Unacceptable	F	

Program to be Attached _____

Recitalist's Name _____ **Instrument** _____

Degree _____ **Performance** _____ **Music Education** _____ **B.A. Music**

_____ **Music Minor** _____ **Other** _____

_____ **Junior Recital** _____ **Senior Recital** _____ **Lecture/Recital**

_____ **Other** _____

Evaluator's Comments

Recital Preparation Check List

This section of information is presented to help you in your preparation for a Junior or Senior recital. If you have other questions please do not hesitate to ask your applied instructor for further information.

Six months prior to recital date

1. Check with the Office Manager in the Music Department office (G102) to confirm the date, time, and place of your recital.
2. Arrange with the Office Manager for any rehearsals you want to hold in the hall, including dress rehearsals (and for a room if you will have a reception.)
3. Obtain the appropriate signature sheet to secure 3 faculty graders for your recital (see Pre-Recital Audition form)
4. Request evaluations from 3 appropriate graders for your recital and obtain the signatures required.
5. Return grade sheets with signature to the Music Office/Music Chair.

Three months prior to recital date

1. Consult with Department Chairperson or applied instructor for proper printing and program format.
2. Submit draft of program to applied instructor for editing and approval.

Prior to Recital Permission Jury

1. Submit program to applied professor for final editing and approval; then submit to the Office Manager for printing after successful completion of jury.

Four to Six weeks prior to the recital date

1. **RECITAL PERMISSION JURY – 2/3 OF RECITAL MEMORIZED (FOR VOCALISTS AND PIANISTS) AND ENTIRE RECITAL SUBMITTED TO A HEARING TO DETERMINE IF RECITAL IS READY TO BE PRESENTED.** Please see Pre-Recital Permission form on page 74-75.

Following successful completion of Recital Permission Jury

1. Turn in biographical data and photos (if possible) to the Office Manager. Your biographical data should include the following: parent's names, where you are from, year in school, intended degree, current applied teacher, performing organizations to which you belong, solos you have performed, honors you have received, and career goals (especially if you are a graduating senior). You should also list your recital program, or mention "highlights" from it.
2. Arrange for campus-wide publicity. You may request that the Music Department office handle this or you may turn in a poster design of your own choosing.
3. Plan your attire and consult with accompanying musicians if you have any.

Four weeks prior to the recital date

1. Check with Office Manager to see if arrangements have been made to have the concert grand turned on the day of the recital.
2. Consult with Food Service about food and punch for reception if necessary, or arrange for your own food for reception.

One week prior to the recital date

1. Ask an appropriate faculty member to check set-up of lights in McGuire Hall.
2. Arrange for student assistant to run lights for the recital.
3. Arrange for students to perform any equipment changes during the recital.
4. Arrange for page turner if necessary (note: page turners should dress appropriately)

5. Arrange for students to cover and lock piano, store piano, and return all equipment to Music Department immediately following recital.
6. Arrange for students to make sure light board has been turned off and theatre properly closed.

Five days prior to the recital date

1. Check to see that programs have been or are being duplicated.
2. Arrange for someone to hand out programs.
3. Double check to see that lights will be set as required.
4. Ask applied instructor what to do (Psychologically and health wise) on the day of recital.

Two days prior to the recital date

1. Double check to see that the piano will be tuned.
2. Double check anything else that has you worried.
3. Check with Food Service to see that all is ready for your reception.

Day of the recital

1. Try to relax!
2. Make one last check to see that programs are done and will be picked up and brought to the hall.
3. Be sure to arrive early enough to set lights, set up stage and do a sound check in the hall.

RECITAL COMPLETION POLICY

Students must complete their recital by the end of the semester (last Friday of classes) in which they are registered. Failure to complete the recital requirements by the end of the semester of registration will result in a failing grade (F). Incomplete will only be given for compelling reasons and must be initiated by the appropriate applied faculty.

RECEPTIONS: HOW TO PLAN AND GIVE THEM

Where shall it be?

Butler Reception Room: Comfortable for 150 people (generally, one can expect approximately one-half of the audience to attend a reception). Reserve the use of the Butler Reception Room with the Office Manager in the Music Department office (G102).

How much to serve:

Cookies: about 3 per person
Punch: easy recipe: 1 can (large) frozen lemonade, limeade or orange; 1-2 cans water; 2 large bottles 7-up; sherbet (if desired)
The above ingredients will make one punch bowl full ... plan on two punch bowls full per 40-50 people.

What to do the week before your reception:

- Put up signs asking for students to help; be certain to mention when and where you wish them to be that night (or afternoon).
- Check to see that the punch bowl, tablecloths, dishes, napkins, cups, plates, etc. are being taken care of by Food Service, or by you.
- On the day of the recital, be sure that students who signed up will also help clean up and put things away after the recital is over!

PRE-RECITAL AUDITION FORM

Name _____		Date and Time of Recital _____	
Phone Number _____	Email _____	Instrument or Voice Category _____	
Names of others involved _____		Name of Accompanist _____	
Undergraduate _____	Alumni _____	Other _____	

Faculty Signatures

Please note the criterion for faculty signatures below (1)

- 1) _____
Applied Instructor

- 2) _____

- 3) _____

IT IS THE STUDENT'S RESPONSIBILITY TO MAKE CERTAIN OF THE FOLLOWING ITEMS:

- 1) Request three- (3) faculty to adjudicate your recital. The three faculty must include (in some combination): 1) Your applied instructor, 2) A full-time faculty member, 3) At least one additional faculty member from your applied area (i.e., voice, keyboard, strings, brass, etc.)
- 2) The Pre-Recital Audition should be scheduled **4-6 weeks** prior to the proposed recital date.
- 3) At least two-thirds of the recital repertoire must be memorized for the audition date (This pertains only to memorized recitals).
- 4) Junior Recitals: Program length 30-40 minutes of music
Senior Recitals: Program length 50-60 minutes of music
- 5) Reserve the recital hall for both the pre-recital audition and the recital performance through the Music Department Office Manager.
- 6) Program and publicity materials must be approved by the Music Department before being printed or posted.
- 7) Where applicable, the accompanist and all others performing on the recital must be present at the audition
- 8) Program notes and a formal program must be submitted at the time of audition for approval by the faculty.

Proposed Repertoire to be Performed: (be certain to include exact timing).

Title

Composer

Exact Timing

Senior Project Proposal Form

_____/_____
Name Title of Project

Address

_____/_____
Phone Number Email

Type of Project [Research paper, lecture/demonstration, composition, other (explain fully)]

Other resources or individuals involved with your project

Faculty Signatures

Please note criterion for faculty signatures below (1)

1) _____
Project Advisor

2) _____
Faculty Evaluator

3) _____
Faculty Evaluator

IT IS THE STUDENT'S RESPONSIBILITY TO MAKE CERTAIN OF THE FOLLOWING:

1) Request three- (3) faculty to evaluate your Senior Project. The three faculty must include (in some combination): Your project advisor; a full-time faculty member; and at least one additional faculty member (adjunct or full-time).

