



SCHOOL OF MUSIC

2017-18 STUDENT HANDBOOK

DISCLAIMER

Information contained in the School of Music Student Handbook is the most current information available as of this date: 9/27/17. Since the requirements are dynamic in nature the procedures outlined in this document are in addition to those found in the current 2016-18 University Catalog.

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Faculty, Administrators, Staff Contact Information

School of Music - (909) 748-8700

School of Music FAX - (909) 335-5183

Community School of Music and the Arts - (909) 748-8844

FULL-TIME FACULTY	OFFICE	EXT
ANDREWS, Nicholle	HC 114	8696
BABER, Katherine	FA 110	8688
DANCIGERS, Mark	FA 215	6390
FISCHER, Samuel	WH 205	8683
GLENDENING, Andrew - DEAN	WH 102	8684
HICKEY, Katherine	WH 204	8685
LONG, Louanne	WH 201	8689
MODICA, Joseph – ASSISTANT DEAN	HC 116	8692
MURPHY, Dan	WH 206	8691
NGUYEN, Co	HC 112	8668
SCHINDELMANN, Marco	HC 118	8693
SCOTT, David	FA 214	8821
SMITH, Eddie	WH 207	8695
SUTER, Anthony	FA 209	8686
TAIT, Sophie	FA 108	8442
TOSH, Melissa	WH 208	8698
STAFF/ADMINISTRATION		
ANDREWS, Brad	WH 118	8014
MARTINEZ, Pamela	WH 102	8732
RACO-RANDS, Michael	WH 102	8708

ARTIST TEACHERS

ANDON, Sara		8700
BECK, Carolyn	FA 102	8700
BLUE, Angel		8700
BLUMBERG, Kira		8700
BRENES, Laura		8700
CASTILLO, Francisco	FA 102	8700
CHAMPION, Kyle	FA 212	8700
DROPKIN, Mary	FA 109	2073
FISHER, Jody		8700
GEE, Patricia		8700
GREEN, Stuart		8700
HELMS, Nancy	Dance Studio	8700
JOHANSEN, Judith		8700
MCLAIN, Sam		8700
MIYOSHI, Yuri	FA 105	8700
NEVIN, Kathryn		8700
PRODAN, Angelica		8700
SCHLITT, Bill	FA 105	8700
SHEN, Rae Kate	CBB 108	8694
SNYDER, Cindy		8700
SUTHERLAND, Scott		8700
SWANN, Frederick	WH 209	8700
TAYLOR, Joel	FA 105	8700
TSAI, Sakura		8700
WOLF, Adam		8700
WORTHINGTON, Scott	FA 104	8700

General Information

Official Notices

Official notices are posted on the boards in the front hallway of Watchorn Hall. We encourage you to develop the habit of checking the board on a daily or more frequent basis. Student notices (such as recital announcements) should be posted on appropriate bulletin boards only, and not on doors, windows or painted walls. Taped-up notices tend to ruin the paint, so please help us keep the building in good condition. Unauthorized notices will be removed.

Mailboxes

Student Mailboxes: Each music major, graduate student, and music minor is assigned a mailbox in one of the units located near the entrance to Frederick Loewe Performance Hall. Please check your mailbox regularly. This is an important means of communication! DO NOT leave valuables such as instruments, copies of music, etc. in these boxes as such items have been known to disappear.

Faculty mailboxes are located in Watchorn Hall 118, which is open from 8 a.m. to 5 p.m. weekdays. Mail for faculty should be placed in the office assistant tray provided in the School of Music office.

Telephones

University business telephones are not be used to make personal, local or long-distance calls.

Photocopying

Students may use personal credit cards or copy cards in the School of Music copier. We encourage students to use the machines in the Armacost library whenever possible.

Copying of lesson music or any other copyrighted material is not permitted. Students are required to purchase the music they are studying and performing.

Faculty Room

Coffee supplies are for faculty and staff use only. Likewise, the refrigerator is not for student use. **Due to severe allergic reactions no fish, seafood or nuts of any kind are allowed in the Faculty Room or any School of Music facilities.**

**SMOKING is NOT permitted in either
Watchorn Hall or the Fine Arts**

**No food or drink of ANY type is permitted
in classrooms, rehearsal rooms or practice
rooms. Violation of this will result in room
access privileges being denied, including
evenings and weekends.**

NOTICE WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law.

Building Information

Building Hours

The following is the general schedule of open hours for the Watchorn Hall and Fine Arts buildings during the academic year 17-18:

Fall and Spring Semesters:

Monday through Friday:	7:00 a.m. to 11:30 p.m.
Saturday:	9:00 a.m. to 11:30 p.m.
Sunday:	9:00 a.m. to 11:30 p.m.

Schedule Exceptions:

During the recesses, the buildings will be open 7:00 a.m. - 5:00 p.m. on weekdays and closed on weekends.

End of Academic Year:	M-F:	7:00 a.m. to 9:00 p.m.
	Sat/Sun:	9:00 a.m. to 6:00 p.m.
May Term Finals:		8:00 a.m. to 10:00 p.m.

Room Scheduling and Use

To schedule a room for a rehearsal or other purpose (other than a degree recital), submit the online School of Music Room Request Form as far in advance as possible. The form is located on the School of Music website (www.redlands.edu/music) under “Resources for Current Students.” You will be emailed the confirmation once your event is booked in 25 Live. Persons or organizations that have officially reserved a room have priority for room use.

To book a space for a degree recital, you will need to complete and submit a Recital Contract, which can be found on the School of Music website under “Resources for Current Students.” More detailed instructions can be found on Page 30 of this Student Handbook.

Classrooms in Watchorn and Fine Arts will be locked at 5:30 p.m. weekdays and on weekends. The classrooms may be used for chamber music rehearsals and practice when they are not needed for classes or class preparation. Ensemble rehearsals have priority over individual practice. Rooms may be scheduled in advance with the office. Always return the classroom furniture to its proper location.

For safety reasons, students are not permitted in the facilities after hours. Public Safety officers have been instructed to enforce this policy with the exception of names on the Late Night Study List. After-hours access to practice facilities is possible with approval of the Dean of the School of Music. For more information contact the office.

**No food or drink allowed in the
Frederick Loewe Performance Hall.**

Building Maintenance

Please help us keep our buildings as clean, attractive and serviceable as possible. Report problems with heating/air conditioning, lighting, need for custodial services, etc. to the office as soon as you notice them. To report a problem, contact the School of Music office directly by coming in person, calling 909-748-8708 or placing a note in the mailbox of Michael Raco-Rands or Pamela Martinez in Watchorn 118.

Keys

Michael Raco-Rands issues keys to buildings and rooms via written request on behalf of a student. This includes percussion, double reed, bass, harp and piano keys. The students that need keys should check with Michael Raco-Rands, WH 102. Approval from instructor or ensemble director is required prior to obtaining a key. When the process is complete, the key can be picked up at the Public Safety Office.

Lockers

Lockers for music student use are located on the first and second floor and basement of Watchorn Hall and first floor of Fine Arts. Lockers are assigned on a need basis with music majors having priority. Space permitting, you will keep the assigned locker as long as you are enrolled. There is no charge for their use. To request a locker, please email your request to chapel_music@redlands.edu. In the body of your email include: ID number, grade level, graduation year, cell phone number and instrument. Michael will issue you a locker and combination via email. Personal locks may not be used on lockers.

School of Music Instruments and Equipment

The School of Music maintains a collection of instruments for student use in classes, lessons and ensembles. Students performing in a regular University ensemble or in applied lessons will have priority in requesting instruments. To check out an item see [Instrument Checkout Procedure](#). Each student checking out an item assumes full responsibility for the care and replacement cost of the equipment if it is lost or damaged. If your instrument is damaged or you suspect maintenance is needed, please notify Michael Raco-Rands, WH 102.

Students using University instruments may be responsible for routine maintenance required while the instrument is checked out to them. Any maintenance done on a school owned instrument must be pre-approved by Michael Raco-Rands before any work is done.

Instrument Checkout Procedure

1. To check out an instrument, you must fill out and submit the Musical Instrument Checkout Form located on the School of Music website under “Current Students.” **An approval email from your instructor or ensemble director is also required to be sent to chapel_music@redlands.edu.**
2. You will be notified, via email, by the Stage and Equipment Coordinator (SEC) Michael Raco-Rands (michael_raco-rands@redlands.edu), when the instrument is ready for pickup at the music office. When picking up the instrument, you will sign a printed copy of the Instrument Checkout Form and receive a copy for your records.

Instrument Checkout Policies

1. Returned instruments, attachments, mouthpieces and accessories will be checked for damages. Using the instrument checkout form, the SEC will sign off to verify that the instrument was returned complete and in good condition, whereupon you will get a copy of the signed checkout sheet for your records. **Until this form is signed off, you are responsible for the instrument.**
 - a. Do not give the instrument to another student. In the event you do give it to another student, you are still responsible.
 - b. If your teacher tells you to give the instrument to another student, and you do, you are still responsible.
 - c. If you take an instrument for repairs, you are still responsible for it and may be responsible for the cost of the repair if it is not authorized in advance by Michael Raco-Rands.
 - d. If you leave your instrument in the music office without checking it in, you will still be responsible for it.
2. If the instrument is not returned by the time specified on the sheet, you may be responsible for the cost of the instrument. If you need to use the instrument past the date specified on the Instrument Checkout Form, contact the SEC on or before the date. There will be a \$5.00 per week fee for instruments not turned in on time as specified on the completed Instrument Checkout Form.
3. Damaged instruments need to be turned in to the SEC. The SEC will coordinate the repair of the instrument. If needed, and available, a replacement instrument will be provided.
4. In some cases you may be asked to turn in the instrument before the time noted on the Instrument Checkout Form. Please do so promptly after being contacted by the SEC.
5. Instruments used in the Instrument Technique classes will be checked out as follows:
 - a. The SEC will attend the first session of all tech classes and assign instruments.
 - b. If instruments are to be switched during the semester, the SEC will attend the class to make (and log) the instrument switches.
 - c. The SEC will attend the final class and check the instruments back in.
 - d. In the event that a student misses one of these sessions, he or she can make an appointment with the SEC to check out an instrument during the Designated Instrument Checkout hours.
 - e. There will be a class-specific checkout form (strings, woodwind and brass). The instrument checkout policy referred to in the form will appear in the class syllabus.
 - f. In the event there are not enough instruments for a class, the SEC will coordinate rental or purchase of instruments for the class. Rentals will be checked out using the same procedures as stated above.

Designated Instrument Checkout Appointment Hours:

Mondays from 10:00 a.m. to 12:00 p.m. and Wednesdays from 2:00 to 4:00 p.m.

The University of Redlands-School of Music
BOND AND RECEIPT FOR ISSUE OF INSTRUMENT

Date_____

Received from the University of Redlands through the School of Music

One,_____

Make_____Ident.No._____

S/N_____Music Ident. No._____

With attachments as follows:

Case_____Mouthpiece_____Cap_____Ligature_____

Bocal_____Bow_____Strap_____

Other:_____

Replacement Value: Instrument \$_____

Attachments \$_____

Instrument to be used for _____

This instrument is to be returned on or before _____

In consideration of the loan and delivery to me of the above described instrument and attachments. I hereby explicitly make myself responsible, immediately upon your request or on expiration of the period and purpose for which such loan was made at your option, to return to you through the current Property Manager or other designate of the School of Music the instrument and attachments above described, in the same condition as when received, except for the reasonable wear or deterioration incident to the prudent due and custody thereof for the purpose intended, as stated below; and I do further hereby explicitly promise and agree to pay you through the School of Music, promptly and in full for (a) any and all damage to the instrument and/or attachments, or consequential full cost or repair thereof as determined by the Property Manager or other individual formally designated for the purpose; (b) for loss, theft, larceny, embezzlement, or disappearance (explained or unexplained) thereof or any part thereof, using the value above stated as the basis for financial restitution.

I further agree that the instrument and attachments shall be used only in preparation for and playing in University ensembles, for University of Redlands classes, or for individual study, rehearsal or practice by me.

In the event of loss, theft, or disappearance of the instrument and/or attachments, I understand that I shall have the option to make prompt payment in connection therewith as above provided, or promptly to substitute attachments of a type and quality approved by the Property Manager or some other member of the faculty of the School of Music formally designated for that purpose. The title to such substitute(s) shall be free and unimpaired, the same shall have been fully paid for prior to delivery to you, and full legal ownership thereof shall vest in you upon delivery as aforesaid.

I acknowledge that the instrument and attachments and necessities in my pursuit of a collegiate education.

Name (print)_____Age_____

Home Address_____City_____

State_____ZIP_____Phone_____

Campus Address_____ZIP_____Phone_____

_____S.S. No._____

Signature of Recipient (By signing here you agree to the terms above and the Instrument Checkout Procedure below.)

_____Issued by_____

Instrument and attachments (if any) described above returned in condition on ____/____/____.

(Note any special circumstances, if any_____

)

Percussion Equipment

Percussion students are responsible for carefully observing all special procedures established for security of University percussion instruments. Drum set students will be issued keys to the drum set room, FA 203 (see Keys below). Percussion students will be issued keys to FA103 and FA105. These rooms must be kept locked at all times.

Organs and Harpsichord

The University owns four harpsichords, a two-manual Neupert, a one-manual Dolmetsch and a one-manual Neupert harpsichord. If you wish to use a harpsichord on a recital, schedule the instrument and space with the office. Harpsichord usage is limited to qualified accompanists and students who have had a minimum of one semester of private instruction. These instruments are not to be moved out of their current locations. The Dolmetsch harpsichord is portable and may be moved to appropriate locations only with the approval and supervision from the Music Office.

The organs and harpsichords are on a tuning schedule, which is determined by the frequency and type of use of the instruments as well as budgetary concerns. A request for use of the harpsichord on a recital does not guarantee tuning; however, if it is to be used for one-half or more of a full recital, budget allowing, tuning will be provided. If you plan on using one of these instruments for a performance, please give the office as much advance notice as possible.

The use of the pipe organs is limited to faculty and students studying organ through the School of Music. With all keyboard instruments, the students should report maintenance problems to the office.

