

I. Using This Handbook

This Music Department Student Handbook is intended as a supplement to the undergraduate catalog under which each student enters. Its purpose is explanatory and advisory and is not intended to take the place of the official university policies for which all students are responsible.

Please make use of both this handbook and your undergraduate catalog as you proceed through your university years, in order to be informed, prepared, and timely in accomplishing what is required of you.

Feel free to talk to any member of the music faculty or staff who will be teaching and supporting you through your curriculum. Most of them are available on campus regularly. We are most happy to help you in your academic and musical growth. A list of contact information is contained in this handbook to assist you.

Sincerely,
The Faculty and Staff of the Music Department

8/26/2019

II. Mission Statements and History

University Mission Statement

As a distinctive, comprehensive university of The Lutheran Church—Missouri Synod, centered in the Gospel of Jesus Christ and based in the liberal arts, Concordia University equips men and women to serve and lead with integrity, creativity, competence, and compassion in a diverse, interconnected, and increasingly urbanized church and world.

Music Department Mission Statement

The music department at Concordia University Chicago recognizes that music is a gift of God and a means through which all people can participate in the richness of the human experience. As a cultural expression that sheds light on both the individual and society, music is an essential component of a liberal arts education.

In accordance with these beliefs, the department fulfills the university mission by forming musicians who will be servant leaders and advocates for the transformative power of music in church, school and community. The department provides Concordia students a variety of opportunities to study and perform music, enabling their lifelong growth and involvement in the arts, while enriching the larger community.

Music at Concordia University Chicago

Because music has a vital role in the life of the campus community and beyond, the music department provides ensemble experiences and academic study both for music majors and for non-majors. Building on its historic strengths in teacher education and in church music, Concordia offers a Bachelor of Music Education degree, a Bachelor of Arts major in music, the Parish Music Certificate (also known as the Director of Parish Music program), minors and concentrations in various programs, and a certificate in piano pedagogy. The Bachelor of Arts in Music with Business emphasis allows students to combine interests in music with management and marketing skills.

The department provides a wide range of ensembles to meet the needs and interests of a diverse student body. A rich palette of applied studies in voice, composition, harp, guitar, organ, piano, harpsichord, winds, strings and percussion is available to all students largely because of the presence of excellent teacher-performers in the Chicago area. A proportionately high number of non-music majors continue to study privately because of the excellent applied music faculty.

Recognizing the importance of music to the church and community, the University offers an active schedule of programs and concerts, a variety of workshops (including the *Vi Messerli Memorial Lectures in Church Music*), and a number of recordings of the performing groups.

III. Faculty/Staff Contacts

Music Department Contacts

- Jonathan Kohrs, chair, music department, KM 253 (209.3138) jonathan.kohrs@cuchicago.edu
- Laura Zimmer, administrative assistant, KM 255 (209.3062) laura.zimmer@cuchicago.edu
- Rachel Leininger, tour manager, KM 213 (209. 3524) rachel.leininger@cuchicago.edu
- Music department office, KM 251 (209.3060) music@cuchicago.edu

Coordinators of Specific Areas

- **Choral Activities**
Charles Brown, KM 263 (209.3066) charles.brown@cuchicago.edu
- **Church Music**
Jonathan Kohrs, KM 253 (209.3138) jonathan.kohrs@cuchicago.edu
- **Jazz Band**
Kirk Garrison, (219.322.6266) kirkgarrison@att.net
- **Library Liaison**
Jonathan Kohrs, KM 253 (209.3138) jonathan.kohrs@cuchicago.edu
- **Music Education**
Christian Hauser, KM 256 (209.3067) christian.hauser@cuchicago.edu
- **Music Theory and Applied Study-Composition**
Jonathan Stahlke, KM 257 (209.3496) jonathan.stahlke@cuchicago.edu
- **Chamber Orchestra and Aural Skills**
Maurice Boyer, KM 259 (209.3636) maurice.boyer@cuchicago.edu (on sabbatical Fall 19)
- **Applied Study-Organ and Harpsichord**
Steven Wentz, KM 267 (209.3069) steven.wentz@cuchicago.edu
- **Piano**
Kuang-Hao Huang, (773.320.3060) kh@khpiano.net
- **Preparatory and Community Piano Program**
Jeffrey Kleinsorge, director, KM 258 (209.3141) jeff.kleinsorge@cuchicago.edu
- **Applied Study-Voice**
Christopher Lorimer, KM 213 cmltenor@yahoo.com
- **Wind Symphony, University Band and Applied Study-Instrumental**
Richard Fischer, KM 265 (209.3070) richard.fischer@cuchicago.edu

FULL-TIME FACULTY

Maurice Boyer	D.M.A.	University of Maryland
Charles P. Brown	D.M.A.	University of Arizona
Richard R. Fischer	D.M.A.	Michigan State University
Christian Hauser	Ph.D.	University of North Texas
Jonathan Kohrs	M.F.A.	Vermont College of Fine Arts
Jonathan Stahlke	D.M.A.	College-Conservatory of Music, University of Cincinnati
Steven Wentz	D.Mus.	Northwestern University

ADJUNCT FACULTY

Mark Anderson, cello
Meg Busse, B.A., oboe
Fionna Bezaire, M.M., piano
Becky Coffman, M.M., violin, viola
Nathalie Colas, M.M., voice
Robert Everson, M.M., percussion
Cynthia Fudala, M.M., flute
Kirk Garrison, M.M., jazz band, trumpet
jazz improvisation
Kurtis Gildow, M.M., tuba
Paul Henry, M.M., guitar

Maria Honigschnabel, M.M., piano
Kuang-Hao Huang, M.M., piano
Christopher Lorimer, M.M., voice
Andrew Marlin, M.M., bassoon
Susan Nelson, M.M., voice
Patrick Rehker, M.M., clarinet
Jeremy Ruthrauff, B.M., saxophone
Julie Spring, M.M., harp
Thomas Stark, B.M., trombone, euphonium
Christine Steyer, M.M., voice
John Tuck, M.M., string bass
Reneé Vogen, M.M., French horn

PREPARATORY AND COMMUNITY PIANO PROGRAM

Jeffrey Kleinsorge, Ph.D., piano, PCPP director
Jonathan Cook, M.M., piano
Yukiko Fujimura, M.M., piano
Esther Nyberg, M.M., piano
Katrina Sudman, M.M., piano
Jessica Walker, A.A., piano

EMERITI FACULTY

Natalie Jenne	D.M.A.	Stanford University
Evangeline Rimbach	Ph.D.	Eastman School of Music, University of Rochester
Carl Schalk	M.M.	Eastman School of Music
	M.A.R.	Concordia Seminary, St. Louis
	LL.D.	Concordia College, Seward
	L.H.D.	Concordia College, St. Paul
	D.S.M.	Valparaiso University
	LL.D.	Concordia University, Irvine

