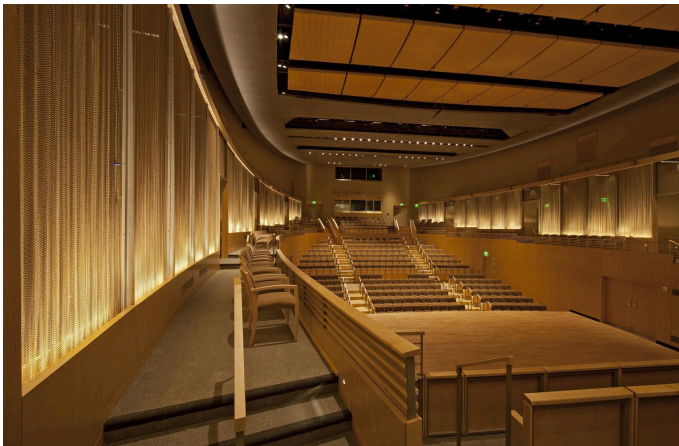




This handbook is designed to provide the information you will need to complete your music degree successfully.



Inside, you will find information about performance opportunities, use of the concert hall and recording studios, advising tips, as well as a faculty directory.

MUSIC MAJOR HANDBOOK

2024-2025

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Faculty/Staff Directory

Teodora Adzharova PAHB 260	KEYBOARD SKILLS/PIANO	Office: 410-455-3190	tadzhar1@umbc.edu
Audrey Andrist	CLASSICAL PIANO	Office: 410-455-2986	andrist@umbc.edu
Harry Appelman	JAZZ PIANO		appelman@umbc.edu
James Bailey	BUSINESS SERVICES SPECIALIST	Office: 410-455-2990	jamesbailey@umbc.edu
Tom Baldwin	BASS, UPRIGHT & ELECTRIC		tbaldwin@umbc.edu
Sarah Baugher PAHB 256	MUSIC TECHNICAL COORDINATOR	Office: 410-455-5945	sbaugher@umbc.edu
Matthew Belzer PAHB 265	DIR. OF JAZZ STUDIES, SAXOPHONE	Office: 410-455-3123	belzer@umbc.edu
Katie Bogdan PAHB 238	ADMINISTRATIVE ASSISTANT	Office: 410-455-2942	kbogdan1@umbc.edu
Angelica Brooks	MUSIC EDUCATION		brooksan@umbc.edu
Lisa Cella PAHB 264	DEPT CHAIR , FLUTE, MUSICIANSHIP	Office: 410-455-1405	cella@umbc.edu
Chandra Cervantes	FRENCH HORN		ccervant@umbc.edu
McCoy Chance PAHB 238	MULTIMEDIA TECHNICIAN	Office: 410-455-1404	chancem1@umbc.edu
Hui-Chuan Chen	CLASSICAL PIANO		huichuan@umbc.edu
Edryn Coleman	CHORAL METHODS		edrync1@umbc.edu
Patrick Crossland	TROMBONE, BRASS LAB, NEW MUS ENS		jpcross@umbc.edu
Nicholas Currie	VIOLIN		nwcurrie8@umbc.edu
Fatma Daglar	OBOE		fdaglar@umbc.edu
Dustin Donahue PAHB 171	PERCUSSION, PERC. ENSEMBLE	Office: 410-455-3911	donahue@umbc.edu
James Dorsey	GENERAL MUSIC METHODS		jdorse1@umbc.edu
Juan Sebastián Delgado	FACULTY FELLOW FOR DIVERSITY IN THE ARTS		juansed1@umbc.edu
Linda Dusman PAHB 263	COMPOSITION/THEORY	Office: 410-455-2026	dusman@umbc.edu
Renate Falkner	VIOLA		rfalkne1@umbc.edu
Felipe Garibaldi	CLASSICAL GUITAR		fgaribal@umbc.edu
Natalie Groom	CLARINET		ngroom@umbc.edu
Yoshiaki Horiguchi	CLASSICAL BASS		hyoshi1@umbc.edu
Sammy Huh	VOICE, OPERA WORKSHOP		sammyhuh@umbc.edu
Janice Jackson PAHB 255	VOICE, JUBILEE SINGERS	Office: 410-455-3520	jackson@umbc.edu

Seyoung Jeong	VOICE, DICTION		jeongs@umbc.edu
Don Johns	PERCUSSION METHODS		PK71299@umbc.edu
Lindsay Johnson PAHB 258	MUSICOLOGY	Office: 410-455-2941	lmjohnson@umbc.edu
Greg Kalember	MUSIC TECHNOLOGY		gkalembe@umbc.edu
Brian Kaufman PAHB 254	TUBA, MUSIC EDUCATION	Office: 410-455-2922	brian.kaufman@umbc.edu
Jeremy Keaton	CONCERT COORDINATOR	Office: 410-455-5974	jkeaton1@umbc.edu
Lori Kesner	FLUTE		lkesner@umbc.edu
Gita Ladd	CELLO, CHAMBER MUSIC	Cell: 443-223-6669	gitaladd@umbc.edu
Tom Lagana	JAZZ GUITAR		tlagana@comcast.net
Brent Madsen	JAZZ TRUMPET		brentmad@umbc.edu
Philip Mann PAHB 261	ORCHESTRA	Office: 410-455-3061	philipma@umbc.edu
Michael Martin	K-12 INSTRUMENTAL METHODS		martinme@umbc.edu
Marc McAneny	COMPOSITION/INSTRUMENTATION		mmcanen1@umbc.edu
Mark Merella	JAZZ DRUMS		mmerell1@umbc.edu
Lulu Mwangi PAHB 257	CAMERATA/MUSIC ED	Office: 410-455-6586	lmwangi1@umbc.edu
Elizabeth Palmer	MUSIC EDUCATION		espalmer@umbc.edu
Jacqueline Pollauf	HARP		jpollauf@umbc.edu
Michelle Purdy	GAMELAN		purdy1@umbc.edu
Lori Şen	VOCAL PEDAGOGY		lorisen@umbc.edu
Élise Sharp	STRING METHODS		esharp2@umbc.edu
Joseph Siu PAHB 259	THEORY, KEYBOARD SKILLS, ADVISING	Office: 410-455-8043	jsiu@umbc.edu
Richard Spittel	BASSOON		rspittel@umbc.edu
Jason Widney	VOICE		jwidney1@umbc.edu
Krystal Williams	WOODWIND METHODS		kmwillia@umbc.edu
Alan Wonneberger PAHB 137	DIRECTOR OF RECORDING	Office: 410-455-8769	awonn2345@umbc.edu
Bri'Ann Wright	POPULAR MUSIC PEDAGOGY		bwright5@umbc.edu
Airi Yoshioka PAHB 262	VIOLIN, CHAMBER PLAYERS	Office: 410-455-3960	airiyoshioka@gmail.com

Performance Related Information

Performance Opportunities

The UMBC Music Department provides many opportunities for student performers to hone their performance skills. **MUSC191: Recital Preparation (Wednesdays at 1:00 p.m.)** is required for all music majors and provides an informal atmosphere in **Forums** for students to “try out” works they are preparing for performance. **Departmental Recitals and Area Recitals** provide more formal opportunities for students to play a complete movement or piece in public. The **Honors Recital Auditions** provides a more competitive environment for those who find this beneficial to their development. All ensembles perform at least once per semester. **Junior and Senior Recitals** are the culmination of the undergraduate experience for Performance and Jazz studies majors. Composition majors present **Senior Recitals** and have works performed in Student Composer Recitals each semester. Submission procedures are explained fully in the MUSC 191 syllabus.

