



MUSIC DEPARTMENT STUDENT HANDBOOK

Academic Year 2026-27



MUSIC DEPARTMENT
COLLEGE OF THEOLOGY, ARTS, AND HUMANITIES
Concordia University-Chicago

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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

Revised 09/29/2026

II. Mission Statements and History

University Mission Statement

Steadfast in Jesus Christ as revealed in the Holy Scriptures, Concordia University Chicago promotes academic rigor in its liberal arts and professional programs; grounds students in objective truth, integrity, and excellence; and practices faithfulness to the Confessional teachings of the Lutheran Church—Missouri Synod, as it forms students for vocations in church, family, and the 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. Graduate programs in music include the Master of Church Music and Master of Arts in Music degrees.

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

- Charles P. Brown, division chair (Arts), KM 253 (708) 209-3066 charles.brown@cuchicago.edu
- Rachel Leininger, music coordinator, KM 255 (708)-209-3062
rachel.leininger@cuchicago.edu

Coordinators of Specific Areas

- **Choral Activities**
Charles Brown, KM 253 (708)-209-3066 charles.brown@cuchicago.edu
- **Church Music**
Emily Woock, KM 263 (708)-209-3138 emily.woock@cuchicago.edu
- **Library Liaison**
Charles Brown, KM 253 (708)-209-3066 charles.brown@cuchicago.edu
- **Music Education**
Emily Woock, KM 263 (708)-209-3138 emily.woock@cuchicago.edu
- **Music Theory and Composition**
Jonathan Stahlke, KM 257 (708)-209-3496 jonathan.stahlke@cuchicago.edu
- **Chamber Orchestra and Aural Skills**
Maurice Boyer, KM 265 (708)-209-3636 maurice.boyer@cuchicago.edu
- **Organ and Harpsichord**
Emily Woock, KM 263 (708)-209-3138 emily.woock@cuchicago.edu
Steven Wente, KM 267 (708)-209-3069 steven.wente@cuchicago.edu
- **Piano**
Kuang-Hao Huang, (773)-320-3060 kuang_hao.huang@cuchicago.edu
- **Preparatory and Community Music Program**
Katrina Sudman, director, KM 320 (708)-209-3141
katrina.sudman@cuchicago.edu
- **Applied Study: Voice**
Susan Nelson, KM 122 susan.nelson@cuchicago.edu
- **Wind Symphony and Applied Study: Instrumental**
Johanna Anderson, KM 259 (708)-209-3070 johanna.anderson@cuchicago.edu
- **University Band**
Richard Fischer, KM 219 richard.fischer@cuchicago.edu

FULL-TIME FACULTY

Johanna Anderson	D.M.A. (ABD)	Boston University
Maurice Boyer	D.M.A.	University of Maryland
Charles P. Brown	D.M.A.	University of Arizona
Jonathan Stahlke	D.M.A.	College-Conservatory of Music, University of Cincinnati
Emily Woock	Ph.D.	Indiana University

ADJUNCT FACULTY

Mark Anderson, cello
Alyssa Arrigo, piano
Meg Busse, oboe
Becky Coffman, violin, viola
Nathalie Colas Grant, voice
Robert Everson, percussion
Fiona Chisholm, horn
Cynthia Fudala, flute
Paul Henry, guitar
Kuang-Hao Huang, piano
Amy Moeller, handbells
Susan Nelson, voice

Chris O'Hara, trumpet
James Robinson-Parran, piano
Jeremy Ruthrauff, saxophone
Diane Ryan, bassoon
Julie Spring, harp
Nora Shaffer, clarinet
Thomas Stark, trombone
Christine Steyer, voice
Serena Voltz, euphonium, tuba

PREPARATORY AND COMMUNITY MUSIC PROGRAM

Katrina Sudman, piano, PCPP director
Adrian Metzger, piano
Henri Poilevey, piano

EMERITI FACULTY

Richard Fischer	D.M.A	Michigan State University
Evangeline Rimbach	Ph.D.	Eastman School of Music, University of Rochester
Steven Wente	D.Mus.	Northwestern University