Other Offices to Know

- Office of Academic Advising: Kreft Center (209.3256)
- Registrar's Office: Addison 151 (209.3165)
- Director of Campus Events: KCC (209.3091)
- Technology questions: CougarNet, Klinck Memorial Library, (209.3131)
- Listening/Viewing Center: Klinck Memorial Library, Main Desk (209.3050)
- Peer Tutoring: Klinck Memorial Library, Lower Level, #022 (209.3042)
- Writing Center: Klinck Memorial Library, Lower Level, cuchicago.mywconline.com
- Free Student Counseling Services: contact the dean of students office

Protecting Your Health

Caring for one's hearing, voice, and neuromusculoskeletal health should be of central concern to any practicing musician. Lack of care can lead to permanent damage and have a detrimental effect on one's ability to accomplish the daily tasks of the teaching and performing musician.

1. Long and repeated exposure to high decibel levels (listening to music with earbuds, sitting in front of brass, attending rock concerts) will be harmful to your hearing.

What to do: limit such exposure (use ear-buds sparingly, wear ear-planes/earplugs designed to dampen certain frequencies).

2. Poor use of the voice (screaming at sports events, poor singing technique, poor placement of the speaking voice) will wear on your voice.

What to do: don't scream, seek out a voice teacher who can assist with healthy use of the voice.

3. Physical issues (pain in hands, neck and back, for example) can be serious and should be addressed. There is no reward for "playing through pain."

What to do: seek advice from your teacher or medical professional at the first sign of discomfort to make sure that there are no physical reasons for pain (such as holding wrists at incorrect angles).

Advisories from NASM (National Association of Schools of Music) and PAMA (Performing Arts Medicine Association)

Hearing Health

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA-Student_Information_Sheet-Standard.pdf

Neuromusculoskeletal Health

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf

Vocal Health

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-Vocal_June-2014.pdf

IV. Academic Information

Programs of the Music Department

Undergraduate Programs for Music Majors

Bachelor of Arts (BA) Major/Minor in Music
Bachelor of Music Education (BME): Choral, Instrumental, General Emphases

Undergraduate Programs for Music Minors

Bachelor of Arts in Secondary Education: Music Minor
Director of Christian Education: Music Emphasis

Special Department Programs

Certificate in Piano Pedagogy
Director of Parish Music (DPM) (Certificate in parish music as an extension of the music major)

Graduate Programs

Master of Church Music (MCM)
Master of Arts in Music (MA)

About the Music Programs

Music programs at Concordia are tailored for students who have specific interests in music. Students who are interested in teaching only music at the elementary, middle school or secondary level should pursue the Bachelor of Music Education degree with one or more of the emphases. Our graduates from this program teach at public and non-public schools and continue to perform and study music. Many seek advanced degrees in music or music education.

Students for whom music is a secondary area may pursue a minor in music in secondary education or a middle-school music endorsement (24 hours) in elementary education. Neither the minor nor the endorsement provides the background for further academic study in music.

The Bachelor of Arts program is a liberal arts degree. As such, it does not provide specific vocational training in music, but rather gives the student a broad background in the field, as well as excellent training in the liberal arts. Students who graduate with a BA in music continue to perform and study music, often pursuing a master's degree, and find occupations frequently in music related fields. A BA in music is often the choice of the musically talented pre-seminary student. Other students often combine a major or minor in music with study in another field, such as business or computer science.

The Certificate in Parish Music, as an additional component of the BA music major, provides the music foundation for one's service as a church musician. Students who receive the certificate are expected to be able to perform on organ or voice, to conduct, and to administer a full church music program. LCMS students who complete the Certificate in Parish Music and the required hours in theology are eligible to receive a call (roster status) within the Lutheran Church–Missouri Synod.

At the graduate level, Concordia offers two degree programs: Master of Church Music and Master of Arts in Music. The Master of Church Music degree is designed for the professional development of church musicians with significant training in music and theology. Many of the

graduates of this program serve in leadership positions in the church at large. The Master of Arts in Music is a graduate-level program in music for those desiring church music or general studies in music.

The Preparatory and Community Piano Program offers piano study to children and adults from the surrounding communities. Students at any level from beginning through advanced are eligible for lessons. The program also serves as a model of teaching excellence for students enrolled in university courses in piano pedagogy.

Specific Degree Programs

Students are referred to the academic catalog for their official program: <https://cuchicago.edu/academics/catalog/>. Students are reminded that they are responsible to complete the academic program according to the year in which they enter Concordia. Please go to the table of contents and click on the appropriate area. Programs are located within the colleges:

College of Arts and Sciences: Bachelor of Arts in music; music minor; Director of Parish Music certificate; Certificate in Piano Pedagogy

College of Business: Bachelor of Science in management with an emphasis in music

College of Education: Bachelor of Music Education

DegreeWorks is now the tool by which academic programs are planned and records of academic progress are kept.

Expectations for Ensemble Membership (Bachelor of Music Education)

1. Choral: 7 semesters of Kapelle or other choral ensemble at discretion of faculty, 1 semester of an instrumental ensemble (8 semesters total)
2. Instrumental: 6 semesters of an instrumental ensemble according to primary instrument (strings: Chamber Orchestra; winds/brass/percussion: Wind Symphony or other instrumental ensemble at discretion of faculty), 1 semester of Jazz Band and 1 semester of a choral ensemble (8 semesters total)
3. Double emphasis:
 - a. Choral/instrumental: 4 of Wind Symphony, 4 of Kapelle, 1 of Jazz Band, 1 of an elective ensemble (Schola Cantorum, Chamber Orchestra, etc.) (10 semesters total)
 - b. Choral/general: 6 semesters of Kapelle or other choral ensemble at discretion of faculty, 2 semesters of an instrumental ensemble (8 semesters total)
 - c. Instrumental/general: 6 semesters of Wind Symphony, 2 semesters of a choral ensemble (8 semesters total)

Expectations for Participation for Music Scholarship Students

All students receiving an incoming music scholarship or a returning-student endowed (named) scholarship are expected to register for applied music lessons in the appropriate area and to participate in one of the following ensembles (membership based on audition and the needs of the department):

