

FRIENDS
UNIVERSITY

FINE ARTS

MUSIC STUDENT HANDBOOK

Updated Spring 2024

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Introduction

The purpose of this handbook is to provide information to students, staff, and faculty about academic programs and department policies and procedures. The information in this handbook may be updated and changed at any time.

Friends Music Department Mission, Vision, and Values

MISSION STATEMENT

The Friends University Music Program equips students with the skills, knowledge, and aesthetic experiences for a professional and personal life in music.

VISION STATEMENT

The Friends University Music Program seeks to provide a liberal arts environment in which musical instruction and performance develop the artistic and spiritual identities of all students.

VALUES

Respect: We value integrity, civility, and regard for others in our shared experience.

Inclusion: We endeavor to create a musical community that is rich in cultural, social, and intellectual diversity.

Service: We commit to servant leadership that honors God, developing informed and inquiring minds that enable graduates to become effective cultural leaders in society.

Excellence: We seek to offer the highest quality music instruction and performance opportunities with the expectation of discipline, practice, and scholarship from our students.

Accreditation

Friends University is a member of the National Association of Schools of Music (NASM). This organization was founded in 1924 to set minimum standards for the granting of music degrees, to standardize methods of granting credit and to promote greater understanding among schools of music. NASM sets high standards for its members in respect to faculty qualifications, library holdings, facilities, equipment and curriculum offered.

The United States Department of Education and the Council on Post-Secondary Accreditation have designated NASM as the agency responsible for the accreditation of all music curricula. The Council on Post-Secondary Accreditation has designated it responsible for accreditation of music curricula in higher education. NASM is a constituent member of the American National Council for Accreditation of Teacher Education. (NCATE)

Degree Programs in Music

The following majors are offered by the Department of Music. Hard copies of programs of study for each degree can be obtained from the Fine Arts office. Questions should be directed to your advisor. Refer to the [university catalog](#) for details about all degrees offered at Friends.

Bachelor of Music (B.M.) in Music Education

Friends University is accredited by the Kansas State Department of Education to prepare teachers of music for public schools. The Music Education concentration leads to the B.M. Degree and PK-12 licensure to teach music in the state of Kansas.

Music Education majors must apply for admission to the teacher education program, usually during their Sophomore year, and pass a Sophomore review on their major applied instrument or voice. In addition to academic course requirements, the student must enroll in a large ensemble (Instrumental Concentration: band or orchestra; Vocal Concentration: choir) each term (except when student teaching), pass a piano proficiency examination, and study in applied lessons each term through the successful completion of a senior recital.

Course Requirements:

http://catalog.friends.edu/preview_program.php?catoid=23&poid=3122&returnto=1209

Bachelor of Music (B.M.) in Music Performance (Concentration in Piano, Instrumental, Voice, and Instrumental Jazz)

This degree is designed for students wishing to pursue a career in one of the performance areas. A student should have substantial talent and performance experience prior to college entrance and must have approval of the appropriate music faculty in order to pursue this degree program after the freshman year. Transfer students will be evaluated at the end of the first semester of study.

Course Requirements:

http://catalog.friends.edu/preview_program.php?catoid=23&poid=3124&returnto=1209

Bachelor of Arts (B.A.) in Music

The B.A. in Music is a degree designed for students seeking a strong music emphasis within a liberal arts framework. It is a useful degree for students seeking a broad knowledge of music and who may have interest in pursuing careers and/or further music study in a variety of specialized areas, such as music publishing, music therapy or music ministry.

Course Requirements:

http://catalog.friends.edu/preview_program.php?catoid=23&poid=3121&returnto=1209

Degree Completion

Students are expected to maintain reasonable academic progress through their degree. It is important that students maintain a strong GPA (grade point average) to meet scholarship requirements and stay in good academic standing. Students will only be allowed 3 opportunities to complete each music course with a “C” or better. If a student does not successfully complete the music course after the third attempt, they are not making reasonable academic progress in the degree and will be advised to seek another academic major.

Minor in Music

A minor in music is available to students majoring in an area other than music but seeking a broad exposure to the study of music history, literature, and performance.

Music Minor Requirements:

http://catalog.friends.edu/preview_program.php?catoid=23&poid=3123&returnto=1209

Admission to Music Program

The general admission standards and procedures for all Friends University students apply to music majors. These policies are articulated in the Friends University [catalog of courses](#).

1. Each student applying for admission to major or participate in the music department must audition for a faculty member. In certain situations, auditions can be by audio or video recording.
2. A theory placement exam is given to all freshmen music majors the first day of classes. Transfer students are informed as follows: As a student transferring to Friends University with music as your major, you will be required to take a Music Theory Background Survey during your first day of classes on our Wichita campus. The purpose of this assessment is to maximize your potential for success in upper division music theory courses. Based on the outcome of your score, you may be provided a student tutor who will assist you to further develop skills.
3. Each music major is reviewed by the faculty at the end of each semester on academic and musical progress in theory and aural skills, keyboard skills through piano proficiency (at midterm and end of semester) and applied lessons through juries.

Advising

Advising Goals

Academic advising is a process that starts as students enter their freshmen year and continues until their graduation. It is important that the student be encouraged to be an active and contributing part of the advising process.

At Friends University, advising has the following goals:

- Assist students in identifying their life/career goals, their areas of interest and their areas of talent and ability.
- Assist students in developing an educational plan that is consistent with their life/career goals and objectives/selection of a major and an understanding of the academic requirements for that major.
- Assist students in developing decision-making skills.
- Acquaint students with the value of a liberal arts education and the purpose of the general education program.
- Assist students with course selection that incorporates their educational plan and the University's general education program.
- Provide accurate and up-to-date information about university policies, procedures, resources and programs.
- Assist students in evaluation and re-evaluation of progress toward established goals and educational plans.
- Make referrals to other majors or programs within the university when students make changes in their educational goals.
- Provide information on student progress to appropriate departments in the University.

Responsibility of the Advisor

The advisor should:

- Develop a caring relationship with their advisees.
- Help students define and develop realistic educational goals and plans.
- Assist students in planning a program that is consistent with their abilities and interest.
- Monitor the students' progress towards their goal.
- Assist students in identifying career opportunities.
- Help students understand how their education at Friends will help meet their career goals.
- Interpret and explain University policies, procedures and graduation requirements.
- Approve all academic transactions-add/drops, withdrawals, changes of major, waivers of academic requirements and graduation requirements.
- Maintain an up-to-date advising file for each advisee that includes transcripts, waiver, and records of meeting general education and major requirements.
- Help students transfer to another advisor when their educational goals change.

- Be knowledgeable about the needs of special groups such as the student-athlete, the transfer student, the under-prepared student, the older non-traditional student, the student with learning disabilities and the international student.
- Inform students of services available to them - tutoring, general studies courses, counseling, etc.
- Refer students to the appropriate department when academic, attitude, attendance or personal problems require intervention.
- Explain to the student the advisor/advisee relationship, along with the responsibilities of the advisor and the advisee.

Responsibilities of the Advisee

The student (advisee) should:

- Work towards identifying their personal values, abilities, interest and life/career goals.
- Contact the advisor to arrange advisement during pre-registration and when problems or questions arise concerning their educational plans.
- Prepare for advising sessions and bring appropriate materials - schedule, schedule card and courses taken.
- Follow through on the action plan developed in the advising session.
- Become knowledgeable about and follow University policies, procedures and graduation requirements.
- Become acquainted with their faculty advisor - office hours, area of expertise and expectations.
- Be on time for appointments and call when they can't make an appointment due to conflicts.
- Accept responsibility for their own decisions.

*Based upon information from Williams Crockett and Associates.

Enrollment Information can be accessed at the following link:

- www.friends.edu
- Choose the Academic tab and Catalog and Course Schedules tab.

Scholarship Requirements

Most students at Friends receive a variety of scholarships and financial aid. It is the student's responsibility to understand all requirements for each scholarship or award. The Financial Aid Office (316-295-5200) is the best resource for information about your financial aid.

Fine Arts Scholarships are awarded based on an audition and recommendation of the Fine Arts faculty. Award amounts vary from student to student.

Requirements: Scholarship requirements are communicated to you by your music advisor or music director in writing. The requirements typically include taking individual music lessons and/or group lessons and participating in ensembles.