Other Offices to Know

- Office of Academic Advising: Kreft Center (708) 209-3256
- Registrar's Office: Addison 151 (708) 209-3165
- Director of Campus Events: KCC (708) 209-3091
- Technology questions: CougarNet, Klinck Memorial Library (708) 209-3131
- Listening/Viewing Center: Klinck Memorial Library, Main Desk (708) 209-3050
- Academic Center for Excellence, CULearn CC248 (708) 209-3462
- Counseling Center, (708) 209-3229

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 (PreK-12 certification)

Undergraduate Programs for Music Minors

Bachelor of Arts in Secondary Education: Music Minor

Director of Christian Education: Music Emphasis

Special Department Programs (as an extension of the music major)

Certificate in Piano Pedagogy

Director of Parish Music (DPM)

Graduate Programs

Master of Church Music (MCM)

Master of Arts in Music (MA)

About the Music Programs

Concordia University Chicago offers music programs tailored to students with specific interests in music performance, education, or church service. While each program differs in focus, all provide a strong foundation for continued study, performance, and professional growth.

Bachelor of Music Education (BME)

Students who intend to teach music at the elementary, middle, or high school level should pursue the **Bachelor of Music Education**, with one or more areas of emphasis. Graduates of this program teach in public and private schools, continue their music studies, and frequently pursue advanced degrees in music or music education.

Music Minor

Students pursuing a career outside of music but who wish to continue their musical studies may complete a **minor in music**, typically in conjunction with secondary education. Please note that the music minor does **not** provide adequate preparation for graduate study in music.

Bachelor of Arts in Music (BA)

The **Bachelor of Arts in Music** is a liberal arts degree that provides broad academic training in music alongside general education in the humanities. While it does not offer vocational training for a specific music career, it prepares students to pursue graduate studies, perform professionally, or work in music-related fields. The BA in Music is a strong option for pre-seminary students or those pairing music with a second major such as business or computer science.

Certificate in Parish Music (DPM)

Students pursuing the BA in Music may also earn the **Certificate in Parish Music**, designed to prepare church musicians for leadership in worship and music ministry. Students must demonstrate proficiency in organ or voice, conducting, and program administration. LCMS students who complete the certificate and required theology coursework are eligible to receive a call and roster status in the Lutheran Church–Missouri Synod.

Graduate Programs

Concordia offers two graduate-level degrees:

- **Master of Church Music:** Designed for church musicians with prior training in music and theology.
- **Master of Arts in Music:** Designed for students seeking advanced training in general or church music studies.

Specific Degree Programs

Students are responsible for completing the degree requirements outlined in the **academic catalog** for the year they entered Concordia. Official program descriptions can be found here: <https://cuchicago.edu/academics/catalog/>

Refer to the appropriate section under the college that houses your program:

College of Theology, Arts, and Humanities

- Bachelor of Arts in Music
- Music Minor
- Certificate in Parish Music
- Certificate in Piano Pedagogy

College of Education

- Bachelor of Music Education

All students are expected to use **DegreeWorks** to plan their academic path and monitor progress toward graduation.

Ensemble Requirements for Bachelor of Music Education Students

Participation in ensembles is required and monitored as part of the degree plan. Ensemble assignments are based on faculty discretion and audition results.

Choral Emphasis

- 7 semesters in Kapelle or another approved choral ensemble
- 1 semester in an instrumental ensemble

Total: 8 semesters

Instrumental Emphasis

- 6 semesters in an instrumental ensemble based on primary instrument:
 - *Chamber Orchestra* for strings
 - *Wind Symphony* or other approved ensemble for winds/brass/percussion
- 1 semester in Jazz Band
- 1 semester in a choral ensemble

Total: 8 semesters

Note: Jazz Band participation is highly encouraged.