Schola Cantorum
Kapelle
Chamber Orchestra
Wind Symphony

Courses to Be Offered: 2019-20 Academic Year

Course offerings are subject to change

Fall	Spring
<p>MUS 1112 Introduction to Music Theory MUS 1411 Introduction to Music Education MUS 1441 Instrumental Tech: Upper Brass MUS 1503 Exploration of Music MUS 1611 Keyboard Technique I MUS 1631 Keyboard Technique III MUS 2111 Aural Skills I MUS 2123 Music Theory II: Chromatic MUS 2243 Music of World Cultures MUS 3213 History of Western Music to 1750 MUS 4131 Aural Skills III MUS 4142 Music Theory: Counterpoint MUS 4313 Music for Contemporary Church MUS 4433 Teaching Music – K-12 MUS 4482 The Choral Program and Repertoire MUS 4883 Advanced Instrumental Conducting</p>	<p>MUS 1073 Media & Technology in the Classroom MUS 1451 Instrumental Tech: Lower Brass MUS 1471 Instrumental Tech: Percussion MUS 1621 Keyboard Technique II MUS 1691 Keyboard Technique IV MUS 2113 Music Theory I: Diatonic MUS 2121 Aural Skills II MUS 2203 Survey of Western Music MUS 2253 History of Jazz MUS 3223 History of Western Music 1750–1900 MUS 3541 Music Technology MUS 3883 Basic Conducting MUS 4141 Aural Skills IV MUS 4153 Music Theory: Form and Analysis MUS 4452 Children’s Choir MUS 4882 The Instrumental Program and Repertoire</p>
<p>The following courses are offered each semester: MUS 3501 Music Convocation MUS 3650 Piano Proficiency MUS 4320 Field Work: Dir. Parish Music MUS 4520 Senior Recital MUS 4523 Senior Composition Project MUS 4990 Arts Administration Field Experience: Chicago Symphony All MUSA and MUSE</p>	

The following courses are offered on an at-need or interest basis:

<p>MUS 4213 The Literature of the Organ MUS 4472 Vocal Ped for Choral Conductor MUS 4512 Handbells in School and Worship MUS 4543 Organ Design and Registration MUS 4643 The Literature of the Piano MUS 4652 Piano Ped and Lit I MUS 4661 Practicum in Piano Pedagogy I MUS 4672 Piano Ped and Lit II MUS 4681 Practicum in Piano Ped II</p>

Projected Courses to Be Offered: 2020-2021 and 2021-2022 Academic Years

Fall 2020	Spring 2021
<p>MUS 1112 Introduction to Music Theory MUS 1411 Introduction to Music Education MUS 1421 Instrumental Tech: Single Reeds MUS 1461 Instrumental Tech: Strings MUS 1503 Exploration of Music MUS 1611 Keyboard Technique I MUS 1631 Keyboard Technique III MUS 2111 Aural Skills I MUS 2123 Music Theory II: Chromatic MUS 2243 Music of World Cultures MUS 2412 Singer’s Diction MUS 4131 Aural Skills III MUS 4163 Orchestration and Arranging MUS 4263 20th Century Literature & Techniques MUS 4412 Methodologies of Music Learning MUS 4483 Advanced Choral Conducting</p>	<p>MUS 1073 Media & Technology in the Classroom MUS 1371 The Church Musician MUS 1431 Instrumental Tech: Double Reeds/ Flute MUS 1621 Keyboard Technique II MUS 1691 Keyboard Technique IV MUS 2113 Music Theory I: Diatonic <i>MUS 2120 Arts Administration</i> MUS 2121 Aural Skills II MUS 2203 Survey of Western Music MUS 2253 History of Jazz MUS 2402 Vocal Techniques for the Music Educator MUS 3213 History of Western Music to 1750 MUS 3421 Instrumental Pedagogy MUS 3541 Music Technology MUS 3883 Basic Conducting MUS 4141 Aural Skills IV MUS 4142 Music Theory: Counterpoint</p>
Fall 2021	Spring 2022
<p>MUS 1112 Introduction to Music Theory MUS 1411 Introduction to Music Education MUS 1421 Instrumental Tech: Single Reeds MUS 1461 Instrumental Tech: Strings MUS 1503 Exploration of Music MUS 1611 Keyboard Technique I MUS 1631 Keyboard Technique III MUS 2111 Aural Skills I MUS 2123 Music Theory II: Chromatic MUS 2243 Music of World Cultures MUS 3223 History of Western Music 1750–1900 MUS 4131 Aural Skills III MUS 4153 Music Theory: Form and Analysis MUS 4362 Musical Heritage of the Church MUS 4433 Teaching Music – K-12 MUS 4482 The Choral Program and Repertoire MUS 4882 The Instrumental Program and Repertoire MUS 4883 Advanced Instrumental Conducting</p>	<p>MUS 1073 Media & Technology in the Classroom MUS 1371 The Church Musician MUS 1431 Instrumental Tech: Double Reeds/Flute MUS 1621 Keyboard Technique II MUS 1691 Keyboard Technique IV MUS 2113 Music Theory I: Diatonic MUS 2121 Aural Skills II MUS 2203 Survey of Western Music MUS 2253 History of Jazz MUS 2402 Vocal Techniques for the Music Educator MUS 3421 Instrumental Pedagogy MUS 3541 Music Technology MUS 3883 Basic Conducting MUS 4141 Aural Skills IV MUS 4163 Orchestration and Arranging MUS 4263 20th Century Literature & Techniques MUS 4313 Music for Contemporary Church</p>

V. Facilities

Kretzmann Hall, built in 1950 with an addition in 1964, houses the music department. Kretzmann Hall is named for an outstanding family of Lutheran church workers, many of whom contributed time and abilities to the mission of Concordia University Chicago.

Performance Facilities

A four-manual mechanical action organ (Zimmer 1980/Berghaus 2004) is found in the Chapel of Our Lord, where daily chapel services are held. Many large ensemble performances are held in the chapel. Solo performances and some ensemble performances are held in the band room, the choir room, or the chapel. Geiseman Auditorium (south gym) houses the annual Spring Music Festival and occasionally other performances.

Rehearsal Rooms

Most rehearsals are held in either the band room (KM 230) or the choir room (KM 225). Please check your ensemble listing for the room assignment.

Teaching Studios

Various studios are listed below. Please check with your applied teacher for specific studio assignments. Every effort is made to keep the same studio assignment for each student throughout the semester.

