



MUSIC MAJOR HANDBOOK

2014-2015

This handbook is designed to provide the information you will need to complete your music degree successfully.

*Inside, you will find information about **performance opportunities**, use of the **concert hall and recording studios**, and a **list of important dates** as well as a **faculty directory**.*

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Performance Opportunities

The UMBC Music Department provides many opportunities for student performers to hone their performance skills. **Weekly Music Forums (Wednesdays at 1:00 p.m. in the Concert Hall)** are required for all music majors and provide an informal atmosphere for students to "try out" works they are preparing for performance. **Open Recitals** and **Second Wednesdays** are held in the Concert Hall and provide more formal opportunities for students to play a complete movement or piece in public. All ensembles perform at least once per semester. **Junior and Senior recitals** are the culmination of the performance major's undergraduate experience.

Music Forums

Music Forums will be held on **Wednesdays at 1:00 p.m. in the Concert Hall**. Music majors are required to attend at least 8 each semester, but are encouraged to plan to attend all these weekly gatherings of the UMBC music community. Students may play excerpts, a movement of a longer work, or an entire work and then discuss the performance with the audience. If students need an accompanist they must bring the music to the department office by Friday of the week prior to the forum. The first forum of the month meets in small groups according to emphasis areas: instrumentalists, singers, music educators, composers, recordists, musicologists.

Second Wednesdays

On the second Wednesday of each month in place of the forum at 1:00 p.m., performance majors are eligible to be nominated by their instructors to perform one piece in a formal recital. **Nominations for Second Wednesdays must be submitted to Prof. Nancy Beith (PAHB 266) no later than one week prior to the performance date.** Teachers should complete a Second Wednesday Nomination Form (see p. 30). A pianist can be provided for one dress rehearsal and the performance for those who need one (see Collaborative Piano information in this Handbook).

Open Recitals

Four Open Recitals are scheduled at the end of each semester and **begin at 12:00 noon** (note difference from Forum time). Preference will be given for works under 10 minutes in duration. **Nominations for the Open Recitals must be submitted by the applied faculty member to Prof. Nancy Beith (PAHB 266), using an Open Recital Request Form** (see p. 30). The deadline for submission of this nomination is **one week prior to the first Open Recital, the exact date of which will be posted each semester.** Students should dress appropriately for these recitals. Students should report to the stage manager 10 minutes prior to recital time and should remain backstage throughout the program. A pianist can be provided for one dress rehearsal and the performance for those who need one (see Collaborative Piano information in this Handbook).

Honors Recitals

Outstanding performers are selected for this event by the faculty from the Open Recitals. Concert attire is required. Faculty will determine the specific music (movement, etc.) for this recital. The event is recorded by the department and a reception honoring the performers follows. Students are notified the day following the last Open Recital of their selection for the Honors Recital. The list is posted on the official bulletin board in the music office. Students and accompanists should arrive at least 10 minutes prior to the recital time and they should check in with the stage manager and remain backstage throughout the recital. Please note that all music majors are required to attend the Honors Recital, a departmental celebration of all the semester's accomplishments.

Student Recitals

Junior Recitals - 30-45 minutes, held in PAHB 151

Senior Recitals - 60 minutes, held in Concert Hall

Non-required Recitals - no minimum time, held in PAHB 151

1. In the 4th semester of private instruction, the result of the end-of-semester jury determines the student's eligibility to perform a junior recital and to continue in the Performance or Jazz Performance Emphasis.
2. Students planning a junior or senior recital during the fall semester must submit their recital application form (see p. 29), along with the \$50 recital fee, by September 15; those planning a recital during the second semester must submit their recital applications and fee by Feb 15.
3. Junior and non-required recitals are scheduled Monday through Friday between noon and 5 p.m in PAHB 151. Senior Recitals may be scheduled in the concert Hall, according to availability.
4. Students must pass a recital hearing one month prior to any required recital. A hearing committee and date will be assigned to each student. Hearing dates will be limited to Free Hours (noon on Mondays, Wednesdays, or Fridays). The committee will consist of the student's private instructor and 2 other faculty. **Students must bring a copy of the recital program, proofread and spell-checked, to the hearing in order to pass the hearing.** The applied teacher will inform the music administrative assistant (Connie Bailey) as to the results of the hearing. If the hearing is not accepted by the faculty committee the student must schedule a second hearing.
5. After passing the hearing, the recital program should be e-mailed to the music secretary **immediately** in Microsoft Word or TXT format. The program must be typed and edited for spelling, punctuation and capitalization. It should be typed exactly the way it is to be printed. Reduce translations to a minimum size. *Make sure that your private teacher proofreads the final copy of your program submitted to the music administrative assistant (Connie Bailey).* **Any changes to the program order must be made no closer than one week before the performance.**
6. Student Recitals will not be recorded unless the student requests this on the recital application form which must be submitted by Sept. 15 (Fall Semester) or Feb. 15 (Spring Semester). The recording fee is \$50.00 and must be submitted with the recital application form by the due dates indicated above (note that this fee is in addition to the \$50 recital fee). The recital recording will usually be delivered as an unmastered audio compact disc, although other delivery (mp3 files, Pro Tools session/files, etc.) and mastering (editing, tracking, etc.) options are available. Because of varying options, the student should contact Alan Wonneberger (awonn2345@umbc.edu) for exact details and to arrange delivery. A basic recording should be available within two weeks after these arrangements have been made.
7. Any requests for music technology (i.e., live sound) or special staging or lighting (outside of the traditional recital staging/lighting) must be discussed with, and approved by Alan Wonneberger by October 1 for a concert in Nov/Dec, or by Feb. 15 for a concert in April/May. There will be an extra fee for any approved services.
8. Students should consult teachers about recital dress. Students are encouraged to look professional.

Ensembles

Music ensembles at UMBC are open for participation by students from across the campus, regardless of their major. Contact the appropriate director for specific audition information. Participating students are expected to attend all rehearsals and concerts to receive full credit for the course.

UMBC ensembles perform frequently on and off campus for the university and Baltimore-Washington area communities.

Ensembles include:

UMBC Symphony Orchestra, E. Michael Richards, director

UMBC Camerata, Stephen Caracciolo, director

Jubilee Singers, Janice Jackson, director

Wind Ensemble, Brian Kaufman, director

UMBC Chamber Players, Airi Yoshioka, director

UMBC New Music Ensemble, Lisa Cella, director

Collegium Musicum, Joseph Morin, director

UMBC Jazz Ensemble, Matthew Belzer, director

Opera Workshop, Joseph Regan, director

UMBC Gamelan Angklung, Gina Beck, director

Percussion Ensemble, Tom Goldstein, director

Jazz Small Ensembles, Matthew Belzer, director

Guitar Ensemble, Zane Forshee, director

Jazz Guitar Ensemble, Tom Lagana, director

Sax Quartet, Matt Belzer, director

Concert Hall, PAHB 151 (Music Box) and Concert Policies

General Information about use of Concert Hall and PAHB 151

Please respect the fact that others will be using the space after your activity. Privilege of using this space is contingent upon following these policies.

1. Except for regularly scheduled classes or ensembles, activities in the Concert Hall must be scheduled in the Music Office. Only the Administrative Assistant is authorized to do this. This policy will help to avoid conflicts and confusion.
2. The Music Department at UMBC is entering a different universe with our move to the Performing Arts and Humanities Building and its professional spaces! For a number of us, this is the culmination of 10 years of planning for these facilities that will allow and encourage so much wonderful music-making in the future! As a result of this opportunity, your music degree from UMBC will mean more!

It is important for us as a community to recognize and respect our new home. **NO FOOD OR DRINK WILL BE ALLOWED IN THE CONCERT HALL, RECORDING STUDIOS, OR THE MUSIC BOX** - food and drink, if spilled, will damage the equipment, floor/seat materials, as well as the ventilation.

In addition, **NO FEET ON THE SEATS OR RAILINGS IN THE CONCERT HALL.** The faculty insist on these policies - they are "NO TOLERANCE" rules. If you are observed violating either of them, you will be prohibited from using these facilities (which will mean that you will need to drop the class, and the major).

Thanks for working together to allow all of us to gain the most from our time at UMBC.