Scholarship Renewal

If you meet all requirements, then your scholarship will be renewed. If the requirements have not been met the faculty member involved will inform you in writing of needed improvements and may place you on probationary status for a semester. If improvements are not made following the probationary semester your scholarship will not be renewed. The division chair is the point of contact if a student has questions or would like to file a grievance related to scholarship renewal.

Music Course Rotation

KEY: Offered Every Year | Offered Every Other Year | Offered Twice Every 3 Years

Fall 2023			Spring 2024		
MUSC 101	Music Theory and Aural Skills 1	MWF 11:00-11:50	MUSC 102	Music Theory and Aural Skills 2	MWF 11:00-11:50
		and			and
		TR 9:30-10:20			TR 9:30-10:20
MUSC 201	Music Theory 3	MWF 11:00-11:50	MUSC 261	Music Theory 4	MWF 11:00-11:50
MUSC 203	Aural Skills 3	TR 9:30-10:20	MUSC 204	Aural Skills 4	TR 9:30-10:20
MUSC 210	Conducting 1 (instrumental)	MWF 9:00-9:50	MUSC 220	Conducting 2 (choral)	MWF 9:00-9:50
MUSC 301	Music History 1	MWF 10:00-10:50	MUSC 302	Music History 2	MWF 10:00-10:50
MUSC 415	Music History 3	TR 9:30-10:50	MUSC 317	Form. Analysis and Counterpoint	MWF 11:00-11:50
MUSC 490	Senior Seminar	M 3:00-3:50			
MUSC 364	Orchestration & Arranging	TR 8:30-9:20			
MUSC 250	Marching Band Tech	MW 11:00-11:50			
MUSC 310	Diction 1	TR 2:30-3:20	MUSC 320	Diction 2	TR 2:30-3:20
MUSC 305	Jazz Theory	MWF 9:00-9:50	MUSC 315	Jazz History	MWF 9:00-9:50
MUSC 184	String Methods 1	MR 3:00-3:50	MUSC 185	String Methods 2	MR 3:00-3:50
MUSC 188	Woodwind Methods 1	WF 3:00-3:50	MUSC 189	Woodwind Methods 2	WF 3:00-3:50

Fall 2024			Spring 2025		
MUSC 101	Music Theory and Aural Skills 1	MWF 11:00-11:50	MUSC 102	Music Theory and Aural Skills 2	MWF 11:00-11:50
		and			and
		TR 9:30-10:20			TR 9:30-10:20
MUSC 201	Music Theory 3	MWF 11:00-11:50	MUSC 261	Music Theory 4	MWF 11:00-11:50
MUSC 203	Aural Skills 3	TR 9:30-10:20	MUSC 204	Aural Skills 4	TR 9:30-10:20
MUSC 210	Conducting 1 (instrumental)	MWF 9:00-9:50	MUSC 220	Conducting 2 (choral)	MWF 9:00-9:50
MUSC 301	Music History 1	MWF 10:00-10:50	MUSC 302	Music History 2	MWF 10:00-10:50
MUSC 415	Music History 3	TR 9:30-10:50	MUSC 317	Form. Analysis and Counterpoint	MWF 11:00-11:50
MUSC 490	Senior Seminar	M 3:00-3:50			
MUSC 364	Orchestration & Arranging	TR 8:30-9:20	MUSC 265	Control of Perf. Anxiety	TR 8:30-9:20
MUSC 340	Literature for the School Band & Orchestra	MW 11:00-11:50	MUSC 180	Jazz Improvisation	
MUSC 420	Jazz Ped./Lit	MWF 9:00-9:50	MUSC 421	Jazz Arranging	MWF 9:00-9:50
MUSC 241	Vocal Pedagogy 1	TR 3:30 to 4:20			
MUSC 242/243	Vocal Ped2/Choral Ped		MUSC 312	Vocal Literature	TR 3:30 to 4:20
			MUSC307	Choral Literature	TR 3:30 to 4:20
MUSC 184	String Methods 1	MR 3:00-3:50	MUSC 185	String Methods 2	MR 3:00-3:50
MUSC 186	Brass & Percussion Methods 1	WF 3:00-3:50	MUSC 187	Brass & Percussion Methods 2	WF 3:00-3:50

Fall 2025			Spring 2026		
MUSC 101	Music Theory and Aural Skills 1	MWF 11:00-11:50	MUSC 102	Music Theory and Aural Skills 2	MWF 11:00-11:50
		and			and
		TR 9:30-10:20			TR 9:30-10:20
MUSC 201	Music Theory 3	MWF 11:00-11:50	MUSC 261	Music Theory 4	MWF 11:00-11:50
MUSC 203	Aural Skills 3	TR 9:30-10:20	MUSC 204	Aural Skills 4	TR 9:30-10:20
MUSC 210	Conducting 1 (instrumental)	MWF 9:00-9:50	MUSC 220	Conducting 2 (choral)	MWF 9:00-9:50
MUSC 301	Music History 1	MWF 10:00-10:50	MUSC 302	Music History 2	MWF 10:00-10:50
MUSC 415	Music History 3	TR 9:30-10:50	MUSC 317	Form. Analysis and Counterpoint	MWF 11:00-11:50
MUSC 490	Senior Seminar	M 3:00-3:50			
MUSC 364	Orchestration & Arranging	TR 8:30-9:20			
MUSC 250	Marching Band Tech	MW 11:00-11:50			
MUSC 310	Diction 1	TR 2:30-3:20	MUSC 320	Diction 2	TR 2:30-3:20
MUSC 305	Jazz Theory	MWF 9:00-9:50	MUSC 315	Jazz History	MWF 9:00-9:50
MUSC 188	Woodwind Methods 1	MR 3:00-3:50	MUSC 189	Woodwind Methods 2	MR 3:00-3:50
MUSC 186	Brass & Percussion Methods 1	WF 3:00-3:50	MUSC 187	Brass & Percussion Methods 2	WF 3:00-3:50

Fall 2026			Spring 2027		
MUSC 101	Music Theory and Aural Skills 1	MWF 11:00-11:50	MUSC 102	Music Theory and Aural Skills 2	MWF 11:00-11:50
		and			and
		TR 9:30-10:20			TR 9:30-10:20
MUSC 201	Music Theory 3	MWF 11:00-11:50	MUSC 261	Music Theory 4	MWF 11:00-11:50
MUSC 203	Aural Skills 3	TR 9:30-10:20	MUSC 204	Aural Skills 4	TR 9:30-10:20
MUSC 210	Conducting 1 (instrumental)	MWF 9:00-9:50	MUSC 220	Conducting 2 (choral)	MWF 9:00-9:50
MUSC 301	Music History 1	MWF 10:00-10:50	MUSC 302	Music History 2	MWF 10:00-10:50
MUSC 415	Music History 3	TR 9:30-10:50	MUSC 317	Form. Analysis and Counterpoint	MWF 11:00-11:50
MUSC 490	Senior Seminar	M 3:00-3:50			
MUSC 364	Orchestration & Arranging	TR 8:30-9:20	MUSC 265	Control of Perf. Anxiety	TR 8:30-9:20
MUSC 340	Literature for the School Band & Orchestra	MW 11:00-11:50	MUSC 180	Jazz Improvisation	
MUSC 420	Jazz Ped./Lit	MWF 9:00-9:50	MUSC 421	Jazz Arranging	MWF 9:00-9:50
MUSC 241	Vocal Pedagogy 1	TR 3:30 to 4:20			
MUSC 242/243	Vocal Ped2/Choral Ped		MUSC 312	Vocal Literature	TR 3:30 to 4:20
			MUSC307	Choral Literature	TR 3:30 to 4:20
MUSC 188	Woodwind Methods 1	MR 3:00-3:50	MUSC 189	Woodwind Methods 2	MR 3:00-3:50
MUSC 184	String Methods 1	MR 3:00-3:50	MUSC 185	String Methods 2	MR 3:00-3:50