Piano Tuning & Maintenance

Practice, teaching and performance pianos are a very important resource for the School of Music. It is necessary that all members of our musical community help to keep these expensive instruments in the best condition possible. The School of Music piano tuner-technician will do his best to keep the instruments in good repair, however, we need the eyes and ears of everyone to keep the technician aware of piano tuning and repair needs.

Students should observe the following guidelines with regard to piano use:

1. Treat each piano as if it were your own. After all, every music student will spend some of his or her time on the piano while at the University. No one wants to practice or perform on a dirty instrument.
 - a. Close the lids on grand pianos when you are done using them.
 - b. Close the keyboard covers on all pianos to keep the keys as clean as possible for you and the next student.
 - c. Avoid "banging" (playing as loudly as possible) on pianos. This causes incredibly fast wear on the hammers and causes strings to break.
 - d. Report any students misusing pianos to a member of the faculty or staff immediately. If you see/hear strangers misusing any pianos when faculty and staff are unavailable, report them to Public Safety (ext. 8888) immediately.
2. Report out-of-tune pianos and piano repair needs immediately to Michael Raco-Rands, WH 102. Be specific in your comments so that the tuner-technician can identify the problem quickly.

It is especially important that scratches and other case damage be avoided. ABOVE ALL, do not put instrument cases, instruments or other items on top of pianos.

Remember: no food or drink is allowed in practice rooms.

Concert Piano Use

1. These rules apply to all concert pianos:
 - a. Each piano is to be kept closed, covered, and locked.
 - b. These pianos are reserved for performance and may NOT be used as practice pianos.
 - c. Rehearsal time is limited and must be scheduled with the Music Office.
2. The 7' STEINWAY GRAND in FLPH
 - a. Reserved for faculty, guest artists, student degree recitals, juries, two-piano works and piano master classes.
 - b. Three hours of rehearsal time is allotted for a piano degree recital.
 - c. May not be used as a prepared piano.
3. The 9' GROTRIAN GRAND in FLPH
 - a. Three hours of rehearsal time is allotted for a piano degree recital.
 - b. May be used as a prepared piano; consult with Professor Long.
4. The 9' STEINWAY GRAND on the Chapel Stage.
 - a. Reserved solely as a concert piano.
 - b. Is not to be used as a rehearsal piano for choral or instrumental ensembles.
 - c. Is to be kept covered, locked and stored to the side of the Chapel stage when not in use.

Absolutely no eating or drinking is allowed around these pianos.

Practice Pianos

Classroom pianos and practice pianos may be used for practice whenever they are available. Preference for use of grand pianos is to be given to piano majors and those music majors taking private piano lessons. Piano teachers may authorize their performance majors to have keys to practice on studio grand pianos when they are not in use.

Music Stands

Music stands may not be removed from School of Music facilities without prior approval from the Music Office.

Liability for Student Instruments

The University of Redlands assumes no liability for the loss of or damage to a student's instruments or equipment either on or off the campus. It is the responsibility of the student to make sure his/her instruments are insured. This could be through a homeowner's policy or a specific policy for the instrument.

Student Employment

Students seeking employment on campus should first report to the Student Employment office in the Willis Center. Students must be full-time undergraduates (enrolled for at least 11 units) to be eligible for student employment. First priority in hiring is given to students who have a work-study allocation as part of their financial aid award. To be considered for student employment anywhere in the University, you must first apply for jobs on the Student Employment Portal.

Jobs available within the School of Music are varied. Check with Student Employment for listings and job availability.

Professional Employment

Of particular interest to juniors, seniors, and graduate students is the job announcement notebook, which is kept in the Dean's Office. When announcements of teaching positions, playing positions, auditions, and competitions are received, they are placed in this jobs notebook. The notebook is available upon request for viewing and must be kept in the office area. Immediate job openings within the Inland Empire area are posted on the bulletin board next to WH 113. Job notices in specific musical areas are usually distributed to the professor(s) in the appropriate musical specialty field. Let instructors know of your interests so that when something suitable to your needs and abilities becomes available, you can be notified. The Student Development Center also provides job listings, workshops for making resumes, and other services. You are encouraged to use them.

The School of Music Office regularly gets requests from people who would like to hire School of Music students to play for various off-campus events (i.e. weddings, parties, etc.). In order to have a list of student musicians that can be given out to the local community members, we've created a form that interested students will need to submit online, which is located on the School of Music website under "Resources for Current Students." Once we receive the information you submit, we will contact your instructor for approval prior to adding you to the list.

Teaching in University Buildings

Students may use University facilities for teaching for personal remuneration only if they are employed by the Community School of Music and the Arts. Students enrolled in MUS 229 & 629, Pedagogy Practicum, are exempt from this policy when engaged in class-related teaching. Students who feel they are qualified to teach privately should schedule an appointment with the School of Music Office to explore the possibility of employment. Music students need the recommendation of their applied instructor in order to be hired by the Community School.

School of Music Entrance Requirements

Undergraduate Requirements

Bachelor of Arts with a Major in Music

Entrance into the Bachelor of Arts with a major in Music requires that the student complete the Declaration of Major form and have the advisor sign it. The form is then brought to the Dean's office for approval and forwarding to the Registrar. All students desiring admission into the Bachelor of Arts program must audition for the music faculty. Bachelor of Arts vocal candidates must present two memorized Art Songs or Arias, with at least one in a foreign language. An audition is required before Financial Aid has determined your Financial Aid package if applying for a music scholarship.

Bachelor of Music with a Major in Performance or Music Education

Entrance into the majors in performance or music education requires an audition. This audition may be performed prior to enrollment or after enrollment in the University. Bachelor of Music vocal candidates must present two memorized Art Songs or Arias, with at least one in a foreign language.

Auditions prior to enrollment may be performed during a regularly scheduled School of Music Audition/Visitation Day or by special appointment made with the Director of Music Admissions. Auditions after the student is enrolled must be performed for the Performance Studies Committee on the fourth Monday of the Fall or Spring Semester. Prospective students who are not yet enrolled may audition for a talent scholarship and admission to either of these majors prior to enrollment.

Students who are not admitted to the major of their choice following an audition and who wish to re-audition at a later time, may remain in the Bachelor of Arts with a Major in Music while preparing for a subsequent audition.

Bachelor of Music with a Major in Composition

Entrance into the major in composition requires the approval of the composition coordinator, Dr. Suter. To secure this approval, make an appointment to bring two or three recent compositions to be examined by Dr. Suter.

Minor in Music (Undergraduate) – 22 to 24 credits

The minor in music is offered in four areas: 1) Minor in Jazz Studies; 2) Minor in Instrumental or Vocal Music; 3) Minor in Music History; or 4) Interdisciplinary Minor. Students wishing to pursue the minor in music must pass an entrance examination demonstrating the ability to read musical pitch and rhythm, create music through performance, and exhibit knowledge of basic music history. Prospective minors must complete the Declaration of Major/Minor form as soon as possible in order to avoid music fees. The approval of the Dean of the School of Music is also required. Students are encouraged to seek out a faculty member to serve as an advisor in order to ensure that a cohesive course of study be developed. Students must declare their desire to minor in music prior to the beginning of their junior year. They must also successfully audition before they can enroll in Applied Instruction courses (MUAP). Applied lessons are made available on an individual basis according to teacher availability and the results of the entrance audition. No course for the minor apart from MUS 110 (Recital Repertory) may be taken for credit/no credit (CN). For further details regarding the minor refer to pp. 199-201 in the 2014-16 University Catalog.

Placement Exams for Undergraduate Music Majors

In addition to exams required for all new University students, the School of Music encourages all prospective and approved new music majors to take the exams listed below before beginning their first semester of study. The purpose of these exams is to assure proper placement in the music theory, music literature and class piano course.

MUSIC THEORY

AURAL PERCEPTION AND SIGHT SINGING

The exams in Theory, Aural Perception and Sight Singing and Music Literature are given preceding the Fall semester.

CLASS PIANO

This exam will determine the student's placement in MUSI 121, Class Piano, which is required of all music majors. It is highly recommended that all incoming new students enroll in Class Piano in the first semester. The Class Piano exam is given individually preceding the Fall semester. Students who must take the exam at another time should contact Sophie Tait for an individual appointment.

Music majors with piano or organ as a primary performance area are exempt from taking this exam. All questions pertaining to class piano should be directed to Sophie Tait.

Entering Vocal Proficiency Levels

Those who qualify for applied lessons generally have had two or more years of private vocal study and previous solo experience. They should demonstrate proficiency in sight singing, possess a relatively mature vocal quality, and have a basic knowledge of appropriate vocal literature. During entering auditions, vocalists will be placed in Voice Class, Voice Minor, B.A. Voice, or (conditional), B.M. Voice. Students enrolling in the Johnston program as a vocal major must also audition.

Master of Music

Entrance to the Master of Music degree program is the responsibility of the Graduate Committee of the School of Music. Students interested in this program may secure the graduate application and graduate catalog from the Admissions Coordinator. The Master of Music is available with majors in COMPOSITION, CONDUCTING and PERFORMANCE.

For the Master of Music in Conducting the following requirements apply:

Auditions:

1. Candidates for the Masters of Music in Conducting that have successfully completed the video screening will submit the following as part of the audition process:
 - a. 30-minute rehearsal with University Choir, Symphonic Band or Orchestra which will include the following:
 - i. Minimum of two pieces to be rehearsed
 - ii. One piece must be sight read by the ensemble
 - iii. Choral candidates will also do a short warm-up with the ensemble
 - iv. Repertoire to be chosen by the primary conductor of the ensemble. In the event a larger work is prepared, during the audition (and not in advance) the candidate will be asked to conduct and rehearse an excerpt of the work as chosen by the faculty panel.
 - v. A minimum of three conducting faculty members will be present at the audition
 - b. The following material will be included in a written and aural exam
 - i. List the blurb from Co's MUS108 syllabus
 - c. Theory Placement Test
 - d. Interview with large ensemble conductors which must include a minimum of three full time faculty members (Nicholle Andrew, Joe Modica, Co Nguyen, Dave Scott, Eddie Smith)
2. Admission to the degree is based on successful completion of the examinations, audition and interview and will be determined by the majority opinion of the faculty. Candidates will be informed of their acceptance by the Director of Music Admissions as approved by the Dean of the School of Music.

Requirements:

1. In the event the candidate does not receive a passing grade on the ear training and theory entrance exams, they will be required to register for and complete a minimum of one, and a maximum of two graduate tutorials.

Lessons:

1. Weekly lessons will be scheduled with your primary teacher
2. Students will be evaluated at each lesson with grades posted on Moodle following the lesson
3. Student will be assigned to an ensemble for each semester of study. They will register for applied conducting lessons with the conductor of the assigned ensemble during that semester. A student will not be permitted to take more than two semesters of applied conducting lessons with each conducting faculty.
4. All students will take a minimum of one semester of private lessons with Nguyen
5. Accepted students will receive their two year ensemble plan during the first week of classes in their first semester. This will allow for any potential scheduling accommodation that will need to be resolved for part-time students.

Recitals:

1. Students will be given their final recital date prior to the third semester in the program. The recital date will be scheduled by the master teacher and will be included in the ensemble's syllabus.
2. The student will conduct a different ensemble each year of study, as well one piece with the orchestra at the end of the semester (post opera)
 - a. Choral students will work with University Choir in their first year, and Bel Canto or Chapel Singers in their second year.
 - b. Wind Conductors will work with Symphonic Band in their first year and Wind Ensemble in the second year.
 - c. Orchestral conductors will conduct a string orchestra in their first year, and the full orchestra in their second year.
3. The student will present a minimum of one concert length public performance while enrolled in the program.
4. Verbal commentary by the student is not permitted at recitals.

5. During the first year of study, the student will conduct a minimum of one piece on every concert of their assigned ensemble. At the end of their first year, the student must submit a video recording as their composite recital to all members of the conducting faculty for review. The student will also be required to submit their recital plan (repertoire, ensemble, rehearsal etc.) for the final recital at this time to be evaluated by the conducting faculty.

Full time/ vs. Part time:

The committee recommends that conducting students enroll as full-time students. If that is not a possibility, it is the students' responsibility to adjust their schedule to accommodate all required classes. The university will not accommodate the scheduling of classes around students work or personal schedules.

Pre-Recital:

1. The pre-recital will take place the end of semester prior to the recital
2. The student will meet with their entire committee to demonstrate that they have prepared their scores (this must include, but is not limited to the following: harmonic analysis, historical content, direct translation [for choral students], biographical information on composers, potential concerns that the ensemble will present, concerns they have with their gestures etc.)
3. The student will be prepared to conduct (without an ensemble) all programmed repertoire.
4. The student will present their artist statement and program notes. A revised Artist Statement will be submitted to the committee three weeks into their rehearsal process.
5. The committee will decide if the student is ready to begin rehearsals. If the committee feels that more preparation is necessary, they will provide the student with a list of expectations that must be met by the student during the first week of classes in the spring semester. If at that point the student is not repapered, their recital will be cancelled.
6. Typed and edited program notes must be presented to committee for approval at the time of the pre-recital. All printed recital programs must contain approved program notes.

NASM Requirements:

The Master's Degree in Conducting

1. Students demonstrate advanced competencies in conducting. Conducting, analytical studies, score reading, and rehearsal techniques comprise as much as two-thirds or at least one-third of the total curriculum.
2. Students gain knowledge and skills in one or more fields of music outside the major such as orchestration, history and literature, musicology and ethnomusicology, performance, and composition. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum. Unless a high level of proficiency is determined by examination, advanced studies in ear training should continue throughout the degree program.
3. Choral conducting majors must be proficient in vocal pedagogy and in English, German, French, Italian, and Latin diction. They must have general phonetic knowledge and skills that can be related to other languages. They should have language competencies sufficient to understand texts in the repertoire.
4. Students must be afforded the opportunity for regular conducting experience under faculty supervision and with an appropriate ensemble.
5. As a culminating demonstration of professional capability in the major field, the student must conduct a concert-length public performance or the equivalent.

Declaration of Major

Music students need to declare their major or minor by completing the official University DECLARATION OF MAJOR form before taking music lessons. This prompt action is necessary to make the student eligible for the waiver of the private lesson fee described on page 19 in this handbook and page 52 of the 2016-2018 University Catalog. The Declaration of Major form is available on the University website. See the section entitled ENTRANCE REQUIREMENTS in this handbook for more information.