3. The director or sponsor of each Music event must devise a plan with a supervisory staff member to have chairs, stands and other equipment set up, and removed from the stage before and after each activity.
4. Instructors are responsible for arranging with supervisory staff to have doors opened and locked for their event.
5. Turn off the lights when you leave.
6. Students who need to use a piano need to specify that when they request use of the space. Keep the piano lids closed when piano is not in use. **PLEASE HELP US SEE THAT UNAUTHORIZED PEOPLE REFRAIN FROM USING THE INSTRUMENTS** and ask unauthorized persons to leave the room if you find them

there. We must make this a joint effort and protect these expensive instruments from abuse. When the pianos are used they **MUST** be covered and locked after use. The cover should be on before moving the piano. **ALWAYS** close the lid of the piano before moving, and push from below the lid and score stand.

Lighting

If you have specific ideas for stage lighting for your event, you must consult with Alan Wonneberger at least one month **PRIOR** to the event (awonn2345@umbc.edu). As we get more familiar with the lighting system in the new building, we will know more about what is possible and reasonable to expect.

Use of UMBC Space, Equipment, and Name

UMBC space, equipment, and name are to be used for official UMBC business only. This includes, but is not limited to departmental rooms, instruments, chairs, stands, risers, etc.

Use of the above for consulting or other private gain (such as lessons or recordings for which a person is paid directly) is prohibited unless a formal agreement is made with the department that complies with the regulations of the University.

In addition, the use of the University name implying endorsement of commercial or political enterprise is prohibited.

NO FOOD OR DRINK WILL BE ALLOWED IN THE CONCERT HALL, RECORDING STUDIOS, OR THE MUSIC BOX - food and drink, if spilled, will damage the equipment, floor/seat materials, as well as the ventilation.

In addition, **NO FEET ON THE SEATS OR RAILINGS IN THE CONCERT HALL**. The faculty insist on these policies - they are **NO TOLERANCE** rules. If you are observed violating either of them, you will be prohibited from using these facilities (which will mean that you will need to drop the class, and the major).

Photocopying

No copyrighted materials will be copied and no extensive jobs will be done in the music office. Any published materials, which are copied for educational use, will require a signed waiver so that copy responsibility lies with the person who copies, not the department or the University. Large jobs must go to Commonvision in order to cut down on the maintenance of our own copier.

Instrument Storage

Departmental Instrument storage is available on a first come, first served basis, with preference given to music majors with large, fragile instruments.

Practice Rooms

Anyone registered for lessons or ensembles will be granted swipe card access to the practice rooms. On the sign-up sheet posted on the practice room door, please choose only two (2) hours daily. You may split the times to your preference, or choose 2 consecutive hours. Your time will be held for 15 minutes, after which you have lost the room and it is open to anyone. Please keep noise levels down in the practice areas! No eating or drinking (other than water) or studying in the practice room area. The space is limited and is meant for practicing. Close the piano lids when you leave the room.

Audio Services

Services Provided by UMBC Recording Studios

1. Each ensemble can make one free demo recording per semester. The request for a recording must come from the ensemble's faculty coach. The recording may be conducted in either the Concert Hall or the recording studio. Scheduling should be done at least one month in advance.
2. Senior music major students may make one free studio recording for the purposes of graduate school or employment applications. Each recording session may not exceed one hour in length. The request for the recording session should come from the student's instructor. Scheduling should be done at least one month in advance.
3. Additional demo recordings are contingent on studio and engineer availability and may require a fee to be paid.

Music 191 – Recital Preparation

All Music majors are required to complete 8 semesters of MUSC 191, except those with an emphasis in music education who are required to complete 3 semesters. Detailed requirements are distributed on the course syllabus at the start of each semester, but the basic requirements for this course are as follows:

- 1) There are 3 "sections" of MUSC191: section 3 is for upper-class Music Technology emphasis students; section 2 is for freshman Music Technology emphasis students and sophomore Linehan students, who work "front-of-house" and backstage during performances; section 1 is for all other music majors.
- 2) Attendance of at least eight of the Forums which are held at **1 p.m. Wednesdays in the Concert Hall**. Juniors and seniors will be required to perform at forum in the first half of the semester; sophomores and freshmen will perform in the second half of the semester.
- 3) Attendance (or participation in concert management or concert recording, dependent upon the course section for which you are registered) at a minimum of ten concerts.
 - a) Attendance at three may be outside of the Music Department, upon approval of the course instructor.
 - b) One will be the Honors Recital at the end of each semester.
- 4) Written reports may be required at the discretion of individual private lesson instructors.

Jury Information

All music majors registered for a letter grade for Applied Music (private instruction Musc193, Musc194, and Musc390) are required to take a faculty jury examination at the end of each semester. The jury grade will be provided to the private instructors to be used in determining each student's final grade for the semester.

Performance, Jazz Performance and Performance/Musicology majors should note that the jury taken during the 4th semester of lessons determines their eligibility to continue in the performance track. Students giving a junior or senior recital are excused from juries in the semester of their recital.

We will use Doodle.com for signing up for jury times.

Jury Requirements for Music Majors

Piano

Freshman/Sophomore:

Two contrasting pieces or movements from larger works. Performance Majors must perform both pieces from memory. All other majors must perform at least one of the pieces from memory

Junior/Senior:

Three contrasting pieces or movements from larger works. Performance Majors must perform all works from memory. All other majors must perform at least one of the pieces from memory.

Violin

Freshman/Sophomore

- 1) Three-octave major and minor scales and arpeggios in all keys
For two keys, two of the following double stops (thirds, octaves, fingered octaves, sixths, or tenths.)
- 2) An etude from the levels of Paganini, Dont, Rode, Fiorillo, or Kreuzter
- 3) A movement from a concerto or a show piece
- 4) A movement from unaccompanied Sonata/Partita by Bach

For Juniors/Seniors

- 1) Three-octave major and minor scales and arpeggios in all keys
For two keys, two of the following double stops (thirds, octaves, fingered octaves, sixths, or tenths.)
- 2) An etude from the levels of Paganini, Dont, Rode, Fiorillo, or Kreuzter
- 3) Two movements from a concerto or a movement of a concerto and a show piece
- 4) Two movements from unaccompanied Sonata/Partita by Bach

Viola

Freshman/Sophomore:

A movement from a classical concerto, such as Stamitz, Zelter, Handel, etc.

A movement from a sonata or other solo piece, such as the Glinka Sonata, Vaughan Williams Suite, Bloch Meditation and Precessional, etc.

An etude, such as one by Kreutzer, Mazas, Campagnoli, etc.

Junior/Senior

A movement from a major concerto, such as by Bloch, Hindemith, Walton

A movement from a major sonata, such as Schubert "Arpeggione," Sonatas by Brahms, Hindemith Reger Suites, etc.

Two contrasting movements from one of the cello suites by J.S. Bach

Some students may also play orchestral excerpts in the spring semester

Cello

Freshman/Sophomore

- 1) Three-octave major and minor scales and arpeggios in all keys
- 2) An etude from Popper, Piatti, Dotzauer, Schroeder, etc
- 3) A movement from a concerto, sonata, or show piece
- 4) A movement from Six Suites by Bach

For Juniors/Seniors

- 1) Three-octave major and minor scales and arpeggios in all keys
- 2) An etude from the levels of Popper, Piatti, etc.
- 3) Two movements from a concerto, sonata, or (pick two) a movement of a concerto, sonata, or show piece
- 4) Two movements from unaccompanied Bach Suites

Double Bass

Freshman/sophomore

All scales major/minor and arpeggios - 2 octaves. 2, 3 and 4 to a bow.

Two scales played by thirds (Do/mi, re/fa, etc.)

An étude - Simandl or Sturm

An orchestral excerpt

Movement of a concerto, sonata or a solo piece.

Movement of Bach Solo Cello Suite

Juniors and Seniors (next page)

All scales major and minor. 2 or 3 octaves. 2 thru 8 to a bow.

An étude of Bille, Petracchi or Hrabe

Two orchestral excerpts. One must be a bass solo (Pulcinella, Lt. Kije, Othello etc.)

Two contrasting movements from a concerto or sonata.

Solo piece

Movement of Bach Cello Suite

Harp

Freshman/Sophomore

-Two contrasting solo works or movements.

Junior/Senior

-Two contrasting complete works.

Classical Guitar

Freshman/Sophomore:

1) One-Octave, Two-Octave Major/Minor, Chromatic Scales, Modes

7th Chord Arpeggios: One-Octave, Two-Octave forms (Major 7th, Dom. 7th, Minor 7th, Min 7th b5, Diminished)

2) An Etude from one of the following: Carcassi, Sor, Giuliani,

3) Giuliani/ Tarrega Right Hand studies

4) Two solo works of contrasting style

5) Sight-Reading

Junior/Senior:

1) One-Octave, Two-Octave, Three Octave (selected) Major/Minor, Chromatic Scales. 7th Chord Arpeggios: One-Octave, and Two-Octave forms in all inversions.