Fall 2027			Spring 2028		
MUSC 101	Music Theory and Aural Skills 1	MWF 11:00-11:50	MUSC 102	Music Theory and Aural Skills 2	MWF 11:00-11:50
		and			and
		TR 9:30-10:20			TR 9:30-10:20
MUSC 201	Music Theory 3	MWF 11:00-11:50	MUSC 261	Music Theory 4	MWF 11:00-11:50
MUSC 203	Aural Skills 3	TR 9:30-10:20	MUSC 204	Aural Skills 4	TR 9:30-10:20
MUSC 210	Conducting 1 (instrumental)	MWF 9:00-9:50	MUSC 220	Conducting 2 (choral)	MWF 9:00-9:50
MUSC 301	Music History 1	MWF 10:00-10:50	MUSC 302	Music History 2	MWF 10:00-10:50
MUSC 415	Music History 3	TR 9:30-10:50	MUSC 317	Form. Analysis and Counterpoint	MWF 11:00-11:50
MUSC 490	Senior Seminar	M 3:00-3:50			
MUSC 364	Orchestration & Arranging	TR 8:30-9:20			
MUSC 250	Marching Band Tech	MW 11:00-11:50			
MUSC 310	Diction 1	TR 2:30-3:20	MUSC 320	Diction 2	TR 2:30-3:20
MUSC 305	Jazz Theory	MWF 9:00-9:50	MUSC 315	Jazz History	MWF 9:00-9:50
MUSC 186	Brass & Percussion Methods 1	WF 3:00-3:50	MUSC 187	Brass & Percussion Methods 2	WF 3:00-3:50
MUSC 184	String Methods 1	MR 3:00-3:50	MUSC 185	String Methods 2	MR 3:00-3:50

Fall 2028			Spring 2029		
MUSC 101	Music Theory and Aural Skills 1	MWF 11:00-11:50	MUSC 102	Music Theory and Aural Skills 2	MWF 11:00-11:50
		and			and
		TR 9:30-10:20			TR 9:30-10:20
MUSC 201	Music Theory 3	MWF 11:00-11:50	MUSC 261	Music Theory 4	MWF 11:00-11:50
MUSC 203	Aural Skills 3	TR 9:30-10:20	MUSC 204	Aural Skills 4	TR 9:30-10:20
MUSC 210	Conducting 1 (instrumental)	MWF 9:00-9:50	MUSC 220	Conducting 2 (choral)	MWF 9:00-9:50
MUSC 301	Music History 1	MWF 10:00-10:50	MUSC 302	Music History 2	MWF 10:00-10:50
MUSC 415	Music History 3	TR 9:30-10:50	MUSC 317	Form. Analysis and Counterpoint	MWF 11:00-11:50
MUSC 490	Senior Seminar	M 3:00-3:50			
MUSC 364	Orchestration & Arranging	TR 8:30-9:20	MUSC 265	Control of Perf. Anxiety	TR 8:30-9:20
MUSC 340	Literature for the School Band & Orchestra	MW 11:00-11:50	MUSC 180	Jazz Improvisation	
MUSC 420	Jazz Ped./Lit	MWF 9:00-9:50	MUSC 421	Jazz Arranging	MWF 9:00-9:50
MUSC 241	Vocal Pedagogy 1	TR 3:30 to 4:20			
MUSC 242/243	Vocal Ped2/Choral Ped		MUSC 312	Vocal Literature	TR 3:30 to 4:20
			MUSC307	Choral Literature	TR 3:30 to 4:20
MUSC 186	Brass & Percussion Methods 1	WF 3:00-3:50	MUSC 187	Brass & Percussion Methods 2	WF 3:00-3:50
MUSC 188	Woodwind Methods 1	MR 3:00-3:50	MUSC 189	Woodwind Methods 2	MR 3:00-3:50

Ensembles

Friends University offers a wide variety of ensembles for student participation. Check the catalog for specific class requirements. Music majors and minors should be aware that ensembles taken for zero credit do not count toward degree requirements. Only students at 18 hours may take a large ensemble for 0 credit that is outside their primary performance area. Ensemble directors must approve the 0-credit option.

All music majors enrolled in 12 or more credit hours during a given term must participate in a major ensemble each semester except when student teaching. Music Education majors are required to have one semester of small ensemble credit. Qualified students awarded keyboard scholarships must fulfill the ensemble participation requirement by enrolling in MUSP 160P, Keyboard Ensemble, each semester. At the discretion of the course instructor, this requirement may be fulfilled by participation in a keyboard ensemble or through accompanying. Questions regarding this requirement for keyboard students should be directed to the course instructor. See the catalog or your advisor for more information. Ensemble auditions generally occur during the first week of the semester.

Singing Quakers

This select vocal organization has gained an enviable reputation for high musical standards. Each year the choir prepares three formal programs, along with appearances and broadcasts in Wichita and the surrounding area. In addition, this ensemble conducts annual concert tours to both domestic and international locations. The Singing Quakers are open to all students by audition. Interested students should contact the director for more information.

Director: Dr. Rayvon T.J. Moore, 316-295-5553, rayvon_moore@friends.edu

Concert Choir

This student vocal organization presents numerous performances both locally and nationally, including annual Friends University events. The Concert Choir is open to all Friends University students by audition. Interested students should contact the Concert Choir Director for more information or to schedule an audition.

Director: Rolaine Hetherington, 316-295-5533, hetherington@friends.edu

Jazz Vocal Ensemble

This musical group consists of Friends University students selected by audition. Music prepared and performed by the ensemble includes pieces in traditional and contemporary jazz styles. Interested students should contact the Jazz Vocal Ensemble Director for more information or to schedule an audition.

Director: Dr. Nick Schroeder, 316-295-5616, nicholas_schroeder@friends.edu

Wind Ensemble

This instrumental group presents several concerts each season, including a performance featuring a guest Composer/Conductor-in-Residence. The band frequently appears before educational conferences and community functions. Interested students should contact the Wind Ensemble Director for more information or to schedule an audition.

Director: Dr. Shawn Knopp, 316-295-5535, shawn_knopp@friends.edu

Campus Band

This non-auditioned concert band meets one day a week and gives one performance each semester. This ensemble is designed for non-music majors who would like to continue participating in band while in college with less time commitment. Additionally, music majors are encouraged to play secondary instruments in this band to further their overall musicianship and command of wind and percussion instruments.

Director: Dr. Shawn Knopp, 316-295-5535, shawn_knopp@friends.edu

Instrumental Jazz Ensembles

These groups include big bands and smaller combos that combine a mixture of contemporary jazz and selected popular music for their performances. They perform on campus, at selected area high schools, at various community functions, and have competed in both national and international jazz festivals. Interested students should contact the Instrumental Jazz Ensembles Director.

Director: Dr. Nick Schroeder , 316-295-5616, nicholas_schroeder@friends.edu

University Community Orchestra

This full orchestra includes students from the University as well as instrumentalists from the community. The orchestra presents three concerts annually and performs major orchestral literature along with new music written for the medium. Interested students should contact the University Community Orchestra Director for more information or to schedule an audition.

Director: Dr. Canes Nicolas, 316-295-5857, canes_nicolas@friends.edu

Chamber Orchestra

This student string orchestra focuses on the preparation and performance of works from non- classical styles. Interested students should contact the Chamber Orchestra Director for more information or to schedule an audition.

Director: Dr. Canes Nicolas, 316-295-5857, canes_nicolas@friends.edu

Chamber Ensembles

Other vocal and instrumental ensembles meet on a regular basis for credit when needed to meet music degree requirements for students. These groups must be sponsored by a music department faculty or adjunct faculty member and may perform for campus, community, and church events.

Applied Music Lessons

Applied (private) lessons are offered in the following areas:

- Composition
- Conducting
- Jazz
 - Flute, Clarinet, Saxophone, Trumpet, Trombone, Piano, Guitar, Bass, Improvisation
- Keyboard
 - Piano, Harpsichord, Organ
- Strings
 - Violin, Viola, Cello, String Bass, Guitar
- Voice
- Wind & Percussion
 - *Woodwinds*: Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Saxophone
 - *Brass*: Euphonium, Horn, Trombone, Trumpet, Tuba
 - *Percussion*: Drumset, Classical

To enroll in applied music lessons, a student must enroll and successfully participate in a major performing ensemble or obtain a waiver from the Division Chair, 316-295-5849

Students taking applied music lessons

All students pursuing a BA in Music or BM in Music Education degree will register for no more than 2 credit hours of applied music each semester and no more than 1 credit hour in any one instrument. Students should take Junior or Senior Recital in the semester they plan to present a recital.