Piano studio: KM 214	This is the main teaching studio for college-level students. It has two pianos, one of which is a seven-foot Steinway grand. Intermediate and advanced students with special permission may use this studio space for practice when it is vacant.
Piano studios: KM 320, 322, 323	Each of these studios has two pianos, at least one of which is a studio grand piano. These studios are used primarily for Preparatory and Community Piano Program, but other faculty may use these studios as teaching space. Intermediate and advanced students with special permission may use these studios for practice when they are vacant. Please check with your instructor as to studio assignment. Intermediate and advanced students may reserve a key for a studio. Please see the music office for details.
Organ studios: KM 221, 222, 224	Organ studios serve also as the practice rooms for organ. Lessons are taught in the chapel, on the organ in the choir room, or in the studios. The organ in the choir room is available for practice when the room is open.
Voice studios: KM 120, 122, and other rooms	Each of these studios is equipped with a piano. Because of the large number of students in the voice program, occasionally a piano studio is used for lessons.
Instrumental studios: KM 123, 129, 131, 324	Some of these studios have pianos and some do not. Please check with your instructor as to assignment.
Percussion studio: KM 208	This studio is available to percussion students and designated Wind Symphony members for lessons and practice.

Student Lounge

A student lounge is located at the south end of Kretzmann Hall. We ask that students help to maintain the cleanliness and orderliness of the room.

Practice Facilities

During the summer of 2012, seven Wenger soundproof practice rooms were installed on the second floor of the practice room wing. Additional improvements included new floor tile, drop ceilings, paint, blinds and radiator covers. Smaller improvements were also made on the first level.

Students are issued keys for the locked practice rooms. Tuning and maintenance problems are to be reported to the music office.

- Piano practice rooms— KM 113/114, 115/166, 117, 131/132, 311, 313, 315, 317
- Piano studios with grand pianos (special permission and key required)—KM 214, KM 320, KM 322, KM 323—see below
- Organ practice rooms (key required)—KM 221, 222, 224
- Chapel organ (permission required)
- Instrumental and voice practice rooms with music stand—KM 328, 330, 332
- Percussion students practice in the percussion studio (KM 208) or in the band room. KM 106 (on the choir room side of Kretzmann Hall) is available as necessary for student-owned drum sets if the student is enrolled in applied drum set or is a member of an ensemble (key required).
- Instrument locker rooms—KM 107, 118, 119, 124, 125/126, 127/128

Piano Studio Usage Policy

Intermediate and advanced students may practice in the teaching studios according to the following regulations:

1. Usage is limited to piano students at the 3000 level OR those who are taking piano as their primary instrument, by permission of the instructor. No other students may use the rooms.
2. Studios are available only when not being used for teaching. Make-up lessons and other impromptu usage by any faculty member takes precedence over student practice (even if the student has signed it out).
3. Each student will be assigned a key for one studio (please come to the music office: \$10 deposit required). In addition, a key for each studio will be available at switchboard for signout (a list of students will be given to campus security).
4. Students may sign out times on the schedule posted on the door of each studio. Each student is allowed up to four hours per week in the three studios combined.
5. Students are encouraged to use the studios for individual practice or for rehearsals with a vocal or an instrumental soloist, but not for activities such as working on class assignments.
6. Current rules of practice rooms (no food, drink) will be strictly enforced.
7. Any violations of practice room etiquette may result in the forfeiture of the key and privileges to the studios.

Other Room Numbers

Band library—KM 102, 108, 307

Choral robes—KM 308

Symphony of OPRF—KM 112

Waiting room—KM 325

Choral library—KM 101, 215, 217, 223

Adjunct faculty mail room—KM 309

Storage—KM 109, 110, 121

Facilities to Support Music Study

- **Klinck Memorial Library**

A listening/viewing center is located on the main floor of the library just past the main desk. Sound recordings, headphones, and scores and recordings on reserve are available by asking at the main desk. The University collection of sound recordings consists primarily of commercial CDs and LPs, but there are videotapes and archival recordings of Concordia ensembles and solo performers.

Music scores and books about music are located on the second floor of the library. Books obtained after 1987, music scores, LPs, CDs and videocassettes can be researched using the library (I-share) catalog. The I-share catalog gives information about holdings of other libraries in the I-share (Illinois) libraries.

An important part of the library collection is the historic collection of hymnals found in the Center for Church Music on the upper level of the library.

A student ID is required to check out books, scores, recordings and headphones. Recordings and headphones may be used only in the library.

Available databases for music study are *Oxford Music Online* and *Naxos Music Library* and *Naxos Jazz*. All three databases can be on the Concordia website found through this link (<https://www.cuchicago.edu/academics/library/research-databases/>) and clicking on Arts and Humanities. From off-campus you need to log in under your CUC username.

An orientation to music resources in the library is scheduled during the first two weeks of the fall semester for all new students.

- **Martha Gast Memorial Music Computer Lab**

Located in KM 201, this laboratory contains ten PC and midi-keyboard workstations to help students in theory, composition, jazz improvisation, marching band drill design and other computer-aided activities. Available software includes the following: Finale notation software, Sibelius, Band-in-a-Box, Auralia, Musica Practica, and other software, including sequencing software.

The music computer lab is open Monday–Thursday from 8:00 a.m. to 10:00 p.m. and Friday from 8:00 a.m. to 5:00 p.m. when classes are in session. To gain access on Saturdays and Sundays, sign in and leave your Concordia ID at the switchboard. Hours vary during finals week and during University breaks. Questions or requests for further information should be addressed to the music office. No food or drink is permitted in this room.

The music computer lab is designated for music projects and courses, but students may use it to check e-mail or other computer work as space allows.

Keys

Keys for the piano and organ rooms or any other special practice rooms are available in the music office (KM 251). Students are expected to bring a \$10 deposit for each key. Keys are to be returned at the end of the semester of study or at the end of the year, if the student continues study throughout the year. Failure to return keys at the end of the semester will result in the forfeiture of the deposit. Keys for the chapel organ and the chapel piano are available for single use sign-out in the music office and at the campus switchboard.

- At no time are the windows in any practice room door to be covered.
- Food and drink are not permitted in the practice rooms.

Lockers

Student lockers for storing music and books are available in a room at the south end of Kretzmann Hall. Please go to the music office for a selection of available lockers. Keys are available in the music office for a deposit of \$10 each. A locker may be retained into summer for those students with prior permission who demonstrate a valid reason. Please contact the music office if you wish to keep your key for the summer.

Larger lockers for instruments are available through the band office, and are located throughout the practice corridors.

Room Reservations

Reservations for halls and rooms for concerts, rehearsals, meetings, receptions, etc., are to be made through the music department administrative assistant, KM 255 (708.209.3062). For public events, refer to the director of campus events at Koehneke Community Center (708.209.3091).

Building Hours

Hours are posted in the lobby outside the band and choral rooms. The building closes at 11:00 p.m. every day classes are in session. Students in the building at the time of closing may stay an additional two hours.

Smoking Policy

All buildings on the campus of Concordia University Chicago are smoke-free. In addition, there is to be no smoking outside within 15 feet of any entrance or window.

Campus Telephones

A campus telephone is located across from KM 269 in the north section of Kretzmann Hall.