Applied Music Lessons

The School of Music offers Private lessons for music majors and minors. Private lessons are also available for students who are sufficiently advanced to qualify for applied study at the college level. Class lessons are available in voice, guitar and piano for students with little or no experience.

Class lessons are offered in piano, voice, classical and popular guitar. No additional charge. Each class earns one unit of credit. A minimum enrollment of eight must be met in order for the class to be offered.

Private lessons in piano, organ, harpsichord, voice, classical guitar, jazz/studio guitar, pop guitar, and all orchestral and band instruments are offered for an additional charge. This additional charge is normally waived for students whose declared degree program requires music lessons. Students playing or singing in conducted ensembles pay a reduced special lesson fee. See the university catalog for details.

Music Fees

Each student is charged a fee of \$240 per unit of instruction unless qualified for the waiver or reduction described below:

Waiver of Private Lesson Fees

Students who are required by their degree program to register for private lessons will have the private lesson fees waived for the minimum number of units required in their respective curriculum for applied study in their primary instruments or voice, and up to 2 units in a secondary applied instrument or voice. Students will be charged the private lesson fee for any instruction beyond the minimum number of units required in their curriculum. **All music majors must declare music as their major to be eligible for waiver of music fees.**

To qualify for the waiver of the private lesson fee, students must meet all of the following requirements:

Undergraduate students must:

1. Be registered as a full-time student,
2. Be registered for MUS 110 and at least one of the following courses if required in their curriculum: MUS 101, 102, 103, 104, 105 106, 107, and 108 (or have completed all of these courses that apply.)
3. Be officially declared as a music major or minor.
4. Be advised by a member of the full-time music faculty.
5. Be registered for a course of study, which will permit graduation within nine semesters. Semesters of eligibility for transfer students will be prorated.

Reduction of Private Lesson Fees

Full-time non-music students who concurrently enroll for credit in a correlating conducted ensemble are eligible for a special private lesson fee of \$75 for the first unit of lessons each term. Additional credits will be charged \$240 per unit.

Contacting Private Teachers to Arrange for Lesson Times

Voice Students: Lists of teachers and students assigned to them will be posted on Tuesday of the first week of classes or during the preceding weekend.

Students should check these lists to find out when and where their teachers are scheduled to be on campus. Plan to contact them during this time to arrange for initial lessons, assignments, etc. It is the student's responsibility to make this initial contact with their performance studies teachers. If it is impossible to personally meet a teacher at the specified time, email, call or leave a message in the teacher's mailbox. If you are having trouble reaching a teacher, then stop by the Music Office (Watchorn 102) for assistance.

Music minors and non-majors should register for the 100 level section of the appropriate MUAP course for 1 credit and receive one 30-minute lesson per week. The minimum registration for private lessons is one unit (no auditing).

Non-music majors and music majors studying a secondary instrument may register for a maximum of one unit of private lessons per semester. Group lessons meet for one period each week with a minimum enrollment of three students. Group lessons are for one unit only. Students enrolling for private or group lessons during a regular semester will receive 12 lessons - one per week each semester.

Performance Classes

All students taking private lessons are required to appear in Performance Classes at times announced by their private teacher if there are three or more music majors in the teacher's studio. Classes should be scheduled at times when all students can attend; if this is not possible, both student and instructor should contact the Dean to arrange an appropriate compromise.

Recital Performance

Students are expected to perform in recitals appropriate to the degree plan and as directed by the applied faculty.

Applied Lesson Syllabus

Pre-requisite

All students enrolled in Applied (Private) Lessons must be prepared to study their instrument at a performance level consistent with collegiate study. An entrance audition is required to determine each individual's performance level. Less experienced or beginning level students may enroll in Introduction to Voice, Class Piano or Class Guitar without audition.

Credit hours and lessons

Students enroll in different levels (100, 300 or 600) of lessons for the number of credits appropriate to their degree. Bachelor of Music or Master of Music students who are studying Performance enroll in 3 credits of lessons and receive a total of 12 hours of private instruction evenly distributed throughout the term (typically as weekly, one hour lessons). Bachelor of Music or Master of Music students who are studying Music Education enroll in 2 credits of private lessons and receive a total of 9 hours of private instruction evenly distributed throughout the term (typically as weekly, 45 minute lessons). Bachelor of Arts majors, minors, secondary applied and non-major students enroll in 1 credit and receive a total of 6 hours of private instruction evenly distributed throughout the term (typically as weekly, 30-minute lessons).

Practice

Consistent daily individual practice is expected of all students enrolled in Applied Lessons. Each instructor will have a clear set of practice expectations that are specific to their instrument. Practice rooms are available in Watchorn Hall and Fine Arts.

Attendance and re-scheduling policy

Attendance is critical. Each unexcused absence will result in the lowering of the term grade by one numeric grade (e.g. 4.0 to 3.0, 3.7 to 2.7, etc.). Lessons may be rescheduled, at the discretion of the instructor, only with more than 24 hours of notice. Instructors have no obligation to make up lessons that are canceled by the student. Lessons that are canceled by the student without adequate notice (i.e. less than 24 hours) will be considered unexcused absences. In the case of illness inform the instructor as soon as possible BEFORE the scheduled lessons. The instructor may ask you to provide written verification of your illness from a doctor or the Health Center.

Grading

Term grades will be based on:

Jury 25%

Lesson Preparation 50%

Progress in Overall Performance 25%

Juries:

The objectives of performance juries at the University of Redlands are:

1. To ensure that University of Redlands performance standards appropriate to the candidate's degree and academic level are being met.
2. To inform the student which aspects of their performing need more attention and which aspects are successful.
3. To provide a means of comparatively evaluating all students and faculty.

All music majors and minors taking private lessons will take a performance jury each semester. Juries are waived for students taking the Upper Divisional Qualifying Examination or performing Junior, Senior, Graduate recitals or the equivalent operatic roles. Non-majors taking private lessons for grade or evaluation are required to take at least one jury per year (at the discretion of the applied teacher).

Code of Ethics

Faculty will present themselves honestly, in a dignified manner, and with documented qualifications: academic degrees, professional experience, or a combination of both.

The Applied Music Faculty of the School of Music will treat each student in a dignified and impartial manner offering their best musical instruction and career advice to all students under their instruction. They will complete the full number of lessons and amount of time for each student in accordance with policies of the School of Music.

The Faculty will not make false or misleading statements regarding a student's hopes for a career or guarantees of performances or favorable contracts.

The Faculty will refrain from making false claims regarding themselves or their students and from making false or malicious statements about colleagues or their students.

The Faculty will not, either by inducements, innuendoes, or other acts, proselytize students of other teachers.

In the case of instruments with multiple studios, student may request to change studios or major instrument. Any such change is subject to available space in another studio, appropriate reasons for a change and possibly an audition. Such changes should be first discussed with the Assistant Dean of the School of Music who will make a determination regarding the space, propriety and the need for an audition.

Juries

2017-2018 Jury Schedule

Fall 2017 Semester

Wednesday, December 13, 2017

Ear Training Juries	8:00am-5:00pm	HCCR
Woodwinds	7:00am-3:00pm	FLPH
Piano	6:00-11:00pm	FLPH

Thursday, December 14, 2017

Guitar	8:00am-12:00pm	FLPH
Percussion	1:00pm-4:00pm	U Hall

Friday, December 15, 2017

Voice	9:00am-5:00pm	FLPH
Strings	2:00pm-5:00pm	WAT 113
Brass	8:00am-12:00pm	WAT 113

Spring 2018 Semester

Monday, April 16, 2018

Ear Training Juries	8:00am-5:00pm	HCCR
Piano	6:00pm-11:00pm	FLPH

Tuesday, April 17, 2018

Guitar	8:00am-12:00pm	FLPH
Percussion	1:00pm-4:00pm	U Hall

Wednesday, April 18, 2018

Voice	9:00am-5:00pm	FLPH
Strings	2:00pm-5:00pm	WAT 113
Woodwinds	8:00am-3:00pm	WAT 113

Thursday, April 19, 2018

Brass	8:00am-12:00pm	FLPH
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Specific Jury Requirements

It is strongly recommended that students begin planning for juries with the following requirements in mind from the beginning of the semester.

Regular Juries (General Information)

- a. All students may be asked to sight-read.
- b. Any pieces being performed which include a piano part or instrumental reduction should be performed with a pianist.
- c. All students will be expected to prepare enough material, which, if heard completely, would fill two-thirds of the allotted jury time.
- d. The final jury grade will be lowered one level (e.g., a 3.0 to a 2.7) for each and any of the requirements a, b, and c, not fulfilled successfully.
- e. The grade for the jury will be determined only by the performance at the jury and not influenced by other performances given during the semester.

Special Woodwind, Brass and Percussion requirements

- a. Scales, arpeggios or intervals by memory. Anyone not meeting this requirement will have the jury grade lowered one full point; e.g., a 3.0 would become a 2.0.
- b. Prepared material (e.g., pieces, etudes, orchestral excerpts, scales & arpeggios, etc.) for the jury should be carefully selected by the student and the instructor.
- c. Students may be asked to play any material completed during the semester.

Special String instrument requirements

- a. Jury material will be chosen at the discretion of the private teacher from the following: scales, arpeggios, two compositions of contrasting style, orchestral excerpts, jazz improvisation, and an etude with explanation of technical purpose to be given by the student.
- b. Sight-reading will take up to one-third of the jury time and will be appropriate to the level of the student as chosen by the instructor.

Special Secondary Piano requirements

- a. Two pieces from contrasting style periods (one from memory).
- b. Scales in the key of each piece.

Special Primary piano requirements.

(For B. M. majors, B. A. majors expecting to give a piano recital the following semester, and others who are invited to take part in this jury.)

- a. A minimum of three pieces from contrasting style periods - all from memory.
- b. During the first five minutes the student will play a piece of his/her choosing without interruption.

Special Organ requirements

- a. Three pieces at a performance level of readiness.
- b. Major and minor scales at the piano.

Special Voice requirements

Student evaluations by the jury are based on preparation, technique, musicianship, repertoire, diction and stage deportment. Students who do not progress adequately in these areas may be required to repeat a semester of lessons.

- a. **First Year:** A minimum of four selections prepared from memory. B.A. and B.M. students must sing at least one piece in Italian.
- b. **Sophomore:** A minimum of five selections prepared from memory. B.A. and B.M. students must include, English, Italian, and French or German.
- c. **Junior & Senior:** A minimum of six selections prepared from memory. B.A. and B.M. students must include, English, Italian, and French or German.

Jury Grading Policies

The jury grade will determine 25% of the final grade for all private instruction. Performance, education, and BA majors planning for a senior recital will be evaluated with the goal in mind of the recital. Non-majors and those BA students who choose not to give a senior recital will be evaluated according to the quality and excellence of their work commensurate with their background. A jury grade of 2.3 or 2.7 is considered an average or satisfactory grade. A jury grade lower than 2.0 is considered unsatisfactory. Music majors who receive a jury grade lower than 2.0 in their major performance area for two semesters will be dropped from their music major degree program.

Recital Rep Performance

In order to schedule a performance on a Recital Rep Student Recital, submit the online form, which can be found on the School of Music website (www.redlands.edu/music) under “Resources for Current Students.” Please check the class schedule to find recital dates by viewing the syllabus on Moodle. Requests must be submitted no later than 5 PM on the Friday of the week preceding the performance. You will receive email confirmation once your request is approved and added to the program.

Performers will normally be scheduled on a first come, first served basis with students performing for the first time given priority. Graduate students will be scheduled only if time permits. Freshman will be given priority in late semester performance requests.

All performances and repertoire must be approved by your private teacher and the accompanying coordinator. The list of performers will be emailed to the faculty for approval. Only performances that have the approval of your private instructor will receive performance credit. In the case of chamber ensembles and student compositions, you will only receive performance credit if your private teacher approves.

Performance as a soloist or ensemble member with a pre-recorded accompaniment track where the recorded track is intended to replace the correct instrumentation is unacceptable. If you are unsure as to the acceptability of your selections, please consult with Dr. Glendening as soon as you have chosen your music literature.

Upper Division Qualifying Examination

1. The UDQE will be a series of one-and-a-half hour programs, each of which will feature up to six sophomore BM candidates in fifteen minute recitals.
2. All Bachelor of Music students must successfully complete the UDQE to continue in the program.
3. Composition and Music Education majors must also successfully complete the appropriate UDQE interview.
4. The recitals will be open to the public with printed programs, stage managers and appropriate lighting.
5. Proper recital etiquette (stage presence, dress, bowing, etc) will be observed.
6. In conjunction with School of Music division recommendations, each student and their teacher will determine appropriate repertoire to fit into the fifteen-minute time limit. Literature must be chosen to best demonstrate the student's musical and technical abilities as well as their historical sensitivity and awareness of style. The literature performed should be substantial, challenging and represent different style periods as is appropriate to the instrument. Vocalists should also demonstrate a proficiency in a variety of languages.
7. The program must be performed as approved by the teacher. Failure to do so will result in an automatic deferment.
8. *No scales or sight-reading will be required.*
9. At the end of each fifteen-minute recital, faculty members will vote privately one of three ways: a) to recommend the student for Upper Division study; b) to defer to the Performance Studies Committee; or c) to deny further study in the Bachelor of Music Degree program. *There will be no faculty discussion.*
10. In order to pass the exam, the student needs a majority of votes in a category (Performance, Music Education or Composition). Students who receive a majority of failing votes will not be allowed to continue the Bachelor of Music degree. Students who either receive a majority of votes to defer or do not receive a majority will be deferred.
11. Students that are deferred will repeat the program during the last week of classes for the Performance Studies Committee. The decision of the Performance Studies Committee will be final.
12. Faculty may vote only if they hear all six of the students in a particular one-and-a-half hour program. Faculty will be encouraged to hear all of the programs in their entirety. For consistency, the Performance Studies Committee will hear all of the recitals.
13. The Performance Studies Chair will tally the votes at the end of the day. A personal letter, along with written comments from the faculty, will be distributed to the student's mailbox the following Monday. Results will be private.
14. Although examinations can be made up for such matters as illness, there will be no retaking for reasons of poor performance.