Double Emphasis

Choral / Instrumental

- 4 semesters in Wind Symphony
- 4 semesters in Kapelle

- 1 semester in Jazz Band
 - 1 semester in an elective ensemble (e.g., Schola Cantorum, Chamber Orchestra)
- Total: 10 semesters**

Choral / General

- 6 semesters in Kapelle or approved choral ensemble
 - 2 semesters in an instrumental ensemble
- Total: 8 semesters**

Instrumental / General

- 6 semesters in Wind Symphony
 - 2 semesters in a choral ensemble
- Total: 8 semesters**

Scholarship Participation Expectations

Students receiving an incoming music scholarship or a returning endowed (named) scholarship are **required** to:

1. Register for **applied music lessons** in their primary area of study
2. Participate in at least **one major ensemble**, assigned through audition and based on departmental needs

Ensemble placement and scholarship renewal are contingent upon maintaining appropriate participation and musical development.

Courses to Be Offered: 2026-27 Academic Year

Course offerings are subject to change

Fall 2026	Spring 2027
MUS 1112 Introduction to Music Theory 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 2112 Aural Skills I MUS 2123 Music Theory II: Chromatic MUS 3132 Aural Skills III MUS 3213 History of Western Music to 1750 MUS 4142 Music Theory: Counterpoint MUS 4313 Music for Contemporary Church MUS 4453 The PK-12 Choral Program— Repertoire and Techniques	MUS 1411 Introduction to Music Education MUS 1431 Instrumental Tech: Double Reeds/Flute MUS 1621 Keyboard Technique II MUS 1691 Piano Proficiency MUS 2113 Music Theory I: Diatonic MUS 2122 Aural Skills II MUS 2253 History of Jazz MUS 2402 Vocal Techniques for the Music Educator MUS 3142 Aural Skills IV MUS 3223 History of Western Music 1750–1900 MUS 3421 Instrumental Pedagogy MUS 3541 Music Technology MUS 3883 Basic Conducting MUS 4153 Music Theory: Form and Analysis MUS 4882 The Instrumental Program and Repertoire

Projected Courses to Be Offered: 2027-2028 Academic Year

Fall 2027	Spring 2028
MUS 1112 Introduction to Music Theory 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 2112 Aural Skills I MUS 2123 Music Theory II: Chromatic MUS 2243 Music of World Cultures MUS 3132 Aural Skills III MUS 3213 History of Western Music to 1750 MUS 4142 Music Theory: Counterpoint MUS 4322 Service Playing and Liturgical Leadership MUS 3412 Methodologies of Music Learning	MUS 1371 The Church Musician MUS 1411 Introduction to Music Education MUS 1431 Instrumental Tech: Double Reeds/Flute MUS 1621 Keyboard Technique II MUS 1691 Keyboard Technique IV MUS 2113 Music Theory I: Diatonic MUS 2122 Aural Skills II MUS 2253 History of Jazz MUS 2402 Vocal Techniques for the Music Educator MUS 3142 Aural Skills IV MUS 3223 History of Western Music 1750–1900 MUS 3421 Instrumental Pedagogy MUS 3541 Music Technology MUS 3883 Basic Conducting MUS 4153 Music Theory: Form and Analysis MUS 4322 Service Playing and Liturgical Leadership MUS 4882 The Instrumental Program and Repertoire
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	

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

MUS 4213 The Literature of the Organ
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

V. Facilities

Kretzmann Hall and Music Department Facilities

Kretzmann Hall, built in 1950 with an addition in 1964, houses the Department of Music. Named for the Kretzmann family, a distinguished group of Lutheran church workers, the building reflects their contributions to the mission of Concordia University Chicago.

Performance Facilities

- **Chapel of Our Lord:** Features a four-manual mechanical action organ (Zimmer 1980 / Berghaus 2004) and hosts daily chapel services, large ensemble performances, and recitals.
- **Band Room and Choir Room:** Used for solo and ensemble performances.
- **Geiseman Auditorium (South Gym):** Venue for the annual Spring Music Festival and occasional concerts.