2) An Etude from one of the following: Carcassi, Sor, Giuliani, Coste, Villa-Lobos, etc.

3) Giuliani/Tarrega Right Hand Studies

4) Two solo works of contrasting style

5) Sight-Reading

Flute

One etude and two contrasting pieces or movements.

Technical requirements:

Year 1: Taffanel and Gaubert exercises: numbers 4 and 5

Year 2: T&G: 7, 11, 12

Years 3 and 4 will be assigned at the beginning of each year based on the student's need.

Oboe

Freshman Level Proficiency

Major Scales up to 4 sharps and 4 flats in long tones

Minor Scales up to 4 sharps and 4 flats, natural, harmonic and melodic forms in long tones

Arpeggios

Brod, Oboe Method

Barret, Articulation Studies and Forty Progressive Melodies

Solos: Haydn Concerto, Telemann Partitas, Cimarosa Concerto, Handel Sonatas

Sophomore Level Proficiency

All Major Scales

All Minor Scales, in all three forms

Third progressions and broken arpeggios

Vade Mecum studies

Barret, Articulation Studies and Forty Progressive Melodies

Hite, Melodious and Progressive Studies

Solos: Schumann Romances, Saint-Saens Sonata, Mozart Quartet, Vivaldi Concertos

Junior Level Proficiency

All Major and Minor Scales

Third progressions, broken arpeggios and trill studies

Vade Mecum studies, with varied articulations

Double-tonguing (continued next page)

Barret, Fifteen Grand Studies
Solos: Poulenc Sonata, Mozart Concerto, Marcello Concerto

Senior Level Proficiency

All Scales

Interval studies, diminished and augmented chord studies

Circular breathing

Ferling, 48 Famous Studies; Gillet, Etudes

Solos: Telemann Fantasies, R. Strauss Concerto, Britten Six Metamorphoses after Ovid

Clarinet

One etude; two contrasting works or movements of works;

From semester #1 - all major scales (full range of instrument); from semester #2 - all minor scales (full range of instrument); from semester #3 - all major/minor arpeggios (full range of instrument); from semester #4 - major/minor 3rds (full range of instrument)

Trumpet

- Freshman: scales thru 4-flats and 4-sharps; 2 contrasting pieces chosen by your teacher; demonstrate range to concert G above the staff; 2nd semester, demonstrate double tonguing.
- Sophomore: all major scales; two contrasting pieces chosen by your teacher; Demonstrate range to high B-flat concert; 2nd semester, demonstrate triple tonguing.
- Junior: minor (all forms) scales thru 4-flats and 4-sharps; two contrasting pieces chosen by your teacher; 2nd semester, demonstrate range to high concert C
- Senior: all minor (all forms) scales; two contrasting pieces

Horn

All major scales and arpeggios - 2 octaves one etude comparable to those in Gallay, Maxime-Alphone, Koprassch or Shoemaker etude books solo movement from repertoire including or comparable to: Beethoven - Sonata, Op 17 Corelli - Sonata in F Major Hindemith - Sonata Krol - Laudatio Mozart - Concerto No. 1, KV 412 Mozart - Concerto No. 2, KV417 Mozart - Concerto No. 3, KV 447 Mozart - concerto No. 4, KV 495 Poulenc - Elegie Strauss, Franz - Nocturno Strauss, Franz - Concerto, Op. 8 Strauss, Richard - Concerto no. 1 in E Major, Opus 11

Tuba

- Scale Juries: Each semester will contain a scale jury with increasingly difficult requirements to expand on range, tempo and technique
- Freshman: Demonstrate good technique of sound production and consistent intonation with performance of melodic etude and/or orchestral excerpt.
- Sophomore: Expand on techniques from Freshman year with a focus on learning the orchestral literature of Wagner, Prokofiev and Mahler as well as performance of tuba solo literature
- Junior: Continue focus on more difficult orchestral literature to include Tchaikovsky, Belioz, Bruckner, etc., and standard concerto literature, particularly Vaughan Williams, Bruce Broughton and Hindemith "Sonata."
- Senior: Demonstrate knowledge of complete range of tuba repertoire.

Percussion

1. snare drum rudiments, snare drum/percussion etudes (2 in contrasting styles)
2. all major scales, one mallet etude, one snare drum/percussion etude
3. all minor scales, one mallet etude, one timpani etude
4. four-mallets 7th chords and inversions, 4-mallet piece, a contrasting piece, i.e., timpani or percussion)

Composition

Student composers present to the composition faculty a portfolio of original work at the completion of MUSC312 to determine eligibility for the senior recital process (MUSC401 for 3 semesters, followed by MUSIC492)

Jazz

Jazz Juries are divided into the following categories. The way in which each category is filled is dependent on the instrument and the individual faculty member's discretion.

I. Jazz Harmony (scales, chords)

A. End of first year: basic seventh chords, altered dominant sevenths, basic extensions and alterations. Major scale harmony. All 12 keys.

B. End of second year: Basic chord connection. Melodic minor harmony. Diminished scale harmony. All 12 keys.

C. Advanced level (third and fourth year): Chord substitution, reharmonization, pentatonics

II. Repertoire

A. End of first year: basic jazz standards

B. End of second year: advanced jazz standards

C. Advanced level (third and fourth year): Jazz compositions from modern era (bebop to present)

D. Every semester: 12 key projects

III. Solo Transcription

IV. Sight-Reading

VOICE LEVELS AND THEIR CORESPONDING COURSE NUMBERS AND JURY REQUIREMENTS

- The demonstration of significant memory work is expected at each jury and hearing.
- The term *flexibility* in the requirements below is understood as the ability to sing fast notes, on one syllable. Singing 5-note or 9-note scales in a jury as a minimum-requirement-alternative to a song with melismas is acceptable.
- Regardless of the number of pieces a student prepared for the jury they shall only be asked to perform two songs. The student will announce the first and then the adjudicators will select the second from the list of repertoire the student has provided. The *Gateway Jury* for performance emphasis students will serve as an exception. In this case, the student will be expected to perform ALL FOUR of the jury selections.
- A student who does not pass a level is required to study at that level again until a pass is achieved.
- A pass awarded for the Voice Performance Level 4 *Gateway Jury* indicates that the faculty believes the student has shown significant progress and is ready to prepare successful Junior and Senior recitals.
- Recitals are not required for Music Education students, though some choose--with their instructor's permission--to prepare "half recitals" and perform them in conjunction with other half recitals as the department schedule permits.

(CONTINUED NEXT PAGE)

Jury Standards for Voice Principals

The chart below is not to be understood as a complete syllabus for applied voice instruction. Rather, this is only a list of the requirements needed to pass each Jury Level. Applied instructors will work with their students individually to select repertoire that addresses the specific technical, artistic, and developmental needs unique to each singer.

| Voice Performance Emphasis Typical Course Sequence | | Choral Music Education Emphasis Typical Course Sequence [Music Technology and Composition Emphases, only Levels 1 - 4] | |
|---|---|--|------------------------|
| <i>First Semester</i> | <i>Second Semester</i> | <i>First Semester</i> | <i>Second Semester</i> |
| <i>Yr 1</i> Level 1, MUSC193 | Level 2, MUSC193 | <i>Yr 1</i> Level 1, MUSC193 | Level 2, MUSC193 |
| <i>Yr 2</i> Level 3, MUSC193 | Level 4, MUSC193 Gateway Jury | <i>Yr 2</i> Level 3, MUSC193 | Level 4, MUSC193 |
| <i>Yr 3</i> Level 5, MUSC390 | Level 6, MUSC391 Junior Recital | <i>Yr 3</i> Level 5, MUSC193 | Level 6, MUSC193 |
| <i>Yr 4</i> Level 7, MUSC390 | Level 8, MUSC392 Senior Recital | | |
| Level 1 | 2 Pieces from Memory -contrasting styles -one must demonstrate flexibility | 2 Pieces from Memory -contrasting styles -one must demonstrate flexibility | |
| Level 2 | 2 Pieces from Memory -contrasting styles -one must demonstrate flexibility -one in Italian | 2 Pieces from Memory -contrasting styles -one must demonstrate flexibility -one in Italian | |
| Level 3 | 3 Pieces from Memory -contrasting styles -one must demonstrate flexibility -one in any foreign language | 3 Pieces from Memory -contrasting styles -one must demonstrate flexibility -one in any foreign language | |
| Level 4 | Gateway Jury 4 Pieces from Memory -contrasting styles -one must demonstrate flexibility -two in any foreign language | 4 Pieces from Memory -contrasting styles -one must demonstrate flexibility -two in any foreign language | |
| Level 5 | 5 Pieces from Memory -contrasting styles -one must demonstrate flexibility -one in French -one in German | 2 Pieces from Memory -contrasting styles -one must demonstrate flexibility -one in Italian <u>or</u> German | |
| Level 6 | NO JURY: Junior recital hearing is sufficient. | 2 Pieces from Memory -contrasting styles -one must demonstrate flexibility -one in Italian <u>or</u> German | |
| Level 7 | 5 Pieces from Memory -contrasting styles -one must demonstrate flexibility -one in French -one in German -one in Italian | <i>Continued study is encouraged but not required for the degree.</i> | |
| Level 8 | NO JURY: Senior recital hearing is sufficient. | <i>Continued study is encouraged but not required for the degree.</i> | |