2) The Senior Project Proposal should include a detailed abstract of the project (typed and attached to this form) that should include the main purpose of your project and how it will serve as a culminating experience relative to your degree and career options.

3) Completed Senior Project papers should be approximately 20-25 pages in length. Senior Project lecture/demonstrations or performances should remain within approximately 40 to 50 minutes in performance time.

4) Senior Project papers must be submitted in final form to the Project Advisor two weeks prior to the last day of classes within the semester of registration. A lecture/demonstration or performance must be completed prior to the last day of classes within the academic semester of registration.

5) If the student is presenting a lecture/demonstration or some other form of public performance, the student must present two-thirds of the proposed project for the full-time faculty at least four weeks before the scheduled public presentation. At this time, the full-time faculty will evaluate the project and decide whether or not to grant permission to present the project publicly.

PRACTICE ROOM POLICY

The Music Department has a limited amount of practice space on campus for student use.

There are four main practice rooms located in the west Music Department hallway. All have at least one piano and one mirror. In addition, the Music Department owns a one-manual harpsichord. Those students currently studying harpsichord use this instrument for practice and performance. Permission to use the harpsichord to accompany a recital must be obtained at least two months in advance from the Director of Keyboard Studies. For all Recital performances the harpsichord will be played by the Director of Keyboard Studies or by an advanced harpsichordist at the discretion of the Director of Keyboard Studies.

The practice rooms are for the specific use of the Music majors/minors and those students enrolled through the University for private applied music lessons.

Practice room pianos are tuned on a regular basis. Additional maintenance work can be ordered if problems are reported to the Department Office Manager, room G102, or the Director of Keyboard Studies. Please write an exact description of the problem and the practice room's number and give it to either person.

FOR YOUR SAFETY

- Report any possible unauthorized individuals immediately to Security or to any available Music Department faculty member.
- Lock doors when you are inside, especially during the evening hours and on weekends.
- Do not leave your belongings in these rooms unattended.

PIANOS:

- Piano benches are not to be removed from their respective rooms.
- If you would like more sound, open the top lid. Do not "brutalize" the pianos.
- To use the middle "practice" pedal (available on some pianos) step down quickly and firmly, then slide it to the left to lock it in place.

General Rules

NO SMOKING, EATING OR DRINKING IS ALLOWED IN PRACTICE ROOMS!

LEAVE ROOMS IN GOOD ORDER WHEN FINISHED PRACTICING!

**IDENTIFICATION MAY BE REQUESTED AT ANY TIME
BY UNIVERSITY SECURITY OR BY THE MUSIC DEPARTMENT FACULTY.**

FAILURE TO COMPLY WITH THESE RULES AND REGULATIONS COULD RESULT IN TEMPORARY OR PERMANENT LOSS OF PRACTICE PRIVILEGES FOR THOSE WITH PROPER I.D. THOSE WITHOUT PROPER I.D. WILL BE ESCORTED FROM THE PREMISES BY UNIVERSITY SECURITY.

COMPUTER/LISTENING RESOURCE CENTER

The Computer/Listening Resource Center housed in the Music Department is solely for the use of Music majors/minors and students taking courses in music.

In the Center you will find new IMAC dual platform computers with built in CD players, and headphones for your use. In addition to the equipment, the Center houses, CD recordings. These CD's are cataloged in the main library, so that a computer search may be used to locate materials. The Department also has computer programs, which can be used to help enhance your Music Theory/Aural Skills, and other related courses. Software for the computers is held in the Computer/Listening Resource Center and the Department Chair's office.

When you are in the Computer/Listening Resource Center, it is expected that you will treat the equipment and recordings with proper respect. If a CD or equipment is damaged while in your hands because of negligence or misuse, you will be held responsible for any cost to repair damage or to replace the damaged article. Feel free to use the Computer/Listening Resource Center during the regular school hours as posted each semester. If you have suggestions for certain recordings, please give them to the Department Office Manager.

NOTE: EATING, DRINKING (INCLUDING WATER) OR SMOKING IS NOT PERMITTED IN THIS AREA

Due to security reasons the following policy is always in effect in the music department computer/listening center.

- 1) Upon entering the lab, please check in with either the lab assistant (at the desk), or the Department Office Manager in Room G102 (immediately next door).
- 2) It will be necessary to leave a student ID or drivers license as well as signing your time in, what materials you will be using and date.
- 3) Upon completion of your project you will need to pick up your ID/Drivers License and sign out. Please leave all used materials with the Lab assistant or Office Manager. Do not replace them on the shelves yourself. The lab assistant or Department Office Manager will need to check these materials in.
- 4) Please be sure that all machines are turned off after you have finished using them. Please disconnect all headphone sets from the computers and return them to G102.
- 5) If, in the course of your project, it becomes necessary to exchange your materials and/or add other materials, it will be necessary to bring this to the attention of the person in charge.
- 6) Under no circumstances is anything to leave the Computer/Listening Resource Center unless you have special permission of either your instructor or the Department Office Manager, in which case, either the instructor in question or the Department Office Manager will need to sign these items out for you. (They know where to do this).
- 7) If you are currently in the Computer/Listening Resource Center at a time when it is necessary to close, you will be asked to leave.
- 8) No book bags are allowed into the facility for security reasons. Coats may be hung on the hooks provided, however it is preferred that they be left in lockers. Book bags should either be left in your university locker or in the designated music department lockers.
- 9) The Computer/Listening Resource Center is just that – a Listening Facility. As such, please treat it as a library situation. Respect other people rights to relative quiet while trying to study. Please refrain from unnecessary loud talking, and please listen with the earphones on your head so that your assignments are not “shared” by those around you.
- 10) The lab assistant is to be shown proper respect at all times. Please adhere to their requests and/or suggestions. In cases of extreme problems, please notify the Department Office Manager, located in room G102.

Computer/Listening Resource Center hours generally are 10:00 - 3:00, closed during PRACTICUM (Noon – 2:00pm/Thursday). The lab is not open on weekends and holidays, or the day chosen for observation by the University, including the Friday after Thanksgiving.

Program Guides

MUSIC EDUCATION – PROGRAM GUIDE INFORMATION

The following general plans represent the minimum courses required of a student who wishes to earn a Bachelor of Music in Music Education Degree from Saint Xavier University, with emphasis on preparation for a career in the public school system as a music specialist K-12.

Every course falls into one of the following categories:

Saint Xavier University General Education Requirement
General Education Requirement (State of Illinois)
Music Requirement
Professional Education Requirement (necessary for Illinois State Certification)

Recommended: Development of as many “marketable skills” as possible during undergraduate study.