Rehearsal Rooms

Rehearsals are typically held in:

- **Band Room (KM 230)**
 - **Gieschen Recital Hall (KM 225)**
- Check your ensemble listing for room assignments.

Teaching Studios

Students should consult with their applied instructor for their assigned studio. Studio assignments remain consistent throughout the semester when possible.

Keyboard Studio

- **KM 214**
Main teaching studio for advanced students. Contains two pianos, including a 7-foot Steinway grand, and a Martin Ott pipe organ (gift of Dr. Walter L. Pelz, '48). Use by intermediate/advanced students is permitted when not in use for teaching (key required).

Piano Studios

- **KM 320, 322, 323**
Each studio contains two pianos (at least one grand). Primarily used by the Preparatory and Community Piano Program; available for intermediate/advanced students with permission. Students may reserve a studio key from the music office.

Organ Studios

- **KM 221, 222, 224**
Used for lessons and practice. Additional organ practice is available in the choir room and chapel (as scheduled).

Voice Studios

- **KM 122 and others**
Each studio is equipped with a piano. Studio assignments may vary depending on faculty and student needs.

Instrumental Studios

- **KM 120, 123, 129, 131**

Some rooms include pianos. Assignments are coordinated by faculty.

Percussion Studio

- **KM 208**

Available to percussion students and Wind Symphony members for lessons and practice.

Student Lounge

A student lounge is located at the south end of Kretzmann Hall. Students are expected to maintain cleanliness and treat the space respectfully.

Practice Facilities

Kretzmann Hall includes several updated practice rooms and studio spaces. Seven Wenger soundproof rooms were installed on the second floor in 2012, along with facility improvements throughout both floors.

Practice Room Use

- **Unlocked rooms** are available on a first-come, first-served basis for music students.
- **Locked rooms** require a key, available from the music office (KM 251) with a \$10 deposit.
- **Report all tuning or maintenance issues** to the music office promptly.

Practice Room Locations:

- **Piano Practice Rooms:** KM 113/114, 115/116, 117, 131/132, 311, 313, 315, 317
- **Piano Studios with Grand Pianos (Key + Permission Required):** KM 214, 320, 322, 323
- **Organ Practice Rooms (Key Required):** KM 221, 222, 224
- **Chapel Organ:** Requires faculty permission for use
- **Instrumental and Voice Practice Rooms:** KM 328, 330, 332
- **Percussion Practice:** KM 208 or the band room
- **Instrument Lockers:** KM 107, 118, 119, 124, 125/126, 127/128

Piano Studio Usage Policy

Advanced piano students (3000 level or primary instrument) may request access to teaching studios under the following guidelines:

1. Use is restricted to eligible students with instructor permission.
2. Studios must be vacant and not in use for instruction. Faculty use takes precedence at all times.
3. Keys are available from the music office with a \$10 deposit (one studio per student).
4. Students may reserve practice time on the posted door schedule (max 4 hours/week across all studios).
5. Studios are for personal practice and rehearsals only—not general coursework.
6. No food or drink is permitted.
7. Violations may result in the loss of key access and studio privileges.

Additional Room Numbers

Purpose	Room Numbers
Band Library	KM 102, 108, 307
Choral Library	KM 101, 215, 217, 223
Choral Robes	KM 308
Adjunct Mail Room	KM 309
Symphony of OPRF	KM 112
Storage	KM 109, 110, 121
Waiting Room	KM 325

Library and Technology Resources

Klinck Memorial Library

The second floor houses Concordia's physical music collection. Materials are cataloged under the Library of Congress "M" classification. Use the online catalog via the library homepage to find resources.

CUC is a member of **CARLI's I-Share** system, granting students access to materials from over 80 Illinois academic libraries. Items are available for free and can be delivered to campus.

Online Music Databases

Accessible through the Music Guide. Use your CUC credentials for off-campus access:

- Oxford Music Online
- Naxos Music Library
- Music Online: Performance in Video
- Music journals (searchable in catalog)
-

Sound Recordings

CDs are available for checkout from the library's first floor. Headphones can be borrowed at the main circulation desk. A valid Concordia ID is required for all checkouts.