Music History Advising Statement

MUS 300 and MUS 301 focus on the history of musical style, in addition to cultural, political, and social histories, and score study is a central component of both courses. Fluent understanding of roman numeral analysis, voice leading, figured bass, and phrase structure are essential tools in the study of musical style as it relates to a given composer or period of history. For this reason it is strongly recommended that a student have satisfactorily completed MUS 101 and 102 prior to enrolling in MUS 300. In addition, it is preferable to have completed MUS 103 prior to taking MUS 301, or be concurrently enrolled. Some understanding of basic forms and chromatic harmony, imparted in MUS 102 and 103, will be helpful in MUS 301.

Students working toward a music minor may disregard the recommended prerequisites for MUS 301 but should contact the instructor.

MUS 259 Literature of the Major

MUS 259 is required for the Bachelor of Music in Performance. *It should be taken concurrently with the Junior Recital.*

School of Music - Alternating Course Offerings

Fall (odd years)	Fall (even years)
MUS 312 Instrumental Methods	MUS 323 Choral Methods
MUS 224 German/Italian Diction	MUS 347 History of Opera
MUS 151 String Techniques	MUS 131 Percussion Techniques
MUS 356 Orchestration	MUS 141 Marching Band Tech
MUS 403 Baroque Music	MUS 406 20th Century Music

Spring (odd years)	Spring (even years)
MUS 436 Adv Choral Conducting	MUS 437 Adv Instrumental Conducting
MUS 134 Brass Instrument Tech	
MUS 307 World Music (WB)	

May Term (odd years)	
MUS 338 Music in the Elementary School	

Fall (every year)	Spring (every year)
MUS 101 Music Theory I	MUS 102 Music Theory II
MUS 103 Music Theory III	MUS 103 Music Theory IV
MUS 105 Ear training I	MUS 106 Ear Training II
MUS 107 Ear Training III	MUS 108 Ear Training IV
MUS 300 (WA)	MUS 301
MUS 228 Pedagogy	MUS 229 Pedagogy practicum
MUS 335 Intro to Conducting	MUS 335 Intro to Conducting

School of Music Learning Outcomes

These outcomes are based on the Standards of the National Association of Schools of Music and the California Commission on Teaching Credentials.

Bachelor of Music

By graduation, majors will do the following at the professional entry-level:

1. Develop and defend musical judgments.
2. Demonstrate the ability to realize a variety of musical styles.
3. Demonstrate technical skills requisite for artistic self-expression at a level appropriate for the particular music concentration.
4. Demonstrate knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation.
5. Demonstrate an understanding of musical forms, processes and structures and the ability to place music in historical, cultural and stylistic contexts.

Bachelor of Arts

By graduation, majors will do the following at the professional entry-level:

1. Develop and defend musical judgments.
2. Demonstrate the ability to realize a variety of musical styles.
3. Demonstrate technical skills requisite for artistic self-expression at a level appropriate for the particular music concentration.
4. Demonstrate knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation.
5. Demonstrate an understanding of musical forms, processes and structures and the ability to place music in historical, cultural and stylistic contexts.

Master of Music

By graduation, majors will be able to do the following beyond the professional entry-level:

1. Develop and defend musical judgments.
2. Demonstrate the ability to realize a variety of musical styles.
3. Demonstrate technical skills requisite for artistic self-expression at a level appropriate for the particular music concentration.
4. Demonstrate knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation.
5. Demonstrate an understanding of musical forms, processes and structures and the ability to place music in historical, cultural and stylistic contexts.

Artist Diploma

By graduation, students will do the following at a professional level:

1. Develop and defend musical judgments.
2. Demonstrate the ability to realize a variety of musical styles.

3. Demonstrate technical skills requisite for artistic self-expression at a level appropriate for the particular music concentration.
4. Demonstrate knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation.

Music Education Majors

Program Philosophy:

The Single Subject Program in Music Education at the University of Redlands is based on a program philosophy that envisions the ideal music educator as someone who:

- has an appreciation and passion for the power and beauty of music;
- possesses the knowledge, skills and commitment to teach music to *all* students;
- organizes and analyzes information, solves music problems readily, and constructs logical arguments based on knowledge of music theory;
- communicates music concepts and skills with clarity and ease;
- understands how music permeates our world and how the various venues and genres within music are interwoven;
- is comfortable using technology in the learning, teaching, and facilitating music;
- possesses knowledge and an understanding of music that is deeper than what she/he teaches; and
- has the musical maturity and attitude that promotes continued growth and life-long learning in the knowledge and practice of music and its teaching.

Student Teaching:

Requirements that must be completed before student teaching semester:

1. Piano proficiency requirement
2. Senior recital

During the student teaching semester, your full attention must be given to the 40-hour per week “job” that you must successfully complete for teacher certification. The Piano Proficiency requirement must be completed by the end of the semester before the student teaching semester. The senior recital must be completed by the end of the semester before the student teaching semester.

The student teaching semester consists of two 7-week placements in elementary and secondary music settings. Music Education faculty will supervise the student teaching as the University Supervisor for the School of Education in partnership with the Master Teacher. **Student Teaching time may be extended after consultation with the Master Teacher, University Supervisor and Director of Fieldwork. Final approval for student teaching extensions will be made in the School of Education Fieldwork Office.**

Collegiate Music Educators National Conference (CMENC)

The music education professional organization, MENC, has a collegiate chapter in the School of Music. As a music education major, you are expected to be professional by joining and participating in chapter activities. Look for announcements of meetings and events. The membership includes subscription to the *Music Educators Journal* and *Teaching Music* magazine, as well as discounted registration for the annual state Music Education conference (CMEA, usually March, alternating in Southern and Northern California).

Capstone (Recital and Project) Description

Requirements for MUS 498A Full Senior Recital, MUS 498B Half Senior Recital, 498C Senior Project, and MUS 698 Graduate Recital:

In order to receive credit for the course, the student must pass the Pre-Recital Jury, successfully complete the recital, and submit an Artist Statement within two weeks of completion of the recital. The Senior Recital, Senior Project and Graduate Recital represent the culmination of the degree studies in music and the achievement of the program-specific learning outcomes as determined by a faculty jury. Degree outcomes are published in the School of Music Student Handbook.

Relevant Elements for Senior and Graduate Recitals:

1. The Mastery of Mechanics relative to technique, range, sound, intonation, musicianship, style and historical knowledge; a control that allows the student total freedom in learning repertory, in understanding aesthetic options, and in making artistic choices.
2. Literature (i.e. the music to be performed; composed; realized; or in the case of a project, analyzed) that is sufficiently and appropriately demanding to provide a vehicle for showing:
 - a. Technical demands appropriate to the degree
 - b. Artistic demands appropriate to the degree
 - c. Historical/stylistic diversity
 - d. Chamber Music collaboration
3. Performance (i.e. the actual realization of the literature) proving:
 - a. Technical proficiency
 - b. Convincing artistic interpretation
 - c. Collaboration and leadership
4. Artistic Statement (i.e. the reason for and defense of music choices) detailing:
 - a. Informed selection of the literature.
 - b. The process of preparation of the recital/composition/project.
 - c. Defense of musical judgments.
 - d. Critical reflection on the performance.
5. Program Notes (i.e. the capacity to establish historical context)

Specific Requirements for Voice Degree Recitals:

B.A. Senior Project recitals and **B.M. Music Education recitals** should include works in three different languages (incl. English). **B.M. Performance recitals** should include four languages (incl. English) between the Junior and Senior recitals with a minimum of three languages on each. A 20/21st century work written within the last 50 years, should be included in one of the recitals. Appropriate literature for any degree recital should be chosen from art songs, oratorios (or other large non-staged works), and/or opera.

Specific Requirements for Graduate Recitals: (SEE CATALOG FOR DETAILS.)

Specific Requirements for Senior Projects (MUS 498C):

If the senior project includes some aspect other than performance, this topic should be under the direct supervision of the student's full-time faculty advisor. Exceptions may be made only with the approval of the Dean of the School of Music. The Senior Project Completion Form must be submitted to the Music Office, along with one copy of the completed project with any associated media and/or documentation. The Artist Statement and Reflection should be submitted as described in the recital documents.

Senior Project Completion Form

Name: _____

Term and Year: _____

Faculty Advisor: _____

Title: _____

Project Description:

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Completed: _____ Date: _____

(faculty signature)

Submit one copy of the completed project with any associated media and/or documentation.

Complete and submit the Artist Statement and Reflection as described in the recital documents.

Scheduling

Dates

Please be aware that you must have your recital time reserved by the dates given if you wish to have your recital recorded and stage management services provided. The deadlines are September 25th for Fall and December 4th for Spring. Students appearing in recitals will not be excused from regularly scheduled classes and rehearsals to participate in recitals. Recital Contracts are available on the School of Music website under “Current Students” or in the School of Music Office.

You may seek a recital date for any time during the Fall or Spring Semester. The last 30 days of the Fall and Spring Semesters are reserved for required degree recitals only. Evening recitals will be at 8:00 p.m. and afternoon recitals will be at 2:00 and 4:00 p.m.

Locations

All student recitals will be scheduled in Watchorn Hall in FLPH. The only exception will be for organ recitals, which may be held in the Chapel. Any other exceptions to this policy must first receive departmental approval.

Recital Length

Junior Recitals and Senior Music Education Recitals: Should be no less than 25 minutes and no more than 30 minutes of music per performer including breaks between numbers. Two such recitals must be combined whenever possible to present one full recital.

Senior Recitals: Should contain a maximum of 50 minutes of music and be no longer than one hour including intermission and breaks between works. NO ENCORES.

Pre-Recital Jury Examinations

Undergraduates

Students presenting required recitals, students presenting a full or partial recital to fulfill the Senior Project requirement in the Bachelor of Arts program, and any other students recommended to do so by their private instructor will present a pre-recital jury examination. In the semester prior to the scheduled recital, each of these students must bring a list of his/her proposed recital repertory to the area jury for approval. Students studying abroad must present their proposed program to the Assistant Dean during the first week of the following semester. The pre-recital jury examination must be presented at least four weeks and no sooner than eight weeks before the scheduled recital date.

The pre-recital jury will consist of the private teacher and one or more additional faculty members approved by the private teacher. For B.A. majors, the student's advisor should be a member of the jury. A faculty jury is required for the pre-recital jury examination only. The private teacher will be responsible for approving the actual recital.

At the examination, the student must be prepared to perform the entire recital at performance level, including memorization, if required. All those who will participate in the recital must perform at the pre-recital examination. In the case of composition recitals, all scores and parts must be available for examination and at least half of the works must be performed. If the pre-recital jury is not approved, the student may not present the recital until a subsequent semester. Pre-recital jury examinations and all required recitals must take place when classes are in session during the regular academic year. No pre-recital jury may be waived except by approval of the private teacher, the Performance Studies Committee and the Dean of the School of Music.

Graduates

At least four weeks prior to each required performance recital, the complete proposed repertoire will be performed for the candidate's committee at a pre-recital evaluation jury. In the case of composition recitals, all scores and parts must be available for examination and at least half of the works must be performed for the committee. At the completion of the evaluation, the committee will notify the candidate as to whether or not the recital can be given as scheduled. Complete, typed and edited program notes must be presented to the committee for approval at the time of

the pre-recital evaluation. All printed recital programs must contain program notes approved and signed by the instructor. Verbal commentary in lieu of program notes at recitals is not permitted.

Pre-Recital Assessment

LEARNING OUTCOMES: In each case the level of achievement is determined by the entry-level professional standard of the particular concentration (e.g. instrument and degree program) as demonstrated in part or holistically.	Highly Developed	Developed	Present	Not present
Demonstrate the ability to realize a variety of musical styles.				
Demonstrate technical skills requisite for artistic self-expression at a level appropriate for the particular music concentration.				
Demonstrate knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation.				
Demonstrate an understanding of musical forms, processes and structures and the ability to place music in historical, cultural and stylistic contexts.				

Program Notes

Due one week prior to your pre-recital. As part of all recitals and projects, students are required to write program notes that are intended to help place the performance or project into an artistic context for the listener or reader. That context may include aesthetic, historical, cultural, stylistic, formal, technical and other concerns as appropriate in accordance with the following guidelines.

Writing original recital program notes affords you the opportunity to give the audience some context for your performance. In the course of writing your notes, you will need to determine what kinds of information you think will be useful to understanding your performance of a particular piece. You may decide to place the work in its historical, cultural, or stylistic context, offer some basic analytical insights, or a host of other options and combinations. Program notes needn't be overly prosaic; clarity and concision are best.

Some basic guidelines for program notes

1. Your notes should provide both musically-trained and general listeners with two things: *interesting* details about the circumstances of the creation of the piece and something to *listen* for in the work. Biographical details should be few and relevant. Composer birth and death dates should appear in parentheses after his/her name.

For example, it is only relevant that Debussy visited Bayreuth in 1888 and 1889 if you want to talk about Wagner's influence on his music. The fact that he lived in Paris is only important if you discuss either his training at the Paris Conservatoire or his contact with impressionist art and symbolist poetry. That he was born in St. Germain-en-Laye is pretty much irrelevant.

2. Supply your audience with some information about the cultural context of the piece. Did the composer write it with a particular performer or institution in mind? What aspects of the work would have been expected by its audience and what might have surprised them? Does the work relate closely to others from the same time period or by the same composer (which the audience then might seek out to listen to)?
3. Prepare your audience for the style and mood of the work. You need not give roman numeral analysis or a complete programmatic reading of the work, but a few interesting details to listen for can make a performance that much more enjoyable. Is there an unusually dissonant passage or a particularly stirring emotional climax? Guide your audience's ears. Placing musical terminology or details in an expressive context, with appropriate/vivid description, will help the musical amateurs in your audience follow your

meaning. *Do not* engage in the road map version of musical analysis. “This happens, then this happens, and then here we have...” and so on. Focus on one or two special moments.

4. Your notes for a given piece, or for the recital/concert as a whole, should have an *angle* or *theme*. Give the audience a hint of what *you* think is important about this music, or how you feel about performing it, and let that guide your selection of historical details and stylistic information.
5. Be descriptive and use active verbs. Instead of “The music *is* expressive of...” try “The music *expresses*...” Active constructions make your descriptions more lively and interesting than passive statements about the “being” of the work.
6. Proofread.