All students pursuing a BM performance degree will register for 2 credit hours of applied music in their major instrument each semester. Freshman performance majors should take no more than 2 credits of applied music in their first semester of study. Students should take Junior or Senior Recital in the semester they plan to present a recital. (Rare exceptions to these policies may be granted by the Fine Arts Division Chair.)

Students pursuing a minor in music will register for no more than 2 credits of applied music each semester and no more than one credit hour in any one instrument. All students pursuing a music degree should work with their advisor and consult the University catalog to understand the number of applied music credits required for their chosen degree.

Non-music majors will be limited to register for 1 credit hour of applied music each semester. Exceptions will only be made for students meeting scholarship requirements for multiple

instruments. Applied music instruction for non-music majors will be available based on studio space and instructional resources.

Students should notify their teachers of absences from lessons, classes and rehearsals. In some cases, an applied music teacher may be making a special trip to campus only for that lesson. Leaving a message in the Fine Arts Office is not sufficient. Please notify the teacher directly. Contact information may be obtained from the Fine Arts Office. Applied Music Juries
At the end of each semester, all students taking applied music lessons will perform a jury before appropriate members of the faculty unless excused by their applied music teacher. A student may be exempt from taking a jury, at the discretion of their instructor, if he/she has performed a Junior or Senior Recital after mid-term. Juries are graded. (See Instructor for specific jury requirements)

Change of Applied Music Teacher

If a student wishes to change applied teachers, they must make the request to the area head in writing and if approved, discuss the change with the current instructor.

Sophomore Review

The goal of the sophomore review is to provide clear expectations for student achievement at the sophomore level. The review is only for students seeking one of the bachelor's degrees in music. It will also serve as a gateway to upper-division applied music study (300 level) and preparation for degree completion or the degree recital.

All sophomore music majors will complete a Sophomore Review during juries at the end of the second semester of the sophomore year of study.

Eligibility is based on having passed Theory 1 & 2 (with a "C" or better) and completed 50% of the piano proficiency. If a student has not passed 50% of the piano proficiency by the time of the review, they will be on probation until they pass the proficiency. Students who pass the performance portion of the review are eligible to enroll in upper-level private lessons going forward.

Transfer students who have completed three semesters or more of collegiate music lessons in their primary instrument prior to transferring to Friends must take the Sophomore Review at the end of their first semester at Friends. Transfers must pass Sophomore Review a minimum of three semesters before graduation.

Advisors are responsible for making sure their advisees and private teachers know what the required repertoire is for each instrument and major (BA, BM,) and when the review will take place.

Primary instrument should be declared when entering the Music Department as a transfer student.

Criteria for passing the Sophomore Review

- Repertoire list from 4 semesters of study representing part of the standard repertoire of study for the primary instrument. This should include all non-performance technique study.
- The sophomore review panel will reach a consensus to reflect one score for the student's performance. All panel members will provide written comments for the benefit of the student.

Students will receive a "pass" or "fail" decision from the Review Committee. Results will be communicated in writing to students. Record of successful completion of the sophomore review will be kept in the students' file by the advisor and forwarded to their applied teacher.

Passing the sophomore review gives the student permission to register for 300 level applied music study and plan their degree recital if required for their degree. Students cannot attempt the Sophomore Review more than 3 times.

Number of upper division semesters of applied study required to complete each degree. The number of semesters may be adjusted based on experience and credit hours obtained at the discretion of the division chair on recommendation of the area head.

- Bachelor of Arts in Music
 - 2 semesters of 300 level study in their primary instrument.
- Bachelor of Music in Music Education
 - 3 semesters of 300 level study in their primary instrument.
- Bachelor of Music in Performance
 - 4 semesters of 300 level study in their primary instrument.

*Primary Instrument – chosen instrument or voice in which you plan to be your focus. This is typically the instrument/voice that is primary performance medium for the degree recital. A single instrument or voice of study must be chosen for the sophomore review. The primary instrument should be determined by the second semester of study, ideally spring of the freshman year.

Student Recital Requirements

Degree Recital Requirements for B.M., B.M.E. and B.A. Music

- Music Performance majors must present two recitals.
 - Junior (25-30 minutes of performance time).
 - Senior Recital (50-60 minutes of performance time).
- Music Education and BA Music majors must present one half recital.
 - Senior Recital (25 minutes of performance time).
 - Students presenting half recitals are expected to share their recital with another student.
- A hearing/recital (evaluation) committee is required for all recitals.
- Students must register for the appropriate recital course: MUSP 390 (Junior Recital) and MUSP 490 (Senior Recital).

Recital Requirements: Non-Degree Recitals

- Music majors may give a junior or senior recital on campus with the permission of their applied teacher and Division Chair.
- Non-music majors may present an optional recital on or off campus with the approval of their teacher and Division Chair.
- The Student Recital Handbook, link to the recital application Google form, list of available dates and venues, recital program template and previous examples can all be found at friends.edu/studentrecitals. Students and faculty should refer to the information on this page before scheduling a recital or contacting the Fine Arts Events Coordinator.

Recital Hearing, Jury Requirement and Evaluation

- All degree recitals will be evaluated by a 3-person committee/panel. Committee members, fulltime faculty if possible, should be composed of the following:
 - Student's applied teacher.
 - Student's advisor if not the applied teacher.
 - A faculty member from outside the performance area but within the Music Department.
 - Another teacher from the same performance area, if needed.
- Evaluations of the recital by your panel will be forwarded to the applied instructor and will include:
 - A pass/fail decision for the hearing.
 - Repertoire evaluation form completed by the applied teacher verifying that that the recital repertoire meets predefined expectations for the instrument and degree.
 - Completed recital evaluation/rubric form from all committee members.
 - A letter grade from the committee for the recital performance.
- Successful completion of a recital(s) is a degree requirement for the BM, BME and BA Music degree. For BM students the recital grade will be entered as the grade in MUSP 390 (Junior Recital) and MUSP 490 (Senior Recital).
- **Scheduling a Recital**
- Students are responsible for scheduling their degree recital, dress rehearsal and hearing dates in consultation with the Fine Arts Event Coordinator (Leigh Barton-Green), Director of Technical

Services (Bob Hett), the applied instructor, committee members, required collaborative musicians or pianist, and Division Chair (Dr. Nathanael May).

- Students will refer to the list of available dates, times and venues before coordinating their recital and dress rehearsal with all parties involved. *There are limited dates available - these are chosen based on the availability of the venues and Fine Arts and campus calendars. Recitals during Finals Week are not permitted unless there are unmitigated circumstances.*
- Recitals and dress rehearsals will take place at either 2 p.m. or 7:30 p.m.
- All parties must confirm their availability before the student submits their application.
- Applications for recitals and dress rehearsals will be submitted by Google form during an application window determined by the Division Chair. Faculty and students will be notified when the Google form goes live, and of the available dates, times and venue in advance.
- Students must submit a first, second and third choice for both their recital and dress rehearsal.
- Students will have 7 days to submit their choices via Google form. If they do not meet this deadline, they will not perform a recital during the current semester.
- If multiple students request the same date, they may be asked to share the recital date.
- Recital applications will be reviewed on a first-come first-served basis. The earlier the application is submitted, the greater the chance their first choice will be approved. The Fine Arts Events Coordinator will email the student to confirm what days/times have been allocated to them.
- Once your dates have been confirmed by the Fine Arts Events Coordinator, students will submit Outlook Calendar invites for the recital and dress recital to the following;
- RECITAL: Panel, pianist/collaborative musicians (if applicable), Fine Arts Event Coordinator, and Director of Technical Services.
- DRESS REHEARSAL: Applied instructor, pianist/collaborative musicians (if applicable), and Fine Arts Event Coordinator.
- If a dress rehearsal, recital, or hearing must be rescheduled, the student must inform all parties immediately and update Outlook Calendar invites for the involved parties with the latest information. Students may only reschedule once. Additional rescheduling will require approval from the Division Chair, and only under unmitigated circumstances.

The following reasons will not be considered:

- Lack of preparation
- Conflict with ensemble rehearsal, concert, or other obligation
- Unavailability of recital participants (accompanist, ensemble members, etc.)
- Outside gig or performance opportunity, including auditions

After the recital and dress rehearsal dates are confirmed...