Photocopying

Students may use their IDs to print and copy at various machines throughout campus. If you wish to use the Kretzmann machine in KM 251, please check with Laura in KM 255.

VI. Academic Information

Academic Advising

For their first year, students are assigned an advisor through the Office of Academic Advising. For their sophomore through senior years, students will be assigned a departmental faculty advisor. Students may request a particular faculty member, but the final assignment rests with the department chair. Throughout the process, the Office of Academic Advising and faculty advisers guide students in their program selection. **Ultimately, the student alone is held responsible for the selection of the proper courses in the proper sequence to fit the selected degree program as indicated in the University catalog.**

In general, most of the freshman- and sophomore-level courses, such as music theory, aural skills, music history and basic conducting, are offered every year. Upper-level courses, including methods courses, vocal and instrumental techniques courses, and many of the church music courses, are offered every other year or every three semesters. You may consult the sequence of projected course offerings printed in this handbook, or you may consult with your advisor.

Attendance

Students are expected to attend all classes for which they are registered. Attendance policies may vary with the instructor. It is the responsibility of the student to learn and abide by each instructor's policy. Students should always notify instructors regarding their absences. Missing applied lessons is serious because it wastes valuable instructor time and may result, first, in the student's forfeiture of the lesson time and, second, if two or more lessons are missed, the lowering of the final grade by one letter.

University Excused Absences

Absences from classes, ensembles, and lessons caused by participation in University-related functions should be counted as excused absences by the instructor. Homework or tests missed during those absences should be made up at the convenience of the instructor.

Drop-Add Policy

The university policy for the withdrawal and addition of courses applies to all music courses, including applied music. Students are cautioned that tuition refunds, for example, follow the university policy, even if the student does not attend the lesson or class.

Mid-term Low Grade Report

Low grade reports are requested by the Office of Academic Advising for all students performing below C work. Students who receive these warnings are advised to contact instructors to see how they may improve. Many of the core music courses have a requirement of a grade of C or higher in the preceding course (music theory and history). Students in the BME program must have a 3.0 (grade of B) in the major and other specific GPA requirements. (Please refer to specific requirements for the College of Education.) **All education students must receive at least a C– or higher in courses counted toward the college of education programs (please check the college of education handbook for the exact requirements).**

End-of-Year Review

Toward the middle of each spring term, the music faculty will conduct, as deemed necessary, an evaluation of student progress, based upon such items as course grades, jury reports, attendance in coursework, ensemble participation, applied lessons, and input from performance faculty and all full-time faculty. Music majors may be asked to evaluate their own progress toward meeting their goals and the requirements of the music programs. Short meetings may be scheduled with two faculty members to discuss student progress, assess weaknesses, and to determine goals for the coming year.

In addition, students in education programs have an extensive set of in-progress checkpoints to meet. This process is given in its entirety in the undergraduate bulletin.

VII. Applied Music Study

Availability

Private applied music lessons are made available on a first priority basis to music major/minors and then to non-music students if space is available on the applied teacher's schedule. The music department of Concordia University has made a firm commitment to offer applied lessons to all interested Concordia students as much as possible.

Credit

Students receive one semester hour of credit for a 50-minute lesson. The 50-minute lesson is required of all majors, together with the co-requisite of MUS 3501 Convocation, which meets on Thursdays at 11:30 a.m. Additionally, 25-minute lessons are offered to non-majors and majors pursuing a secondary performance area for 0.0 or 0.5 semester hours of credit. By recommendation of the instructor to the department chair, non-majors may register for a full 1.0 credit hour lesson. However, students are expected to achieve within the parameters of such study and will be required to meet performance requirements in MUS 3501 Convocation. In exceptional cases, students may register for an additional lesson on the same instrument.

Practice

For a 0.0 or 0.5 credit hour lesson, there is the expectation of 45 minutes to one hour of practice per day. For a 1.0 credit lesson, there is the expectation of at least one and a half hours of practice per day. For voice study, because of the nature of the human voice, the time expectations are a half hour per day for beginning students; extra time will be required for memorization. More advanced students will obviously be expected to spend more time practicing. Please consult with your instructor for more specific guidelines.

Each applied music course may be repeated for credit. Please see your instructor for a list of repertoire, as available.

Additional information may be obtained in the offices of each applied music area coordinator.

Piano: Kuang-Hao Huang, kh@khpiano.net

Voice: Christopher Lorimer, cmltenor@yahoo.com

Instrumental: Richard Fischer, KM 265, 708.209.3070, richard.fischer@cuchicago.edu

Organ and harpsichord: Steven Wente, KM 253, 708.209.3069, steven.wente@cuchicago.edu

Composition: Jonathan Stahlke, KM 257, 708.209.3496, jonathan.stahlke@cuchicago.edu

Applied Music Levels

There are three applied levels: Applied Music (2000), intended for non-majors or majors on a secondary instrument; Applied Music for Majors I (3000), and Applied Music for Majors II (4000). The music applied number consists of the prefix MUSA and four digits, the first of which indicates the level and the middle two of which indicate the instrument. Individual levels vary with the instrument. At the end of term jury, the music major students will be assigned either to continue at the same level or to move up to the next level. **It is expected that music majors will advance to the 4000 level in their primary instrument at least by the beginning of the junior year.**

Class Instruction

Group instruction in piano is available for both music and non-music students with little or no background. Group instruction carries one hour of credit with two class meetings per week. Music majors (BME and BA) should register for MUS 1611, 1621, 1631, and 1691 Keyboard Technique I, II, III, and IV. These courses help prepare the student for the piano proficiency test.

In addition, interested non-majors may take the MUS 1421-1471 Instrumental Techniques courses if there is space and/or instruments available.

Fees

Because of the one-on-one nature of applied study, there is a charge for all students enrolled in applied music study for each semester. The current fee is \$270 for each registration. The fee does not pertain to the Keyboard Technique courses.

Attendance

Students are expected to attend all private music lessons, classes and rehearsals for which they are registered, to learn each instructor's policy regarding attendance, and to abide by that policy. Instructors should always be notified in advance in all cases of absence. It is the student's responsibility to contact the instructor, either by signing up on the instructor's lesson sheet (posted on the bulletin board by the choir room), or by calling the instructor to leave contact information (phone and e-mail). All lessons are to begin in the first week of classes. If this has not happened by the end of the first week, the student should contact the music office immediately.

Juries

At the end of each fall and spring semester, performance examinations are held in every applied area. All students, majors and non-majors alike, taking private applied lessons for credit must perform before representatives of the performance faculty in their applied area. Repertory requirements vary for the number of credit hours taken and the applied area of study. There are no scheduled juries during summer sessions, though instructors will endeavor to schedule jury meetings for their students. Students are encouraged to inquire about jury requirements from their instructor well in advance. Juries for each semester are scheduled usually at the beginning of the semester.