Certification: Currently the Illinois Board of Education certifies the K-12 Music Education Program at Saint Xavier University.

SAINT XAVIER UNIVERSITY MUSIC DEPARTMENT
BACHELOR OF MUSIC IN MUSIC EDUCATION -
INSTRUMENTAL CHECK LIST - 129 CREDITS

UNIVERSITY PROFESSIONAL CORE

Course	Credit	Term
Transitions	1	_____
English 120 +	3	_____
FYS 175*	3	_____
Speech (COMM 101) +	3	_____
Science (one w/lab) + or	3	_____
Science (one w/lab) +	3	_____
Soc. Science (PSYCH 101)	3	_____
Soc. Science (POLSC 101)	3	_____
Philosophy 140/150	3	_____
Philosophy	3	_____
Religion	3	_____
Religion	3	_____
TOTAL	34	

STATE OF ILLINOIS REQUIREMENTS

Course	Credit	Term
Math (105) +	3	_____
Am. History (103 or 104)	3	_____
TOTAL	6	

PROFESSIONAL EDUCATION REQUIREMENTS

Course	Credit	Term
Profession of Teaching	3	_____
Adol & Trans to Adult	3	_____
Educational Psych	3	_____
Stud. w/Exceptionalities	3	_____
History & Phil. of Ed.	3	_____
Learning Theory & Prac.	2 + 1	_____
K-12 Directed Teaching	6	_____
TOTAL	24	

ADDITIONAL REQUIREMENTS

Finger Printing (first semester) _____
Basic Skills Test #096 (within first 3 semesters) _____
Formal Admission to Music Dept. (4 th semester) _____
Admission to SOE (4 th semester) _____
Appl. to Student Teaching (6 th semester) _____
Music Content Exam #143 (6 th or 7 th semester) _____
APT Exam #104 (during Student Teaching) _____

+ Pre-education coursework, plus 6 hours from:
HIST 103 or 104; POLSC 101 or PSYCH 101

* FYS should be in one of the following disciplines:
 (PHIL, RELST, Life or Physical Science)

Can count as a Level II requirement in those disciplines

(Revised Fall, 2015)

PROFESSIONAL MUSIC CORE

Course	Credit	Term
Music Theory I	3	_____
Aural Skills I (+ lab)	1	_____
Keyboard Skills I (+ lab)	1	_____
Music Theory II	3	_____
Aural Skills II (+ lab)	1	_____
Keyboard Skills II (+ lab)	1	_____
Music Theory III	3	_____
Aural Skills III (+ lab)	1	_____
Keyboard Skills III (+ lab)	1	_____
Music Theory IV	3	_____
Aural Skills IV (+ lab)	1	_____
Keyboard Skills IV (+ lab)	1	_____
Write/Speak Music	3	_____
Music History I	3	_____
Music History II	3	_____
Non-Western Music	3	_____
Form & Analysis	2	_____
Instrumental Conducting	3	_____
TOTAL	37	

INSTRUMENTAL EMPHASIS

Course	Credit	Term
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Large Ensemble	0	_____
Large Ensemble	0	_____
Large Ensemble	0	_____
Large Ensemble	0	_____
Large Ensemble	0	_____
Large Ensemble	0	_____
Large Ensemble	0	_____
Large Ensemble	0	_____
Small Ensemble	1	_____
Small Ensemble	1	_____
Small Ensemble	1	_____
Brass Methods (+ lab)	1	_____
Percussion Methods (+ lab)	1	_____
String Methods (+ lab)	1	_____
Woodwind Methods (+ lab)	1	_____
Vocal Methods (+ lab)	1	_____
K-12 General Music	3	_____
Teaching Instrumental Music	3	_____
TOTAL	28	

SAINT XAVIER UNIVERSITY MUSIC DEPARTMENT
BACHELOR OF MUSIC IN MUSIC EDUCATION-
CHORAL/VOCAL CHECK LIST - 132 CREDITS

UNIVERSITY PROFESSIONAL CORE

Course	Credit	Term
Transitions	1	_____
English 120 +	3	_____
FYS 175*	3	_____
Speech (COMM 101) +	3	_____
Science (one w/lab) + or	3	_____
Science (one w/lab) +	3	_____
Soc. Science (PSYCH 101)	3	_____
Soc. Science (POLSC 101)	3	_____
Philosophy 140/150	3	_____
Philosophy	3	_____
Religion	3	_____
Religion	3	_____
TOTAL	34	

STATE OF ILLINOIS REQUIREMENTS

Course	Credit	Term
Math (105) +	3	_____
Am. History (103 or 104)	3	_____
TOTAL	6	

PROFESSIONAL EDUCATION REQUIREMENTS

Course	Credit	Term
Profession of Teaching	3	_____
Adol & Trans to Adult	3	_____
Educational Psych	3	_____
Stud. w/Exceptionalities	3	_____
History & Phil. of Ed.	3	_____
Learning Theory & Prac.	2 + 1	_____
K-12 Directed Teaching	6	_____
TOTAL	24	

ADDITIONAL REQUIREMENTS

Finger Printing (first semester)	_____
Basic Skills Test #096 (within first 3 semesters)	_____
Formal Admission to Music Dept. (4 th semester)	_____
Admission to SOE (4 th semester)	_____
Appl. to Student Teaching (6 th semester)	_____
Music Content Exam #143 (6 th or 7 th semester)	_____
APT Exam #104 (during Student Teaching)	_____

+ Pre-education coursework, plus 6 hours from:
HIST 103 or 104; POLSC 101 or PSYCH 101

* FYS should be in one of the following disciplines:
 (PHIL, RELST, Life or Physical Science)
 Can count as a Level II requirement in those disciplines

(Revised Fall, 2015)

PROFESSIONAL MUSIC CORE

Course	Credit	Term
Music Theory I	3	_____
Aural Skills I (+ lab)	1	_____
Keyboard Skills I (+ lab)	1	_____
Music Theory II	3	_____
Aural Skills II (+ lab)	1	_____
Keyboard Skills II (+ lab)	1	_____
Music Theory III	3	_____
Aural Skills III (+ lab)	1	_____
Keyboard Skills III (+ lab)	1	_____
Music Theory IV	3	_____
Aural Skills IV (+ lab)	1	_____
Keyboard Skills IV (+ lab)	1	_____
Write/Speak Music	3	_____
Music History I	3	_____
Music History II	3	_____
Non-Western Music	3	_____
Form & Analysis	2	_____
Choral Conducting	3	_____
TOTAL	37	