COLLABORATIVE PIANO GUIDELINES

UMBC Music Department

UMBC Music Department partially subsidizes collaborative piano for performances including Junior and Senior Recitals, Second Wednesday Recitals, Open Recitals, Honors Recital, Concerto Competitions and voice juries. In order to take advantage of this privilege, the following guidelines need to be followed:

1. Students needing a pianist should choose from the list of "Approved Pianists." A current list can be found on the following page, and is posted on the door of PAHB266.
2. Students will be responsible for contacting pianists and arranging rehearsals and recitals directly with them. Students should come to the first rehearsal fully prepared (I.e., correct notes, rhythms, etc. already learned).
3. Students are responsible for informing their private instructor about scheduled rehearsals with the pianist so the instructor can offer help in preparing for those rehearsals. Students should be prepared to articulate an interpretation to the pianist, planned through discussions with the private instructor.
4. If a student should miss a scheduled rehearsal without sufficient advance notice to the pianist, it is the student's responsibility to pay the pianist directly for his/her time.
5. Payment of collaborative pianists
 - **REHEARSAL FEES:** Students are responsible for paying the pianist's fee for all rehearsals at the rate of \$30/hour.
 - **PERFORMANCE FEES:** The music department will pay the pianist's fee for all Second Wednesday Recitals, Open Recitals, Honors Recital, Concerto Competition and required Junior or Senior recitals.

Any questions/requests for help:
Prof. Beith (PAHB 266)
beith@umbc.edu

DESIGNATED PIANISTS

Departmental Recitals

Fall 2014

Approved Pianists

Teodora Adjarova, teodora_adjarova@yahoo.com 410-929-5861

Debbie Allen, adebor@umbc.edu 410-381-0133
(Type "UMBC" in subject line)

Chungwon Chung, chungwon7@me.com; 410-905-3173

Alastair Edmonstone: alastairedmonstone@mac.com 301-490-9249

Li-tan Hsu: litan1012@gmail.com 443-415-2077

Joe Satava: josephsatava@gmail.com 410-375-0372

*Questions: Contact Prof. Beith beith@umbc.edu
PAHB 266*

ADVISING REMINDERS

General Information

Students need to be advised prior to registering for each new semester. (*If you miss your appointment with your advisor, you will need to wait until others have been advised before you can re-schedule*). Registering for classes other than what was advised can put a student at risk for delayed graduation. Not all classes count for GEP/GFR requirements, some music core classes automatically fulfill GEP/GFR requirements, some classes are only offered in the Fall or only every TWO YEARS, and many classes have important pre-requisites. If you're not sure, ask first!

Graduation Requirements

All students need the following in order to graduate with a degree from UMBC:

120 credit hours (at least 30 of which must be earned at UMBC)

45 upper level credit hours (300-400 level)

All GEP requirements fulfilled

All requirements for their major area

Excess Credit Permission

A student is considered full-time with 12 or more credit hours a semester. A normal load is 12-19 $\frac{1}{2}$ credits. To go beyond that amount, an "Excess Credit Form" needs to be signed by your advisor and taken over to the Advising Office for approval before registering for any amount beyond 19 $\frac{1}{2}$ credits. The Advising Office will check the student's GPA and past overload success to make a determination.

Course Withdrawals

If you are having trouble in a class, contact your instructor immediately - don't even wait a week. Follow the advice given and keep your instructor up-to-date on your efforts. If you feel you need to withdraw from a class, it is best to do so before the end of the schedule adjustment period; otherwise, a "W" will show up on your transcript. The last days to add/drop a class are published in the online Schedule of Classes for each term.

Incomplete Grades

In very unusual circumstances, a student may request an "Incomplete" for a class. The instructor decides whether or not to grant this. The student must have already accomplished most of the class work for the course. An Incomplete gives the student one additional semester to complete the work, at which time the instructor will officially change the INC to a letter grade. If the work is not completed during that time, the INC will automatically change to F.

AP/CLEP Scores

Even though credit may be granted for AP and CLEP examinations, the music department determines which tests, if any, fulfill requirements for the music major.

Graduate Applications

Forms are online through Registrar ("forms"). **DO NOT** miss these deadlines:

February 15 for May graduation

June 15 for August graduation

September 15 for December graduation

ADVISING REMINDERS (continued)

Change of Emphasis

If a student wants to **change** to a different emphasis in music or **add** an emphasis to your current one (limit of two emphases can be pursued), the first step is to discuss this with a faculty member from that emphasis. Next, fill out a Change of Emphasis form (obtained in the music office; copy appears on pg. 29), following the procedures indicated for that particular emphasis, get the appropriate signatures and take to Prof. Beith. Finally, submit a Declaration of Major form with the new information (signed by Prof. Beith) to the Registrar's Office.

TRANSFER STUDENTS

Transfer students should schedule an appointment with the music advisor, Prof. Beith (beith@umbc.edu) as soon as they arrive on campus to go over transfer credits. Even though credit may be granted for classes transferred in, the music department determines which classes fulfill requirements for the music major. The department may request a course description from your prior institution in order to make a final decision.

Please be aware that it usually takes 2-4 weeks for the Registrar's Office to process your transcript. If it hasn't shown up in your UMBC records after four weeks, send an inquiry to records@umbc.edu from your **UMBC e-mail** account. Include course name and number from your previous school AND your full name and UMBC student ID number found on your student ID card (2 letters, 5 digits).

ARTSYS (<http://artweb.usmd.edu>) website is a useful tool to help you determine the transferability of classes from a Maryland community college to UMBC. Enter the course name and number from the previous school and the UMBC direct equivalent (if there is one) will pop up.

You have the option of testing out of some required music classes (piano, musicianship lab) if you are at a sufficient level. You will be given material ahead to prepare and have one opportunity to show your ability. Each level requires a separate test. If you pass out of a level, that class will not show up on your transcript nor will you receive credit for that class. Instead, the instructor will put a note in your records waiving that level requirement for you.

Any questions pertaining to academics should be directed to Prof. Beith, Fine Arts Room 020, beith@umbc.edu.

NOTE FROM PROF. BEITH: *As the academic advisor for the music department, I try to make myself as available as possible. Please feel free to contact me with questions you might have. The most efficient way to reach me is via e-mail: beith@umbc.edu. All forms can be left on my door. Check my door later to pick up signed forms.*

IMPORTANT: *There are times when faculty or other students will need to get in touch with you. PLEASE, PLEASE check your e-mail frequently! I check mine regularly, just in case, and ask that you do the same.*

Scholarships

UNDERGRADUATE SCHOLARSHIPS For Music Majors at UMBC

Linehan Artist Scholars Program

The Linehan Artist Scholars Program is for incoming freshmen who show high musical and intellectual ability, and who seek to develop their talent in the context of a strong liberal arts education. This scholarship awards substantial financial assistance for four years of undergraduate study. Prospective students must apply to the Linehan Artist Scholars Program by the January deadline and audition at the earliest possible date. For more information contact Emily Meyers (meyerse1@umbc.edu), in the Scholarship office, at 410-455-4541 or visit www.umbc.edu/las.

Fine Arts Awards

Offered to freshmen and transfer students, this scholarship is for music majors who show considerable talent and promise in music. Students audition and then are selected by the music faculty. The award offers up to \$2500 per year toward tuition.

Johann E. Eltermann Award

Offered to a continuing music major who is a junior or senior, the Eltermann Award offers up to \$1000 per year based on the student's interest in German language or culture, as well as the quality of the student's performance in both music classes and performances. Applications can be picked up in the music office at the beginning of the spring semester.