Music Forums / MUSC191

Music Forums are held on **Wednesdays at 1:00 p.m.** Music majors are required to attend a certain number of classes for MUSC191 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. There will be a weekly sign up sheet. If students need an accompanist, they must bring the music to the department office by Wednesday of the week prior to the forum. More information about MUSC191 can be found on page 20 of this handbook.

Departmental Recitals

A few times each semester, in place of the forum at 1:00 p.m., music majors are eligible to be nominated by their instructors to perform one piece in a formal recital. **Nominations for the Departmental Recitals must be approved by the applied faculty member. Students can fill out the form [HERE](#) (see page 13).** A pianist can be provided for one dress rehearsal and the performance for those who need one (see Collaborative Piano information on page 8 in this Handbook).

Honors Recital Selection Process

Honors Preliminary Recitals are scheduled at the end of each semester and **begin at 12:00 noon** (note difference from Forum time). To enable more participation, we encourage works under 10 minutes in duration. **Nominations for the Honors Recitals must be submitted through this [FORM](#) (see page 14) with documentation of approval by the applied faculty member.** The deadline for submission of this nomination is **10 days prior to the first Preliminary Recital, the exact date of which will be posted each semester.** From these Preliminary recitals, some will be selected to perform one of 3 Finals Recitals. 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, page 7).

Honors Recital

Outstanding performers are selected for this event by the faculty from the Final 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 Finals Recital of their selection for the Honors Recital. The list is posted on the bulletin board outside the music office and sent via email. Students and accompanists should arrive at least 30 minutes prior to the recital time and they should check in with the stage manager. Please note that all music majors are required to attend the Honors Recital, a departmental celebration of all the semester’s accomplishments.

Guidelines for Performance Dress

Juries, recitals, hearings, masterclasses, auditions, chamber performances, and other concerts require a degree of professionalism that extends to clothing and outward appearance. You as a performer want the audience to be able to focus on your performance and the hard work you put into your preparation rather than be distracted by your clothing choices. As you select your outfit, think about the level of formality the occasion warrants and the climate of the performance space. You want to be appropriate for the occasion and also comfortable. Be mindful as well of your audience's sightlines for the entire performance, including your bow. In some cases audience members may be seated below or directly above you.

In all performances, you'll want to find a balance between professional and personal identity. Keep in mind that your clothing choices reflect to the public your professional "brand." Above all, you want to give the impression that you're taking your performance seriously.

Professionalism in concert dress is about more than appearance, too. Musical performance is inherently physical, and clothing that restricts your movement or breath forces you to perform below your capabilities. Always keep in mind how your outfit may affect your stance, posture, balance, breath, and tone production, and make wise choices. We highly recommend that you practice your program wearing your intended outfit and shoes in advance. Comfort and ease of motion on stage translate to performances that allow you to do your absolute best.

Guidelines for Student/Composer Collaborations

We are a collaborative department with a passion for new music, so student composers and performers are often eager to work together, a practice we all encourage. However, in the past, there have been issues when students make plans together either due to the difficulty level of the music composed or when young performers and composers suddenly realize they have over committed.

For this reason, we keep faculty as an important part of the communications. If a student performer asks a composer for a piece, the primary teachers of each student should communicate about level, duration, and a realistic timeline for the project. Similarly, if a student composer asks a performer to write a piece for him/her/them, faculty need to assess the viability of the project.

With ensemble directors, if a student approaches them about composing for their ensembles, the directors should talk with the composition teacher of the student (or direct the student to consult with their instructor) to ascertain whether the student is at a level to take on a larger ensemble project. Typically large student ensemble projects are reserved for composition major juniors and seniors.

As we work toward professionalism with our students, we encourage meaningful and educational collaborations that will prepare for your lives post-UMBC.

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 Camerata, Prof. Lulu Mwangi, director
Jubilee Singers, Prof. Janice Jackson, director
Gospel Choir, Prof. Janice Jackson, director
UMBC Symphony Orchestra, Dr. Philip Mann, director
Wind Ensemble, Prof. Brian Kaufman, director
UMBC Chamber Players, Dr. Airi Yoshioka, director
Improvisation Ensemble, Dr. Patrick Crossland, director
UMBC New Music Ensemble, Dr. Lisa Cella, director
UMBC Jazz Ensemble, Prof. Matthew Belzer, director
Jazz Small Groups, Prof. Tom Baldwin and Prof. Tom Lagana, directors
Opera Workshop, Prof. Sammy Huh, director
Collegium Musicum, Dr. Lindsay Johnson, director
Percussion Ensemble, Dr. Dustin Donahue, director
Brass Ensemble, Dr. Patrick Crossland, director
Gamelan Ensemble, Prof. Michelle Purdy, director

Student Recitals

Junior Recitals – 30-45 minutes; Senior Recitals – 60 minutes (including intermission)

Non-required Recitals – no minimum time, no hearing required

1. **Gateway Jury:** In the 4th semester of private instruction, the result of the end-of-semester jury for Performance, Education, and Jazz Studies majors determines the student's eligibility to take MUSC 390 - Advanced Private Lessons. Only after passing your gateway jury can you register for a junior or senior recital. For student composers, an assessment of the portfolio required for MUSC 312 constitutes the gateway for continuance toward the composition recital.
2. Students planning a junior or senior recital during the fall semester must submit their recital request form (see p.10), along with the \$25 recital fee, by **SEPTEMBER 16**; those planning a recital during the second semester must submit their recital applications and fee by **FEBRUARY 14**.
3. Senior Recitalists will have first choice of dates for a period of two weeks; Junior Recitalists will be able to select dates after the end of that two week period. Exact dates will be announced each semester.
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.
 - a. **Students must email a copy of the recital program, proofread and spell-checked, to the hearing committee in order to pass the hearing.**
 - b. The applied teacher will inform the music administrative assistant (Katie Bogdan) via email as to the results of the hearing, indicating "passed" or "not passed".
 - c. If the hearing is not accepted by the faculty committee, the student must schedule a second hearing.
5. After passing the hearing, a recital program should be e-mailed to the music admin assistant **immediately** (Katie Bogdan, kbogdan1@umbc.edu)
 - a. This program should be in Microsoft Word or .txt format.
 - b. The program must be typed and edited for spelling, punctuation and capitalization.
 - c. Translations must be in a "table" format – check with Katie Bogdan for instructions.
 - d. **Make sure that your private teacher proofreads your program before it is submitted to the music admin assistant (Katie Bogdan).**
 - e. 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 request form, which must be submitted by **SEPTEMBER 16** (Fall Semester) or **FEBRUARY 14** (Spring Semester). The recording fee for audio only is \$75.00. The fee for video recording (one camera) is an additional \$100. All fees must be submitted with the recital application form by the due dates indicated above (note that recording fees are in addition to the \$25 recital fee). The total fees for recital, audio, and video are \$200.
 - a. The recital audio recording fee includes mixing and mastering, and the final product will be delivered as an MP3 or WAV file. The final recording will not be edited.
 - b. The video fee includes post production work (synchronizing mastered audio to camera footage, color correction, sharpening, etc.). Final products will usually be delivered as an mp4 file, but other formats are available if requested. The final recording will not be edited. **NOTE: Your unmastered audio and video files will not be archived by the department after the final files are delivered. YOU MUST PROVIDE A HARD DRIVE OR THUMB DRIVE**

WITH SUFFICIENT MEMORY TO SARAH BAUGHER WITHIN A MONTH AFTER YOUR RECITAL IF YOU WANT TO PRESERVE THESE MATERIALS.

c. The student must contact Alan Wonneberger or Sarah Baugher after the recital to confirm delivery options, and to be given an approximate delivery date. Until then, recordings are temporarily archived as raw material. **If the student must have a finished recording by a certain deadline in order to use it as part of a submission process for a competition, festival, etc. they must notify Alan Wonneberger or Sarah Baugher by email at least two weeks in advance of said deadline.**

7. Any requests for music technology support (i.e. sound reinforcement of acoustic instruments) or special staging or lighting (outside of the traditional recital staging/lighting) must be discussed with, and approved by Alan Wonneberger by **SEPTEMBER 16** for a concert in Nov/Dec, or by **FEBRUARY 14** for a concert in April/May. There is no additional fee for these services, but they **MUST** be requested at the time you schedule your recital.