- Students will then be required to schedule a hearing in consultation with their applied teacher, pianist/collaborative musicians, and committee members. Contact the Fine Arts Events Coordinator to establish room availability. This can take place in any available room with a piano, at any time during the day.
- Hearings must take place at least two weeks prior to the recital performance date. Students must petition the Division Chair in writing to be hold a hearing less than two weeks prior to the recital.
- Students must submit a recital program draft to the Division Chair one week before their hearing for review.

- The student must bring the final draft of their recital program (printed) to the hearing for review by the committee. This is a requirement to pass the hearing.
- During the hearing, members of the panel listen to all or a portion of the recital program and use the music recital rubric for evaluation.
 - If the hearing is passed, the recital will be presented as scheduled.
 - If the hearing is failed, the recital will be canceled or rescheduled, with a required second hearing.

The Dress Rehearsal

- One rehearsal in the performance space may be scheduled.
- The dress rehearsal must take place within a week of the recital date.
- Committee members are not expected to attend the dress rehearsal; however, the scheduled date must allow for the pianist/collaborative musicians and applied teacher to attend.

Cost

- It is the student's responsibility to obtain and pay for their accompanying pianist/collaborative musicians. The pianist has the right not to play for the student if they are behind in payment(s).
- There is no cost for use of the university facilities for Friends University music students for recitals.
- A reception following the performance is optional. Refreshment costs are the responsibility of the student. Tables, tablecloths and serving ware are available to use free of charge from the Fine Arts office. Equipment must be cleaned before returning and be in the same condition as the student received it. Please contact the Fine Arts Events Coordinator at least 1 week before the recital with your requests for equipment.

Recital information

- Students should provide their own volunteers to turn pages, pass out programs, hold the curtain, serve refreshments, run a livestream, etc.
- Technical assistance will be provided as follows:
 - Three lighting cues: house full, house at half, performance.
 - Sound (mics, speakers, etc.) as needed.
 - Recording - a digital video file will be provided free of charge. *Additional formats, editing and cameras are available at cost to the student. Please see the Fine Arts office for package pricing.
 - An iPad and stand can be borrowed from the Fine Arts office for livestreaming purposes.
- Intermissions should be limited to 10 minutes. No intermissions are scheduled for half recitals.

Recital Program

- The recital program (approved by the applied instructor) must be submitted to the Fine Arts Events Coordinator one week prior to the recital. Final approval of the program rests with the Division Chair. Programs not submitted by this deadline will not be printed by the Fine Arts Division.
- The program should include (without spelling errors):
 - Performer's name and instrument or voice type.

- Pianist's name.
- Other participants' names with instrument/voice type.
- Title and composer with composer's birth and death dates for each work to be performed.
- Translations for works in a different language.
- Program notes, as applicable.
- Include *"Student Name is a student of applied teacher's name."*
- Include *"This recital is in partial Fulfillment of the Bachelor of Music in (Performance or Education whichever is appropriate) or Bachelor of Arts in Music."*
- Students can design their own program. A template is also available at friends.edu/studentrecitals along with previous examples. Students are limited to two inside pages, front and back cover to include recital information. Additional page inserts are the responsibility of the student to format and print.
- Programs must include a QR code to friends.edu/fineartstickets. A copy of this can be found at friends.edu/studentrecitals. You must include the phrase "Scan here to view upcoming Fine Arts events".
- The Fine Arts Division will print 5 color copies and 30 black and white copies of the student's program for in-person performances. Additional copies are the student's responsibility to print.
- The Fine Arts Events Coordinator is not responsible for editing, designing, or spellchecking the recital program. The program must be received in a print-ready format, with correct page order and alignment. Acceptable files include PDF, PNG, JPEG.
- Contact the Fine Arts Events Coordinator if you need help in arranging your recital program before you start designing. They are happy to provide design tips and advice.
- The Division Chair reserves the right to make edits or request changes as necessary.

Recital Promotions

- The Fine Arts Division can advertise your recital in the following ways:
 - Print and display 10 posters around campus. The student is responsible for creating a poster.
 - Slide on the gallery/atrium televisions.
- These materials must be provided at least 2 weeks before the recital. If this deadline is not met, your recital will not be advertised by the Fine Arts Division.

Concert Hour

Although students enrolled in MUSC 175, *Concert Hour*, are expected to attend these class sessions, the *Concert Hour* series is open to everyone, including parents and the general public. Depending upon prevailing circumstances, these 50-minute sessions are held primarily to allow Friends University music students the educational experience and opportunity to perform on stage, in a formal recital setting. In addition, special programs such as guest lectures, clinics and panel discussions provide students with enriching educational experiences which relate to their intended professional goals.

Normally sessions take place in Sebitts Auditorium in Riney Fine Arts Center from 1-1:50 p.m. each Tuesday.

The Fine Arts Division Chair (or their designee) is responsible for organizing and hosting sessions of the *Concert Hour* series. Students preparing to perform during *Concert Hour* must submit a recital form, completed with all information requested, to the Fine Arts Office no later than 5 p.m. on the Thursday prior to the Tuesday on which the student is requesting to perform. Submission of the completed form is the responsibility of the student, not their applied faculty teacher.

Recital/Concert Attendance Requirement

All music majors pursuing a Bachelor of Music (B.M.) in Music Education or Music Performance or the Bachelor of Arts (B.A.) in Music, are required to attend a minimum of 12 approved recitals, concerts, and/or presentations per semester during six semesters in which they are enrolled as a student at Friends University. It is strongly recommended that these be the FIRST six semesters (or three years) on campus. Transfer students are to required to enroll in, and pass, concert hour each semester they are in residence as an undergraduate student. After all other degree requirements have been met and the transfer student qualifies for graduation, any remaining Concert Hour credits are waived. In order to document successful completion of this degree requirement, students must enroll in MUSC 175, *Concert Hour*, for zero credit hours, each semester. Grades of "Pass" or "Fail" will be assigned at the end of the semester to those enrolled whose attendance meets or fails to meet the requirement that semester. No incompletes will be allowed.

A student may receive credit for non-approved off-campus performances by obtaining written permission from The Fine Arts Division Chair. As is the case with approved off-campus performances, a copy of the printed program from these performances must be signed by the student and submitted to the Fine Arts Office to be counted toward the 12 events required for the semester.

By special arrangement with the Wichita Symphony, individual tickets to Wichita Symphony Orchestra concerts are made available to Friends students for a reduced rate of just \$1 each.

These may be obtained from the Fine Arts Office, but there is a limited number of tickets intended for use by music majors. They are available to students beginning the Monday prior to the performance. Tickets remaining at 1 p.m. on Friday will be sold for \$1 each to all students regardless of major.

Concert Hour Solo Performance Requirements

All music majors are required to perform during *Concert Hour* throughout their college careers. Performance requirements for music majors include the following:

- All music majors must perform at least once each semester during *Concert Hour*.
- Freshmen in music degree programs other than Music Performance may be exempt from this requirement at the discretion of their applied teacher.
- Although the applied teacher may waive the performance requirement during a specific semester due to other solo performances, Music Performance majors are encouraged to use *Concert Hour* performances to gain valuable performing experience.

All music majors are to consult with their applied music teacher regarding specific performance requirements.

Friends University student performances take place only at the discretion of members of the applied music faculty.

Music Examinations & Evaluations

Students are evaluated upon entrance to the music program in their performance area. This evaluation may also be used to determine scholarship awards and requirements. Music majors will complete a music theory placement evaluation on the first day of Music Theory 1.

Students in the music program are evaluated periodically in order to assess growth and development, to identify problems related to skills, knowledge and musicianship which have the potential to limit effectiveness and success in the music profession. Music majors must successfully complete two full academic years of study in music theory within three consecutive calendar years. Requirements for transfer students will be determined on an individual basis.

If a student has more than two written final exams scheduled on the same day, the student may petition to take one of the exams on another day.

Piano Proficiency Requirement

All music majors must pass a piano proficiency exam. Music Education majors must complete the proficiency two semesters prior to student teaching. All music majors must enroll in piano class or applied piano lessons every semester until the exam has been completed satisfactorily.