Academic Honesty Policy

University of Redlands students are expected to uphold and maintain academic and professional honesty and integrity. Please review the statements on academic honesty as found in the University Catalog 2014-16 beginning on p. 17.

What exactly is *plagiarism*?

According to the Merriam-Webster dictionary, plagiarism is defined as “the act of using another person's words or ideas without giving credit to that person.”

When you borrow someone else's words or ideas, ***you must always credit the source***. Otherwise you are committing an act of fraud.

Examples of plagiarism:

1. Copying someone's words from the Internet or any other source and passing the work off as your own.
2. Paraphrasing material, whether words, ideas, opinions, or theories of others, without correctly naming and footnoting the source.
3. Using another person's ideas, opinions, or theories without giving credit.
4. Borrowing facts, statistics, or illustrative material without acknowledging the source.
5. Offering as your own work any materials that were assembled, written, or collected by someone else.

If you use the ideas or phrasings of others, whether directly or indirectly, you must clearly acknowledge that fact. Always give credit to the originality of others. Document your sources appropriately.

Artist Statement

As part of your capstone project in the SOM you will prepare an Artist Statement for each recital or project you perform. The Artist Statement is ***due one week prior to the pre-recital***. The purpose of the statement is for you to put into a written document (2-4 pages, typed, double spaced) the process by which you arrived at the repertoire for your recital. Your discussion should include at least the following topics:

1. How did you arrive at the selections for the program?
Discuss the process, timeline, genre, style period, recommendations, etc
2. Why have you chosen to perform the works in the order presented?
Chronological, endurance requirements, effect, etc
3. Discuss your interpretive decisions for each piece on your recital program.
Technique, Performance practice, tempi, embellishments, etc
4. Address any specific challenges to this program.
5. Describe who you are as an artist and who you hope to become.

Recital Program

The Recital Program Form and the Recital & Concert Services Form need to be submitted to Pamela Martinez in the Music Office a minimum of 10 business days prior to the recital. A proof of your formatted program will be emailed to you. You will have an opportunity to review it and email any corrections no later than 2 business days prior to your recital date. A final version of your program will be emailed to you.

You are responsible for printing the copies of your program notes and any physical copies of your program that you would like to have to distribute at your recital. A PowerPoint of your program will be provided for your recital, if you requested one on your Recital Program Form.

Recital Services

The School of Music will provide a stage manager for all degree recitals, provided all deadlines are met and forms are completed appropriately. Recording will be provided for all student, guest, faculty and ensemble performances in FLPH and Memorial Chapel.

Post Recital Reflection

This paper is a reflection of the entire capstone recital or project and is ***due within two weeks of the completion of the recital or project presentation***. This is a chance for you to discuss how the performance went and how you grew holistically through the life of the project. What worked? What didn't? If there were problems, how could they have been avoided? Or could they? What will make the next endeavor even better? Notes about the performance might be written down shortly after the performance, but this wrap up ought to be written after you have had a chance to "reflect" on the capstone completely.

Cancellation or Postponement of a Recital

Only serious illness of the performer or a reason of similar importance will be accepted for cancellation or postponement of a recital. A recital cancelled without approval of the applied instructor and Assistant Dean may not be rescheduled until the following semester.

If your recital is cancelled, you **MUST** be present on the original recital date and location between 15 minutes before to 15 minutes after the recital was to begin to apologize to any recital patrons who might have come to the event unaware that it was cancelled or postponed. **NO EXCEPTIONS.**

Policy on Non-Required Recitals

1. Non-required recitals can only be scheduled with the approval of the student's applied instructor and will only be scheduled after all required recitals and SOM ensembles have been scheduled.
2. The School of Music will not print programs, pay for concert recording, provide stage managers or publicize non-required recitals.
3. The School of Music does not pay accompanists for recitals that are not degree requirements.
4. In order to treat our staff accompanists fairly the following policy needs to be observed:
 - a. The staff accompanists have every right to say no to an extra performance.
 - b. The student needs to pay the accompanist directly for the recital. The standard rate will be \$375 for the Recital, Dress Rehearsal and one other rehearsal. Any additional rehearsals must be paid for at the accompanist's hourly rate.
 - c. Payment must be made to the accompanist in full prior to the dress rehearsal.

Honor's Project Checklist

Music students contemplating the possibility of graduating with Departmental Honors must follow the steps as listed below:

1. Determine your cumulative GPA. If it is lower than 3.45 you may not proceed. You do not qualify for Departmental Honors.
2. With the help of a faculty sponsor, choose a topic for your project, which may include public performance or a lecture presentation, and normally includes extensive research culminating in a formal paper.
3. Submit a written proposal to the Dean of the School of Music no later than the end of the last day of the second semester of the Junior year.
4. Complete the *Individualized Study Application* and *Departmental Honors Application Forms*. (Obtain from Registrar's Office).
5. Present the proposal to the full music faculty for discussion and approval.
6. Check with the music office to reserve a room, accompanist, etc.
7. With a final approval from your sponsor, return the completed application along with a one page description of the project to the Office of the Registrar.
8. Enroll in MUS 499 (*Honors Research*) no later than the end of the second week of the final semester.
9. Present your formal paper rough draft to your advisor for editing—with program notes associated with the recital if necessary.
10. Submit the completed project for duplication to the office at least two weeks prior to the presentation. (Students re responsible for duplicating their own program notes).
11. Publicly present your paper and perform your recital.
12. Meet with you chosen committee for a one-hour oral examination. (The committee consists of two full-time music faculty and the Dean of the School of Music. Typically, the faculty sponsor would be a member).
13. Submit a copy of your work to the Armacost Library for filing in the Archives of the University.
14. Graduate with Latin Honors as follows:
 - Cum laude with a GPA of 3.45 to 3.64
 - Magna cum laude with a GPA of 3.65 to 3.84
 - Summa cum laude with a GPA of 3.85 to 4.00

Accompanying

Requesting an Accompanist

1. Contact Sophie Tait at Sophie_tait@redlands.edu with your request.
- OR
2. Complete a REQUEST FOR AN ACCOMPANIST form from the Music Office and return it to Sophie Tait's mailbox in the Music Office.

In order to make assignments, Ms. Tait must know of your need for an accompanist before the deadline. See Important Dates to Know for further details.

Priorities

Unfortunately, we are unable to provide accompanists for all students taking private lessons.

Priority for available accompanying time will be as follows:

1. Students giving required recitals.
2. Other required performances, including juries.
3. Optional performance by upper division majors.
4. Optional performance by lower division majors.
5. Performances by non-music majors.

Guidelines

Staff Accompanists: Staff accompanists are available for a minimum number of lessons and rehearsals. Preparation of required recitals is their primary responsibility.

Student Accompanists: Most student accompanists are registered for Accompanying MUS 211/611 and are required to bring their partners with them to this class for coaching. Since this class is generally small, most scheduling conflicts can be resolved. Student accompanists are generally paired with at least two other students and are available to attend weekly rehearsals, some lessons, and class coaching.

Contacting Your Accompanist: Accompanist's general information is posted in the Music Office. If you are unaware of your assigned accompanist after you've made a request, contact Sophie Tait.

Rehearsals: In order to guarantee your rehearsal(s) with your accompanist, Staff accompanists need two weeks notice before scheduling a rehearsal or presence at your lesson. A student who is assigned an accompanist must be fully prepared for each meeting with the accompanist.

Lessons: Inform your accompanist of the exact time to come to your lesson. Please don't say your lesson is at 4 o'clock and have your accompanist wait until 4:15 to begin.

Cancellations: Rehearsals that are canceled by the student without adequate notice (i.e. less than 24 hours) will be considered unexcused. Rehearsals may be rescheduled, at the discretion of the accompanist, only with more than 24 hours of notice. Accompanists have no obligation to make up lessons that are canceled by the student.

In the case of illness inform the instructor as soon as possible BEFORE the scheduled lessons. The accompanist may ask you to provide written verification of your illness from a doctor or the Health Center.

Students with three or more unexcused cancellations will lose their privileges to an accompanist.

Performance Classes and Recital Repertory Class: Some instructors have performance classes. Keep your accompanist well informed of the day and time you will perform. Plan ahead in the same way for Recital Repertory Class. Consult your accompanist before you sign up.

For All Performances Utilizing an Accompanist:

1. All music is to be expected six (6) weeks in advance to performance date.
2. Should you be giving a recital, this means 6 weeks before your Pre-Recital Jury.
3. Failure to adhere to this 6-week policy will forfeit your right to an accompanist.

Important Dates to Know

Deadline to Request an Accompanist for Juries:

Fall: October 6, 2017

Spring: February 9, 2018

Deadline for Submitting Music to accompanist or Sophie Tait:

Fall: October 20, 2017

Spring: February 23, 2018

If you miss the deadline for requesting an accompanist or for submitting music, you will be responsible for finding and paying for your own accompanist.

Respect and Cooperation

As with all cooperative endeavors, the effective operation of this important system depends upon mutual respect and cooperation.

Performance Attitude

The attitude of professionalism is highly regarded in the School of Music. In preparation for real life experience beyond the University of Redlands, students are expected to act in a manner appropriate to a professional music. This includes:

1. Meeting rehearsal and performance obligations.
2. Being prepared for rehearsals.
3. Keeping one's word, that is, agreeing to do something only if you intend to follow through with it.
4. Showing up on time.
5. Dressing appropriately for performances.
6. Knowing proper stage etiquette.

Ensembles

Major Ensembles

The School of Music sponsors the following major ensembles. They are open to all University students by audition.

University Choir (MUSI 111/608A)

Bel Canto Women's Choir (MUSI 114/608J)

Chapel Singers (MUSI 112/608B)

Wind Ensemble (MUSI 138/608F)

Symphonic Band (MUSI 138.02)

University of Redlands Symphony Orchestra (MUSI 131/631)

Each of these ensembles meets from two to six hours weekly for rehearsals. Performances will vary from two per semester to as many as ten or more depending upon the organization. The meeting time for each ensemble is listed in the Schedule of Classes. Most of these ensembles require an audition for membership.

Redlands Symphony Orchestra

Students who exhibit outstanding performing ability may be invited to audition for participation in the Redlands Symphony Orchestra. Auditions will be held during Recital Repertory Class at the beginning of each term.

General Ensemble Syllabus

The following, combined with an addenda syllabus which will be provided for each specific ensemble, constitutes the official syllabus for all major ensembles. Students must register for 0 or 1 unit for any ensemble in which they participate. Only the appropriate ensemble conductor can make exceptions. Grading will be numeric.

Any member of a band or orchestra may be required to participate in the Feast of Lights (Fall semester) and/or the Opera production (Spring semester). Assignments to these organizations will be posted no later than the beginning of the third week of classes of the fall semester. Dates for rehearsals and performances will be made available at this time.

All students participating in a major ensemble must meet the following requirements in order to receive credit for the course:

1. Attend all rehearsals and concerts and be in place ready to participate at the designated time. Do not accept outside activities during the semester which conflict with scheduled rehearsals and concerts.

2. Come to rehearsals and performances adequately prepared. Inadequate preparation, as determined by the conductor, will result in a lowered grade.
3. Majors will be expected to participate in two ensembles, including one conducted ensemble (Band, Orchestra, or Choir), each semester in residence.

In order to maintain acceptable performance standards and the integrity of the ensembles, no unexcused absences will be permitted. The Ensemble Excuse Committee will determine whether an absence is excused or not. Please see the Ensemble Attendance and Grading Policies section below.

Chamber Ensembles

Small ensemble (one-on-a-part) experiences are available each semester. Students may register for any chamber ensemble. Participation without registering is subject to the approval of the instructor. Chamber ensembles normally meet twice per week. At least one of the meetings will be with an instructor-coach. Students are encouraged to form their own groups from among their friends and colleagues. Well-rehearsed ensembles are often able to earn additional income through outside performances.

Typical chamber ensembles include the following:

- a. Woodwind quintets and other mixed woodwind/brass ensembles
- b. String quartets, trios, and other mixed ensembles
- c. Chamber Winds
- d. Brass quartets, quintets, trios
- e. Guitar ensembles
- f. Jazz/Commercial Combos (available as a regular class each semester)
- g. Harp ensemble
- h. Percussion ensemble

Dress Rehearsal Policy

Dress rehearsals not in the regular class time may not begin before 6:00 p.m., and must not conflict with major ensemble concerts or classes.

Music Ensembles Attendance and Grading Policies

The following represents a new direction in the overall attendance and grading policies that apply to ALL ensembles offered for credit or numeric grade by the School of Music.

- Attendance at all rehearsals and all performances is mandatory. Unlike a lecture class where your absence might not be noticed, your absence from a rehearsal ruins the learning experience for your peers.
- Prompt and timely arrival at the scheduled time for rehearsals and performances is mandatory. Arrival after the beginning of the rehearsal or call time (performance) constitutes a late arrival. Two late arrivals are equivalent to one unexcused rehearsal.
- All materials (folders, music, pencils, instruments, mutes, etc.) required for rehearsals and/or performances will be in evidence as required by the director of the ensemble.
- Attendance and timely arrival will be recorded at each rehearsal and each performance.
- Reasons for late arrivals and/or absences will be given in writing to the attendance monitor for each ensemble. The Health Center or personal physician must document in writing any illness that removes a student from the ensemble rehearsal or performance.

Attendance Review

The directors of the conducted ensembles will review submissions on October 3, November 7, December 13, February 6, March 6 and April 17 and review each occasion of late arrival and/or absence with reference to the written explanation provided by the ensemble participant. This body will make the ultimate and final decision as to the acceptability of each occurrence as to Excused or Not Excused. Each decision will be recorded and given in writing to the student. The ensemble directors are:

Nicholle Andrews, Chapel Singers
Co Nguyen, University Orchestra
Marco Schindelmann, Opera Workshop
David Scott, Symphonic Band, Studio Big Band
Eddie Smith, Wind Ensemble
Joseph Modica, University Choir, Bel Canto

Technology

There will be no cell phone, tablet, or laptop use in rehearsals. The appearance of a cell phone during class time will result in your immediate dismissal from the classroom and an un-excused absence for the day.