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. The 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 privileged to have access to the Performing Arts and Humanities Building and its professional spaces. This building was the culmination of 10 years of planning 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 PAHB home. **NO FOOD OR DRINK WILL BE ALLOWED IN THE CONCERT HALL, RECORDING STUDIOS, THE MUSIC BOX, OR REHEARSAL ROOMS** – food and drink, if spilled, will damage the equipment, floor/seat materials, as well as the ventilation.

NOTE: FOR ALL REHEARSALS IN THE CONCERT HALL, PLEASE STORE BACKPACKS AND INSTRUMENT CASES ON STAGE OR BACK STAGE ON THE SHELVING PROVIDED. FOR LARGE ENSEMBLES, WE WILL PROVIDE STUDENT MONITORS TO ENSURE SAFETY OF YOUR POSSESSIONS. Instrument cases and personal items have been damaging the wood on the concert hall seats—please help us preserve this beautiful space by following this policy!

As always, **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.

3. The director or sponsor of each Music event must devise a plan with Concert Coordinator Jeremy Keaton (jkeaton1@umbc.edu) to have chairs, stands and other equipment set up, and removed from the stage before and after each activity.
4. Instructors are responsible for coordinating with Jeremy Keaton 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 or historical keyboard need to specify that when they request use of the space. Keep the piano lids closed when the 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.

COLLABORATIVE PIANO GUIDELINES

Any questions about collaborative pianists/requests for help:
Katie Bogdan (kbogdan1@umbc.edu)

UMBC Music Department provides pianist support for weekly MUSC191 performances, concerto competitions, voice juries, and Junior, Senior and Certificate Student Hearings and Recitals. In order for students to take advantage of this support, the following guidelines need to be followed:

1. Students needing a pianist should choose from the list of *approved pianists* available from the Music Office and studio faculty.
2. Students will be responsible for contacting pianists directly to schedule Junior, Senior, and Certificate Student Hearing and Recital dates [in consultation with the Music Office and the studio faculty] and to arrange for rehearsals.
3. Students are to come to all rehearsals fully prepared [i.e., correct notes, rhythms, etc. already learned] and with rehearsal payment in hand.
4. The pianist must receive music from the student:
 - a) at least one week before the MUSC191 performance, concerto competition, and voice jury, and
 - b) at least two weeks before the first rehearsal for a Junior, Senior, or Certificate Recital Hearing.
5. 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.
6. Collaborative pianists are paid for their time and skill by students and by the UMBC Music Department in the manner described in the chart below.

PERFORMANCE TYPE	REHEARSAL FEE	PERFORMANCE FEE
MUSC191 Performances Voice Juries Concerto Competitions	Students schedule rehearsals with their pianist in 10-minute blocks. \$5 for each 10-minute block, paid in cash by the student at the time of the rehearsal.	Paid by the Department of Music.
Recital Hearings	Students schedule rehearsals with their pianist in 10-minute blocks. \$5 for each 10-minute block, paid in cash by the student at the time of the rehearsal.	30-minute hearing paid by the Department of Music.
Junior Recitals Senior Recitals Certificate Student Recitals	Students schedule rehearsals with their pianist in hour blocks. \$30 for the hour [for 1-4 rehearsals], paid in cash by the student at the time of the rehearsal. If a student desires <i>more</i> than 4 hours of rehearsal, he/she is responsible for paying the pianist \$40 per hour.	Paid by the Department of Music.

Pianists who participate in this agreement:

Deborah Allen - thallenpos@msn.com, H: 410-381-0133, C: 240-535-6907

Hui-Chuan Chen - huichuanchen1@gmail.com, 410-409-6557

Hsiao-Ying Lin - hsiaoyinglin423@gmail.com, 443-310-1945

JoyAnne Richardson - joyanneamanirichardson@gmail.com

Ka Yoo - nyung486@gmail.com

Departmental Forms

All forms are now available and must be submitted online. Students MUST submit documentation of approval from the appropriate faculty by the deadline indicated on the forms. This documentation can be a copy or screenshot of an email.

For Recital Fees, please pay by check (made out to UMBC Department of Music). This check should be dropped off to the Music Office (PAHB 238) prior to your recital date.

We are **NOT** accepting cash payments. If you have any additional questions regarding payment options, please contact Jeremy Keaton at jkeaton1@umbc.edu.

Links to the forms are included below. Copies of the forms are included below, but should be used only as references.

Historical Keyboard Usage Form: [LINK](#)

Junior/Senior Recital Request: [LINK](#)

Request for Technical Support for Junior/Senior Recital: [LINK](#)

Departmental Recital Nomination Form: [LINK](#)

Honors Preliminary Auditions Nomination Form: [LINK](#)

Historical Keyboard Usage Form

This form should be completed at the same time you schedule your degree recital or, if for a different performance, at least a month before the performance. This form must be signed and approved by both your lessons teacher and Dr. Lindsay Johnson. As part of the performance agreement, the department will cover the cost of one tuning for one rehearsal on one keyboard. **If more than one keyboard is being used, you will be charged for the tuning(s) at \$100 per tuning.**

Our department is fortunate to have in its possession a portative chamber organ, double manual harpsichord, single manual harpsichord, and fortepiano. Usage of the instruments requires a strict attention to care; therefore, you as the student agree to the following:

- You (if you plan to play one of these instruments) or your keyboardist must currently be or have been previously enrolled in harpsichord/organ lessons (MUSC 190) and/or Collegium (MUSC 307.07).
- If you are collaborating with a keyboardist not enrolled or from outside of the university, they must be approved by Dr. Lindsay Johnson.
- Before your performance with one of the instruments, you must block out in your performance planning 1.5 hours of rehearsal in the space to account for acclimation time for the instrument, a rehearsal, and a touch up tuning before the house opens for the event.
- You will contact Jeremy Keaton (jkeaton1@umbc.edu) to coordinate logistics of scheduling rehearsal and times to move the instrument at least one month in advance. The department will provide people to assist with the move.
- **Under no circumstance will you move any of the instruments without Dr. Lindsay Johnson or Jeremy Keaton supervising you.**

Please provide the following information:

Name: _____

Email Address: _____ Phone Number: _____

Date of Performance: _____ Concert Name: _____

Keyboardist: _____

Keyboard being used:

Portative Organ Double Manual Harpsichord Single Manual Harpsichord Fortepiano

(Note: The default harpsichord is the double manual; the single manual can be made available under certain circumstances; speak with Dr. Johnson in advance if you need to use the single manual.)

Pitch level: 415 440

Temperament, if not equal: _____

If using the portative organ, indicate the settings and stops being used (e.g. 2 foot pipe, 4 foot pipe, 8 foot pipe, etc.)