Paul Levin Memorial Scholarship

Offered to a deserving undergraduate student majoring in music and pursuing teacher certification. The student must have a GPA of 3.0 or higher, majoring in music, financial need, pursuing teacher certification, and demonstrated record of community service and/or leadership.

UMBC Music Performance Fellowships

UMBC Music Performance Fellowships waive the private lesson fee for musically talented students majoring in ANY department. This program is highly competitive, and awards are based on merit, not need. Students are required to perform in The UMBC Chamber Players, Orchestra or Camerata throughout the duration of their award.

Suggested Sequence of Music Courses (Vocal Performance Emphasis)

| | <u>Fall Semester</u> | <u>Spring Semester</u> |
|------------------------------------|---|---|
| YEAR 1: | Music 125 (3) MUSC 110 (1) MUSC 176 (1) MUSC 191 (1) MUSC 193 (3) MUSC358 - ensemble (3: AH, WI) MUSC161 - Diction (IPA/English/Italian) (1) 1 GEP (3) | MUSC 126 (3) MUSC 111 (1) MUSC 177 (1) MUSC 191 (1) MUSC 193 (3) Ensemble (2) MUSC162 or 163 - Diction (Fr. or Ger.) (1) 2 GEP (6) |
| | <u>TOTAL CREDITS: 16</u> | <u>19</u> |
| YEAR 2: | MUSC 225 (3) MUSC 210 (1) MUSC 178 (1) MUSC 191 (1) MUSC 193 (3) Ensemble (2) 2 GEP (6) | MUSC 226 (3) MUSC 211 (1) MUSC 179 (1) MUSC 191 (1) MUSC 162 or 163 - Diction (1) MUSC 193 (3) Ensemble (2) 2 GEP (6) |
| | <u>TOTAL CREDITS: 17</u> | <u>18</u> |
| YEAR 3: (Junior Recital) | MUSC 227 (3) MUSC 321 (3: WI) MUSC 191 (1) MUSC 390 (3) Ensemble (2) MUSC362 (3) 1 GEP (3) | MUSC 230 (3: AH, C) MUSC 322 (3: AH, WI) MUSC 191 (1) MUSC 391 (Jr. Recital) (3) Ensemble (2) 1-2 GEP (3-6) |
| | <u>TOTAL CREDITS: 15-18</u> | <u>15-18</u> |
| YEAR 4: (Senior Recital) | MUSC 380 (3) MUSC 480 OR 485 (3: WI) MUSC 191 (1) MUSC 390 (3) Ensemble (2) 1-2 GEP (3-6) | Ensemble (2) MUSC 191 (1) MUSC 392 (3) (Sr. Recital) 2-3 GEP (6-9) |
| | <u>TOTAL CREDITS: 15-18</u> | <u>12-15</u> |

Suggested Sequence of Music Courses (Instrumental Performance Emphasis)

| | <u>Fall Semester</u> | <u>Spring Semester</u> |
|------------------------------------|--|--|
| YEAR 1: | Music 125 (3) MUSC 110 (1) MUSC 176 (1) MUSC 191 (1) MUSC 193 (3) MUSC358 - ensemble (3: AH, WI) 1 GEP (3) | MUSC 126 (3) MUSC 111 (1) MUSC 177 (1) MUSC 191 (1) MUSC 193 (3) Ensemble (2) 1-2 GEP (3-6) |
| | <u>TOTAL CREDITS: 15</u> | <u>14-17</u> |
| YEAR 2: | MUSC 225 (3) MUSC 210 (1) MUSC 178 (1) MUSC 191 (1) MUSC 193 (3) Ensemble (2) 2 GEP (6) | MUSC 226 (3) MUSC 211 (1) MUSC 179 (1) MUSC 191 (1) MUSC 193 (3) Ensemble (2) 1-2 GEP (3-6) |
| | <u>TOTAL CREDITS: 17</u> | <u>14-17</u> |
| YEAR 3: (Junior Recital) | MUSC 227 (3) MUSC 321 (3: WI) MUSC 191 (1) MUSC 390 (3) Ensemble (2) MUSC362 (3) 1 GEP (3) | MUSC 230 (3: AH, C) MUSC 322 (3: AH, WI) MUSC 191 (1) MUSC 391 (Jr. Recital) (3) Ensemble (2) 1-2 GEP (3-6) |
| | <u>TOTAL CREDITS: 18</u> | <u>18</u> |
| YEAR 4: (Senior Recital) | MUSC 380 (3) MUSC 480 OR 485 (3: WI) MUSC 191 (1) MUSC 390 (3) Ensemble (2) 1-2 GEP (3-6) | Ensemble (2) MUSC 191 (1) MUSC 392 (3) (Sr. Recital) 2-3 GEP (6-9) |
| | <u>TOTAL CREDITS: 15-18</u> | <u>12-15</u> |

Suggested Sequence of Music Courses (Jazz Performance Emphasis)

| | <u>Fall Semester</u> | <u>Spring Semester</u> |
|------------------------------------|--|--|
| YEAR 1: | Music 125 (3) MUSC 110 (1) MUSC 176 (1) MUSC 191 (1) MUSC 193 (3) MUSC358 - ensemble (3: AH, WI) 1 GEP (3) | MUSC 126 (3) MUSC 111 (1) MUSC 177 (1) MUSC 191 (1) MUSC 193 (3) Ensemble (MUSC320?) (2) 2 GEP (6) |
| | <u>TOTAL CREDITS: 15</u> | <u>17</u> |
| YEAR 2: | MUSC 221 (3) MUSC 210 (1) MUSC 178 (1) MUSC 191 (1) MUSC 193 (3) Ensemble (2) 2 GEP (6) | MUSC 222 or 223 (3) MUSC 211 (1) MUSC 179 (1) MUSC 191 (1) MUSC 193 (3) Ensemble (2) MUSC 214 (3) 1 GEP (3) |
| | <u>TOTAL CREDITS: 17</u> | <u>17</u> |
| YEAR 3: (Junior Recital) | MUSC 227 (3) MUSC 321 (3: AH, WI) MUSC 191 (1) MUSC 390 (3) Ensemble (2) 2 GEP (6) | MUSC 230 (3: AH, C) MUSC 322 (3: AH, WI) MUSC 191 (1) MUSC 391 (Jr. Recital) (3) Ensemble (2) 2 GEP (6) |
| | <u>TOTAL CREDITS: 18</u> | <u>18</u> |
| YEAR 4: (Senior Recital) | MUSC 380 (3) MUSC 480 OR 485 (3: WI) MUSC 191 (1) MUSC 390 (3) Ensemble (2) 1-2 GEP (3-6) | Upper Level Elective in MUSC (3) Ensemble (2) MUSC 191 (1) MUSC 392 (Sr. Recital) (3) 1-2 GEP (3-6) |
| | <u>TOTAL CREDITS: 15-18</u> | <u>12-15</u> |

Suggested Sequence for music courses

Instrumental Music Education emphasis + State of Maryland Certification

(Note: Certification is not required for the completion of the BA in Music/music education emphasis)

| | <u>Fall Semester</u> | <u>Spring Semester</u> |
|----------------|---|---|
| YEAR 1: | MUSC 125 (3) MUSC 110 (1) MUSC 176 (1) MUSC 191 (1) MUSC 358 - ensemble (3: AH, WI) MUSC 193 (3) Methods course (percussion or guitar) (1) PSYC 100 (SS) (3) | MUSC 126 (3) MUSC 111 (1) MUSC 177 (1) MUSC 191 (1) ensemble (2) MUSC 193 (3) EDUC 310 (3) 2 GEP (6) |
| | TOTAL CREDITS: 16 | 20 |
| YEAR 2: | MUSC 225 (3) MUSC 210 (1) MUSC 178 (1) MUSC 224 (3) MUSC 191 (1) MUSC 193 (3) Ensemble (2) Methods course (1) EDUC 311 (3) 1 GEP (3) | MUSC 226 (3) MUSC 211 (1) MUSC 179 (1) MUSC 230 (3: C, AH) MUSC 193 (3) methods course (1) Ensemble (2) EDUC 388 (3) EDUC 412 (3) |
| | TOTAL CREDITS: 21 | 20 |
| YEAR 3: | MUSC 321 (3; AH, WI) MUSC 380 (3) MUSC 193 (3) Ensemble (2) MUSC 362 (3) 2 methods courses (2) Methods course (percussion or guitar) (1) 1 GEP (3) | MUSC 322 (3: AH, WI) MUSC 385 (3) MUSC 193 (3) Ensemble (2) 2 methods courses (2) EDUC 410** (3) 2 GEP (6) |
| | TOTAL CREDITS: 20 | 22 |
| YEAR 4: | (Phase I Internship) EDUC 411 (3) MUSC 361 (3) 3 GEP (9) | (Phase II Internship) EDUC 456 (10) EDUC 457 (2) |
| | TOTAL CREDITS: 15 | 12 |

Frequency of Education Course offerings:

EDUC 310 and 311: 2 sections of each offered every semester.