Grading

The following attendance criteria affect the overall grade for the semester as follows:

The student begins the semester with a 4.0.

First unexcused absence lowers the term grade to 3.0.

Second unexcused absence lowers the term grade to 2.0.

Third unexcused absence lowers the term grade to 1.0 and results in immediate dismissal from the ensemble.

NOTE: Any unexcused absence with regard to a performance or dress rehearsal is equivalent to three unexcused absences and will result in immediate dismissal from the ensemble.

In accordance with University policy an overall equivalent of 2.0 must be maintained for receiving credit (CR) for the ensemble.

FEAST OF LIGHTS PARTICIPATION NOTICE

The major fall semester presentation of the University Choir is the Feast of Lights which has a Christian religious orientation. Members of University Choir and orchestra and band members assigned to participate in the Feast of Lights who feel that participation in the Feast of Lights will be unacceptable to them for religious reasons, may contact the director of the School of Music to arrange for an alternative ensemble assignment during this time. THIS REQUEST MUST BE MADE NO LATER THAN THE END OF THE FOURTH WEEK OF CLASSES.

Performance Attire

For **ALL** performance occasions connected with the School of Music, you are expected to dress to compliment the music and not detract from it. Please study the list of recommendations below. Before an upcoming solo or chamber music performance of any kind, including Recital Rep and Juries, it is wise for you to discuss the appropriateness of your clothing with your applied instructor.

Practice walking, sitting and moving in your performance clothes so there are no surprises!

Additionally, be aware of the way stage lights will affect your look.

Consider how you will look from the audience's perspective. What will be the eye level of your seated audience? From the front third of the Chapel, for example, the audience sees you from your ankles on up. From the balcony, they view you from the top of your head and down. Consider what the audience will see from each angle! This should influence what you wear.

Guidelines for WOMEN

DRESSES

1. Style: degree of formality should depend on the occasion, the audience, and the hall or room.
2. Length: mid calf or full length preferred. *No skirt lengths above the knee.*
3. No slits or wrap-around styles.
4. No bare midriffs.
5. Straps/top:
 - a. Modesty must prevail! Consider what happens when you bow. What happens when you raise your arms?
 - b. Guarantee that your straps do not slip, whether the straps of the dress or the straps of undergarments.
 - c. Whatever the color, check the hue, sheen and sparkle under stage lights: spotlights can actually change the color. Avoid printed fabrics that could be distracting to the audience.
6. Avoid see-through fabrics, unless they are fully lined.
7. Avoid tight, clinging fabrics. Make certain that the outline of undergarments cannot be seen.
8. Comfort: can you breathe and move without the garment binding, clinging, riding up, or being in danger of bursting seams and zippers?

SKIRTS and BLOUSES/JACKETS

1. An attractive skirt and fancy blouse can be a good alternative.
2. Skirt length: mid calf or full length preferred. *No skirt lengths above the knee.*
3. No slits or wrap-around styles.
4. When seated, your derriere must be covered: no gaps at the back waist.

SLACKS and TOPS/JACKETS

1. Palazzo pants or pant-suits are OK.
2. Avoid leggings, jeans, tights, or form-fitting slacks.
3. Make sure that when seated, your derriere is fully covered (all of it!).
4. Consider the formality of the top you pair with slacks; no tee tops or tanks.

STOCKINGS:

1. Avoid bare legs unless your skirt length is mid calf or longer and you are certain the audience's eyes are not at ankle level.

SHOES

1. No flip-flops, beach sandals, athletic shoes or bare feet.
2. Heel height: something you can walk in and maneuver gracefully.
3. Beware of the slippery soles of many dress shoes!
4. It is essential to practice walking and performing in your shoes!

HAIR

1. In general it is best to keep your hair up off of your face.
2. Keep in mind that clothing, hair, and accessories should highlight your face.

Guidelines for MEN

STYLE

1. The degree of formality - which determines whether you wear tails, a tuxedo, dark suit, or dress slacks with shirt and tie - depends on the occasion and the audience.
2. For an alternative to slacks with shirt and tie, consider black dress slacks paired with either a collarless long-sleeved black dress shirt or a black silk turtleneck.

PANTS

1. Avoid the baggy look. Pant waists and anatomical waists should align. The audience does not need to see that you wear underwear.
2. On the other hand, do wear undergarments. Going commando is not acceptable.

SHIRTS

1. Shirts should drape rather than be form fitting.
2. Shirts should meet belt lines. No bare bellies or gaps at the waistline.
3. Shirts for performance means dress shirts, not sport shirts, tees or tanks.

SHOES AND SOCKS

1. No sandals, bare feet, bare ankles, or slippers.
2. No tennis shoes or boots.
3. No white socks.

Additional Special Requirements

Symphonic Band, Wind Ensemble, University Orchestra, and RSO members:

1. **SLEEVE LENGTH:** women should wear tops/blouses/dresses that have sleeves to the elbow. No sleeveless, strapless, or spaghetti strap styles.
2. **STOCKINGS:** black hose with black dress shoes are to be worn. No bare legs, bare ankles, or bare feet.
3. **BLACK CONCERT ATTIRE.**
4. **ELECTRONICS:** no cell phones or Bluetooths on stage.

Madrigals, Chapel Singers and University Choir members:

PERFORMANCE CLOTHING:

1. Choir robes are borrowed from the school.
2. Ladies dresses must be purchased from Dr. Andrews.
3. Men wear tuxes.

HYGIENE: deodorant and brushed teeth are required. No perfume or cologne. No hair products with fragrance.

FOR WOMEN:

1. Black stockings or tights.
2. Black, closed-toe shoes.
3. Minimal Jewelry so as not to distract.

FOR MEN:

1. Black shoes.
2. Black socks.

ELECTRONICS: no cell phones or Bluetooth devices on stage.

Redlands Symphony Orchestra:

SATURDAY EVENING CONCERT DRESS (Memorial Chapel, Redlands):

Men: Black Tuxedo with TAILS, white bow tie, black pants, socks and shoes (white cummerbund or vest)

Women: Elegant long all-black attire

SUNDAY AFTERNOON FALLBROOK DRESS (Bob Burton Center for the Performing Arts) – Fallbrook High School:

Men: Dark Suit – Long Tie – Dress Shoes

Women: Elegant long all-black attire

Study Abroad Opportunities

The University offers a variety of off-campus study opportunities for music majors, most notably at the famous Mozarteum, as part of the Salzburg Semester offerings (See more detailed information in the Off-Campus Study section of the Catalog). The IES Program in Vienna has also proved to be popular for those who are proficient in German. The decision to study abroad must be made early on in a student's course of study and with the assistance of their faculty advisor. Failure to carefully work out a course of study may result in the necessity of taking a ninth semester in order to graduate. In some cases, it might be impossible to construct an eight-semester program, particularly if the student is enrolled in the B.M. in Music Education. Indeed, the School of Music cannot guarantee an eight-semester course of study to anyone who elects to take part in an Off-Campus Study program.

Concerto Competition

Through competition an exceptional performer may be selected to perform as a soloist with the Redlands Symphony Orchestra during the next concert season.

Prizes

One student may be selected as the RSO concerto appearance winner to perform with the Redlands Symphony Orchestra on a regular subscription concert. An additional prizewinner will be invited to perform with the University Orchestra and, in the event the RSO concerto appearance is unable to perform, will perform with the RSO. Original solo works written with band or wind ensemble accompaniment will be considered for a solo appearance with the Wind Ensemble.

Eligibility

- All undergraduate and graduate music students presently studying with a School of Music applied instructor are eligible.
- A student is limited to auditioning twice as an undergraduate or graduate.
- A student may only win the RSO concerto appearance once; any student that wins the RSO concerto appearance is not eligible for the other solo appearances in future years (Concerto with the UR Orchestra or Wind Ensemble.)
- A student that has previously performed with the UR Orchestra or Wind Ensemble is eligible to compete for the RSO Concerto, but is ineligible to appear again with the UR Orchestra or Wind Ensemble.

Repertory

- The Music Director of the RSO or the Director of the University Orchestra and the Dean of the School of Music must pre-approve concerto or aria repertoire.
- The instrumentation for student concerto or aria group cannot exceed standard instrumentation:
Strings (approx. 13/9/7/7/5)
2.2.2.2 (2 flutes. 2 oboes. 2 clarinets. 2 bassoons)
4.2.3.1 (4 horns. 2 trumpets. 3 trombones. 1 tuba)
Timpani plus 1 percussionist
- All solo parts must be performed from memory.
- **Preliminaries:** 10 (ten) minute time limit. Cuts are permissible when carefully worked out ahead of time.
- **Finals:** Entire Work must be prepared. Judges will decide which parts to hear.

Dates

The Concerto Competition will take place November 4-6, 2017 in the Chapel.

Memory Check: Saturday, September 30 – to be approved for an accompanist.

Preliminaries: Saturday, November 4th

Finals: Monday, November 6th, beginning at 1:00 p.m.

Judges

Preliminaries: all music faculty members in attendance, including members of the Performance Studies Committee, have a vote.

Finals: the audition committee is composed of two guest adjudicators, a representative from the Redlands Symphony Orchestra, with the Dean of the School of Music officiating.

2017-18 CONCERTO AUDITIONS

Application Form

Due Friday, October 13, 2017

Return to the Music Office.

Only COMPLETE applications will be accepted.

PLEASE PRINT CLEARLY

1. Name _____ 2. Instrument _____
3. Class: _____ freshman _____ sophomore _____ junior _____ senior _____ graduate _____
4. Cell phone _____
5. E-mail address _____

6. **AUDITION PIECE***

Please **PRINT**, using upper and lower case as appropriate. **Vocalists** should indicate the larger work from which the selections are taken (use back of sheet).

Name of Work _____

Composer _____ Opus _____ Key _____

first name last name

Movement Number (ie. III) _____ Tempo marking _____

Instrumentation _____

7. **Exact Timing:** Minutes _____ Seconds _____

8. Accompanist _____

9. Schedule Conflicts

Preliminary Auditions are scheduled for Saturday, November 4th

Finals will take place Monday, November 6th between 1:00 and 5:30 PM.

a. I AM UNAVAILABLE AT THIS HOUR (state day, hour, and specific reason):

b. MY ACCOMPANIST IS UNAVAILABLE AT THIS HOUR (state day and hour):

10. **Signature of Accompanist** _____

*11. **Signature of Applied Instructor:** *"I verify that this student knows the entire work and is prepared to perform it from memory even though only a portion of the work may be presented at the Audition."*

Signed _____

Orchestration for the concerto or aria group may be
no larger than standard instrumentation (strings; plus 2.2.2.2, 4.2.3.1; timpani + 2)

The Judges reserve the right to withhold the prize of Soloist with the RSO.

12. Attach a high quality digital photo of you as a musician and a professional bio statement.

The President's Honor Recital (PHR)

This prestigious concert, which is sponsored by the President of the University and presented during the Spring semester, features 5 to 9 of our finest music students. The President's Honor Recital will take place Sunday, March 18, 2018 in the Memorial Chapel.

Selection Process

- Student will be selected during the Fall Semester juries.
- One student from each applied area jury will be selected by the faculty panel to perform on the PHR. (keyboard, male voice, female voice, woodwinds, brass, percussion, strings, guitar and composition).
- No special repertoire or applications are necessary.
- A maximum of 9 students will be chosen.
- The faculty do not have to select a student.
- The composition faculty will select a student composition at the Fall Composer's Recital.
- Once selected, student will need to email an artist bio and high quality digital photo to musicoffice@redlands.edu.

Repertory

- Repertoire for the PHR will be selected by the studio teacher and must adhere to the time limits.
- Time limit will be a total of 60 minutes of music for the entire recital. The individual time limit will equal the 60 minutes divided by the number of winners. (>6'40" each)
- Performance order will be determined by the Assistant Dean.
- Memorization is only required for voice and piano students.

Eligibility

- All students studying with a School of Music applied instructor may be considered for a spot on the President's Honor Recital.
- The number of times a student may perform on the President's Honor Recital is limited: undergrads may perform no more than two times; grads once. A student who appears the maximum number of times as an undergraduate is once again eligible as a graduate student.
- The RSO winner and Runner-up are not eligible.

Outstanding Jury Nomination

- The faculty can select an additional outstanding student per area to perform on the 2nd Recital Repertory class of the Spring Semester

Awards & Fraternities

The faculty of the School of Music meets annually to consider the presentation of the following awards to qualified outstanding music majors. (The listing of these awards does not guarantee they will be awarded.)

- **SCHOOL OF MUSIC PERFORMANCE AWARD** - Presented to the most outstanding performer(s) in the School.
- **FRESHMAN HONOR AWARD** - (\$50) Presented to the most outstanding freshman music major. Criteria: performance, GPA, and service.
- **SOPHOMORE HONOR AWARD** - (\$50) Presented to the most outstanding sophomore music major. Criteria: performance, GPA, and service.
- **GRADUATE STUDENT SERVICE AWARD** - Presented to the graduate student who has contributed the most to the music program during his/her two-year residence.
- **PRESSER SCHOLAR** - Presented to the most outstanding junior music major. Presented at the Annual Awards Convocation.
- **SCHOOL OF MUSIC SERVICE AWARD** - Presented to a senior music major for outstanding service to the School of Music.
- **THELMA BEARDLSEY MUSIC AWARD** - Presented to the senior music education major with the greatest potential for success in the field.
- **SAI COMPOSER'S AWARD** - Presented to the most outstanding undergraduate or graduate composer.
- **PHI MU ALPHA SINFONIA AWARD** - Presented to a music major for outstanding leadership and service to the School of Music.
- **HELEN JOHNSTON PERFORMANCE AWARD** - (\$200) Presented to an SAI junior or senior for outstanding performance.
- **SAI COLLEGE HONOR AWARD** - Presented to the most outstanding SAI member based upon scholarship, musicianship and fraternity service.
- **SAI HONORS CERTIFICATE** - Presented to the SAI senior with the highest GPA.
- **DEAN'S AWARD** - (\$100) Presented to an undergraduate who demonstrates leadership and service to the School of Music

Honorary Music Fraternities

The School of Music has active chapters of Sigma Alpha Iota, national women's honorary fraternity, and Phi Mu Alpha Sinfonia, national men's music fraternity. Students meeting specific criteria are invited to join these organizations each year.