(continued on reverse)

Historical Keyboard Usage Form (Page 2)

Repertoire being performed on the keyboard:

Signatures

Student:

X _____

Lessons Teacher:

X _____

Dr. Lindsay Johnson:

X _____

Junior/Senior Recital Request

**NOTE: THIS REQUEST FOR A RECITAL MUST BE SUBMITTED ONLINE WITH
UPLOADED DOCUMENTATION OF APPROVAL FROM THE APPROPRIATE
FACULTY**

WITH FEES INDICATED BELOW

BY SEPTEMBER 16 FOR FALL RECITALS;

OR FEBRUARY 14 FOR SPRING RECITALS (No Exceptions).

Non-required Recitals can only be scheduled after all Required recitals are set

Name of Student(s)

E-mail

Voice Type/Instrument(s)

Teacher

Type of Recital: (select one)

Junior Recital

Senior Recital

Composition Recital

Non-Required Recital

(30-45 minutes)

(50-60 minutes)

AFTER all required recitals are set,
you may use any available time

*Recital Date _____ (please contact Jeremy to check availability before submitting this form)

*Time _____ Venue: ___ *Concert Hall* ___ *Music Box*

Collaborating Performers _____

Set-up Requirements:

Piano needed? Yes ___ No ___; Harpsichord needed? Yes ___ No ___; Chamber Organ? Yes ___ No ___

(NOTE: usage of historic keyboards must be PRE-approved by Dr. Lindsay Johnson (lmjohnson@umbc.edu)

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 (including set-up and clean-up)

Instructor Signature, agreeing to this request:

X _____

Please attach a screenshot of approval to the google form

NOTE: for Junior, Senior, and Composition recitals:

A Recital Hearing must be successfully completed 30 days in advance of the 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 the music office immediately following the hearing. **Also, e-mail a complete program to Katie Bogdan (kbogdan1@umbc.edu)**

Paid? Fees must accompany this request. Please make your check payable to **UMBC Department of Music.**

Recital Fee ___ (\$25.00) **(mandatory)**

Audio Only Recording Fee ___ (\$50.00) **OR** **Audio & Video Recording Fee** ___ (\$125.00)

Request for Technical Support for Junior/Senior 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.

Lighting: Standard lighting that enables high quality video recording is provided for all recitals. If special lighting is desired, the faculty mentor of the student who is giving the recital must make that request to the department chair, with justification, by the recital application deadline. Please note that any deviation from standard concert lighting can negatively impact the quality of a video recording.

Sound: Piano amplification for jazz recitals is automatically provided.

Other special requests:

Wireless mic for speaking (1)

Audio playback through the house system (may require the scheduling of additional rehearsal/setup time)

Video playback through the house system (may require the scheduling of additional rehearsal/setup time)

Amplification of instruments (may require the scheduling of additional rehearsal/setup time)

Provide number and type: _____

Other; please specify below:

PLEASE NOTE: ANY SPECIAL REQUESTS NOT SUBMITTED WITH THIS FORM WILL NOT BE ACCOMMODATED. NO EXCEPTIONS!

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 _____

Departmental Recital Nomination Form

(Fall 2024)

UMBC Music Department

Submit google form by due date indicated below.

Which Recital?

Departmental Recitals

- Wednesday, Oct. 3, 1pm (signed form **due Monday, 9/23**)
- Wednesday, Oct. 30, 1pm (signed form **due Monday, 10/21**)
- Wednesday, Nov. 13, 1pm (signed form **due Monday, 11/4**)
- Friday, Dec. 6, 12pm (signed form **due Monday, 12/2**)

Performer(s) *please list names as you would like them to appear on program*

Names	Instru/Voice type	UMBC e-mail	Phone
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(NOTE: usage of historic keyboards must be PRE-approved by Dr. Lindsay Johnson (lmjohnson@umbc.edu))

Pianist: _____ (see back for pianist availability – they **MUST** have received music and agreed to accompany you before submitting this form)

Program Listing (list additional title and info on back)

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

Instructor Signature, agreeing to this request:

X _____

Questions: jkeaton1@umbc.edu

Honors Preliminary Auditions Nomination Form (Fall 2024)

UMBC Music Department

Submit completed forms to Jeremy Keaton by Wednesday, November 15.

Preliminary rounds will be held on:

November 25, 12-1pm - Jazz, Chamber Ensembles, and Composers (Concert Hall)

December 2, 12-2pm - Winds/Brass/Strings (Concert Hall)

December 2, 1-2pm - Vocalists (Music Box)

Final rounds will be held on:

December 4, 12-2pm (Concert Hall)

Which Recital?:

Honors Recital

___ Tues. Dec. 10 *soloists, chamber ensembles and composers*

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

Names	Instru/Voice type	UMBC e-mail	Phone
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(NOTE: usage of historic keyboards must be PRE-approved by Dr. Lindsay Johnson (lmjohnson@umbc.edu))

Pianist: _____

(see back for pianist information – they MUST have received music and agreed to accompany you before submitting this form)

Program Listing (list additional title and info on back)

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

Instructor Signature, agreeing to this request:

X _____

Questions: *jkeaton1@umbc.edu*

Audio/Video 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, Music Box, 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.

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 and recording studios, 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.

Academics

Advising Reminders

Any questions pertaining to academics should be directed to Dr. Siu, PAHB 259, jsiu@umbc.edu.

General Information

Students need to be advised prior to registering for each new semester. Registering for classes other than what was advised can put a student at risk for delayed graduation. Not all classes count for GEP requirements, some music core classes automatically fulfill GEP requirements, some classes are only offered in the Fall or only every TWO YEARS, and many classes have important prerequisites. 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 12-19.5 credits. To go beyond that amount, an "Excess Credit Form" needs to be signed by your advisor and be approved by the Advising Office before registering for any amount beyond 19.5 credits. The Advising Office will check the student's GPA and past overload success to make a decision.

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 (from the Undergraduate Catalog)

Incomplete ("I") grades shall not be granted unless specifically requested by a student. If requested by a student, a grade of "I" may be granted at the discretion of the course instructor under exceptional circumstances. To be eligible for an incomplete grade, only a small portion of course work shall be remaining, but, for reasons beyond student's control, cannot be completed by the end of the semester. The student must also be passing the course to be eligible for an incomplete grade. An incomplete grade should not be granted early in the semester. If an incomplete grade is requested through the tenth week of the semester, the student shall be advised to explore alternative options (i.e., tutoring support, a course drop or course withdrawal depending on timing).

If an incomplete grade is granted by the course instructor, the instructor should document the incomplete grade agreement in writing using the incomplete grade agreement functionality available in the myUMBC grade book. If an incomplete grade is granted, students may not re-register for or participate unofficially in the course in a later term as a means to make-up the incomplete course work. Any outstanding course work must be completed under the guidance of the original course instructor. If there are extenuating circumstances in which it is not possible to complete the outstanding course work under the guidance of the original course instructor, students may consult with the chair of the academic department to determine if an alternate arrangement is feasible.

If a grade change form has not been submitted by the course instructor by the date grades are due at the end of the regular semester following the one in which the "I" was issued, a grade of "F" will be awarded automatically, unless the instructor requests a one-time, one semester extension of the "I" grade by submitting an RT Help Ticket to the Registrar's Office.

Incomplete coursework must be resolved before a UMBC degree will be awarded.

Music students may request an incomplete only if the majority of the work (at least 85%) has been completed for the term. Students must work with the faculty member to schedule due dates after the semester ends, and preferably before the next semester begins. Students and faculty must agree upon a plan for completion with hard deadlines for the remaining required work. This plan is provided to the student's advisor and to the department chair as documentation of the agreement.

This agreement is solely between you and the faculty member who teaches the class in which you request the incomplete; no other faculty member may involve themselves in the process.