INSTRUMENTAL EMPHASIS

Course	Credit	Term
Vocal Technique	3	_____
Applied Voice	2	_____
Applied Voice	2	_____
Applied Voice	2	_____
Applied Voice	2	_____
Applied Voice	2	_____
Applied Voice	2	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Applied Piano	1	_____
Applied Piano	1	_____
Applied Piano	1	_____
Italian/English Diction	2	_____
German/French Diction	2	_____
Vocal Pedagogy	3	_____
K-12 General Music	3	_____
Teaching Choral Music	3	_____
TOTAL	31	

SAINT XAVIER UNIVERSITY MUSIC DEPARTMENT
BACHELOR OF MUSIC IN MUSIC EDUCATION-
CHORAL/KEYBOARD CHECK LIST - 133 CREDITS

UNIVERSITY PROFESSIONAL CORE

Course	Credit	Term
Transitions	1	_____
English 120 +	3	_____
FYS 175*	3	_____
Speech (COMM 101) +	3	_____
Science (one w/lab) + or	3	_____
Science (one w/lab) +	3	_____
Soc. Science (PSYCH 101)	3	_____
Soc. Science (POLSC 101)	3	_____
Philosophy 140/150	3	_____
Philosophy	3	_____
Religion	3	_____
Religion	3	_____
TOTAL	34	

STATE OF ILLINOIS REQUIREMENTS

Course	Credit	Term
Math (105) +	3	_____
Am. History (103 or 104)	3	_____
TOTAL	6	

PROFESSIONAL EDUCATION REQUIREMENTS

Course	Credit	Term
Profession of Teaching	3	_____
Adol & Trans to Adult	3	_____
Educational Psych	3	_____
Stud. w/Exceptionalities	3	_____
History & Phil. of Ed.	3	_____
Learning Theory & Prac.	2 + 1	_____
K-12 Directed Teaching	6	_____
TOTAL	24	

ADDITIONAL REQUIREMENTS

Finger Printing (first semester)	_____
Basic Skills Test #096 (within first 3 semesters)	_____
Formal Admission to Music Dept. (4 th semester)	_____
Admission to SOE (4 th semester)	_____
Appl. to Student Teaching (6 th semester)	_____
Music Content Exam #143 (6 th or 7 th semester)	_____
APT Exam #104 (during Student Teaching)	_____

+ Pre-education coursework, plus 6 hours from:
HIST 103 or 104; POLSC 101 or PSYCH 101

* FYS should be in one of the following disciplines:
 (PHIL, RELST, Life or Physical Science)
 Can count as a Level II requirement in those disciplines

(Revised Fall, 2015)

PROFESSIONAL MUSIC CORE

Course	Credit	Term
Music Theory I	3	_____
Aural Skills I (+ lab)	1	_____
Keyboard Skills I (+ lab)	1	_____
Music Theory II	3	_____
Aural Skills II (+ lab)	1	_____
Keyboard Skills II (+ lab)	1	_____
Music Theory III	3	_____
Aural Skills III (+ lab)	1	_____
Keyboard Skills III (+ lab)	1	_____
Music Theory IV	3	_____
Aural Skills IV (+ lab)	1	_____
Keyboard Skills IV (+ lab)	1	_____
Write/Speak Music	3	_____
Music History I	3	_____
Music History II	3	_____
Non-Western Music	3	_____
Form & Analysis	2	_____
Choral Conducting	3	_____
TOTAL	37	

INSTRUMENTAL EMPHASIS

Course	Credit	Term
Applied Piano	2	_____
Applied Piano	2	_____
Applied Piano	2	_____
Applied Piano	2	_____
Applied Piano	2	_____
Applied Piano	2	_____
Applied Piano	2	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Chorale	0	_____
Applied Voice	1	_____
Applied Voice	1	_____
Applied Voice	1	_____
Vocal Technique	3	_____
Piano Pedagogy	3	_____
Vocal Pedagogy	3	_____
K-12 General Music	3	_____
Teaching Choral Music	3	_____
TOTAL	32	

**SAINT XAVIER UNIVERSITY MUSIC DEPARTMENT
BACHELOR OF MUSIC IN PERFORMANCE -
VOCAL CHECK LIST - 124 CREDITS**

UNIVERSITY PROFESSIONAL CORE

Course	Credit	Term
Transitions	1	_____
English 120	3	_____
FYS 175	3	_____
Comm 101	3	_____
Science	3	_____
Science	3	_____
Social Science	3	_____
Social Science	3	_____
Philosophy 140/150	3	_____
Philosophy	3	_____
Religion	3	_____
Religion	3	_____
Foreign. Lang.	3	_____
Foreign Lang.	<u>3</u>	_____
TOTAL	40	

PROFESSIONAL MUSIC CORE

Course	Credit	Term
Music Theory I	3	_____
Aural Skills I	1	_____
Keyboard Skills I	1	_____
Music Theory II	3	_____
Aural Skills II	1	_____
Keyboard Skills II	1	_____
Music Theory III	3	_____
Aural Skills III	1	_____
Keyboard Skills III	1	_____
Music Theory IV	3	_____
Aural Skills IV	1	_____
Keyboard Skills IV	1	_____
Write/Speak Music	3	_____
Music History I	3	_____
Music History II	3	_____
Non-Western Music	3	_____
Form & Analysis	2	_____
Choral Conducting	<u>3</u>	_____
TOTAL	37	

ELECTIVES

Music Elective (200-300)	2	_____
Music Elective (200-300)	<u>2</u>	_____
TOTAL	4	

VOCAL EMPHASIS

Course	Credit	Term
Vocal Technique	3	_____
Applied Voice	2	_____
Applied Voice	2	_____
Applied Voice	2	_____
Applied Voice	2	_____
Applied Voice	2	_____
Applied Voice	2	_____
Applied Voice	2	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Diction-Italian/English	2	_____
Diction-French/German	2	_____
Junior Recital	1	_____
Senior Recital	1	_____
Vocal Literature(Art Song)	3	_____
Vocal Pedagogy	3	_____
Counterpoint	2	_____
Opera/Musical Theater	<u>4</u>	_____
TOTAL	43	

(Revised Summer, 2011)

**SAINT XAVIER UNIVERSITY MUSIC DEPARTMENT
BACHELOR OF MUSIC IN PERFORMANCE -
INSTRUMENTAL CHECK LIST - 120 CREDITS**

UNIVERSITY PROFESSIONAL CORE

Course	Credit	Term
Transitions	1	_____
English 120	3	_____
FYS 175	3	_____
Comm101	3	_____
Science	3	_____
Science	3	_____
Social Science	3	_____
Social Science	3	_____
Philosophy 140/150	3	_____
Philosophy	3	_____
Religion	3	_____
Religion	3	_____
TOTAL	34	

ELECTIVES

General Elective	2	_____
General Elective	3	_____
Music Elective (200-300)	3	_____
Music Elective (200-300)	3	_____
TOTAL	11	