A minimum of two faculty members representing piano or organ faculty, music education and other disciplines will hear the proficiency examinations.

More information on the requirements can be found in [Appendix A](#).

Student Professional Organizations

NAfME Collegiate

Membership in the collegiate chapter of this national organization is encouraged for all Music Education majors but open to all students regardless of major. The National Association for Music Education Members (NAfME) are automatically members of the Kansas Music Educators Association (KMEA) and receive copies of professional journals, including the *Music Educators Journal* and *Music Review*. Activities include attending the KMEA annual convention and the NAfME annual convention, hosting local clinic sessions of interest, attending the K-COMTEPs conference and participating in service-learning activities at Friends University. Dues to NAfME include national and state dues plus a local assessment.

Mu Phi Epsilon (MΦE), Chapter Epsilon Phi

Mu Phi Epsilon is an international professional music fraternity whose purpose is to advance music throughout the world, promote musicianship and scholarship, be loyal to one's alma mater, and develop true bonds of friendship. Students may be selected for membership by their peers and professors. Annual dues are required.

Collegiate Chapter of Kansas Choral Directors Association (KCDA)

The KCDA chapter provides students with opportunities for professional orientation and development in choral conducting and leadership. Membership in the collegiate chapter of this national organization is encouraged for Bachelor of Music Education (vocal concentration) students, but open to all students regardless of major. KCDA is affiliated with the American Choral Directors Association (ACDA). Activities include attending professional conventions, hosting local clinic sessions, and participating in service-learning activities.

Practice Rooms

Practice rooms, located in the Riney Fine Arts Center, may be reserved one hour per day for each credit of applied lessons in which the student is enrolled. Schedules to reserve rooms are posted outside each practice room door at the beginning of each semester. Students may sign up for a practice room each semester and are encouraged to adhere to that schedule. Food, beverages, instrument cases and any other items may not be placed on any piano or harpsichord. Music stands should not be removed from the practice rooms.

Report all problems with pianos and equipment to the Fine Arts Office staff; give the room number and describe the defect so that repairs or replacements can be made.

Individual and small group practice sessions in auditoriums and rehearsal halls must be

scheduled through the Fine Arts Events Coordinator in the Fine Arts Office. Arrangements must be approved by the appropriate applied music teacher or ensemble.

Security

Friends University is a safe campus, and our security staff does an exceptional job. Despite this fact it is important to keep all offices, classrooms, rehearsal, storage and performance spaces locked when not in use. In addition, it is important that equipment/instruments in these spaces are secured and locked after use. Students are requested to report to the Fine Arts Office any suspicious persons or unauthorized activity in the Riney Fine Arts Center. If the office is not open, please immediately call Friends University Security 295-5911.

Facility Hours

With the exception of holidays, the Riney Fine Arts Center is open:

- Monday through Friday: 7:00 a.m. to 10:00 p.m.
- Saturday: 9:00 a.m. to 6:00 p.m.
- Sunday: 2:00 p.m. to 6:00 p.m.

Evening events are scheduled at 7:30 p.m. unless indicated otherwise. Afternoon events are scheduled at 2 p.m.

Questions or requests for information about upcoming events should be directed to the Fine Arts Office staff.

Health and Safety

The health and safety of our students is important to their development as a musician and their success as a professional musician. We strive to inform and instruct students with basic information about health issues and provide guidelines concerning safety issues.

Basic information about hearing health is posted in all practice, rehearsal and classrooms. Information specific to vocal and musculoskeletal health is provided by appropriate faculty members.

Safety Guidelines and Training

- Large equipment (risers, acoustic shells, etc.) or percussion instruments may not be moved without the guidance and supervision of the appropriate faculty or staff member. Student injury can occur without the proper guidance and training by a faculty or staff member.
- The Fine Arts Division Director of Technical Services provides training and orientation for all faculty, staff and students who are involved with productions in Sebitts Auditorium. The training is scheduled at the beginning of each fall semester and will be provided as needed to new individuals during the spring semester. Faculty, staff and students involved with the production aspects of any of the performing arts programs will be included in the training and orientation.
- Large instruments (pianos, harpsichords, etc.) may not be moved from their designated location without the permission of the Division Chair. Moving large instruments will require the guidance of technical staff or professional movers.
- The use of equipment in Sebitts Auditorium is restricted to students who have been trained and must be supervised by the appropriate faculty or technical staff.

Protecting Your Hearing Health

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

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

Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called *Noise-Induced Hearing Loss* (NIHL). Such danger is constant. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time. The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

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

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

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

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

It is also important to study this issue and learn more. If you are concerned about your personal hearing health, talk with a medical professional. If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL link [here](#).

**Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss NASM/PAMA:
November 2011*

Protecting Your Neuromusculoskeletal Health

An NASM – PAMA Student Information Sheet

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

**This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site [here](#).*

Protecting Your Vocal Health

An NASM – PAMA Student Information Sheet

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

**This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL link [here](#)*

Appendix A - Piano Proficiency

Requirements

1. Scales

- All Major and harmonic Minor scales at mm. quarter note = 60 minimum tempo with
I IV 6/4 V 6/5 I cadence

2. Memorized solo

- May be chosen from a list of options in Volume 17 of Easy Classics to Moderns published by Consolidated Music Publishers.
- Other choices selected by the student must be approved by the chair of the proficiency committee or head of the piano department.
- This requirement will be waived if the student plays a piano jury, concert hour, or recital satisfactorily as approved by the piano department.

3. Prepared accompaniment

- May be chosen from an approved list.
- Other choices selected by the student must be approved by the chair of the proficiency committee.
- Accompaniments must be played with a soloist provided by the student.
- This requirement will be waived if the student accompanies on a concert hour, jury or recital satisfactorily as approved by a member of the piano proficiency committee

4. Harmonization/Sight Reading

- Play Star Spangled Banner in Bb Major at singing tempo with right hand melody and left-hand primary chords including V7 of V.
- Play America or Happy Birthday in G Major at singing tempo with right hand melody and left-hand primary chords (I, IV and V).
- Play a written melody in the right hand and realize chords from Roman numeral notation in left hand.
- Play a written melody in the right hand and realize major and minor chords from pop harmony notation (letter names of chords) in left hand.

5. Sight Reading

- Perform accompaniment to a vocal or instrumental piece.
- Perform two parts of a vocal score using treble and/or bass clef.

6. Transposition

- Transpose a single line down a Major 2nd, Minor 3rd or Perfect 5th.
- Transpose accompaniment to appropriate keys.

7. Improvisation

- Accompaniment – Improvise chords using 3rd and 7th in right hand and root left hand in appropriate style and rhythms while teacher improvises the melody.
- Melody - Improvise around a given melody in the right hand over chords played by teacher in left hand.

8. Other concepts covered in piano class curriculum and textbook: Other transpositions, improvisation and creation from a set structure, blue scale (s), pentatonic scale, modes, etc.

Appendix B - Piano Proficiency Checklist

	Music Ed & Performance	BA in Music
1. Scales & Primary Chords	Y	Y
2. Solo	Y	Y
3. Prepared Accompaniment	Y	Y
4. Harmonization: primary chords	Y	Y
5. Harmonization: pop notation	Y	Y
6. Sight Reading Accompaniment	Y	N
7. Sight Read 2-part score	Y	Y
8. Star Spangled Banner	Y	Y
9. Happy Birthday or America	Y	Y
10. Transposition (Instrumental Score)	Y	Y
down M2		
down m3		
down P5		
11. Improvisation		
Accompaniment	Y	
	Y	
12. Transpose simple melody		
Accompaniment to appropriate keys	Y	N
TOTAL	12	10

Appendix C - Harpsichord Policy

Harpsichord Usage Policy

1. The large blue harpsichord will be used for faculty, guest artist, and required student recitals only at the discretion of Dr. Knight. The smaller harpsichord is to be used for other student recitals and as a continuo instrument. Neither instrument will leave Friends University's Riney Fine Arts Center.
2. All requests to use a harpsichord must be submitted in writing to the Fine Arts Administrative Assistant in the Office of the Division of Fine Arts. Requests must be made no later than two weeks in advance of the intended use. Students and faculty should reserve the harpsichord for use when they schedule their recital or performance.
3. A hired professional or a student worker selected by Dr. Knight will be responsible for tuning the instrument. Another student or students will be in charge of the transport of the instrument. Dr. Knight will be responsible for overseeing these students.
4. If a harpsichord is to be housed for a day or longer in its rehearsal or performance venue the correct procedure for proper storage of the instrument must be obtained from Dr. James Knight.
5. When not in use, a harpsichord's protective cover must be in place and the sign provided must be put on the instrument forbidding usage without permission.
6. Nothing will be placed on these instruments (i.e., liquids, food, book-bags, etc.). Sitting or standing on the instruments is strictly prohibited.