Satisfactory/Unsatisfactory Grading Method

As part of UMBC's ongoing commitment to the academic success of our students, beginning in Fall 2023, UMBC has implemented a new grading option in undergraduate courses, Satisfactory/Unsatisfactory (S/U) grading.

The S/U grading option will be available for all graded undergraduate courses that currently carry a P/F grading option designation. Students will now have until the individual course withdrawal deadline each semester to choose to utilize the S/U grading option. A maximum of 12 credits of S/U grades will count toward a student's degree.

What does not change with the new S/U grading option is that courses taken S/U may **only** be used toward the student's elective credits, and **not to fulfill general education, major, minor, pre-requisite or certificate requirements, and do not count toward Latin Honors eligibility requirements.**

The new the S/U grading option will provide equity in grade calculation as neither the S nor U grade will be computed in the student's GPA, and it will allow students who opt into S/U grading to remain in the course past the withdrawal deadline and receive academic content until the end of the semester.

Students are encouraged to consult with their [academic advisor](#) to make sure they are making an informed decision and are fully aware of the implications of taking a course(s) with the S/U grading option **before** submitting a request.

For more details, see <https://registrar.umbc.edu/satisfactory-unsatisfactory-grading-method/>

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.

Graduation 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

Change of Major within Music

If a student wants to **change** to a different major within music or **add** a major to your current one (limit of two majors can be pursued), the first step is to discuss this with a faculty member from that major. Next, fill out a Change/Add of Music Major Form (obtained in the music office; copy appears on pg. 31), following the procedures indicated for that particular major, get the appropriate signatures and take it to Dr. Siu. Finally, submit a UMBC Declaration of Major form with the new information (signed by Dr. Siu) to the Registrar's Office.

Music Education Benchmark

The music education gateway experience is an opportunity to assess a student's progress towards the degree and certification. Proficiency in a range of areas is necessary to be a K-12 educator; successfully completing the gateway enables students to enter upper level music education courses. Students that began work at UMBC as a freshman will complete their gateway at the end of their fourth semester--the spring semester of their sophomore year. Transfer students will complete their gateway at the end of their second semester at UMBC. Students will provide an unofficial transcript, a list of musical activities from each semester at UMBC, a written self reflection, a brief (5-10 minute) oral presentation on their progress towards developing musical expertise and acquiring skills needed to become a certified music educator. Written feedback from music education faculty and reviews from the student's private lesson, keyboard skills, and musicianship instructors will be available to the student for review. The student's performance jury within the gateway semester will also be considered. Specific details and forms will be given within the first few weeks of a student's first semester at UMBC.

Transfer Students

Transfer students should schedule an appointment with the music advisor, Dr. Siu (jsiu@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, contact Dr. Siu.
- 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 (keyboard skills, 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.

Provisional Status

For provisional students to achieve full acceptance into the major, they must meet the following requirements by the end of their first semester at UMBC:

1. Pass the end of semester jury on the student's primary instrument. Students must bring the "Special Jury Evaluation Notification Form" to his or her jury.
2. Pass the core music classes (music theory, musicianship, keyboard skills) with a grade of "C" or better. (If enrolling in MUSC 102 Advanced Music Fundamentals, you must pass the course with a grade of "B" or better)
3. If necessary, additional requirements as specified on the student's acceptance letter.

NOTE FROM DR. SIU: *As the Undergraduate Program Director 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: jsiu@umbc.edu. If you have any form that needs my signature, please email me a PDF copy.*

IMPORTANT: *There are times when faculty or other students will need to get in touch with you. PLEASE, PLEASE check your UMBC e-mail frequently!*

Music 191 – Recital Preparation

All Music majors are required to complete 8 semesters of MUSC191, 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 major students; section 2 is for freshman Music Technology major students and sophomore Linehan students, who work “front-of-house” and backstage during performances; section 1 is for all other music majors.
- 2) Attendance at a required number (as stated in the syllabus each semester) of Forums, Area Recitals, and Department Recitals, which are held at **1 p.m. Wednesdays in the Concert Hall**. Students should check with their private instructors for performance requirements.
- 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.

Changing Private Instructors

Your relationship with your private teacher is one of the most important professional relationships you will have. The study of music is unique in having one-on-one mentorship at the core of the curriculum, and faculty cherish time in their studios engaging in this special pedagogical relationship.

Students are assigned to private instructors based on faculty assessment at their auditions. Students are expected to study with their assigned teacher for at least two semesters, and most often choose to study with that teacher for several years or, often, for their entire undergraduate experience.

If at any point a student wishes to change to a different instructor, s/he should first speak with his/her current instructor. Describe the reason for wanting the change, and get input from that teacher. Sometimes there are reasons for difficulties that your instructor would benefit from knowing in relation to their own teaching, and sometimes there are reasons for difficulties for which instructors can provide important insights to students. Students should also speak with their advisor or the department chair about this decision. The department chair will check with other faculty in that area to see if there is room in his/her studio for the following semester.

If the student decides to make a change, it is most courteous to inform the instructor in person by the end of the semester BEFORE making a change, so that instructors may plan accordingly. Faculty recognize how difficult these conversations may be, and strive to treat all students with respect and support. For students, learning to have these conversations is considered an important part of the educational process.

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, Education, and Jazz Studies majors should note that the jury taken during the 4th semester of lessons determines their eligibility to continue in the major and take MUSC 390 - Advanced Private Lessons. Students giving a junior or senior recital are excused from juries in the semester of their recital.

(Jury requirements for each instrument are listed on following pages)

Jury Requirements for Music Majors

Piano (Classical)

Piano Performance Freshman/Sophomore: Prepare two of the items below per semester by memory. Complete all four requirements by the end of the school year as assigned by your instructor.

- 1) Etude
- 2) Polyphonic work: A prelude and fugue by J.S. Bach or two contrasting movements from French/English suite
- 3) First movement of a Classical sonata by Haydn, Mozart, Beethoven or Schubert
- 4) A work from the Romantic era or the 20th century

Piano Performance Junior/Senior : prepare all of the following by memory as assigned by your instructor:

- 1) Multi-movement polyphonic work
- 2) Complete classical sonata
- 3) A work from the Romantic era
- 4) A 20th century work

Music Education majors (all juries): two contrasting works representing different eras prepared by memory.

Music Composition and Music Technology majors (all juries): two contrasting works representing different eras, with at least one of the pieces performing 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

Junior/Senior:

- 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 Processional, 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

Junior/Senior:

1) Four-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.

An étude - Simandl or Sturm

An orchestral excerpt

Movement of a concerto, sonata or a solo piece.

Movement of Bach Solo Cello Suite

Junior/Senior:

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, or one movement plus a movement from a solo piece.

Movement of Bach Cello Suite

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, Guilliani,

3) Guiliani/ 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, Guilliani, Coste, Villa-Lobos, etc.
- 3) Guilliani/Tarrega Right Hand Studies
- 4) Two solo works of contrasting style
- 5) Sight-Reading

Flute

One etude and two contrasting pieces or movements. Repertoire to include concertos and music from all periods.

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 needs.