PROFESSIONAL MUSIC CORE

Course	Credit	Term
Music Theory I	3	_____
Aural Skills I	1	_____
Keyboard Skills I	1	_____
Music Theory II	3	_____
Aural Skills II	1	_____
Keyboard Skills II	1	_____
Music Theory III	3	_____
Aural Skills III	1	_____
Keyboard Skills III	1	_____
Music Theory IV	3	_____
Aural Skills IV	1	_____
Keyboard Skills IV	1	_____
Write/Speak Music	3	_____
Music History I	3	_____
Music History II	3	_____
Non-Western Music	3	_____
Form & Analysis	2	_____
Instrumental Conducting	3	_____
TOTAL	37	

INSTRUMENTAL EMPHASIS

Course	Credit	Term
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Junior Recital	1	_____
Senior Recital	1	_____
Instrumental Literature	3	_____
Instrumental Pedagogy	3	_____
Counterpoint	2	_____
Chamber Music	4	_____
TOTAL	38	

(Revised Summer, 2011)

SAINT XAVIER UNIVERSITY MUSIC DEPARTMENT BACHELOR OF MUSIC IN PERFORMANCE - JAZZ EMPHASIS - INSTRUMENTAL CHECK LIST - 120 CREDITS
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UNIVERSITY PROFESSIONAL CORE

Course	Credit	Term
Transitions	1	_____
English 120	3	_____
FYS 175	3	_____
Comm101	3	_____
Science	3	_____
Science	3	_____
Social Science	3	_____
Social Science	3	_____
Philosophy 140/150	3	_____
Philosophy	3	_____
Religion	3	_____
Religion	<u>3</u>	_____
TOTAL	34	

ELECTIVES

General Elective	2	_____
General Elective	<u>3</u>	_____
TOTAL	5	

PROFESSIONAL MUSIC CORE

Course	Credit	Term
Music Theory I	3	_____
Aural Skills I	1	_____
Keyboard Skills I	1	_____
Music Theory II	3	_____
Aural Skills II	1	_____
Keyboard Skills II	1	_____
Music Theory III	3	_____
Aural Skills III	1	_____
Keyboard Skills III	1	_____
Music Theory IV	3	_____
Aural Skills IV	1	_____
Keyboard Skills IV	1	_____
Write/Speak Music	3	_____
Music History I	3	_____
Music History II	3	_____
Non-Western Music	3	_____
Form & Analysis	2	_____
Instrumental Conducting	<u>3</u>	_____
TOTAL	37	

INSTRUMENTAL JAZZ EMPHASIS

Course	Credit	Term
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument	2	_____
Applied Instrument/Jazz	2	_____
Applied Instrument/Jazz	2	_____
Applied Instrument/Jazz	2	_____
Applied Instrument/Jazz	2	_____
Jazz Ensemble	1	_____
Jazz Ensemble	1	_____
Jazz Ensemble	1	_____
Jazz Ensemble	1	_____
Jazz Ensemble	1	_____
Jazz Ensemble	1	_____
Band or Orchestra	1	_____
Band or Orchestra	1	_____
Jazz Combo	1	_____
Jazz Combo	1	_____
Jazz Combo	1	_____
Jazz Combo	1	_____
Jazz Combo	1	_____
History of Jazz	3	_____
Jazz Theory/Arranging	3	_____
Junior Recital – ½ Jazz	1	_____
Senior Jazz Recital	1	_____
Instrumental or Piano Lit.	3	_____
Instr'l or Piano Pedagogy	3	_____
Jazz Improvisation	<u>2</u>	_____
TOTAL	44	

(Revised Fall, 2015)

**SAINT XAVIER UNIVERSITY MUSIC DEPARTMENT
BACHELOR OF MUSIC IN PERFORMANCE -
KEYBOARD CHECK LIST - 120 CREDITS**

UNIVERSITY PROFESSIONAL CORE

Course	Credit	Term
Transitions	1	_____
English 120	3	_____
FY 175	3	_____
Comm101	3	_____
Science	3	_____
Science	3	_____
Social Science	3	_____
Social Science	3	_____
Philosophy 140/150	3	_____
Philosophy	3	_____
Religion	3	_____
Religion	<u>3</u>	_____
TOTAL	34	

ELECTIVES

General Elective	2	_____
General Elective	3	_____
Music Elective (200-300)	3	_____
Music Elective (200-300)	<u>3</u>	_____
TOTAL	11	

PROFESSIONAL MUSIC CORE

Course	Credit	Term
Music Theory I	3	_____
Aural Skills I	1	_____
Keyboard Skills I	1	_____
Music Theory II	3	_____
Aural Skills II	1	_____
Keyboard Skills II	1	_____
Music Theory III	3	_____
Aural Skills III	1	_____
Keyboard Skills III	1	_____
Music Theory IV	3	_____
Aural Skills IV	1	_____
Keyboard Skills IV	1	_____
Write/Speak about Music	3	_____
Music History I	3	_____
Music History II	3	_____
Non-Western Music	3	_____
Form & Analysis	2	_____
Conducting	3	_____
TOTAL	37	

KEYBOARD EMPHASIS

Course	Credit	Term
Applied Keyboard	2	_____
Applied Keyboard	2	_____
Applied Keyboard	2	_____
Applied Keyboard	2	_____
Applied Keyboard	2	_____
Applied Keyboard	2	_____
Applied Keyboard	2	_____
Applied Keyboard	2	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Junior Recital	1	_____
Senior Recital	1	_____
Keyboard Literature	3	_____
Keyboard Pedagogy	3	_____
Counterpoint	2	_____
Chamber Music	2	_____
Accompanying	<u>2</u>	_____
TOTAL	38	

(Revised Summer, 2011)

**SAINT XAVIER UNIVERSITY MUSIC DEPARTMENT
BACHELOR OF ARTS IN MUSIC - 120 CREDITS
(Students admitted Fall 2010 or after)**

UNIVERSITY GENERAL EDUCATION

Course	Credit	Term
LEVEL 1	(16)	
Transitions (TRANS 100)	1	_____
First-Year Seminar ¹ (FYS 175)	3	_____
Rhetoric and Writing (ENGL-120)	3	_____
Speech (COMM 101)	3	_____
Mathematics (100-Level or above)	3	_____
Philosophy 140/150	3	_____
LEVEL II	(27-33)*	
Life Science	3	_____
Physical Science	3	_____
Social Science (different discipline)	3	_____
Social Science (different discipline)	3	_____
Philosophy	3	_____
Religion	3	_____
Religion	3	_____
History	3	_____
History	3	_____
Literature/Fine Arts (Non-Music)	3	_____
Literature/Fine Arts (Music)	3	Non-West Music
LEVEL III	(3)	
Interdisciplinary Seminar ¹	3	_____
Other Gen. Ed. Requirements	(0-12)	
Global Studies ²	0	Non-West Music
Global Studies ²	0 or 3	_____
Diversity Studies ²	0 or 3	_____
Diversity Studies ²	0 or 3	_____
Community Based Learning	0 or 3	_____
B.A. Specific Requirments	(6)	
Foreign Language/Culture	3	_____
Foreign Language/Culture	3	_____
TOTALS	52-73	