Pi Kappa Lambda

Sigma chapter of PI KAPPA LAMBDA, national music honor society, has been located at the University of Redlands School of Music since 1938. Each year a small number of outstanding undergraduate and graduate music majors selected for their musical ability and academic standing are invited to join this prestigious organization. In the music profession, election to Pi Kappa Lambda is considered a high honor.

National Financial Aid Protocols:

Music Students Beginning A Degree Or Diploma Program

You are always free to seek information about the programs of any institution at any time. You are free to attend the institution of your choice. However, good citizenship in the music community means using these freedoms responsibly and ethically.

**IF YOU ACCEPT ADMISSION WITH TALENT-BASED FINANCIAL AID,
PLEASE CONSIDER YOUR DECISION CAREFULLY.
YOU HAVE IMPORTANT RESPONSIBILITIES
TO YOURSELF, TO OTHER MUSICIANS,
AND TO ALL INSTITUTIONS THAT TEACH MUSIC**

- Take time to consider all admission offers carefully, and be sure about your final choice.
- Accept at only one institution. Agreeing to attend more than one institution is not ethical. For example, it harms other music students who are denied the place reserved for you.
- Make your final choice no later than May 1 of the year that you plan to enroll in the fall.
- When you make a commitment to attend an institution that grants you talent-based financial aid, you are agreeing to
 - Contribute your talent and effort to the education and development of other musicians by participating in ensembles, classes, productions, and so forth.
 - Occupy a place and receive financial support that could have been given to another musician.
- If you make an official commitment to attend and do not keep it,
 - The education of other music students can be adversely affected because you are not participating in various aspects of the program and there is no one to replace you.
 - The scholarship funding you were promised is not available to other students who sought it.
 - The scholarship award reserved for you can be transferred to a student in a field other than music, thus harming the music school or department this year, and possibly in the future.

PURSUE ADMISSION RESPONSIBLY AND ETHICALLY;

REMEMBER AND ACT ON THE FOLLOWING:

- Under the rules of the National Association of Schools of Music (NASM) and the National Association for College Admission Counseling (NACAC), you have the right to wait to respond to an offer of admission and/or financial aid until May 1. Any offer you accept before May 1 is not binding before May 1.
- When you accept an offer from an NASM member institution that includes talent-based financial aid, you will be asked to sign a statement that includes the following or similar language:

In accepting this offer of financial aid from the University of Redlands, I understand that there is a mutual commitment on the part of myself and the institution. Therefore, I agree that after May 1 of the calendar year of matriculation, I will not consider any other offer from an institutional member of the National Association of Schools of Music for the academic year 2016-17 except with the express written consent of the music executive of the above named institution.

- Once you have made your decision, inform the single institution that you have selected of your acceptance. Inform all other institutions that have offered you admission that you are rejecting their offer. Make these notifications as soon as you have made a final decision about the institution you wish to attend, but no later than May 1.
- An institution may not ask you for a deposit or a commitment to attend as a condition of placing you on a wait list.
- It is not ethical for any institution or any of its personnel to recruit you from an institution at which you are enrolled, registered, or to which you have submitted a tuition or matriculation deposit, especially with an offer of financial aid.
- Remember, you may seek information about the programs of any institution at any time, and the institution may respond to your inquiry. You are free to attend the institution of your choice at any time you are accepted, as long as certain protocols associated with talent-based financial aid are observed.
- Your considerations, choices, and commitments are important to you and to the field of music. Make them carefully and with full consideration of other student musicians who will join you in shaping the field during your lifetime. By following the steps outlined above, you can achieve your own goals and help others achieve theirs as well. Working together is natural to musicians, and when applied to areas in addition to performance, it strengthens the field to the benefit of all.

Financial Assistance & Scholarships

Undergraduate Music Scholarships

Talent Scholarships

Music Talent Scholarships are available only to undergraduate applicants who have not yet enrolled in the University. Annual awards vary in amount from \$500 to \$10,000. These are four-year awards, that is, the student will receive the annual amount each year for up to four years as long as he or she continues to meet all University and School of Music scholarship requirements. **Prospective music majors who change to another major after enrolling in the University may have their talent scholarship reduced by a maximum of 50% or revoked at the discretion of the Dean of the School of Music.** Talent scholarships are awarded in recognition of performance ability and potential or composition ability and potential. Any prospective University of Redlands student is eligible to receive a music talent scholarship. The largest awards are normally made to prospective music majors.

Application procedure: The Application for a Music Talent Scholarship/Application for Admission to the Music Program is available from the Director of Music Admissions. It should be completed, signed and brought in to the audition if auditioning in person, or sent with the audition tape if the student lives further than 200 miles from Redlands. There are no specific repertory requirements. Auditions should last no more than 15 minutes and, if possible, include selections or movements from two or three different styles or periods. Singers should include, if possible, songs in more than one language.

Composers applying for talent scholarships based on composition skill should bring copies of several recent compositions with their application in addition to doing an audition.

Scheduling of auditions: Talent Scholarship auditions may be performed at the School of Music either on one of the regularly scheduled Audition/Visitation Days, or by special appointment made with the Director of Music Admissions in WH 118.

Criteria for Undergraduate Music Scholarship Retention

In addition to meeting general University requirements for scholarship holders, recipients of talent awards and other School of Music scholarships are required to participate in the appropriate conducted ensemble each semester, to complete at least one credit of private instruction each semester on the major instrument or voice, or accompany selected ensembles and soloists (if the instrument is piano or organ), to maintain a cumulative grade point average of

3.0 or higher, and to perform as soloists or ensemble musicians on special occasions as requested by the Dean of the School of Music.

Financial Assistance for Graduate Students

Graduate Assistantships

Graduate assistantships are usually awarded for the period of one academic year. They are normally applied for at the same time that the prospective graduate student applies for admission to the Master of Music program. Graduate students receiving assistantships will be assigned work in the School of Music. Whenever possible, work assignments will be in the area of interest and/or of special value to the student. Graduate assistantships are normally applied to the student's account equally for the Fall and Spring semesters. They may be used to cover tuition and fees only. Graduate assistantships, because they are remuneration for work performed, are subject to federal income tax.

Graduate Loan Programs

In addition to the Graduate Assistantship and Scholarship programs, graduate students at the University of Redlands have available another source of financial assistance to help cover their educational and related expenses while pursuing the Master's degree:

Guaranteed Student Loan Program. Most of our students use this program to cover some part of their expenses. The interest rate is low and, like other federal student loan programs, repayment does not begin until six months after you are no longer a full-time student. These loans are available to U. S. citizens and eligible non-citizens. To determine if you are eligible to borrow from this program, you must complete and file the Free Application For Student Aid (FAFSA). Contact the University of Redlands financial aid officer in charge of the Guaranteed Student Loan program at (909) 748-8047 for detailed information.

Retention and Renewal of Graduate Assistantships and Scholarships

Full-time graduate students making regular progress toward degree completion within the normal two-year period, including the completion of at least 16 units the previous year, and meeting all other School of Music and University requirements, will normally have their graduate assistantships renewed for a second and final year.

Graduate Assistantships are automatically withdrawn if the student's cumulative grade point average falls below 3.0. Reapplication may take place only after a 3.0 average has been regained.

Graduate assistantships may be withdrawn at the discretion of the Dean of the School of Music.

Important Notice: Because degree requirements vary from catalog to catalog, it is important that you use WebAdvisor for the official status of your program. Likewise, because some music courses are not offered every year, it is equally important that you request and follow the Suggested Sequence of Study, which corresponds, with your year of entrance into the University.

Graduate Study: Policies & Procedures

It is the responsibility of each graduate student to be thoroughly familiar with the official policies, procedures and deadlines in the University Catalog and in this section of the student handbook.

This information is an unofficial supplement to the University Catalog. It contains details applicable to the music program, which are not included in the Catalog. Read this material carefully and use it for reference throughout your Master of Music study.

Graduate Studies Coordinator

The Director of Music Admissions, WH 118, is responsible for managing all details and paperwork pertaining to prospective music graduate students until admission to their degree program. From that point all graduate records and progress are under the supervision (until graduation) of Dr. Katherine Baber, Graduate Studies Coordinator. All forms for study are secured from and returned to Dr. Baber.

Approval of Major(s)

Through the graduate application process the graduate student is admitted to a specific major. The major may be changed only upon written request and requires the approval of the School of Music Graduate Committee. The major may not be changed after the student has been admitted to candidacy.

Graduate Entrance Examination

All graduate students must take the Graduate Entrance Examination in Music Theory. Based on the outcome, students may register for MUS 600 Graduate Studies in Music Scholarship and Analysis. Students who fail all or part of the Exam will be required to take the appropriate undergraduate courses until deficiencies are removed.

Graduate Advising & The Graduate Committee

ADVISOR: The primary advisor for graduate students is the Graduate Studies Coordinator. The major professor is the private teacher for performance majors, a member of the composition faculty for composition majors or a member of the music education faculty for music education majors.

COMMITTEE: The advisor and student will work together to constitute the remaining members of the student's graduate committee. This graduate committee serves as the examining body for the recital(s). The written examination is supervised by the Graduate Studies Coordinator. The graduate committee should be constituted no later than the end of the first semester of study and must consist of not less than three members including:

- a. the major professor.
- b. a full-time member of the School of Music Faculty.
- c. another full-time faculty member chosen by the candidate with the approval of the advisor
- d. if the major professor is an adjunct faculty member, (s)he must be a fourth member of the committee
- e. with the advisor's permission, the candidate may invite other faculty from the University to serve on his/her committee as a fourth or fifth member.
6. unless already serving as a member, as outlined above, the Dean of the School of Music and the Graduate Coordinator serve on all committees.

Students should complete the Graduate Committee Form and submit it to the Graduate Studies Coordinator before the end of the first semester of study.

Advancement from Provisional to Regular Standing

The student admitted with provisional standing must remove the deficiencies noted in the letter of acceptance within one semester or be dropped from the University. The student is responsible for notifying the Graduate Studies Coordinator that the deficiency or deficiencies have been removed.

Special Regulations

Students in performance must register for a minimum of 3 units of private instruction on the major instrument/voice during the semester in which a required graduate recital is presented. Performance majors on orchestra or band instruments or in voice are also expected to participate in an appropriate School of Music large ensemble each semester unless the Dean waives this requirement.

Graduate Voice Students

Graduate voice should include pieces in a variety of languages, according to the course of study assigned by the applied teacher.

Approval of Recital Repertory, Date of Pre-Recital Jury and Recital

Approximately three months before the proposed graduate recital, the student should download a GRADUATE RECITAL APPROVAL form from the website, list the proposed repertory, the pre-recital date and recital date/time/location and secure the approval signatures of his/her committee. Return the form to the Graduate Studies Coordinator. The student is responsible for reserving the pre-recital and recital location on the School of Music calendar with Pamela Martinez, WH102. (Refer to the reservation deadlines in the School of Music Student Handbook under Recital Policy.)

Approval of Pre-Recital and Recital

At least four weeks prior to each required performance recital, the complete proposed repertoire must be performed for the candidate's committee at a pre-recital evaluation jury. In the case of composition recitals, all scores and parts must be available for examination and at least half of the works must be performed for the committee. At the completion of the evaluation, the committee will notify the candidate as to whether or not the recital can be given as scheduled.

Completed, typed and edited program notes must be presented to the committee for approval at the time of the pre-recital evaluation. All printed recital programs must contain approved program notes. Verbal commentary at recitals is not permitted.

No pre-recital jury may be waived except by approval of the private teacher, the Performance Studies Committee and the Dean of the School of Music.

The Final Examination

Each major program requires the candidate to pass both components of the Final Examination:

1. A written examination covering the student's major field as well as graduate level competence in music theory, music history, general literature, and scholarship. The written examination will be scheduled in April.
2. A thesis defense or juried recital, approved by the student's advisor and graduate committee.

Outline of Essential Tasks by Semester

The most important procedural steps leading to degree completion are shown here in the semester in which they would normally occur:

FIRST SEMESTER: Secure your Graduate Committee. Advance to Regular Graduate Standing (if admitted provisionally). Schedule first graduate recital and pre-recital jury (Performance majors only). Must take MUS 600.

SECOND SEMESTER: Present first required recital (except Music Education majors).

THIRD SEMESTER: Schedule required (or second required) recital and pre-recital jury. Make sure all graduate diagnostic exam requirements have been met.

FOURTH SEMESTER: Perform the required recital. Take Written Examination. Graduate

Required Courses

Master of Music in Performance

Year 1 Fall (8 credits)	Year 1 Spring (8 credits)
MUS 600: Graduate Studies in Musicology (3 credits) MUAP 6XX: Applied Lessons (4 credits) MUSI 6XX: Major Conducted Ensemble OR Opera Workshop OR Accompanying (keyboard only) (1 credit)	MUS 601: Graduate Studies in Music Theory (3 credits) MUAP 6XX: Applied Lessons (4 credits) MUSI 6XX: Major Conducted Ensemble OR Opera Workshop OR Accompanying (keyboard only) (1 credit) MUS 698: Graduate Recital (0 credits)*
Year 2 Fall (8 credits)	Year 2 Spring (8 credits)
MUS 615: Graduate Seminar in Literature/Analysis (3 credits) MUAP 6XX: Applied Lessons (4 credits) MUSI 6XX: Major Conducted Ensemble OR Opera Workshop OR Accompanying (keyboard only) (1 credit)	Music Elective (3-4 credits) MUAP 6XX: Applied Lessons (4 credits) MUSI 6XX: Major Conducted Ensemble OR Opera Workshop OR Accompanying (keyboard only) (1 credit) MUS 698: Graduate Recital (0 credits)* MUS 699: Final Examination (0 credits)

*Student must complete 2 Graduate Recitals (MUS 698). Scheduling is at the discretion of the student and applied instructor—they are shown here each Spring as an example only.