Oboe

Freshman Level Proficiency:

All Major Scales in long tones

All Minor Scales, natural, harmonic and melodic forms in long tones

Arpeggios

Brod, Oboe Method

Barret, Articulation Studies and Forty Progressive Melodies

Suggested Solos by William Grant Still, Madeline Dring, Telemann, Cimarosa

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

Suggested Solos by Jenni Brandon, Robert Schumann, Clara Schumann, Saint-Saens, Mozart, Vivaldi

Junior Level Proficiency:

All Major and Minor Scales

Third progressions, broken arpeggios and trill studies

Vade Mecum studies, with varied articulations

Double-tonguing

Barret, Fifteen Grand Studies

Suggested Solos by Viet Cuong, Ruth Gipps, Poulenc, Mozart, Marcello

Senior Level Proficiency:

All Scales, full range

Interval studies, diminished and augmented chord studies

Circular breathing

Ferling, 48 Famous Studies

Gillet, Etudes

Suggested Solos by Telemann, R. Strauss. Britten, Jennifer Higdon, Thea Musgrave

Clarinet

Freshman Level Proficiency:

Major Scales up to 4 sharps and 4 flats in sixteenths at quarter = 100, slurred. E, F, G, and A in three octaves; else two octaves.

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

Etudes and/or solo repertoire

Sophomore Level Proficiency:

All Major Scales in sixteenths at quarter = 100, slurred. E, F, F#, G, Ab, and A in three octaves; else two octaves. Chromatic scale from low E to G above the staff.

Memorized.

All Minor Scales, in all three forms

Etudes and/or solo repertoire

Junior Level Proficiency:

All Major Scales in sixteenths at quarter = 120, slurred. E, F, F#, G, Ab, and A in three octaves; else two octaves. Chromatic scale from low E to G above the staff.

Memorized.

Pentatonic scale

Wholetone scales on E, F

Thirds, fourths, fifths, sixths

Etudes, excerpts, and/or solo repertoire

Senior Level Proficiency:

All Major Scales in sixteenths at quarter = 120, slurred. E, F, F#, G, Ab, and A in three octaves; else two octaves. Chromatic scale from low E to G above the staff.

Memorized.

Diminished scales on E, F, F#

Sevenths, 2 octave intervals, 3 octave intervals

Etudes, excerpts, and/or solo repertoire

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, Kopprasch or Shoemaker
- 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, KV 417, 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
- A standard solo could be performed in lieu of an etude.
- 2 orchestra or band excerpts of their choosing.

Trombone

Freshman Year Proficiency:

- All major scales and arpeggios in one octave
- Two orchestral excerpts
- Rochut etude and/or Kopprasch study
- Movement from a standard solo work

Sophomore Year Proficiency:

- All major and minor scales and arpeggios in one octave
- Two orchestral excerpts
- Rochut (vol. 2) etude and/or Kopprasch etude
- Movement from a standard solo work
- Sight reading

Junior Year Proficiency:

- All major and minor scales and arpeggios in two octaves
- Two orchestral excerpts
- Blazhevich Clef Study and/or Bitsch/Boutry/Bozza etude
- Movement from a trombone concerto
- Sight reading

Senior Year Proficiency:

- All major/minor/whole tone/diminished scales in two (or more) octaves
- Two orchestral etudes
- Blazhevich Clef Study and/or Bitsch/Boutry/Bozza etude
- Movement from a trombone concerto
- Sight reading

Tuba

Freshman Year:

- Demonstrate good technique of sound production and consistent intonation with performance of melodic etude and/or orchestral excerpt.

Sophomore Year:

- 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 Year:

- Continue focus on more difficult orchestral literature to include Tchaikovsky, Berlioz, Bruckner, etc., and standard concerto literature, particularly Vaughan Williams, Bruce Broughton and Hindemith "Sonata."

Senior Year:

- Demonstrate knowledge of the complete range of tuba repertoire.

Scale Juries:

- Each semester will contain a scale jury with increasingly difficult requirements to expand on range, tempo and technique

Percussion

Freshman/Sophomore:

- All two-octave major/minor scales and arpeggios performed on marimba or vibraphone.
- 40 Percussive Arts Society International Drum Rudiments performed on snare drum.

Junior/Senior:

- Technical skills assigned based on the instrumental specializations of each student.

All Years:

- Two solo works representing the student's instrumental specializations each semester. (For example, a marimba solo and a snare drum etude, or a vibraphone etude and a multi-percussion solo, etc.)

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 CORRESPONDING 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.

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</i> <i>1</i>	Level 1, MUSC193	Level 2, MUSC193	<i>Yr</i> <i>1</i>	Level 1, MUSC193	Level 2, MUSC193
<i>Yr</i> <i>2</i>	Level 3, MUSC193	Level 4, MUSC193 Gateway Jury	<i>Yr</i> <i>2</i>	Level 3, MUSC193	Level 4, MUSC193
<i>Yr</i> <i>3</i>	Level 5, MUSC390	Level 6, MUSC391 Junior Recital	<i>Yr</i> <i>3</i>	Level 5, MUSC193	Level 6, MUSC193
<i>Yr</i> <i>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 or German
Level 6	NO JURY: Junior recital hearing is sufficient.	2 Pieces from Memory -contrasting styles -one must demonstrate flexibility -one in Italian or 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>

Proposal Instructions and Application

Special Projects MUSC400 replacing *Topics in Music, Art, and Society* MUSC480

INTRODUCTION

MUSC480: *Topics in Music, Art, and Society* is a senior-level course intended to draw together the various threads of a student's inquiry into the discipline of Music at UMBC. It is an intensive study and discussion of the history, theory, and social function of the various musical traditions of a particular culture and their relationship to other forms of art. Topics vary from year to year depending on the faculty person teaching the course. On occasion—and with the approval of the Music Curriculum Committee—a student may choose to design a MUSC400: *Special Projects* course to replace *Topics in Music* with the help of a research mentor selected from the full-time UMBC Music faculty. Students might elect to design their own research project because they desire to sum up their Music degree studying a topic that especially interests them. That topic might advance acquired knowledge from a previously completed course of study or launch in a new direction entirely in preparation for graduate school.

INSTRUCTIONS / PARAMETERS

Getting Started

The process you follow to obtain approval for a *Special Projects* course is described below:

1. In the semester *before* you intend to register for MUSC400 *Special Projects*, speak with a full-time UMBC Music Department faculty member, review the student and faculty requirements of the project, ask if he/she would be available to help you shape your research and paper, and secure his/her mentorship of the project.
2. Five weeks before your intended MUSC400 semester, write a well-crafted proposal that narrows your interest into something that can be tackled successfully in a semester at 3 credits and submit the proposal as part of your *Special Projects* application. Gather a short bibliography and begin reading several weeks/months in advance so you know how to shape your research and your submitted proposal.
3. Submit your application and preliminary bibliography to the Curriculum Committee Chair for consideration by August 5 for the Fall semester, and by January 5 for the Spring Semester. Wait for the Committee's response.
4. After you receive approval for your project, work with your research mentor two weeks before the beginning of the semester to schedule your *Student Presentation** date (* see no. 4 below).

Your MUSC400 *Special Projects* Course: 3 credits

Having gained the support from your research mentor and the approval of the Music Curriculum Committee, your submitted MUSC400 replacement course must meet the following requirements:

1. A minimum of 7 discussion times with your research mentor on the topic at hand throughout the semester. (10%)
2. An *Outline*¹¹ for the paper that includes a *Bibliography* with no fewer than 3 peer-reviewed sources.²²
DUE WEEK 6. (10%)
3. The *Rough Draft* of the paper responding to mentor input: DUE WEEK 9. (10%)

¹¹ The paper is to include some reference / correlation to history, theory, social function, OR another art form.

²² Example: books, journal articles, edited volumes [a scanned PDF of the print source is the same thing]

4. A twenty-minute *Student Presentation* of your initial research in “conversational style” followed by ten minutes of questions. Your mentor will determine the context in which you will present your work. Options include MUSC191, Studio Classes, and URCAD: DUE APPROX. WEEK 9 – 13. (20%)
5. The *First Edit* of the paper responding to mentor input: DUE WEEK 11. (10%)
6. The *Second Edit* of the paper responding to mentor input: DUE WEEK 13. (10%)
7. The *Final Submission* of the paper responding to mentor input that includes 10-15 pages of footnoted³³ text and an updated bibliography. DUE FINALS WEEK. (30%).