ELECTIVES TO COMPLETE 120 HOURS

Music Elective (200-300)	2	_____
Music Elective (200-300)	2	_____
General Elective	3	_____
General Elective	3	_____
General Elective	3	_____
General Elective	3	_____
General Elective	3	_____
TOTAL	4-22	

MUSIC CORE

Course	Credit	Term
Music Theory I	3	_____
Aural Skills I	1	_____
Keyboard Skills I	1	_____
Music Theory II	3	_____
Aural Skills II	1	_____
Keyboard Skills II	1	_____
Music Theory III	3	_____
Aural Skills III	1	_____
Keyboard Skills III	1	_____
Music Theory IV	3	_____
Aural Skills IV	1	_____
Keyboard Skills IV	1	_____
Write/Speak about Music	3	_____
Music History I	3	_____
Music History II	3	_____
Non-Western Music ³	0	_____
Applied Music ⁺	1	_____
Applied Music	1	_____
Applied Music	1	_____
Applied Music	1	_____
Applied Music	1	_____
Applied Music	1	_____
Applied Music	1	_____
Applied Music	1	_____
Applied Music	1	_____
Senior Recital/Project	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
Music Ensemble	1	_____
TOTAL	46	

VOICE MAJORS ONLY

Diction-Italian/English [^]	2	_____
Diction-French/German [^]	2	_____
Vocal Technique ⁺	3	_____
TOTAL	7	

*Up to six hours of Level II requirements may be met by the First-Year Seminar and the Interdisciplinary Seminar

¹Fulfills a Level II Distribution Requirement – may fulfill a Global or Diversity Studies requirement as well

²Can fulfill a Level II Distribution Requirement and/or Major Requirement

³Fulfills a Level II Literature/Fine Arts Requirement & Global Studies

[^]Fulfills 200-level Music electives

⁺Enrollment in **Vocal Technique (Voice Majors)** substitutes for the first semester of applied music

(Revised Fall, 2015)

SAINT XAVIER UNIVERSITY MUSIC DEPARTMENT MUSIC MINOR - LIBERAL ARTS MAJOR
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MUSIC REQUIREMENTS

Course	Credits	Term	
Music Theory I	3	_____	
Aural Skills I	1	_____	
Keyboard Skills I	1	_____	
Music Theory II	3	_____	
Aural Skills II	1	_____	
Keyboard Skills II	1	_____	
Write/Speak Music	3	_____	
Music History I or II	3	_____	
Applied Music ⁺	1	_____	
Applied Music ⁺	1	_____	
Applied Music ⁺	1	_____	
Applied Music ⁺	<u>1</u>	_____	
TOTAL	20		
 Vocal Technique*	 3	 _____	 (Voice Minors only)

* Enrollment in **Vocal Technique** substitutes for the first semester of applied music.

⁺Required attendance at Practicum class during semesters of enrollment.

NOTE: Music Minors must be enrolled in a Major Performing Ensemble every semester until graduation.

Sample Curriculum Guides

CURRICULUM GUIDE
K-12 CHORAL (VOCAL) – 132 CREDIT HOURS

FRESHMAN

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory I	3	Music Theory II	3
Aural Skills I	1	Aural Skills II	1
Keyboard Skills I	1	Keyboard Skills II	1
Vocal Technique	3	Applied Voice	2
Ensemble (choir)	0	Ensemble (choir)	0
Transitions	1	Write/Speak Music	3
English 120	3	FYS 175	3
Philosophy 140	3	Psychology 101 (S.S.)	3
	15	Math 121	3
			19

(Test of Academic Proficiency)

SOPHOMORE

Music Theory III	3	Music Theory IV	3
Aural Skills III	1	Aural Skills IV	1
Keyboard Skills III	1	Keyboard Skills IV	1
Applied Voice	2	Applied Voice	2
Ensemble (choir)	0	Ensemble (choir)	0
Italian/English Diction	2	French/German Diction	2
*Psychology 201 (SS=Ed)	3	US History 103/104	3
*Education 200	3	Educ. Psych. 202	3
Biology/Physical Sci.	3 (+ Lab)	Communication 101	3
	18		18

(Formal Admission to Music Department – Spring Term)

(Application: Admission SOE – Spring Term)

JUNIOR

K-12 General Music	3	Choral/Methods	3
Music History I	3	Music History II	3
Ensemble (choir)	0	Ensemble (choir)	0
Choral Conducting	3	U.S. Govern. (Pol. Sci/101)	3
Applied Voice	2	Applied Voice	2
Applied Piano	1	Applied Piano	1
Religion elective	3	Non-West Music	3
Except. Child Ed. 323	3	History/Philso. Ed 341	3
	18		18

(Application to SOE for Student Teaching – Spring Term)

(Certification Exam – Music Content – Spring Term)

SENIOR

Form and Analysis	2	Student Teaching	6
Applied Voice	2		
Applied Piano	1		
Ensemble (choir)	0		
Philosophy elective	3		
Religion elective	3		
Biology/Physical Sci.	3 (+ Lab)		
Learning Theory/Pract. EDU 344	3		
Vocal Pedagogy	3		
	20		

***Must be Taken Concurrently**

CURRICULUM GUIDE

K-12 INSTRUMENTAL – 129 credit hours

FRESHMAN

First Semester

Music Theory I	3
Aural Skills I	1
Keyboard Skills I	1
Applied Instrument	2
Ensemble (Band/Orch)	0
Transitions	1
English 120	3
Communications 101	3
Math 121	<u>3</u>
	17

Second Semester

Music Theory II	3
Aural Skills II	1
Keyboard Skills II	1
Applied Instrument	2
Ensemble (Band/Orch)	0
Writing/Speak Music	3
FYS 175	3
Psychology 101 (S.S.)	3
Instru. Methods	<u>1</u> + Lab
	17

(Test of Academic Proficiency)

SOPHOMORE

Music Theory III	3
Aural Skills III	1
Keyboard Skills III	1
Applied Instrument	2
Ensemble (Band/Orch)	0
Instru. Methods	1 + Lab
*Psychology 201 (SS+Ed)	3
* Education 200	3
Biology/Physical Sci.	<u>3</u> + Lab
	17

Music Theory IV	3
Aural Skills IV	1
Keyboard Skills IV	1
Applied Instru.	2
Ensemble (Band/Orch)	0
Instru. Methods	1 + Lab
History 103/104	3
Educ. Psycho. 202	3
Philosophy 150	<u>3</u>
	17