Center for Church Music

Located on the upper floor of the library, this center houses a historical Lutheran collections. Access is by appointment only via the music department or professional library staff.

Martha Gast Memorial Music Computer Lab (KM 201)

Equipped with five workstations (2 Mac, 3 Windows), this lab supports music theory, composition, improvisation, and digital design. Software includes:

- **Sibelius**
- **Band-in-a-Box**
- **Auralia**
- **Musica Practica**
- **Sequencing software**
(*Note: Finale software will be discontinued in 2025–26.*)

Lab Rules

- No food or drink allowed

- The lab is open whenever Kretzmann Hall is open
- If locked, contact Public Safety at 708-209-3039
- Lab usage is prioritized for music-related work; general use is allowed if space permits
- Printing is available

Keys

Keys for special practice rooms (organ, piano studios) are available in KM 251 with a \$10 deposit.

- Keys may be returned at year-end or upon graduation for a deposit refund.
- Keys for the **chapel organ and piano** are available for single-use sign-out at the music office or campus switchboard.

Important:

- Never cover the windows on practice room doors.
- No food or drink is allowed in practice spaces.

Lockers

Small lockers for music and books are available in the south wing of Kretzmann Hall. Request a key in KM 251 (\$10 deposit required). Lockers may be retained for summer use with advance permission. Contact **Rachel Leininger** for summer locker inquiries. **Instrument lockers** are assigned through the band office and are located in designated practice corridors.

Room Reservations

All room and hall reservations for rehearsals, performances, meetings, or receptions must be coordinated through **Rachel Leininger**.

For **public events**, please also contact the Director of Campus Events (KCC | 708-209-3091).

Building Access and Hours

- Hours are posted in the Kretzmann lobby.
- The building closes at **11:00 p.m.** on class days.
- Students already inside at closing may remain for up to **two additional hours**.

Accessibility Accommodations

Concordia University Chicago is committed to ensuring that all music students, faculty, and guests are able to participate fully in the academic and artistic life of the music program regardless of physical ability or disability status. The university is actively working to improve the accessibility of Kretzmann Hall, and the music program has established accommodation procedures to support students with accessibility needs in the interim.

Building Accessibility

The main floor of Kretzmann Hall (referred to as the second floor) is fully accessible and houses the primary faculty offices, the music department office (KM 251), the Band Room, Gieschen Recital Hall, and the majority of instructional spaces used by the music program. The first and third floors of Kretzmann Hall are accessible by stairs only. Students, faculty, or

guests who require accessibility accommodations for spaces on these floors will be assisted through the procedures described below.

Accommodation Procedures

Students who require accessibility accommodations for lessons, rehearsals, meetings, or any other music program activity should contact the Music Coordinator (KM 251, 708-209-3062) as early as possible, and ideally before the start of each semester. The following accommodations are available:

- **Accessible main-floor rooms:** A designated subset of rooms on the main floor of Kretzmann Hall is reserved and given priority for students, faculty, and guests with accessibility needs. These spaces can be used for applied lessons, meetings, advising appointments, and other activities that would otherwise take place in inaccessible areas of the building.
- **Studio and room reassignment:** If a student's assigned studio or practice room is located on the first or third floor, that assignment will be moved to an accessible main-floor space upon request. Faculty are notified of reassignments in coordination with the Music Coordinator.
- **ADA-compliant door hardware and wayfinding signage:** The university is in the process of installing ADA-compliant door hardware and updated wayfinding signage throughout Kretzmann Hall to improve navigation for students and guests with accessibility needs. These improvements are expected to be in place prior to the start of the 2026-27 academic year.

University Disability Services

Students seeking formal disability accommodations should contact the university's Office of Disability Services in addition to notifying the music department. The music program will work in coordination with that office to ensure that all accommodations are implemented fully and in a timely manner. Students are encouraged to communicate their needs at the beginning of each semester so that appropriate arrangements can be made before instruction begins.