³³ [*Chicago Style*](#) is strongly urged for those students intending to continue on to graduate school in Music.



B.A. Music Performance – Vocal Track	4-Year Academic Pathway	Music Department
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Degree Requirements		Curriculum Notes		
Total Academic Credits: 120 Major Credits: 87 Min. UL Credits: 45 Min. Cumulative GPA: 2.0	Benchmark requirements are indicated with an * symbol	<ul style="list-style-type: none"> This sample plan assumes no AP/IB/CLEP or transfer credit <u>and</u> foreign language proficiency up to the 201 level This major can provide a maximum of 41 upper-level (300 or 400) credits toward the 45-total needed to earn a UMBC degree. All students must complete a credit-bearing English and Mathematics course in the first year of study Students are required to complete an audition to determine eligibility for any music major <p style="font-size: small;">For complete information on degree requirements, reference the Undergraduate Course Catalog (catalog.umbc.edu). Your personal program of study may vary.</p>		
FALL SEMESTER		SPRING SEMESTER		
	Course	Credits	Course	Credits
Year One	MUSC 125 – Theory I	3	MUSC 126 – Theory II	3
	MUSC 110 & 176 – Musicianship Lab I & Keyboard Skills I	2	MUSC 111 & 177 – Musicianship Lab II & Keyboard Skills II	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193 – Recital Prep & Private Lessons	4
	MUSC 303/304 – UMBC Camerata/ Jubilee Singers	1	MUSC 303/304 – UMBC Camerata/ Jubilee Singers	1
	MUSC 161 – Diction: International Phonetic Alphabet/English/Italian	1	MUSC 162 – Diction: French	1
	ENGL GEP	3	MATH GEP	3
	Total:		14	Total:
	Course	Credits	Course	Credits
Year Two	MUSC 225 – Theory III	3	MUSC 226 – Theory IV	3
	MUSC 210 & 178 – Musicianship Lab III & Keyboard Skills III	2	MUSC 211 & 179 – Musicianship Lab IV & Keyboard Skills IV	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193* – Recital Prep & Private Lessons	4
	MUSC 303/304 – UMBC Camerata/ Jubilee Singers	1	MUSC 303/304 – UMBC Camerata/ Jubilee Singers	1
	Foreign Language 201	4	MUSC 163 – Diction: German	1
	SS GEP	3	C GEP	3
	Total:		17	Total:
	Course	Credits	Course	Credits
Year Three	MUSC 321 – Music History I (AH GEP)	3	MUSC 322 – Music History II (AH GEP, WI)	3
	MUSC 326 – Theory V	3	MUSC 191 – Recital Preparation	1
	MUSC 191 & 390 – Recital Prep & Advanced Private Lessons	4	MUSC 391 – Junior Recital	3
	MUSC 362 – Arts in Education	3	MUSC 303/304/307 – Vocal Ensemble	1
	MUSC 307 – Opera Workshop	1	MUSC 230 – Musics of the World (C GEP)	3
	SS GEP	3	Sci non-lab GEP	3
	Total:		17	Total:
	Course	Credits	Course	Credits
Year Four	MUSC 380 – Introduction to Conducting	3	MUSC 480 – Topics in Music, Art and Society (WI)	3
	MUSC 366 – Vocal Pedagogy	3	MUSC 191 – Recital Preparation	1
	MUSC 191 & 390 – Recital Prep & Advanced Private Lessons	4	MUSC 392 – Senior Recital	3
	MUSC 303/304/307 – Vocal Ensemble	1	MUSC 303/304/307 – Vocal Ensemble	1
	AH GEP (non-music)	3	SS (upper-level); Sci w/ lab GEP	6
	Total:		14	Total:



**B.A. Music Performance –
Instrumental Track**

4-Year Academic Pathway

Music Department

Degree Requirements		Curriculum Notes		
Total Academic Credits: 120 Major Credits: 84 Min. UL Credits: 45 Min. Cumulative GPA: 2.0	Benchmark requirements are indicated with an * symbol	<ul style="list-style-type: none"> This sample plan assumes no AP/IB/CLEP or transfer credit <u>and</u> foreign language proficiency up to the 201 level This major can provide a maximum of 41 upper-level (300 or 400) credits toward the 45-total needed to earn a UMBC degree. All students must complete a credit-bearing English and Mathematics course in the first year of study Students are required to complete an audition to determine eligibility for any music major <p>For complete information on degree requirements, reference the Undergraduate Course Catalog (catalog.umbc.edu). Your personal program of study may vary.</p>		
FALL SEMESTER		SPRING SEMESTER		
Course	Credits	Course	Credits	
Year One	MUSC 125 – Theory I	3	MUSC 126 – Theory II	3
	MUSC 110 & 176 – Musicianship Lab I & Keyboard Skills I	2	MUSC 111 & 177 – Musicianship Lab II & Keyboard Skills II	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193 – Recital Prep & Private Lessons	4
	MUSC 305/308/320 – Large Instrumental Ensemble	1	MUSC 305/308/320 – Large Instrumental Ensemble	1
	ENGL GEP	3	MATH GEP	3
	SS GEP	3	AH GEP (non-music)	3
Total:	16	Total:	16	
Course	Credits	Course	Credits	
Year Two	MUSC 225 – Theory III	3	MUSC 226 – Theory IV	3
	MUSC 210 & 178 – Musicianship Lab III & Keyboard Skills III	2	MUSC 211 & 179 – Musicianship Lab IV & Keyboard Skills IV	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193* – Recital Prep & Private Lessons	4
	MUSC 305/308/320 – Large Instrumental Ensemble	1	MUSC 305/308/320 – Large Instrumental Ensemble	1
	Foreign Language 201	4	SS GEP	3
	Total:	14	Total:	13
Course	Credits	Course	Credits	
Year Three	MUSC 321 – Music History I (AH GEP)	3	MUSC 322 – Music History II (AH GEP, WI)	3
	MUSC 326 – Theory V	3	MUSC 191 – Recital Preparation	1
	MUSC 191 & 390 – Recital Prep & Advanced Private Lessons	4	MUSC 391 – Junior Recital	3
	MUSC 362 – Arts in Education	3	MUSC 367 – Instrumental Pedagogy	3
	MUSC Instrumental Ensemble	1	MUSC Instrumental Ensemble	1
			Sci non-lab GEP	3
Total:	14	Total:	14	
Course	Credits	Course	Credits	
Year Four	MUSC 230 – Musics of the World (C GEP)	3	MUSC 480 – Topics in Music, Art and Society (WI)	3
	MUSC 380 – Introduction to Conducting	3	MUSC 191 – Recital Preparation	1
	MUSC 191 & 390 – Recital Prep & Advanced Private Lessons	4	MUSC 392 – Senior Recital	3
	MUSC Instrumental Ensemble	1	MUSC Instrumental Ensemble	1
	C GEP	3	SS GEP	3
			Sci w/ lab GEP	3
Total:	14	Total:	14	