(Formal Admission to Music Department – Spring Term)

(Application: Admission SOE – Spring Term)

JUNIOR

K-12 Gen. Music	3
Music History I	3
Ensemble (Band/Orch.)	0
Instru. Conducting	3
Applied Instru.	2
Instru. Methods	1 + Lab
Religion	3
Except. Child Ed. 323	3
Chamber Mus	<u>1</u>
	19

Instru. Methods	3
Music History II	3
Ensemble (Band/Orch)	0
U.S.Govern. (Pol. Sci/101)	3
Applied Instru.	2
Chamber Mus.	1
History/Philso. Ed 341	3
Non-West Music	<u>3</u>
	18

(Application to SOE for Student Teaching – Spring Term)

(Certification Exam – Music Content – Spring Term)

SENIOR

Form and Analysis	2
Applied Instr.	2
Chamber Mus	1
Ensemble (Band/Orch)	0
Philosophy elective	3
Religion elective	3
Biology/Physical Sc.	3 + Lab
Vocal Methods	1
Learnng Thry/Pract/EDU 344	<u>2</u>
	18

Student Teaching	6
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***Must be Taken Concurrently**

(Revised Fall, 2015)

CURRICULUM GUIDE

K-12 CHORAL/KEYBOARD – 133 credit hours

Freshman

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory I	3	Music Theory II	3
Aural Skills I	1	Aural Skills II	1
Applied Piano	2	Applied Piano	2
Ensemble (choir)	0	Ensemble (choir)	0
Transitions	1	Writing/Speak Music	3
English 120	3	FYS 175	3
Philosophy 140	3	Psychology 101 (S.S)	3
Math 121	<u>3</u>	U.S. Gov. (Pol. Sc/101)	<u>3</u>
	16		18

(Test of Academic Proficiency)

SOPHOMORE

Music Theory III	3	Music Theory IV	3
Aural Skills III	1	Aural Skills IV	1
Keyboard Skills III	1	Keyboard Skills IV	1
Applied Piano	2	Applied Piano	2
Ensemble(choir)	0	Ensemble(choir)	0
Vocal Technique	3	Biology/Physical Sci.	3 + Lab
*Psychology 201 (SS + Ed)	3	US History 103/104	3
* Education 200	3	Educ. Psych. 202	3
Non West Music	<u>3</u>	Communication 101	<u>3</u>
	19		19

(Formal Admission to Music Department – Spring Term)

(Application: Admission SOE – Spring Term)

JUNIOR

K-12 Gen. Music	3	Choral Methods	3
Music History I	3	Music History II	3
Ensemble (choir)	0	Ensemble (choir)	0
Choral Conducting	3	Piano Pedagogy	3
Applied Voice	1	Applied Voice	1
Applied Piano	2	Applied Piano	2
Religion	3	History/Philso. Ed 341	<u>3</u>
Except. Child Ed. 323	<u>3</u>		17
	18		

(Application to SOE for Student Teaching – Spring Term)

(Certification Exam – Music Content – Spring Term)

SENIOR

Form and Analysis	2	Student Teaching	6
Applied Voice	1		
Applied Piano	2		
Ensemble(choir)	0		
Philosophy elective	3		
Religion elective	3		
Biology/Physical Sc.	3 + Lab		
Learnng Thry/Pract/EDU 344	3		
Vocal Pedagogy	<u>3</u>		
	20		

***Must be taken Concurrently**

Curriculum Guide

B.M. Vocal Performance – 124 credit hours

Freshman

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory I	3	Music Theory II	3
Aural Skills I	1	Aural Skills II	1
Keyboard Skills I	1	Keyboard Skills II	1
Vocal Technique	3	Applied Voice	2
Ensemble	1	Ensemble	1
Transitions	1	Write/Speak Music	3
General Education	3	General Education	3
General Education	<u>3</u>	General Education	<u>3</u>
	16		17

Sophomore

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory III	3	Music Theory IV	3
Aural Skills III	1	Aural Skills IV	1
Keyboard Skills III	1	Keyboard Skills IV	1
Applied Voice	2	Applied Voice	2
Ensemble	1	Ensemble	1
Music History I	3	Music History II	3
Italian/English Diction	2	French/German Diction	2
General Education	<u>3</u>	General Education	<u>3</u>
	16		16

Junior

<u>First Semester</u>		<u>Second Semester</u>	
Choral Conducting	3	Music Elective	2
Non-Western Music	3	Applied Voice	2
Applied Voice	2	Ensemble	1
Ensemble	1	Opera Workshop	2
General Education	3	Foreign Language	3
General Education	<u>3</u>	Junior Recital	1
	15	General Education	<u>3</u>
			14

Senior

<u>First Semester</u>		<u>Second Semester</u>	
Form and Analysis	2	Contrapuntal Techniques	2
Applied Voice	2	Applied Voice	2
Ensemble	1	Ensemble	1
Foreign Language	3	Senior Recital	1
Vocal Literature	3	Vocal Pedagogy	3
General Education	<u>3</u>	Music Elective	2
	14	Opera Workshop	2
		General Education	<u>3</u>
			16

Curriculum Guide

B.M. Instrumental Performance – 120 credit hours

Freshman

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory I	3	Music Theory II	3
Aural Skills I	1	Aural Skills II	1
Keyboard Skills I	1	Keyboard Skills II	1
Applied Music	2	Applied Music	2
Ensemble	1	Ensemble	1
Transitions	1	Write/Speak Music	3
General Education	3	General Education	3
General Education	<u>3</u>	General Education	<u>3</u>
	15		17

Sophomore

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory III	3	Music Theory IV	3
Aural Skills III	1	Aural Skills IV	1
Keyboard Skills III	1	Keyboard Skills IV	1
Applied Music	2	Applied Music	2
Ensemble	1	Ensemble	1
Music History I	3	Music History II	3
General Education	3	General Education	3
General Education	<u>3</u>	General Education	<u>3</u>
	17		17

Junior

<u>First Semester</u>		<u>Second Semester</u>	
Instrumental Conducting	3	Music Elective	2
Non-Western Music	3	Applied Music	2
Applied Music	2	Ensemble	1
Ensemble	1	Chamber Music	1
General Education	3	General Elective	3
Chamber Music	<u>1</u>	Junior Recital	1
	13	General Education	<u>3</u>
			13

Senior

<u>First Semester</u>		<u>Second Semester</u>	
Form and Analysis	2	Contrapuntal Techniques`	2
Applied Music	2	Applied Music	2
Ensemble	1	Ensemble	1
Chamber Music	1	Chamber Music	1
Instrumental Literature	3	Senior Recital	1
Music Elective	2	Instrumental Pedagogy	3
General Elective	<u>3</u>	Music Elective	2
	14	General Elective	<u>2</u>
			14