EDUC 312: offered every semester and in the summer

EDUC 388: offered every semester, in the summer, and at area community colleges

EDUC 410: offered ONLY IN THE SPRING semester.

** Note that you must pass Praxis I before you will be allowed to register for EDUC 410.

Also, you must pass Praxis II before you will be allowed to Student Teach.

Note: Some students may be interested in pursuing the accelerated MAT (Master of Arts in Teaching) program, a 5-year program leading to certification and a Master's degree. See the Education Department for details.

Suggested Sequence for music courses

Choral Music Education emphasis + State of Maryland Certification

(Note: Certification is not required for the completion of the BA in Music/music education emphasis)

| | <u>Fall Semester</u> | <u>Spring Semester</u> |
|----------------|---|---|
| YEAR 1: | MUSC 125 (3) MUSC 110 (1) MUSC 176 (1) MUSC 191 (1) MUSC 358 - ensemble (3:AH, WI) MUSC 193 (3) MUSC 174 (1) PSYC 100 (SS) (3) | MUSC 126 (3) MUSC 111 (1) MUSC 177 (1) MUSC 191 (1) ensemble (2) MUSC 193 (3) EDUC 310 MUSC175 (1) 2 GEP (6) |
| | <u>TOTAL CREDITS: 16</u> | <u>20</u> |
| YEAR 2: | MUSC 225 (3) MUSC 210 (1) MUSC 178 (1) MUSC 224 (3) MUSC 191 (1) MUSC 193 (3) Ensemble (2) MUSC 189 (1) MUSC 261 (3) 1 GEP (3) | MUSC 226 (3) MUSC 211 (1) MUSC 179, (1) MUSC 230 (3:C, AH) MUSC 193 (3) methods course (1) Ensemble (2) EDUC 311 (3) EDUC 412 (3) |
| | <u>TOTAL CREDITS: 21</u> | <u>20</u> |
| YEAR 3: | MUSC 321 (3; AH, WI) MUSC 380 (3) MUSC 193 (3) Ensemble (2) MUSC 362 (3) EDUC 388 (3) 1 GEP (3) | MUSC 322 (3; AH, WI) MUSC 385 (3) MUSC 193 (3) Ensemble (2) EDUC 410** (3) 2 GEP (6) |
| | <u>TOTAL CREDITS: 20</u> | <u>20</u> |
| YEAR 4: | (Phase I Internship) EDUC 411 (3) MUSC 360 (3) 3 GEP (9) | (Phase II Internship) EDUC 456 (10) EDUC 457 (2) |
| | <u>TOTAL CREDITS: 15</u> | <u>12</u> |

Frequency of Education Course offerings:

EDUC 310 and 311: 2 sections of each offered every semester.

EDUC 312: offered every semester and in the summer

EDUC 388: offered every semester, in the summer, and at area community colleges

EDUC 410: offered ONLY IN THE SPRING semester.

** Note that you must pass Praxis I before you will be allowed to register for EDUC 410.

Also you must pass Praxis II before you will be allowed to Student Teach.

Note: Some students may be interested in pursuing the accelerated MAT (Master of Arts in Teaching) program, a 5-year program leading to certification and a Master's degree. See the Education Department for details.

Suggested Sequence of Music Courses (Music Technology Emphasis)

| | <u>Fall Semester</u> | <u>Spring Semester</u> |
|------------------------------------|--|---|
| YEAR 1: | Music 125 (3) MUSC 110 (1) MUSC 176 (1) MUSC 191 (1) MUSC 194 (2) MUSC218 (3) MUSC358 (3: AH, WI) 1 GEP (3) | MUSC 126 (3) MUSC 111 (1) MUSC 177 (1) MUSC 191 (1) MUSC 194 (2) MUSC 219 (3) Ensemble (2) 2 GEP (6) |
| | <u>TOTAL CREDITS: 17</u> | <u>19</u> |
| YEAR 2: | MUSC 225 or 221 (3) MUSC 210 (1) MUSC 178 (1) MUSC 191 (1) MUSC 194 (2) MUSC 318 (3) Ensemble (2) 1-2 GEP (3-6) | MUSC 226 or 222 or 223 (3) MUSC 211 (1) MUSC 179 (1) MUSC 191 (1) MUSC 194 (2) Ensemble (2) MUSC 319 (3) 1-2 GEP (3-6) |
| | <u>TOTAL CREDITS: 16-19</u> | <u>16-19</u> |
| YEAR 3: | MUSC 227 (3) MUSC 321 (3: AH, WI) MUSC 191 (1) MUSC 417 (3) 1-2 GEP (3-6) | MUSC 230 (3: AH, C) MUSC 322 (3: AH, WI) MUSC 191 (1) MUSC 416 (3) MUSC418 (3) 1-2 GEP (3-6) |
| | <u>TOTAL CREDITS: 13-16</u> | <u>13-16</u> |
| YEAR 4: (Senior Project) | MUSC 380 (3) MUSC 480 OR 485 (3: WI) MUSC 191 (1) Upper Level Elective in MUSC (3) 1-2 GEP (3-6) | MUSC 492 (2) MUSC 191 (1) MUSC418 (3) 3 GEP (9) |
| | <u>TOTAL CREDITS: 13-16</u> | <u>15</u> |

Suggested Sequence of Music Courses (Composition Emphasis)

| | <u>Fall Semester</u> | <u>Spring Semester</u> |
|----------------|--------------------------------|------------------------------|
| YEAR 1: | MUSC 125 (3) | MUSC 126 (3) |
| | MUSC 110 (1) | MUSC 111 (1) |
| | MUSC 176 (1) | MUSC 177 (1) |
| | MUSC 191 (1) | MUSC 191 (1) |
| | MUSC 193 (3) | MUSC 193 (3) |
| | MUSC358 - ensemble (3: AH, WI) | Ensemble (2) Chamber Players |
| | MUSC311 (3) | MUSC312 (3) |
| | | ENG100 (3) |
| | <u>TOTAL CREDITS: 15</u> | <u>17</u> |

| | | |
|----------------|------------------------------|------------------------------|
| YEAR 2: | MUSC 225 (3) | MUSC 226 (3) |
| | MUSC 210 (1) | MUSC 211 (1) |
| | MUSC 178 (1) | MUSC 179 (1) |
| | MUSC 191 (1) | MUSC 191 (1) |
| | MUSC 193 (3) | MUSC 193 (3) |
| | Ensemble (2) Chamber Players | Ensemble (2) Chamber Players |
| | MUSC224 (3) | MUSC427 (3) |
| | MUSC230 (3) C | 1 GEP (3-4) |
| | <u>TOTAL CREDITS: 17</u> | <u>17-18</u> |

| | | |
|----------------|-----------------------------|----------------------|
| YEAR 3: | MUSC 227 (3) | MUSC 322 (3: AH, WI) |
| | MUSC 321 (3: AH and WI) | MUSC 191 (1) |
| | MUSC 191 (1) | MUSC401 (3) |
| | MUSC 401 (3) | UL Elective (3) |
| | Ensemble (2) | Ensemble (2) |
| | 2 GEP (6-8) | 2 GEP (6-8) |
| | <u>TOTAL CREDITS: 18-20</u> | <u>18-20</u> |

| | | |
|------------------|---------------------------------|------------------|
| YEAR 4: | MUSC 380 (3) | MUSC492 (2) |
| (Senior Recital) | MUSC 401 (3) | MUSC 191 (1) |
| | MUSC 191 (1) | MUSC 480 (3: WI) |
| | 3 GEP's (9-11) | 3 GEP (9--119) |
| | PHED (1.5) | PHED (1.5) |
| | <u>TOTAL CREDITS: 17.5-19.5</u> | <u>16.5-18.5</u> |

Name: _____ Current Emphasis: _____
UMBC ID: _____ UMBC e-mail: _____ Date: _____

**STUDENTS SEEKING A B.A. IN MUSIC AT UMBC MAY PURSUE TWO EMPHASES
BUT MUST FULFILL ALL THE REQUIREMENTS FOR EACH.**

NO MORE THAN TWO EMPHASES MAY BE PURSUED.