Copies of this written policy will be posted at entrances to rooms in which the instruments are normally stored AND shall be attached to protective covers over each harpsichord.

For questions regarding this policy, please see Dr. James Knight

Appendix D - Jury Rubrics



Student Name: _____
 Voice Part: _____
 Studio Professor: _____
 Semesters of Study: _____
 Division: Lower or Upper

VOCAL SOLO

		Accomplished			Proficient				Intermediate				Novice			Developing		
TONE	SCORE	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
Breath Mgmt. + - Focus + - Freedom + - Resonance + - Posture + -		Proper tone production in all ranges and dynamic levels			Tone production is affected by range and dynamic levels				Tone production is inconsistent				Elements of proper tone production are seldom present			Proper tone production is not evident		
EXPRESSION	SCORE	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
Dynamics + Phrasing + Stylistic Accuracy +		Musical, sensitive, artistic use of dynamics, phrasing and stylistic accuracy			Frequent use of expressive elements				Inconsistent use of expressive elements				Notes are performed with minimal expression			Lacks expression most of the time		
INTONATION	SCORE	14	13	12	11	10	9		8	7	6		5	4	3	2	1	
Intervals + - Pitch Adj. Skills + - Adequate Breath + -		Pitch is well centered/needed adjustments made quickly			Minor problems in certain ranges and/or dynamic levels or passages				Intonation problems evident with some adjustments being made				Numerous problems evident with minimal adjustment being made			Undeveloped intonation with no adjustments being made		
NOTE ACCURACY	SCORE	12	11		10	9	8		7	6	5		4	3	2	1		
Notes + - Rhythm + - Tempo + -		Notes performed correctly			Nearly all notes performed correctly				Inconsistent note accuracy				Minimal note accuracy			Lack of note accuracy		
DICTION/LANGUAGE	SCORE	12	11		10	9	8		7	6	5		4	3	2	1		
Vowels + - Consonants + - Language + - Word Stress + -		Expressive use of diction elements			Strong use of diction elements with minor defects				Inconsistent use of diction elements				Minimal use of diction elements			Ineffective use of diction elements		
STAGE PRESENCE	SCORE	10	9		8	7			6	5			4	3		2	1	
Appearance + - Facial Expression + - Poise + -		Outstanding			Excellent				Average				Poor			Ineffective		
MEMORY	SCORE	0	-1	-2	-3	-4			-5	-6	-7		-8	-9	-10	-11	-12	
		No memory lapses			→				Memory lapses affected performance				→				Major memory lapses	
TOTAL POINTS		COMMENTS: _____																

JURY GRADE:		
A 69-80 Pts	C 32-50 Pts	F 6-14 Pts.
B 51-68 Pts	D 15-31 Pts	

Signature of Adjudicator
 *Please write constructive criticisms and helpful comments on the back.

Student Name: _____
 Instrument: _____
 Studio Professor: _____
 Semesters of Study: _____
 Division: Lower or Upper

WIND SOLO



		Accomplished			Proficient			Intermediate			Novice			Developing	
TONE	SCORE	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Breathing Embouchure Posture	+ - + - + -	Focused and resonant in all ranges and dynamic levels			Focus and resonance are affected by range and dynamic levels			Focus and resonance are inconsistent			Seldom focused or resonant			Not focused or resonant	
EXPRESSION	SCORE	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Dynamics Phrasing Style Appropriate Tempo	+ - + - + - + -	Musical, sensitive, artistic use of dynamics, phrasing, style, & tempo			Frequent use of expressive elements			Inconsistent use of expressive elements			Lacks expression most of the time			Notes are performed with minimal expression	
INTONATION	SCORE	12		11	10	9	8	7	6	5	4	3	2	1	
Individual w/Accomp.	+ - + -	Well centered, needed adjustments made quickly			Minor problems in certain ranges and/or dynamic levels or passages			Problems evident with some adjustments being made			Numerous problems evident with little adjustment being made			Undeveloped with no adjustments being made	
TECHNIQUE	SCORE	12	11		10	9	8	7	6	5	4	3	2	1	
Articulation Fingering/Slide	+ - + -	Accurate representation of articulation and technical skills			Strong articulation and technical performance with minor defects			Inconsistent application of articulation and technical skills			Minimal uniform articulation and technical skills			Lack of articulation and technical skills	
RHYTHMIC ACCURACY	SCORE	12	11		10	9	8	7	6	5	4	3	2	1	
Note/Rest Value Steady Pulse w/Accomp.	+ - + - + -	Rhythms performed correctly			Nearly all rhythms performed correctly			Inconsistent rhythmic accuracy			Minimal rhythmic accuracy			Lack of rhythmic accuracy	
NOTE ACCURACY	SCORE	12	11		10	9	8	7	6	5	4	3	2	1	
Correct Notes Fingerings	+ - + -	Notes performed correctly			Nearly all notes performed correctly			Inconsistent note accuracy			Minimal note accuracy			Lack of note accuracy	
STAGE PRESENCE	SCORE	4			3			2			1			0	
Appearance Poise Posture	+ - + - + -	Outstanding			Excellent			Average			Poor			Ineffective	
TOTAL POINTS		COMMENTS: _____													

JURY GRADE:		
A 69-80 Pts	C 33-51 Pts	F 6-13 Pts.
B 52-68 Pts	D 14-32 Pts	

Signature of Adjudicator
 *Please write constructive criticisms and helpful comments on the back.

Student Name: _____
 Instrument: _____
 Studio Professor: _____
 Semesters of Study: _____
 Division: Lower or Upper

STRING SOLO



		Accomplished			Proficient			Intermediate			Novice			Developing	
TONE	SCORE	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Bow Placement + - Bow Stroke + - Vibrato + -		Consistent focus/resonance in all ranges/dynamics; Vibrato enhances tone			Focus/resonance affected by range/dynamics; Vibrato usually present			Focus/resonance are inconsistent; Vibrato inconsistent			Minimal focus/resonance; Limited use of vibrato			Lack of focus/resonance; No vibrato	
EXPRESSION	SCORE	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Dynamics + - Phrasing + - Style + - Appropriate Tempo + -		Sensitive, artistic, appropriate dynamics, phrasing, style and tempo			Frequent use of expressive elements			Inconsistent use of expressive elements			Minimal expressive elements			Lack of expressive elements	
INTONATION	SCORE	12	11	10	9	8	7	6	5	4	3	2	1		
Accuracy + - Pitch Adj. Skills + -		Well centered, needed adjustments made quickly			Minor problems in certain ranges or passages			Problems evident with some adjustments being made			Numerous problems evident with little adjustment being made			Undeveloped intonation with no adjustments being made	
TECHNIQUE	SCORE	12	11	10	9	8	7	6	5	4	3	2	1		
Bow Management + - Inst. & Bow Hold + - LH Position + - Posture + -		Consistent articulation/technique			Minor defects in articulation/technique			Inconsistent articulation/technique			Minimal articulation/technique			Lack of articulation/technique	
RHYTHMIC ACCURACY	SCORE	12	11	10	9	8	7	6	5	4	3	2	1		
Note/Rest Value + - Steady Pulse + - w/Accomp. + -		Rhythms performed correctly			Nearly all rhythms performed correctly			Inconsistent rhythmic accuracy			Minimal rhythmic accuracy			Lack of rhythmic accuracy	
NOTE ACCURACY	SCORE	12	11	10	9	8	7	6	5	4	3	2	1		
Correct Notes + -		Notes performed correctly			Nearly all notes performed correctly			Inconsistent note accuracy			Minimal note accuracy			Lack of note accuracy	
STAGE PRESENCE	SCORE	4			3			2			1			0	
Appearance + - Poise + - Posture + -		Accomplished			Proficient			Intermediate			Novice			Developing	
TOTAL POINTS		COMMENTS: _____ _____ _____ _____													