Questions about accessibility accommodations in the music program should be directed to the Music Coordinator, KM 251, 708-209-3062, or to the Music Program Leader, KM 253.

Campus Policies

Smoking

CUC is a **smoke-free campus**. Use of any smoke-producing products (e-cigarettes, cigars, hookahs, vaping devices, etc.) is strictly prohibited.

Campus Telephones

A campus phone is located near **KM 269**, in the north section of Kretzmann Hall.

Printing and Photocopying

Students may use their Concordia ID to print and copy at machines throughout campus. To use the machine in **KM 251**, please speak with **Rachel Leininger** in **KM 255, 708-209-3062**.

VI. Academic Information

Advising and Academic Progress

Faculty Advising

During their **first year**, students are assigned an academic advisor through the Office of Academic Advising. Beginning in the **sophomore year**, students are assigned a **departmental faculty advisor**. While students may request a specific faculty member, final assignments are determined by the department chair.

Advisors provide guidance on course planning and degree progress; however, **students are ultimately responsible** for selecting the appropriate courses in the correct sequence, as outlined in the official University Catalog.

Most **lower-level music courses** (e.g., music theory, aural skills, music history, basic conducting) are offered annually. Many **upper-level courses** (e.g., methods, techniques, church music courses) are offered **every other year or every three semesters**. Refer to the projected course sequence in this handbook or consult your advisor.

Course Policies

Late Work Policy (MUS Courses)

- All assignments must be submitted by the deadline listed in Blackboard.
- Late submissions will incur a **10% deduction per calendar day** past the deadline.
 - Example: An assignment due Friday at 11:59 p.m. but submitted Saturday at 12:00 a.m. is considered one day late and receives a 10% deduction.
- Assignments will **not be accepted more than 7 calendar days** past the due date.
- **Extensions must be requested at least one day prior** to the due date and are granted at the instructor's discretion.

Attendance Policy

- **No unexcused absences** are permitted.
- Acceptable excused absences include:
 - Illness
 - Family emergencies
 - Religious holidays
 - University-sponsored events

Notify your instructor **at least one hour before** the scheduled start time. Failure to do so will result in an unexcused absence.

Tardy policy:

- 0–10 minutes late = 1 tardy
- 3 tardies = 1 unexcused absence
- More than 10 minutes late = unexcused absence

Unexcused absences result in **grade penalties**, as outlined in individual course syllabi.

Applied Lesson Attendance

Students are expected to attend **all scheduled applied lessons**. Policies vary by instructor, but in general:

- Missed lessons without communication may result in forfeiting that lesson.

- **Two or more missed lessons** may result in a one-letter grade deduction.
- Notify your instructor as soon as possible regarding any absence.

University-Excused Absences

Absences due to University-sponsored activities (e.g., ensemble tours, academic travel) are considered excused. Students must arrange to make up any missed work at the convenience of the instructor.

Drop-Add Policy

The University's policies regarding course withdrawal and registration changes apply to **all music courses**, including applied lessons. Students are responsible for any financial or academic consequences that result from dropping a course, even if no lessons were attended.

Midterm Low Grade Reports

The Office of Academic Advising requests midterm progress reports for students performing below a **C**. Students receiving low-grade reports should immediately contact instructors to discuss improvement strategies.

Important reminders:

- Core music courses often require a **minimum grade of C** in prerequisite courses.
- BME students must maintain a **3.0 GPA** in the major and meet additional GPA standards.
- Students in the **College of Education** must earn **C- or higher** in applicable courses (see College of Education handbook for full policy).

End-of-Year Review

Each spring, the music faculty conducts student progress evaluations, considering:

- Grades
- Jury results
- Ensemble participation
- Applied lesson progress
- Faculty feedback

Students may be asked to self-evaluate and meet with faculty to identify strengths, address concerns, and set goals for the upcoming year.

Note: Education majors must meet additional program benchmarks as outlined in the Undergraduate Bulletin.

Applied Music Study

Availability

Priority for private applied lessons is given to **music majors and minors**. Non-music students may enroll if space is available.