I wish to **change to** **OR** **add** **the following emphasis:**

Performance _____ **Vocal** _____ **Instrumental**
End-of-semester jury will serve as an audition into this emphasis.

Composition
Submit samples of your compositions with this form for review.

Jazz
You will need to audition for members of the jazz faculty.

Music Education _____ **Choral** _____ **Instrumental**
Attach a statement explaining why you want to become a teacher, including previous teaching experience. You may be asked for a short interview and/or audition.

Performance/Musicology
If your current emphasis is *not* performance, the end-of-semester jury will serve as your audition into this emphasis. You may be asked for a short interview.

Music Technology
Submit a sample of your work in recording and/or music technology for review.

Student should submit completed form to the Music Office for direction to appropriate faculty for approval.

Faculty Approval (Current Emphasis)

Date

Faculty Approval (New Emphasis)

Date

Music Dept. Chair Approval

Date

If approved, this form and completed "Declaration of Major" form go to the music advisor for approval.

Music Advisor Approval: _____

Date: _____

Junior-Senior Recital Request

**NOTE: THIS REQUEST FOR A RECITAL MUST BE SUBMITTED
WITH FEES INDICATED BELOW
BY SEPTEMBER 15, 2014 FOR FALL RECITALS;
OR FEBRUARY 15, 2015 FOR SPRING RECITALS (No Exceptions).
Non-required Recitals can only be schedule after all Required recitals are
set**

Name of Student(s) _____ E-mail _____

Voice Type/Instrument(s) _____ Teacher _____

Type of Recital: (circle one)

Junior Recital
(30-45 minutes)
*M-F, 12-5pm
In PAHB 151

Senior Recital
(50-60 minutes)
*Any available time
In Concert Hall

Composition Recital
*Any available time
In PAHB 151 or CH

Non-Required Recital
AFTER all required recitals are
you may use any available time
In PAHB 151

*Recital Date _____

*Time _____

Collaborating Performers _____

Instructor agrees to this request: _____
(Instructor Signature)

Jr/Sr/Comp recitals:

A Recital Hearing must be successfully completed 30 days in advance of recital date.

Edited & Typed Program Copy Due at the Hearing. NOTE: You will not pass your hearing if you do not have the program copy. Faculty jury will sign this program if you pass the Hearing – bring the signed program to music office immediately following the hearing. **Also, e-mail a complete program to baileyc@umbc.edu.**

Paid?: Recital Fee _____ (\$50.00) Recording Fee _____ (\$50.00)
Fees must accompany this request.

Please make 2 separate checks, both payable to UMBC Music Department.

SET-UP REQUIREMENTS

Piano needed? Yes _____ No _____

Approximate No. of Stands _____

Any technical support needed? Yes _____ No _____ (if yes, complete reverse side)

Will you have a reception? Yes _____ No _____

Reception is the responsibility of student (includes set-up and clean-up)

Request for Technical Support for Music Major Recital

Technical services must be requested at the time of the space request. The student must contact Prof. Alan Wonneberger at awonn2345@umbc.edu to confirm staffing availability and for special technical requests.

Please mark all that apply below.

I will have the following technical needs:

- I have a special lighting request.

Explain _____

- I have a special sound request.

Explain _____

- Other technical requests

- I DO NOT have any special technical requirements.

Please sign indicating that you have discussed these requests with your teacher, and you both understand that any additional technical needs requested after this date may not be available to you.

_____ (recitalist)

_____ (teacher)

Date Received in Music Office _____

**Second Wednesday and Open Recital
NOMINATION FORM
(Fall 2014)
UMBC Music Department**

Leave completed forms with Prof. Beith (PAHB 266) by due date indicated below.

Which Recital?

Second Wednesday Recitals

___ Oct. 8, 1pm (due 10/1)
___ Nov. 12, 1pm (due 11/5)

Open Recitals (mark 1st, 2nd, 3rd choices)

___ Wed. Nov. 26, 12-2pm (due 11/19)
___ Mon. Dec. 1, 12-1pm (due 11/19)
___ Wed. Dec. 3, 12-2pm (due 11/19)
___ Fri. Dec. 5, 12-1pm (due 11/19)

Performer(s) *please list name as you would like it to appear on program*

| Names | Instru/Voice type | UMBC e-mail | Phone |
|-------|-------------------|-------------|-------|
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |

Pianist: _____ (see reverse for Collaborative Pianist information)

Program Listing

Title - include name of piece/major work, name of movement(s) or tempo marking, catalog listing (Op. No, K., etc)

Full name of composer

Composers birth/death years

Length of piece to nearest ½-min

Date (year) of the work's composition

Nominated by

Faculty Signature

Questions: beith@umbc.edu

HEALTH AND SAFETY INFORMATION AND RECOMMENDATIONS FOR STUDENT MUSICIANS

Introduction

The UMBC Department of Music, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Department of Music has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University's practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. UMBC has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the university's control are involved.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the UMBC Department of Music. The policies, protocols, and operational procedures developed by the Department of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

Performance Injuries

Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendonitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

What Instrumentalists Should Do

The Department of Music wishes to thank the Associated Board of the Royal Schools of Music, Butler University, and the Canadian Network for Health in the Arts for the following information:

1. **Evaluate your technique.** Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
2. **Always warm up.** As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
3. **Take breaks to stretch and relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
4. **Pace yourself.** No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.

5. **Check out your instrument.** Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
6. **Evaluate other activities.** Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendonitis.
7. **Pay attention to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
8. **Get medical attention.** Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

What Singers Should Do

The Department of Music wishes to thank The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center for the following information:

1. **Maintain good general health.** Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
2. **Exercise regularly.**
3. **Eat a balanced diet.** Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.
4. **Maintain body hydration;** drink two quarts of water daily.
5. **Avoid dry, artificial interior climates.** Using a humidifier at night might compensate for dryness.
6. **Limit the use of your voice.** High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
7. **Avoid throat clearing and voiced coughing.**
8. **Stop yelling, and avoid hard vocal attacks on initial vowel words.**
9. **Adjust the speaking pitch level of your voice.** Use the pitch level in the same range where you say, "Umm-hmm?"
10. **Speak in phrases rather than in paragraphs.** Breathe slightly before each phrase.
11. **Reduce demands on your voice** - don't do all the talking!
12. **Learn to breathe silently to activate your breath support muscles and reduce neck tension.**
13. **Take full advantage of the two free elements of vocal fold healing:** water and air.
14. **Vocal athletes must treat their musculoskeletal system as do other types of athletes;** therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

What All UMBC Musicians Should Do

1. **Stay informed.** Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.
2. **Musicians might find the following resources helpful:**

Books:

Conable, Barbara. *What Every Musicians Needs to Know About the Body* (GIA Publications, 2000)
Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009)
Norris, Richard N. *The Musician's Survival Manual* (International Conference of Symphony and Opera Musicians, 1993)

The following links may be useful:

[Associated Board of the Royal Schools of Music](#) (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.

[Performing Arts Medicine Association](#) (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.

[Texas Voice Center](#), founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.

[National Center for Voice and Speech](#) (NCVS), conducts research and disseminates information about voice and speech.

[Vocal Health Center](#), University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

Department-Owned Instruments

The Department of Music maintains a collection of musical instruments for checkout and use by members of the music faculty and students enrolled in our courses and performing ensembles. As with other items we use in the course of our daily lives, musical instruments must be cared for properly and cleaned regularly. Each instrument in the Department's collection receives a thorough inspection at the conclusion of the academic year. Every year, thousands of dollars are spent to clean, adjust, and return instruments to full playing condition.

Antiseptically Clean

More and more our society is pushing for products that are anti-fungal, anti-bacterial and anti-viral. Some even go the next step further aiming to achieve sterile. However, our bodies by design are not meant to live in a sterile environment. As kids we played in the dirt, ate bugs and countless other things and became stronger because of it. Keep in mind that total sterility is a fleeting moment. Once a sterile instrument has been handled or exposed to room air it is no longer considered to be sterile. It will however remain antiseptically clean until used.

Most viruses cannot live on hard surfaces for a prolonged period of time. Some die simply with exposure to air. However, certain groups are quite hardy. Therefore, musicians must be concerned with instrument hygiene. Users of school owned and rented musical equipment might be more susceptible to infections from instruments that are not cleaned and maintained properly.

If the cleaning process is thorough, however, musical instruments will be antiseptically clean. Just as with the utensils you eat with, soap and water can clean off anything harmful. Antibacterial soaps will kill certain germs but all soaps will carry away the germs that stick to dirt and oils while they clean. No germs/ no threat.