VIII. Performance Opportunities

MUS 3501 Convocation provides the primary venue for student performance, allowing for solo and chamber performance experiences. Students may perform solos in end-of-term departmental or honors recitals by audition. Students have the opportunity to perform in a chamber concert each term as directed by the instructor and for other events as the opportunity arises. In addition, the main ensembles at Concordia present at least one concert per semester.

Senior or other special recitals are decided upon in consultation with the appropriate applied teacher and must receive approval both from the department and from the recital audition committee. Students are referred to the Recital Preparation Guide and the Undergraduate Recital Policy, both available in this handbook and in the music office.

Performance Competitions

There are two student performance competitions. Dates and pertinent information are published annually. Students must obtain the approval of their applied music teacher before auditioning.

- **Departmental/Honors Recitals**

Two departmental recitals are held each semester. The purpose of the recitals is to provide students who have excelled in their performance area during the semester with the opportunity to perform for peers and faculty. Auditions for the departmental recitals are judged by a jury of three faculty members. One of the departmental recitals is designated the honors recital, and includes those performances which have been deemed by the committee to be the most proficient. (A non-competitive senior recognition recital is held in May in conjunction with the commencement activities.)

Music major students are expected to audition for departmental/honors recitals each semester, with the exception of the first semester. Being regularly prepared to audition and perform is an important part of musical growth and helps to prepare the student for performing the senior recital.

- **Solo/Concerto Competition**

Any student taking applied lessons with a faculty member may audition before an independent jury with a movement of a concerto or comparable vocal work to be featured as a soloist on the Chamber Orchestra concert in the spring semester. Further information, policies and applications are available from the Chamber Orchestra director.

Student Performance—Off-campus

Students are encouraged to perform off-campus to further their professional experience and should obtain the consent of their applied music teacher prior to the scheduled performance. Students must abide by their teacher's recommendation and maintain a satisfactory grade-point average. Students represent Concordia University Chicago and are expected to handle their dealings with constituents and their off-campus performances in a professional manner. Conversely, individuals and groups desiring the services of Concordia students are encouraged to treat the students as professionals as well.

IX. Concordia University Ensembles

All Concordia University Chicago students are welcome and encouraged to join ensembles appropriate to their interests and musical background. All ensembles receive credit, but only certain ensembles count toward music degree requirements as indicated by the 🎵 symbol.

Vocal

Kapelle (TR 4:00-5:45 p.m.; W 4:00-5:00 p.m.) 🎵 Charles Brown

A select choir performing sacred and secular repertoire for the Services of Lessons and Carols, public concerts, fall and spring tours, and frequent local runouts to area churches. International tour every four years. By voice placement hearing.

Schola Cantorum (MWF 11:30 a.m.-12:30 p.m.) 🎵 Jonathan Kohrs

A large choir performing short sacred works for chapel services, the Service of Lessons and Carols performances, and the Spring Music Festival. Limited local runouts. By voice placement hearing.

Laudate (WF 2:00-2:50 p.m.) Lori Boyer/Maurice Boyer

A small women's choir performing advanced repertoire for chapel services, the Services of Lessons and Carols, local runouts to area churches, and other occasional concerts. By voice placement hearing.

Männerchor (MW 2:00-2:50 p.m.) Charles Brown

A small men's choir performing advanced repertoire for chapel services, the Services of Lessons and Carols, local runouts to area churches, and other occasional concerts. By voice placement hearing.

Handbells

Handbell Ensemble (T 7-8 p.m.) Jonathan Kohrs

Performing repertoire for 3- to 5-octave handbells, the Handbell Ensemble plays for the service of Lessons and Carols, Spring Music Festival and chapel services. Previous experience expected but not required.

Instrumental

Wind Symphony (TR 4:00-5:45 p.m., W 4:00-5:00 p.m.) 🎵 Richard Fischer

A large instrumental ensemble performing repertoire for symphonic band for public concerts, fall and spring tours, and frequent local runouts to area churches. International tour every four years. By audition.

Chamber Orchestra (M F 4:00-5:30 p.m., W 5:10-6:10 p.m.) 🎵 Maurice Boyer

A small ensemble of string and wind players performing standard symphonic repertoire. Concerts in fall and spring, often in collaboration with other performing ensembles. The Chamber Orchestra sponsors the solo/concerto competition each year. Occasional runouts. By audition.

University Band (R 7:45-9:30 p.m.)

Richard Fischer

A large instrumental ensemble performing repertoire for symphonic band for public concerts. Members include University students and members from the community.

Jazz Band (M 5:30-6:50 p.m.)

Kirk Garrison

A small ensemble of wind, brass, keyboard, bass, and percussion players performing swing and jazz repertoire from the 1950s to the present. Public concerts. By audition.

Cougar Band (Rehearsal time varies)

A small, student-led ensemble of wind, brass, and percussion players. Performs at athletic events.

X. Scholarships

For Incoming Students

Freshman and transfer students may receive an incoming student scholarship. These awards are determined by a faculty audition committee in consultation with the Office of Financial Planning conducted in February and announced in March of the year preceding the intended year of enrollment. These music scholarships are renewable for three additional years, dependent upon the student's continued contributions to the music department and satisfactory academic and musical progress. Specific requirements for the scholarship are listed on the scholarship application form, but almost always include membership in an ensemble or serving as a piano accompanist or chapel organist. It is understood that scholarship students will be registered for applied music in their primary performance area.

For Returning Students

In addition to the renewable scholarships offered to incoming students, Concordia is fortunate to offer named, endowed scholarships through the Foundation Office. Specific amounts and requirements for each scholarship are announced in the spring semester for the following academic year. Usually the music scholarship audition occurs concurrently with the spring departmental/honors recital auditions.

Returning student scholarships can be awarded in addition to any other financial aid, including the incoming student scholarships. Application for these scholarships is made through the Office for Financial Planning. It is also expected that students receiving any music scholarship will continue to make significant contributions to the music program.

XI. Cultural Events

Concordia University Chicago is located in an area rich in the performing arts with easy access to world-class performers such as the Chicago Symphony Orchestra, the Lyric Opera of Chicago and other professional performing groups of all musical time periods, styles, and genres. The music faculty encourages all students to take advantage of opportunities in the arts, including visual art, dance and theatre. Watch the bulletin boards on the main level of Kretzmann Hall for notices of music events.