Credit Structure

- **1.0 credit** = 50-minute weekly lesson + MUS 3501 Convocation

- **0.0 or 0.5 credit** = 25-minute weekly lesson (for non-majors or secondary instruments)
Non-majors seeking 1.0 credit must be recommended by the instructor and meet performance expectations. A second lesson on the same instrument may be approved in exceptional cases.

Practice Expectations

Lesson Credit	Daily Practice Expectation
0.0 or 0.5	45–60 minutes
1.0	90+ minutes
Voice Study	30+ minutes (beginner), more for memorization and advancement

Practice expectations vary by level and instructor. Please consult your applied teacher for guidance.

Applied Music Levels

- **2000 level** – Non-majors or secondary area
 - **3000 level** – Majors I
 - **4000 level** – Majors II
- Progression is determined by jury evaluations. Music majors are expected to advance to **4000 level** at least **two semesters before the senior recital**.

Class Instruction

Group piano instruction is available for students with little or no background and fulfills piano proficiency requirements.

Required for music majors:

- MUS 1611 – Keyboard Technique I
- MUS 1621 – Keyboard Technique II
- MUS 1631 – Keyboard Technique III
- MUS 1691 – Keyboard Technique IV

Non-majors may enroll in **MUS 1421–1471 Instrumental Techniques** if space/instruments permit.

Fees

All applied lessons incur a **\$300 fee per semester**.
This fee does **not** apply to Keyboard Technique courses.

Juries

Jury examinations are required at the end of each **fall and spring semester** for all students enrolled in applied lessons for credit.

- **Content and repertoire** vary by instrument, credit load, and level.
- No juries are scheduled during summer sessions.

Special Juries

- **Leveling Up Jury:** For progression from 3000 to 4000 level.
 - 20-minute jury with double repertoire and additional scale requirements.
 - **Recital Preparation Jury:** Taken the semester before the senior recital.
 - 15–20 minutes of performance from the recital program.
- Check with your instructor early each term to prepare appropriately.

Performance Opportunities

MUS 3501 Convocation

Convocation is the primary venue for student solo and chamber performance. Students may also perform:

- In end-of-term or honors recitals (by audition)
- In ensemble concerts each semester
- In chamber concerts as assigned
- At other department events

Senior and Special Recitals

All senior and special recitals must be approved by:

1. The student's applied instructor
2. The recital audition committee

Refer to the **Recital Preparation Guide** and **Undergraduate Recital Policy** (available in this handbook and in the music office).

Performance Competitions

Two department-sponsored performance competitions are held annually. Dates and eligibility details are published each year. **Instructor approval is required** prior to auditioning.

Departmental and Honors Recitals

- Two recitals are scheduled each semester.
- Auditions are judged by a **faculty jury**.
- One recital is designated the **Honors Recital**, showcasing the most proficient performances.

Expectations:

Music majors should audition for these recitals every semester (except their first). Regular preparation fosters performance growth and readiness for the senior recital.

Solo/Concerto Competition

Students enrolled in applied lessons may audition to perform a **concerto or equivalent vocal work** with the Chamber Orchestra.

See the Chamber Orchestra director for policies and application details.

Off-Campus Student Performances

Students are encouraged to pursue off-campus performance opportunities with **prior approval from their applied instructor.**

Expectations:

- Maintain professional behavior and academic eligibility.
- Students represent **Concordia University Chicago** and are expected to act accordingly.
- Hosts and organizations engaging Concordia student

VII. 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 3:00-3:50 p.m.) 🎵

Maurice Boyer

A 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.)

Susan Nelson

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 (M 7:00-8:50 p.m.)

Sean Newman

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.

Instrumental

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

Johanna Anderson

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 (MF 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.)

Johanna Anderson

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)

Micheal DiPasalegene

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

Handbell Ensemble (T 6:00-7:00 p.m.)

Amy Moeller

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.