Master of Music in Conducting

Year 1 Fall (8 credits)	Year 1 Spring (8 credits)
MUS 645: Score Study and Analysis (2 credits) MUAP 638: Conducting, Choral or Instrumental (4 credits) MUSI 6XX: Major Conducted Ensemble (0 credits) MUS or MUAP Elective (2 credits)	MUS 646: Conducting Rehearsal Techniques (2 credits) MUAP 638: Conducting, Choral or Instrumental (4 credits) MUSI 6XX: Major Conducted Ensemble (0 credits) MUS or MUAP Elective (2 credits) MUS 698: Graduate Recital (0 credits)*
Year 2 Fall (9 credits)	Year 2 Spring (7 credits)
MUS 600: Graduate Studies in Musicology (3 credits) MUAP 638: Conducting, Choral or Instrumental (4 credits) MUSI 6XX: Major Conducted Ensemble (0 credits) MUS or MUAP Elective (2 credits)	MUS 601: Graduate Studies in Music Theory (3 credits) MUAP 638: Conducting, Choral or Instrumental (4 credits) MUSI 6XX: Major Conducted Ensemble (0 credits) MUS 698: Graduate Recital (0 credits)* MUS 699: Final Examination (0 credits)

*MM students in Conducting must perform one public recital per year (MUS 698). Scheduling is at the discretion of the student and conducting instructor—they are shown here in each Spring as an example only.

Master of Music in Composition

Year 1 Fall (8 credits)	Year 1 Spring (8 credits)
MUS 600: Graduate Studies in Musicology (3 credits) MUS 638: Composition (4 credits) MUS or MUAP Elective (1 credit)	MUS 601: Graduate Studies in Music Theory (3 credits) MUS 638: Composition (4 credits) MUS or MUAP Elective (1 credit) MUS 698: Graduate Recital (0 credits)*
Year 2 Fall (8 credits)	Year 2 Spring (8 credits)
MUS 615: Graduate Seminar in Literature/Analysis (3 credits) MUS 638: Composition (4 credits) MUS or MUAP Elective (1 credit)	MUS 638: Composition (4 credits) MUS or MUAP Elective (4 credits) MUS 698: Graduate Recital (0 credits)* MUS 699: Final Examination (0 credits)

*The graduate recital consists of original works composed while in residence. Scheduling is at the discretion of the student and composition instructor—it is shown here in the Spring of the second year as an example only.

Artist Diploma (post-Masters)

The Artist Diploma is an intensive, post-graduate performance program intended for students to focus on their individual performance.

Admission

Prospective students must have a Master's degree in music or the equivalent. There will be an in-person audition specific to each instrument or voice. Once admitted, students must pass an "Artist Diploma Entrance Jury" (scheduled within the normal year-end jury examinations), by the end of the first year before being allowed to continue in the program.

Those students whose primary language is not English must report to the University, by the end of the first year, a score of at least 450 on a TOEFL examination.

Required Courses

- Applied music - 24 credits (6 each semester)
- Graduate-level music courses – 4 credits
- Directed study in the literature of the major – 4 credits
- Participation in a major conducted ensemble (accompanying for organ and piano majors) - 4 credits (one each semester)
- Participation in a chamber music ensemble – 4 credits (one each semester)
- Three formal recitals (following published guidelines as approved by the School of Music Graduate Committee)

Title IX Policy Against Discrimination, Harassment and Sexual Misconduct

The University of Redlands is committed to providing a safe learning environment for all students that is free of all forms of discrimination, sexual misconduct, and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these incidents, know that you are not alone. The University of Redlands has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, no contact orders, and more.

Please be aware all University of Redlands faculty members are “responsible employees,” which means that if you tell them about a situation involving sexual harassment, sexual assault, dating violence, domestic violence, or stalking, they must share that information with the Title IX Coordinator. Although they have to make that notification, you will control how your case will be handled, including whether or not you wish to pursue a formal complaint. Our goal is to make sure you are aware of the range of options available to you and have access to the resources you need.

Title IX Coordinator or Deputy Title IX Coordinator contact information is below:

- Title IX Coordinator, Pat Caudle, pat_caudle@redlands.edu or 909-748-8171
- Deputy Title IX Coordinator, Erica Moorner, erica_moorner@redlands.edu or 909-748-8916

If you wish to speak to someone privately, you can contact any of the following on-campus resources:

- Counseling Service (<http://www.redlands.edu/student-life/health-and-psychological-services/counseling-center/>, 909-748-8108)
- Chaplain’s Office (<http://www.redlands.edu/student-life/campus-diversity-and-inclusion/religious-diversity/>, 909-748-8368)

For more information please visit, www.redlands.edu/titleix

Health and Safety

Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). Standard Version; November 2011 V-2

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

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

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

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

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

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

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour

- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

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

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

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

It is important to follow basic hearing health guidelines.

It is also important to study this issue and learn more.

If you are concerned about your personal hearing health, talk with a medical professional.

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

For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at: http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

Protect Your Neuromusculoskeletal and Vocal Health Every Day

Introduction

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

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

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

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

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

Good health and healthy behaviors are important to all musicians, regardless of instrument or area of specialization.

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

Of course, there are certain behaviors, especially those involving excessive physical and vocal stress and strain, which can endanger your neuromusculoskeletal and/or vocal health. Sometimes our bodies and voices recover from strenuous behaviors rather quickly, but other times the effects linger. Our recovery time is often tied to our level of fitness and ability.

Many of you may be picturing a novice athlete who doesn’t warm up properly, who plays too hard during a game or match, and who then ends up with an injury – maybe a sprained ankle or a pulled muscle.

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

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

Some of you may have already been diagnosed with some sort of neuromusculoskeletal or vocal condition or disorder. It may be tied to your genetic makeup. It may be linked to a past injury or infection. Or it may be linked to a particular repeated behavior, your posture, or something else. The purpose of this resource document is two-fold. First, it's intended to inform you about some of the most common neuromusculoskeletal and vocal conditions and disorders that affect musicians. And second, its contents can help to empower you to take control of your own neuromusculoskeletal and vocal health. The majority of these conditions are preventable. But you've got to be proactive and protective of your health. Avoid putting yourself at risk.

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

Disclaimer

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

Purpose of this Resource Document

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

Music, the Musician, and Neuromusculoskeletal and Vocal Health

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

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

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

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

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

The Neuromusculoskeletal System

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

The "neuro" part of the term "neuromusculoskeletal" refers to our nervous system, which coordinates the ways in which our bodies move and operate. The nervous system consists of the brain, the spinal cord, and the hundreds of billions of nerves responsible for transmitting information from the brain to the rest of the body and back to again, in an endless cycle. Our nervous systems allow us to move, to sense, and to act in both conscious and unconscious ways. We could not listen to, enjoy, sing, or play music without these structures.

Vocal Anatomy

Our vocal system is a part of our larger neuromusculoskeletal system. Our voice is produced by four component systems. These are often referred to as the “generator,” the “vibrator,” the “resonator,” and the “articulator.” The “generator” is our breath that is provided to us by our lungs. The diaphragm, along with numerous other muscles within our abdomen, ribs, chest, and back, help us to move breath throughout our respiratory system.

The “vibrator” is the larynx, commonly referred to as the “voice box.” Horizontally stretched across the larynx are two folds of mucous membrane. These are called the “vocal folds,” or “vocal cords.” And so, when breath from our lungs passes along our vocal folds, vibrations occur. The “resonator” is the resonating cavity above the larynx that gives the voice its particular tonal quality. The resonator includes the vocal tract, much of the pharynx, or throat, the oral cavity, and the nasal passages.

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

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

Disorders of the Neuromusculoskeletal System

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

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

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

In some cases, a simple change in behavior or some rest and relaxation can help to eliminate or reduce certain symptoms.

Other times, it’s not so simple, and medical professionals may need to prescribe certain treatments, such as surgery, therapy, or medication.

Contributing Factors

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

1. Overuse/Misuse (and Abuse)

Overuse

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

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

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

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

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

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

Misuse

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

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

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

Abuse

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

Playing or singing through the pain is not an acceptable option. If you’re hurting, stop. Tell your instructor that you’re not okay. Your instructor will likely have a protocol in place. This may include asking you to sit on the sidelines and make notes in your music, or you may be excused from class to seek treatment. Ultimately, if you are experiencing chronic pain, consult with a medical professional, and follow the treatment plan they provide. Your health is too important to be playing through the pain.

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

2. Genetic Factors

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

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

(Tendons, as you may know, are the tough bands of fibrous tissue that connect muscle to bone.) Individuals with hypermobile joints tend to compensate for this instability by over-tensing their muscles. While this extra muscle tension can help them to better control their movements, it can also increase their risk of damaging or straining a muscle.

People with hypermobility are generally encouraged to monitor and actively reduce the amount of tension that they carry in their muscles in order to reduce the risk of future pain and discomfort. Specific strengthening exercises may be recommended, or they may employ external methods of joint support, such as small ring splints or tape.

Neuromusculoskeletal Issues Affecting the Body

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

1. Muscle Pain

For musicians, muscle pain can be the result of overuse, misuse, poor posture, tension, technical problems, or poor conditioning.

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

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

Some kinds of muscle pain may subside once an activity is stopped, but others will linger. In the case of muscle strains, the pain may dissipate, but a regimen of rest, ice, and/or anti-inflammatory medications may be necessary in order to reduce swelling and help facilitate a quicker recovery. As always, it's best to get your advice and treatment plan from a medical professional.

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

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

2. Neuropathies

“Neuropathy” is a general medical term that refers to diseases or malfunctions of the nerves.

Neuropathies are classified by the types or locations of the nerves they affect. Focal neuropathies are those focused on one nerve or group of nerves within a particular area of the body. Symptoms usually appear suddenly and can include pain; sensory disturbances, such as numbness, tingling, “pins of needles” sensations, burning, or even itching; and weakness. In the case of bodily extremities, the pain may occur at the site of a nerve compression or entrapment.

Nerve compressions, or entrapments, occur when a nerve passes through a narrowed channel bounded by bone, fibrous bands, bulky muscles, or enlarged arteries on its way to or from its ultimate destination – either toward or away from the brain and spinal cord.

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

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

Carpal Tunnel Syndrome

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

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

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

Ulnar Neuropathy

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

Symptoms include tingling, numbness, weakness, and pain, primarily along the elbow, the underside of the forearm, and along the wrist or edge of the hand on the little (pinky) finger side.

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

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

Thoracic Outlet Syndrome

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

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

Proper body alignment and sufficient muscle strength can both help to decrease the risk of thoracic outlet syndrome among musicians.

3. Dystonia

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

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

Also, as is the case with carpal tunnel syndrome, repetitive movements, especially those that are painful, seem to be a trigger for dystonia. In the instrumental musicians, these sustained muscle contractions frequently affect the upper arm. This is especially true for keyboard, string, percussion, and woodwind players. In brass and woodwind players, the embouchure may be affected.

Neuromusculoskeletal Issues Affecting the Voice

There are also a number of neuromusculoskeletal issues that can adversely affect the musician's voice.

Some common medical conditions affecting the voice are phonatory instability, vocal strain, and vocal fold motion abnormalities.

1. Phonatory Instability

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

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

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

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

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

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

2. Vocal Strain

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

Singers must be aware of problems associated with singing at the extremes of vocal range, especially the upper end.

Both duration and intensity of singing are as important as they are for instrumentalists. In other words, avoid overdoing it.

Singers should also avoid attempting repertoire that is beyond their individual stage of vocal maturity and development.

Improperly learning and practicing certain vocal styles is also dangerous.

3. Vocal Fold Abnormalities

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

Basic Protection for All Musicians

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

Here are some simple steps you can take:

1. When possible, avoid situations that put your neuromusculoskeletal health at risk.
2. Refrain from behaviors that could compromise your neuromusculoskeletal health and the health of others.
3. Warm up before you practice and perform.
4. Take regular breaks from practice and rehearsal. A good rule of thumb is a 5-minute rest every half hour.
5. Limit excessive practice time.
6. Avoid excessive repetition of difficult music, especially if progress is slow.
7. Inasmuch as possible, avoid playing and/or singing music that is beyond your physical abilities or outside your natural range.
8. Refrain from sudden increases in practice and playing time.

9. Maintain good posture in life and when you practice and perform music. Be mindful of alignment, balance, and weight distribution.
10. Use external support mechanisms, such as shoulder rests, neck straps, and flute crutches, when necessary.
11. Maintain good “mental hygiene.” Get adequate sleep, good nutrition, and regular exercise.
12. Refrain from recreational drug use, excessive alcohol use, and smoking.
13. Do your best to limit and control stressors. Plan ahead.
14. Give yourself time to relax.

Vocal Protection

Here’s some extra advice for safeguarding your voice:

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

Marching Musicians

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

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

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

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

Future Steps

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

Conclusion

We hope this resource document has made you think more carefully about your own neuromusculoskeletal and vocal health. Just remember that all the knowledge in the world is no match for personal responsibility. We’ve given you the knowledge and the tools; now it’s your turn.

You are responsible for your behavior in and outside of the music unit. Your day-to-day decisions have a great impact on your neuromusculoskeletal and vocal health, both now and years from now.

Do yourself a favor. Be smart. Protect your body and your voice. Don’t take unnecessary risks.

Take care of yourself. You owe it to yourself.

Resources – Information and Research

Neuromusculoskeletal and Vocal Health Project Partners:

National Association of School of Music (NASM)

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

Performing Arts Medicine Association (PAMA)

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

PAMA Bibliography (search tool)

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

Medical Organizations Focused on Neuromusculoskeletal and Vocal Health:

American Academy of Neurology

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

American Academy of Orthopaedic Surgeons

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

American Academy of Otolaryngology – Head and Neck Surgery

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

American Academy of Physical Medicine and Rehabilitation

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

American Association for Hand Surgery

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

American Laryngological Association

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

The American Occupational Therapy Association, Inc.

(www.aota.org)

American Psychiatric Association

(www.psych.org)

American Psychological Association

(www.apa.org)

American Physical Therapy Association

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

American Society for Surgery of the Hand

(www.assh.org)

American Speech-Language-Hearing Association

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

National Center for Complementary and Alternative Medicine

(<http://nccam.nih.gov>)

Other Resources on Neuromusculoskeletal and Vocal Health:

Athletes and the Arts

(<http://athletesandthearts.com>)

National Association of Teachers of Singing

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