Some of the events may include:

- Faculty and guest recitals on campus
- Group trips to Symphony Center, Lyric Opera, and the Newberry Library
- Bach Cantata Vespers series at Grace Lutheran Church, River Forest
- Music of the Baroque Christmas concert at Grace Lutheran Church, River Forest
- Oak Park-River Forest Symphony concert series at Dominican University
- Newberry Consort (early music) concert series
- Chicago Symphony Orchestra concert series, Symphony Center, Chicago (student tickets often available) <http://cso.org/TicketsAndEvents/Students.aspx>
- Visiting artists series, Symphony Center, Chicago
- Lyric Opera season, Chicago
 - “Next” program offers reduced price tickets:
<https://www.lyricopera.org/lyricunlimited/next>
 - Podcasts at <http://www.lyricopera.org/watchandlisten/index.aspx>
- Visiting artists at Dominican University, River Forest
- Visiting and local artists in concert series at local churches
- *Vi Messerli Memorial* Lectures in Church Music, on campus

RECITAL POLICY AND PREPARATION GUIDE

Music Department

Concordia University Chicago

Introduction

For music students, a senior recital is the most often selected capstone of the program. It is required for the Bachelor of Music Education, and recommended for the Bachelor of Arts in music. Students in the Director of Parish Music certificate program and graduate students in the Master of Church Music program have specific recital requirements. In addition, talented students in other majors may request to perform a recital under the same policies as music majors.

The recital is much like an independent study since most of the creative work will be up to you, the recitalist. It will be up to you to obtain the necessary musical scores, assisting musicians, and performance attire. You will need to make time as well as financial arrangements for the recital to be successful.

As a musician, performing a recital is an excellent step in preparation for your life as a professional. It is the most creative and individual performance of your college career—the level of excellence of which only you can determine. After years of studying music history, theory, and applied music, what you have processed along with your unique talent and musical instincts form the basis from which you, the student artist, draw the ability and desire to make this musical initiative.

Policy

Registration: All students applying for and presenting recitals must be registered as applied music students for academic credit at Concordia at the time of the recital and for at least one semester prior to the semester in which the recital is presented. Undergraduate students have a special recital readiness hearing at the jury prior to the recital semester. Students must also register for MUS 4521 Senior Recital or MUS 6520 Graduate Recital.

BA music majors and BME students must complete the piano proficiency requirements before applying for the senior recital.

Students are not permitted to perform in honors or departmental recitals on their recital instrument/voice during the same semester as their recital. Students may audition to perform on these recitals on a secondary instrument or voice if they wish.

Recital Program contents: The recital program is developed under the direction of the performance teacher and possibly other members of the music department.

Recital Requirements:

- Undergraduate students will normally perform a recital with a minimum of 25 minutes of music, 20 minutes of which are solo repertoire. If it is a shared recital, the length should not exceed 30 minutes for each recitalist. Master of Church Music students and Master of Arts students choosing the recital option perform a recital consisting of 50 minutes of music. In special cases, undergraduate students may prepare a “full” (50-minute) recital.
- Music majors performing in voice or orchestral/band instruments must include one chamber work. This chamber work must include at least two other performers. Non-majors may include a chamber work.
- A minimum of 2 style periods represented; 3 style periods are recommended.
- A minimum of 2 cultures or national traditions represented; 3 are recommended.
- (For singers) A minimum of 2 languages represented; 3 are recommended.

An outline of the proposed program—including composer dates, movements, and timings of pieces—is submitted along with the recital application to the music office at least two months before the proposed recital date. The music faculty approves both the date and the program for presentation.

Students are also expected to write a short description of each piece that they are performing: type of piece, where it fits within the composer's works, and any contextual information that is helpful for understanding the music. This description is submitted at the time of the audition.

Minor instrument/voice/composition: Students in good academic standing may be allowed to include one to two pieces on a minor instrument not studied at Concordia as part of a senior recital program, in addition to the 25-minute requirement on their major instrument. It is understood that such pieces cannot comprise more than one-third of the program and that the pieces themselves must be auditioned just as the rest of the program. It is further understood that the inclusion of such pieces should be considered only if the student has passed the required portion on the major instrument.

Recital times: Students may select one of the following times for a degree recital during the first fourteen weeks of the semester:

- Sundays at 4:00 p.m.
- Sundays at 7:00 p.m.
- Fridays, with a starting time between 6:00 and 8:00 p.m.

Student recitals may not be scheduled at other times nor during finals week or during the same semester as student teaching. Students must select a recital date during the semester before the term in which the recital is to be presented. Specific open recital dates are available in the music office.

Recital audition: The recital is auditioned for a committee of the music department at least four weeks in advance of the proposed recital date. The assisting musicians must participate in this audition as if it were the actual recital performance. Students must show that they own an original performing edition (not a photocopy) of each selection on the program. Scores printed from public domain websites are permitted with proper authentication. Students must provide one copy of all selections for the audition committee (either the original or a photocopy). Photocopies for auditions may not be made in the Music Office. Photocopiers can be found in KCC, the library, or at print services.

The audition committee will expect the program to be thoroughly prepared at the time of the audition. For vocal repertoire, the program should be already memorized with languages pronounced authentically and a clear knowledge of the translation. Pianists will be expected to play from memory. Students will present their written description of the recital pieces. They may be asked additional general historical questions about the music and the composers whose works they perform. Graduate students will prepare additional historical and analytical information for the examination as a fulfillment of the graduate requirement. This analysis must be completed two weeks prior to the recital.

Students will be contacted by the chairperson of the audition committee after the audition. The chairperson will inform auditioning students whether or not they have passed the audition. If they have not, students will be required to audition all or part of the recital within the following two weeks, or a determination will be made to postpone the recital to the following semester. Only after the successful completion of the audition should students put up posters or make definite plans for friends and family to attend.

Recital: For recitals in the major, the audition committee determines if the performance of the recital passes or does not. The department chair enters the grade with the registrar.

Preparation Guide and Procedures

The following paragraphs are considered a guide to help you, the student, prepare.

Accompanists

The accompanist must be carefully considered. This person is heavily responsible for your success or failure. You should choose someone who is competent, willing, and available to rehearse with you, including attending some of your applied lessons. You may need to arrange special times for lessons to accommodate the pianist as well as other participating musicians. You should plan to begin rehearsing with the accompanist well in advance of the recital audition, so that your performance relationship is comfortable and natural. It is extremely important that the convenient accessibility to the accompanist be carefully considered before engaging someone. When you engage your accompanist, be sure to discuss the cost at the beginning. Consult various people regarding the going rate and take courage in discussing financial arrangements. The music office has names and contact information of recommended accompanists who have agreed to a standard, departmentally-determined fee.