[Note: 🎵 = ensembles that fulfill music scholarship expectations]

VIII. Scholarships

For Incoming Students

Freshman and transfer students may be eligible for a music scholarship based on **audition and departmental need**. These awards are determined by the **Music Faculty Audition Committee** in consultation with the **Office of Financial Planning**. Auditions are held in **February**, and awards are announced in **March** of the year prior to enrollment.

Incoming scholarships are **renewable for up to three additional years**, contingent upon:

- Continued musical and academic progress
- Registration in applied music in the primary performance area
- Participation in an ensemble, or service as a chapel organist or piano accompanist

Specific requirements are outlined in the **scholarship application form** and are reviewed annually.

For Returning Students

In addition to renewable incoming scholarships, **returning students** may apply for **named, endowed scholarships** offered through the **Foundation Office**. These awards are based on:

- Continued musical and academic excellence
- Contributions to the department
- Available funding and departmental recommendation

Applications open during the **spring semester** for the following academic year. Auditions for these awards are typically held in conjunction with the **departmental and honors recital auditions**.

Returning student scholarships may be **awarded in addition to incoming scholarships** and other financial aid. Recipients are expected to maintain a strong presence in the music program and meet all criteria stated in the award letter.

IX. Cultural Engagement

Concordia University Chicago is uniquely located in a region rich in **artistic and cultural opportunities**, offering students direct access to professional concerts, exhibits, and performances in nearby Chicago and the surrounding area.

Students are encouraged to **attend cultural events regularly** to expand their artistic perspective. Watch the **Kretzmann Hall bulletin boards** for announcements and group trip information.

Recommended Events and Opportunities

- **Faculty and Guest Recitals** on campus
- **Group trips** to major institutions:
- Chicago Symphony Orchestra
- Lyric Opera of Chicago
- Newberry Library
- **Bach Cantata Vespers** – Grace Lutheran Church, River Forest
- **Music of the Baroque Christmas Concert** – Grace Lutheran Church
- **Oak Park–River Forest Symphony**
- **The Newberry Consort** – Early music series
- **Chicago Symphony Orchestra Student Program**
- **Lyric Opera of Chicago – NEXT Program**
 - Discounted tickets for students
 - Podcasts and digital resources
- **Visiting Artist Series** – Dominican University, local churches, and cultural venues
- **Vi Messerli Memorial Lectures in Church Music** – On-campus events featuring leading scholars and practitioners

X. Music Student Advisory Council

The Music Student Advisory Council (MSAC) is a formal student governance body within the music program at Concordia University Chicago. Established in response to a recommendation from NASM Visitors and with full support of the music faculty, the MSAC provides students with a structured and representative forum to contribute to the ongoing development and welfare of the music program. The council is scheduled to begin operation in September 2026.

Purpose

The MSAC exists to give music students a meaningful and organized voice in matters that directly affect their experience in the program. The council assists in generating ideas and feedback related to curriculum, recruitment, marketing, program growth, and community engagement. Recommendations from the MSAC are brought to departmental music meetings where they are discussed and considered by the full-time music faculty.

Membership

The MSAC includes one student representative from each of the following degree programs: the Bachelor of Arts in Music, the Bachelor of Music Education, and the Director of Pastoral Music program. Graduate student representation, drawing from the Master of Arts in Music and the Master of Church Music programs, is included as available. Participation is open on a volunteer basis, and each representative serves a one-year term, renewable annually. A music faculty member serves in an ex-officio capacity to provide continuity and institutional context.

Meetings

The MSAC meets a minimum of once per semester. Meetings are structured to allow open dialogue on matters including curriculum, student experience, recruitment and retention, and community engagement. Meeting agendas and records are maintained by the Music Coordinator.

How to Get Involved

Students interested in serving on the MSAC should contact the Music Program Leader (KM 253) or the Music Coordinator (KM 251). Outreach to upper-class students regarding interest and participation will be conducted at the start of each academic year. All music students are encouraged to bring concerns, observations, and ideas to their MSAC representative at any time, even outside of scheduled meetings.