Curriculum Guide

B.M. Jazz Emphasis/Instrumental Performance – 120 credit hours

Freshman

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory I	3	Music Theory II	3
Aural Skills I	1	Aural Skills II	1
Keyboard Skills I	1	Keyboard Skills II	1
Applied Music	2	Applied Music	2
Jazz Ensemble	1	Jazz Ensemble	1
Transitions	1	Write/Speak Music	3
General Education	3	General Education	3
General Education	<u>3</u>	General Education	<u>3</u>
	15		17

Sophomore

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory III	3	Music Theory IV	3
Aural Skills III	1	Aural Skills IV	1
Keyboard Skills III	1	Keyboard Skills IV	1
Applied Music	2	Applied Music	2
Jazz Ensemble	1	Band or Orchestra	1
Music History I	3	Music History II	3
General Education	3	General Education	3
General Education	<u>3</u>	General Education	<u>3</u>
	17		17

Junior

<u>First Semester</u>		<u>Second Semester</u>	
Instrumental Conducting	3	Applied Music / Jazz	2
Non-Western Music	3	Band or Orchestra	1
Applied Music / Jazz	2	Jazz Combo	1
Jazz Ensemble	1	Jazz Theory/Arranging	3
General Education	3	Junior Recital – ½ Jazz	1
Jazz Combo	<u>1</u>	General Education	<u>3</u>
	13		11

Senior

<u>First Semester</u>		<u>Second Semester</u>	
Form and Analysis	2	Applied Music / Jazz	2
Applied Music / Jazz	2	Jazz Ensemble	1
Jazz Ensemble	1	Jazz Combo	1
Jazz Combo	1	Jazz Senior Recital	1
Instrmt'l or Piano Literature	3	Instrmt'l or Piano Pedagogy	3
Jazz Improvisation	2	History of Jazz	3
General Elective	<u>3</u>	General Elective	<u>2</u>
	14		13

Curriculum Guide

B.M. Piano Performance - 120 credit hours

Freshman

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory I	3	Music Theory II	3
Aural Skills I	1	Aural Skills II	1
Applied Piano	2	Applied Piano	2
Ensemble	1	Ensemble	1
Transitions	1	Write/Speak Music	3
General Education	3	General Education	3
General Education	<u>3</u>	General Education	<u>3</u>
	14		16

Sophomore

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory III	3	Music Theory IV	3
Aural Skills III	1	Aural Skills IV	1
Keyboard Skills III	1	Keyboard Skills IV	1
Applied Piano	2	Applied Piano	2
Ensemble	1	Ensemble	1
Music History I	3	Music History II	3
General Education	3	General Education	3
General Education	<u>3</u>	General Education	<u>3</u>
	17		17

Junior

<u>First Semester</u>		<u>Second Semester</u>	
Instrumental Conducting	3	Music Elective	3
Non-Western Music	3	Applied Piano	2
Applied Piano	2	Ensemble	1
Ensemble	1	Accompanying	1
General Education	3	General Elective	2
General Education	3	Junior Recital	1
Accompanying	<u>1</u>	General Education	<u>3</u>
	16		13

Senior

<u>First Semester</u>		<u>Second Semester</u>	
Form and Analysis	2	Contrapuntal Techniques	2
Applied Piano	2	Applied Piano	2
Ensemble	1	Ensemble	1
Chamber Music	1	Chamber Music	1
Piano Literature	3	Senior Recital	1
General Elective	2	Piano Pedagogy	3
Music Elective	<u>3</u>	Music Elective	<u>3</u>
	14		13

Curriculum Guide

Bachelor of Arts in Music – 120 credit hours

Freshman

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory I	3	Music Theory II	3
Aural Skills I	1	Aural Skills II	1
Keyboard Skills I	1	Keyboard Skills II	1
Applied Music	1	Applied Music	1
Ensemble	1	Ensemble	1
Transitions 100	1	Write/Speak Music	3
Philosophy 140	3	FYS 175	3
English 120	<u>3</u>	Communication 101	<u>3</u>
	14		16

Sophomore

<u>First Semester</u>		<u>Second Semester</u>	
Music Theory III	3	Music Theory IV	3
Aural Skills III	1	Aural Skills IV	1
Keyboard Skills III	1	Keyboard Skills IV	1
Applied Music	1	Applied Music	1
Ensemble	1	Ensemble	1
Music History I	3	Music History II	3
Math	3	General Education	3
General Education	<u>3</u>	General Education	<u>3</u>
	16		16

Junior

<u>First Semester</u>		<u>Second Semester</u>	
Non-Western Music	3	Applied Music	1
Applied Music	1	Ensemble	1
Ensemble	1	General Education	3
General Education	3	General Education	3
General Education	3	General Education	3
General Elective	3	General Elective	<u>3</u>
Music Elective	<u>2</u>		14
	16		

Senior

<u>First Semester</u>		<u>Second Semester</u>	
Applied Music	1	Applied Music	1
Ensemble	1	Ensemble	1
Senior Recital/Project	1	General Education	3
General Education	3	General Education	3
General Education	3	General Education	3
General Education	3	General Elective	<u>3</u>
Music Elective	<u>2</u>		14
	14		

Voice Majors Only (additional credits)

Italian/English Diction	2 (music electives)
French/German Diction	2 (music electives)
Vocal Technique*	3

*Enrollment in **Vocal Technique** substitutes for the first semester of applied music

Sophomore Year Music Requirements
(31 credit minimum)

<u>Courses</u>	<u>Credits</u>
Music Theory I (MUS 101)	3
Aural Skills I (MUS 151)	1
Aural Skills I Lab (MUSLB 151)	0
Keyboard Skills I (MUS 161)	1
Keyboard Skills I Lab (MUSLB 161)	0
Music Theory II (MUS 102)	3
Aural Skills II (MUS 152)	1
Aural Skills II Lab (MUSLB 152)	0
Keyboard Skills II (MUS 162)	1
Keyboard Skills II Lab (MUSLB 162)	0
Music Theory III (MUS 201)	3
Aural Skills III (MUS 251)	1
Aural Skills III Lab (MUSLB 251)	0
Keyboard Skills III (MUS 261)	1
Keyboard Skills III Lab (MUSLB 261)	0
Music Theory IV (MUS 202)	3
Aural Skills IV (MUS 252)	1
Aural Skills IV Lab (MUSLB 252)	0
Keyboard Skills IV (MUS 262)	1
Keyboard Skills IV Lab (MUSLB 262)	0
Writing and Speaking about Music (MUS 124)	3
Applied lessons and ensembles appropriate to major.	8-12

NOTE: Formal Admission into Music degree programs is contingent upon completion of the Sophomore – year requirements.