Sequence of Events

At least one semester prior to the semester in which the recital will be scheduled:

1. Well in advance of your anticipated audition date, obtain the following from the music office:
 - Recital Policy and Preparation Guide
 - Undergraduate or Graduate Recital Application and Audition Sheet
2. Register for MUS 4521 Senior Recital for the semester in which you will perform. You must also be registered for applied study.
3. Complete the upper portion of the Student Recital Application. Prepare a draft of your recital program indicating titles, movements, composers and performing times. On this form you will indicate a desired date, time, and place for the recital. Your desired date must be determined in consultation with the music office. Recitals are given on Sundays at 4:00 or 7:00 p.m., or Fridays at 6:00, 7:00 or 8:00 p.m. Your applied teacher must sign both the completed application and the proposed program. Submit both of these documents along with the signed portion of the recital guide (p.6) to the administrative assistant of the music department at least by the beginning of the semester in which you intend to perform your recital.
4. The faculty in a regularly scheduled department meeting evaluates the application. Notification of approval or denial to schedule the recital audition will be made by the chair of the music department. After it is approved, your work begins in earnest.

5. Obtain the published scores for your entire program. You should own all scores, but in some cases, borrowed scores are acceptable. It is not permissible to photocopy music in lieu of purchasing the published copy.
6. Secure your accompanist and other assisting musicians.
7. Aggressively begin preparing, and if necessary, memorizing, your music.
8. Begin research on your pieces and on writing the notes to give to the committee.
9. If you are a singer, you may wish to consider outside musical coaching. Please discuss this with your teacher.
10. Arrange to rehearse enough times with your accompanist and assisting musicians to present a credible audition for the panel. You will then welcome the four weeks to let the music settle once you have learned it for your recital audition.

At least FOUR WEEKS before your preferred audition date:

1. Request a date for your recital audition. You do this by submitting your request to the administrative assistant along with your weekly schedule and those of all assisting musicians. The recital audition is to take place no less than four weeks prior to the proposed recital date. Two or three music faculty will serve as the audition committee.
2. At the time of the audition, the recital program must be performance ready. For singers 100 % memorization is required.
3. Singers and instrumentalists must provide an accompanist for both the audition and the recital. The accompanist must have the music totally prepared at the time of the audition.
4. All assisting performers must be prepared at the time of the audition to demonstrate acceptable preparation for the recital.

At least ONE WEEK prior to the audition:

1. The student must provide the administrative assistant with a copy of the proposed program in performance order with full titles, composers' names and dates, opus or identifying numbers or sources (e.g. opera or concerto) where applicable, and accurate timings of each selection. The brief historical and descriptive background of the pieces of the program can be submitted at this time or at the audition.

After your recital is approved:

1. Confirm the date for your program with the administrative assistant. Upon approval of the audition by the committee and confirmation of the date by both the music office and KCC, the recital date will then be firm.
2. The student must reserve the recital hall for ONE DRESS REHEARSAL with the student's instructor in attendance.
3. As the student, you are responsible for invitations, posters, announcements, reception after the recital (if desired), and assisting personnel such as ushers, page-turners, etc. Students should not post announcements until the audition has been approved by the faculty committee.
4. If you want to have a reception, this maybe arranged through Sodexo Food Service, or you can do the reception on your own. Please be sure to clean up thoroughly afterwards.

Not less than TWO WEEKS prior to the recital date

1. Your recital program information must be signed by your teacher and given to the administrative assistant by e-mail attachment with a copy printed out on white paper. See

the Program Checklist. If you are a singer, please provide translations in paragraphs or tables, not tabs. Translations must also be signed by your applied teacher. Spelling of titles, movements, composer's names and dates is the responsibility of the student and the performance teacher. The instructor signature indicates that the information you have provided is accurate to the best of your abilities. The program itself will be recast into the standard format of the department.

2. Program notes are not included in undergraduate recitals unless approved by the department chair.
3. Be sure your recital attire is comfortable to sing or play in and is appropriate for the occasion. Consider coordinating clothing colors with your accompanist and assisting musicians.
4. If there are stands and chairs to move around during the recital, you will need a stage manager. You may also need to find an usher to hand out programs at the door, although the same person might handle these two jobs.
5. The music department will arrange for the recording studio to record your recital. If you wish, you may call the studio a week or two in advance of your recital to be sure your recital is on their schedule and that the date, time, and location are correct. You may wish to arrange a separate recording session a few days before or after your recital if you expect to need an audition recording in the future.

At the recital:

1. With all of the preparation behind you, you are ready to give a wonderful performance. Look forward to the event and allow yourself to enjoy what you are doing.
2. For recitals fulfilling a degree requirement, a panel of faculty members will be present to accept or deny the fulfillment of this requirement. The form Recital Acceptance/ Denial Form [for degree requirement recitals] will be filed with the student's permanent files, along with a copy of the recital program.
3. If the recital is part of a degree requirement, failure to follow the guidelines listed above may result in the failure to meet this requirement for your degree. Feel free to ask your instructor or the music office about any questions or concerns you may have with these procedures.

PROGRAM CHECKLIST

Gather all of the following information and type it in Word with NO FORMATTING. Margins, centering, italics, etc. will be prepared by the music office. Have someone else proofread the information. Finally, have your teacher sign it and submit it in both electronic and hard copy versions to the music office at least TWO WEEKS prior to your recital.

For all PERFORMERS on your program (including yourself), list

- First and last names, middle initial if you or they wish
- Instrument/voice they will perform on the recital
- Pieces in which they will perform

For all of the PIECES on the program, list in order of performance

- Exact title as it appears on the score in the original
- Opus number or catalogue number (BWV, Schmieder, Hoboken, Deutsch, etc.). Alternatively you may include the year of composition for recent works or works with no identifying number.
- Translation of title into English
- Key, if this is the standard reference for the work; for example, Concerto in F Major
- Source of work if you are not performing the entire work; for example, name of an opera
- Tempo markings in the original language (and movement number if applicable) for all movements of the work that you will be performing
- Any quote in the score or subtitle related to the work, for example, "A Concert Rag for Organ"
- Commonly accepted name of composer (first and last, some use middle). Common diacritical markings [ex. Dvořák]
- Composer's dates of birth and death.
- Name of transcriber or arranger if applicable

For any works with text:

- Text of the work divided into lines of poetry, including refrain or chorus if applicable
- Author of the text
- English translations of foreign-language texts
- Translator's name or other source for the translation
- Text and translations proofread and signed by your teacher and hard copy submitted to the music office

Please detach and return with the recital application form

updated 8/13

I have read and understand all the information presented in the Recital Preparation Guide.

Student Signature _____ Date _____

Applied Instructor Signature _____ Date _____