Infectious Disease Risks

Sharing musical instruments is a widespread, accepted practice in the profession. However, recent discussion in the profession has included concern regarding shared musical instruments and infectious disease, especially HIV.

The Centers for Disease Control (CDC), has confirmed that there is no risk of transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV) through shared musical instruments. The reasons for this are that these diseases are passed via a blood-to-blood, sexual fluid or mucous membrane contact. There has been no case of saliva transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV).

Instrument Hygiene

While the possibility of transmission of the above bacteria and viruses is not a real consideration, it is apparent that there should be a protocol with regard to shared musical instruments. Sharing of instruments is routine in music departments, where students practice and perform on borrowed instruments throughout the year. In our discussion with our consultants, certain basic considerations and recommendations for standard operating procedures regarding shared instruments were recommended as follows:

1. All musicians or students should have their own instrument if possible.
2. All musicians or students should have their own mouthpiece if possible.
3. All students and faculty sharing reed instruments **MUST** have their own individual reeds. Reeds should **NEVER** be shared.
4. If instruments must be shared in class, alcohol wipes or Sterisol germicide solution (both available from the Department of Music) should be available for use between different people. When renting or using a Department-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene. The student must initial and date the following statement upon checkout of the institutionally owned wind instrument.

Mouthpieces

The mouthpiece (flute headjoint), English Horn and bassoon bocal, and saxophone neck crook) are essential parts of wind instruments. As the only parts of these instruments placed either in or close to the musician's mouth, research has concluded that these parts (and reeds) harbor the greatest quantities of bacteria.

Adhering to the following procedures will ensure that these instrumental parts will remain antiseptically clean for the healthy and safe use of our students and faculty.

Cleaning the Flute Head Joint

1. Using a cotton swab saturated with denatured, isopropyl alcohol, carefully clean around the embouchure hole.
2. Alcohol wipes can be used on the flute's lip plate to kill germs if the flute shared by several players.
3. Using a soft, lint-free silk cloth inserted into the cleaning rod, clean the inside of the headjoint.
4. Do not run the headjoint under water as it may saturate and eventually shrink the headjoint cork.

Cleaning Bocals

Bocals should be cleaned every month with a bocal brush, mild soap solution, and running water.

English Horn bocals can be cleaned with a pipe cleaner, mild soap solution, and running water. Be careful not to scratch the inside of the bocal with the exposed wire ends of the pipe cleaner.

Cleaning Hard Rubber (Ebony) Mouthpieces

1. Mouthpieces should be swabbed after each playing and cleaned weekly.
2. Select a small (to use less liquid) container that will accommodate the mouthpiece and place the mouthpiece tip down in the container.
3. Fill the container to where the ligature would begin with a solution of half water and half white vinegar (50% water and 50% hydrogen peroxide works too). Protect clarinet mouthpiece corked tenons from moisture.
4. After a short time, use an appropriately sized mouthpiece brush to remove any calcium deposits or other residue from inside and outside surfaces. This step may need to be repeated if the mouthpiece is excessively dirty.
5. Rinse the mouthpiece thoroughly and then saturate with Sterisol germicide solution. Place on paper towel and wait one minute.
6. Wipe dry with paper towel.
7. Note: Metal saxophone mouthpieces clean up well with hot water, mild dish soap (not dishwasher detergent), and a mouthpiece brush. Sterisol germicide solution is also safe for metal mouthpieces.

Cleaning Saxophone Necks (Crooks)

1. Swabs and pad-savers are available to clean the inside of the saxophone neck. However, most saxophonists use a flexible bottlebrush and toothbrush to accomplish the same results.
2. If the instrument is played daily, the saxophone neck should be cleaned weekly (and swabbed out each day after playing).
3. Use the bottlebrush and mild, soapy water to clean the inside of the neck.
4. Rinse under running water.
5. Sterisol germicide solution may be used on the inside of the neck at this time, if desired (not necessary). Place on paper towel for one minute.
6. Rinse again under running water, dry, and place in the case.
7. If using pad-savers, do not leave the pad-saver inside the neck when packed away.

Cleaning Brass Mouthpieces

1. Mouthpieces should be cleaned monthly.
2. Using a cloth soaked in warm, soapy water, clean the outside of the mouthpiece.
3. Use a mouthpiece brush and warm, soapy water to clean the inside.
4. Rinse the mouthpiece and dry thoroughly.
5. Sterisol germicide solution may be used on the mouthpiece at this time. Place on paper towel for one minute.
6. Wipe dry with paper towel.

Other Instruments

String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musician washing their hands before and after use.

Hearing Health

Listed below are links to documents and advisories developed by the [National Association of Schools of Music](#) (NASM) and the [Performing Arts Medicine Association](#) (PAMA). This information serves as an overview of hearing health issues for administrators, faculty and students of postsecondary schools and departments of music. Medical information is provided by PAMA; data regarding contextual issues in music programs, by NASM.

Noise-Induced Hearing Loss

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

Part of the role of any professional is to remain in the best condition to practice the profession. As an aspiring musician, this involves safeguarding your hearing health. Whatever your plans after graduation - whether they involve playing, teaching, engineering, or simply enjoying music - you owe it to yourself and your fellow musicians to do all you can to protect your hearing. If you are serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing.

Music & Noise In the scientific world, all types of sound, including music, are regularly categorized as noise. A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

We experience sound in our environment, such as the sounds from television and radio, household appliances, and traffic. Normally, we hear these sounds at safe levels that do not affect our hearing. However, when we are exposed to harmful noise-sounds that are too loud or loud sounds that last a long time-sensitive structures in our inner ear can be damaged, causing noise-induced hearing loss (NIHL). These sensitive structures, called hair cells, are small sensory cells that convert sound energy into electrical signals that travel to the brain. Once damaged, our hair cells cannot grow back. NIHL can be caused by a one-time exposure to an intense "impulse" sound, such as an explosion, or by continuous exposure to loud sounds over an extended period of time. The humming of a refrigerator is 45 decibels, normal conversation is approximately 60 decibels, and the noise from heavy city traffic can reach 85 decibels. Sources of noise that can cause NIHL include motorcycles, firecrackers, and small firearms, all emitting sounds from 120 to 150 decibels. Long or repeated exposure to sounds at or above 85 decibels can cause hearing loss. The louder the sound, the shorter the time period before NIHL can occur. Sounds of less than 75 decibels, even after long exposure, are unlikely to cause hearing loss. Although being aware of decibel levels is an important factor in protecting one's hearing, distance from the source of the sound and duration of exposure to the sound are equally important. A good rule of thumb is to avoid noises that are "too loud" and "too close" or that last "too long."

It is very important to understand that the hair cells in your inner ear cannot regenerate. Damage done to them is permanent. There is no way to repair or undo this damage.

According to the American Academy of Audiology, approximately 26 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise. As you pursue your day-to-day activities, both in the Department of Music and in other educational, vocational, and recreational environments, remember:

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). This danger is constant.
3. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

4. The closer you are to the source of a loud sound, the greater the risk of damage.
5. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
6. Recommended maximum daily exposure times 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
7. Certain behaviors (controlling volume levels in practice and rehearsal, planning rehearsal order to provide relief from high volume works, avoiding noisy environments) reduce your risk of hearing loss.
8. The use of earplugs (Sensaphonics, ProGuard, Sensorcom) helps to protect your hearing health.
9. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of the Department of Music, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
10. If you are concerned about your personal hearing health, talk with a medical professional.
11. If you are concerned about your hearing health in relationship to your study of music at UNLV, consult with your applied instructor, ensemble conductor, advisor, or Department Chair.

Resources - Information and Research Hearing Health Project Partners

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

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

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

General Information on Acoustics

Acoustical Society of America (<http://acousticalsociety.org/>)

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

Health and Safety Standards Organizations American National Standards Institute (ANSI)

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

The National Institute for Occupational Safety and Health (NIOSH) (<http://www.cdc.gov/niosh/>)

Occupational Safety and Health Administration (OSHA) (<http://www.osha.gov/>)

Medical Organizations Focused on Hearing Health American Academy of Audiology

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

American Academy of Otolaryngology - Head and Neck Surgery (<http://www.entnet.org/index.cfm>)

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

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

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

National Institute on Deafness and Other Communication Disorders; "Noise-Induced Hearing Loss"

(<http://www.nidcd.nih.gov/health/hearing/noise.html>)

Other Organizations Focused on Hearing Health Dangerous Decibels (<http://www.dangerousdecibels.org>)

National Hearing Conservation Association (<http://www.hearingconservation.org/>)