JURY GRADE:		
A 69-80 Pts	C 33-51 Pts	F 6-13 Pts.
B 52-68 Pts	D 14-32 Pts	

Signature of Adjudicator
**Please write constructive criticisms and helpful comments on the back.*

Studio Professor: _____
 Semesters of Study: _____
 Division: Lower or Upper

PIANO SOLO



		Accomplished			Proficient				Intermediate				Novice			Developing		
TONE	SCORE	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
Arm movement + - Freedom + - Relaxation + - Posture + -		Proper tone production in all ranges and dynamic levels			Tone production is affected by range and dynamic levels				Tone production is inconsistent				Elements of proper tone production are seldom present			Proper tone production is not evident		
EXPRESSION	SCORE	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
Dynamics + Phrasing + Stylistic Accuracy +		Musical, sensitive, artistic use of dynamics, phrasing and stylistic accuracy			Frequent use of expressive elements				Inconsistent use of expressive elements				Notes are performed with minimal expression			Lacks expression most of the time		
FINGERING	SCORE	14	13	12	11	10	9		8	7	6		5	4	3	2	1	
- - -		Fingering is confident adjustments made quickly			Minor problems in certain sections or passages				Fingering problems evident with some adjustments being made				Numerous problems evident with minimal adjustment being made			Undeveloped fingering with no adjustments being made		
NOTE ACCURACY	SCORE	12	11		10	9	8		7	6	5		4	3	2	1		
Notes + - Rhythm + - Tempo + -		Notes performed correctly			Nearly all notes performed correctly				Inconsistent note accuracy				Minimal note accuracy			Lack of note accuracy		
PEDALING	SCORE	12	11		10	9	8		7	6	5		4	3	2	1		
- - -		Expressive use of pedaling			Good use of pedaling with minor defects				Inconsistent use of pedaling, some blurring involved				Minimal control of pedaling			Ineffective use of pedaling		
STAGE PRESENCE	SCORE	10	9		8	7			6	5			4	3		2	1	
Appearance + - Posture + -		Outstanding			Excellent				Average				Poor			Ineffective		
MEMORY	SCORE	0	-1	-2	-3	-4			-5	-6	-7		-8	-9	-10	-11	-12	
		No memory lapses			→				Memory lapses affected performance				→				Major memory lapses	
TOTAL POINTS		COMMENTS: _____																

JURY GRADE:		
A 69-80 Pts	C 32-50 Pts	F 6-14 Pts.
B 51-68 Pts	D 15-31 Pts	

Signature of Adjudicator
 *Please write constructive criticisms and helpful comments on the back.

Student Name: _____
 Instrument: _____
 Studio Professor: _____
 Semesters of Study: _____
 Division: Lower or Upper

PERCUSSION SOLO

		Accomplished			Proficient				Intermediate				Novice			Developing	
TECHNIQUE	SCORE	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Hand Pos. (Right) + - Hand Pos. (Left) + - Instrument Setup + - Appropriate Sticking + -		Accurate technical skills			Some minor defects in technical skills				Inconsistent technical skills				Minimal technical skills			Lack of technical skills	
RHYTHMIC ACCURACY	SCORE	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Note/Foot Value + - Steady Pulse + -		Rhythms performed correctly			Nearly all rhythms performed correctly				Inconsistent rhythmic accuracy				Minimal rhythmic accuracy			Lack of rhythmic accuracy	
EXPRESSION	SCORE	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Dynamics + - Phrasing + - Style + - (Rolls) + - Appropriate Tempo + -		Musical, sensitive, artistic, appropriate dynamics, phrasing, style and tempo			Frequent use of expressive elements				Inconsistent use of expressive elements				Notes are performed with minimal expression			Lacks expression most of the time	
NOTE ACCURACY	SCORE	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
Appl. of Rudiments + - Correct Notes (Mallets) + - Intonation (Timpani) + - Ensemble w/accomp + -		Accurate and appropriate for music selection and instrument			Mostly accurate and appropriate for music selection and instrument				Inconsistent accuracy and application for music selection and instrument				Minimal note accuracy			Lack of note accuracy	
TONE	SCORE	12	11	10	9	8	7	6	5	4	3	2	1				
Playing Spot + - Stick/Mallet Sel. + - Tuning + -		Characteristic tone for instrument and music selection			Satisfactory tone for instrument and music selection				Inconsistent tone for instrument and music selection				Lacks characteristic tone for instrument and music selection			Development in all areas needed	
STAGE PRESENCE	SCORE	5	4	3	2	1											
Appearance + - Poise + - Posture + -		Outstanding			Excellent				Average				Poor			Ineffective	
TOTAL POINTS		COMMENTS: _____															

JURY GRADE:		
A 69-80 Pts	C 32-50 Pts	F 6-16 Pts.
B 51-68 Pts	D 17-31 Pts	

Signature of Adjudicator
**Please write constructive criticisms and helpful comments on the back.*

Jazz Jury Rubric

	Accomplished			Proficient			Intermediate			Novice			Developing	
Tone	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Breathing Embouchure Posture	Focused and resonant in all ranges and dynamic levels			Focus and resonance are affected by range and dynamic levels			Focus and resonance are inconsistent			Seldom focused or resonant			Not focused or resonant	
Expression	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Dynamics Phrasing Style Appropriate tempo	Musical, sensitive, artistic use of dynamics, phrasing, style & tempo			Frequent use of expressive elements			Inconsistent use of expressive elements			Lacks expression most of the time			Notes are performed with minimal expression	
Intonation	12	11		10	9	8	7	6	5	4	3	2	1	
Individual w/accompaniment	Well centered, needed adjustments made quickly			Minor problems in certain ranges and/ or dynamic levels or passages			Problems evident with some adjustments being made			Numerous problems evident with minimal adjustment being made			Undeveloped with no adjustments being made	
Technique	12	11		10	9	8	7	6	5	4	3	2	1	
Articulation Fingering/Slide	Accurate representation of articulation and technical skills			Strong articulation and technical performance with minor defects			Inconsistent application of articulation and technical skills			Minimal uniform articulation and technical skills			Lack of articulation and technical skills	
Rhythmic Accuracy	12	11		10	9	8	7	6	5	4	3	2	1	
Note/Rest Value Steady Pulse w/Accompaniment	Rhythms performed correctly			Nearly all rhythms performed correctly			Inconsistent rhythmic accuracy			Minimal rhythmic accuracy			Lack of rhythmic accuracy	
Note Accuracy	12	11		10	9	8	7	6	5	4	3	2	1	
Correct Notes Fingering	Notes performed correctly			Nearly all notes performed correctly			Inconsistent note accuracy			Minimal note accuracy			Lack of note accuracy	

	Accomplished	Proficient	Intermediate	Novice	Developing
Stage Presence	4	3	2	1	0
Appearance Poise Posture	Outstanding	Excellent	Average	Poor	Ineffective
Harmonic Clarity	10 9	8 7	6 5	4 3	2 1
	Shows depth of chord scale choices and superior voice-leading through diatonic and non-diatonic harmonic language	Shows a good understanding of chord scale relationships and superior voice-leading	Shows a good understanding of chord scale relationships and basic voice-leading	Shows a basic level of chord scale relationships	Does not show a basic level of chord scale relationships
Rhythmic Diversity	10 9	8 7	6 5	4 3	2 1
	Shows a superior level of rhythmic knowledge and uses to further improvisation	Shows a good sense of time and performs with a basic rhythmic selection	Rhythmic style is appropriate but is predictable	Rhythms are basic but do not add to the character of improvisation	Does not use rhythm as a improvisational device
Intentionality	10 9	8 7	6 5	4 3	2 1
	Improvises with a high level of understanding of core concepts and uses them to heighten improvisation	Adds concepts or language with success, seamlessly	Adds concepts or language with success but does not feel seamless	Tries to add concepts or language but is not always successful	Does not show intention in improvisation
Melodicism	10 9	8 7	6 5	4 3	2 1
	Uses all possible musical devices to create melody for duration of improvisation	Uses all musical devices to create melody	Uses basic repetition of themes in short and long term	Uses basic repetition of themes in short term	Does not create melody