B.A. Jazz Studies

4-Year Academic Pathway

Music Department

Degree Requirements		Curriculum Notes		
Total Academic Credits: 120 Major Credits: 89 Min. UL Credits: 45 Min. Cumulative GPA: 2.0	Benchmark requirements are indicated with an * symbol	<ul style="list-style-type: none"> This sample plan assumes no AP/IB/CLEP or transfer credit and foreign language proficiency up to the 201 level This major can provide a maximum of 44 upper-level (300 or 400) credits toward the 45-total needed to earn a UMBC degree. All students must complete a credit-bearing English and Mathematics course in the first year of study All students must complete an audition to determine eligibility for any music major; Jazz Studies is only available for instrumentalists, not vocalists. <p>For complete information on degree requirements, reference the Undergraduate Course Catalog (catalog.umbc.edu). Your personal program of study may vary.</p>		
FALL SEMESTER		SPRING SEMESTER		
Year One	Course	Credits	Course	Credits
	MUSC 125 – Theory I	3	MUSC 126 – Theory II	3
	MUSC 110 & 176 – Musicianship Lab I & Keyboard Skills I	2	MUSC 111 & 177 – Musicianship Lab II & Keyboard Skills II	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193 – Recital Prep & Private Lessons	4
	MUSC 320 or 324 – Jazz Ensemble or Small Ensemble Jazz Group	1	MUSC 320 or 324 – Jazz Ensemble or Small Ensemble Jazz Group	1
	MUSC 112 – Music Repertoire (Jazz Section)	1	MUSC 112 – Music Repertoire (Jazz Section)	1
	ENGL GEP	3	MATH GEP	3
	Total:	14	Total:	14
Year Two	Course	Credits	Course	Credits
	MUSC 221 – Jazz Theory & Aural Skills	3	MUSC 222 – Jazz Arranging	3
	MUSC 210 & 178 – Musicianship Lab III (Section 3) & Keyboard Skills III	2	MUSC 211 & 179 – Musicianship Lab IV (Section 3) & Keyboard Skills IV	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193* – Recital Prep & Private Lessons	4
	MUSC 320 or 324 – Jazz Ensemble or Small Ensemble Jazz Group	1	MUSC 320 or 324 – Jazz Ensemble or Small Ensemble Jazz Group	1
	Foreign Language 201	4	MUSC 338 – Survey of Jazz	3
	SS GEP	3	SS GEP	3
	Total:	17	Total:	16
Year Three	Course	Credits	Course	Credits
	MUSC 321 – Music History I (AH GEP)	3	MUSC 322 – Music History II (AH GEP, WI)	3
	MUSC 325 – Jazz Composition	3	MUSC 230 – Musics of the World (C GEP)	3
	MUSC 326 – Theory V	3	MUSC 191 – Recital Preparation	1
	MUSC 191 & 390 – Recital Prep & Advanced Private Lessons	4	MUSC 391 – Junior Recital	3
	MUSC 320 or 324 – Jazz Ensemble or Small Ensemble Jazz Group	1	MUSC 320 or 324 – Jazz Ensemble or Small Ensemble Jazz Group	1
	Sci non-lab GEP	3	SS GEP	3
	Total:	17	Total:	14
Year Four	Course	Credits	Course	Credits
	MUSC 380 – Introduction to Conducting	3	MUSC 480 – Topics in Music, Art and Society (WI)	3
	MUSC 191 & 390 – Recital Prep & Advanced Private Lessons	4	MUSC 191 – Recital Preparation	1
	MUSC 320 or 324 – Jazz Ensemble or Small Ensemble Jazz Group	1	MUSC 392 – Senior Recital	3
	MUSC Upper-Level Elective	3	MUSC 320 or 324 – Jazz Ensemble or Small Ensemble Jazz Group	1
	Sci w/lab GEP	3	C GEP; AH GEP (non-music)	6
	Total:	14	Total:	14



B.A. Music Education –
Choral Music

4-Year Academic Pathway

Music Department

Degree Requirements		Curriculum Notes		
Total Academic Credits: 134 Major Credits: 109 Min. UL Credits: 45 Min. Cumulative GPA: 2.0	Benchmark requirements are indicated with an * symbol	<ul style="list-style-type: none"> This sample plan assumes no AP/IB/CLEP or transfer credit and foreign language proficiency up to the 201 level This major can provide all upper-level (300 or 400) credits toward the 45-total needed to earn a UMBC degree. All students must complete a credit-bearing English and Mathematics course in the first year of study Students are required to complete an audition to determine eligibility for any music major 	For complete information on degree requirements, reference the Undergraduate Course Catalog (catalog.umbc.edu). Your personal program of study may vary.	
FALL SEMESTER		SPRING SEMESTER		
Course	Credits	Course	Credits	
Year One	MUSC 125 – Theory I	3	MUSC 126 – Theory II	3
	MUSC 110 & 176 – Musicianship Lab I & Keyboard Skills I	2	MUSC 111 & 177 – Musicianship Lab II & Keyboard Skills II	2
	MUSC 191 & 193 & 303/304 – Recital Prep & Private Lessons & Ensemble	5	MUSC 191 & 193 & 303/304 – Recital Prep & Private Lessons & Ensemble	5
	MUSC 161 – Diction: International Phonetic Alphabet/English/Italian	1	MUSC 143 – Popular Music Pedagogy; PRAC 096 Internship	1
	MUSC 141 – Teaching MS Choral Singing; PRAC 096 Internship	1	EDUC 311 – Psychological Foundations of Education (SS GEP)	3
	ENGL GEP	3	MATH GEP	3
	Total:	15	Total:	17
Course	Credits	Course	Credits	
Year Two	MUSC 225 – Theory III	3	MUSC 226 – Theory IV	3
	MUSC 210 & 178 – Musicianship Lab III & Keyboard Skills III	2	MUSC 211 & 179 – Musicianship Lab IV & Keyboard Skills IV	2
	MUSC 193 & 303/304 – Private Lessons & Ensemble	4	MUSC 191 & 193* & 303/304 – Recital Prep & Private Lessons & Ensemble	5
	MUSC 142 – Teaching HS Choral Singing; PRAC 096 Internship	1	MUSC 140 – Teaching ES Choral Singing; PRAC 096 Internship	1
	EDUC 310 – Inquiry into Education (SS GEP)	3	Foreign Language 201	4
	AH GEP (non-music); C GEP	6	Sci non-lab GEP	3
	Total:	19	Total:	18
Course	Credits	Course	Credits	
Year Three	MUSC 321 – Music History I (AH GEP)	3	MUSC 322 – Music History II (AH GEP, WI)	3
	MUSC 390 & 304 – Advanced Private Lessons & Jubilee Singers	4	MUSC 390 – Advanced Private Lessons; Vocal Ensemble	4
	MUSC 380 – Introduction to Conducting	3	MUSC 385 – Intermediate Conducting	3
	MUSC 228 – Choral Arranging	2	MUSC 432 – Music Program Design & Management	1
	MUSC 431 – Planning & Instruction in the Choral Music Classroom	2	EDUC 410 – Teaching Reading in the Content Areas: Part I	3
	EDUC 388 – Inclusion & Instruction	3	EDUC 412 – Analysis of Teaching and Learning	3
	Total:	17	Total:	17
Course	Credits	Course	Credits	
Year Four	MUSC 230 – Musics of the World (C GEP)	3	EDUC 456 – Student Teaching in the Secondary Schools	10
	MUSC 366 – Vocal Pedagogy	3	[Phase 2 Student Teaching – 80 days K-12 School]	/
	MUSC 435 – Applications of K-12 Music Methods	3	EDUC 457 – Secondary Internship Seminar	2
	EDUC 411 – Teaching Reading in the Content Areas: Part II	3		
	EDUC 448 – Phrase 1 Internship and Seminar [20 days K-12 School]	1		
	Sci w/ lab GEP; SS GEP	6		
	Total:	19	Total:	12



B.A. Music Education – Instrumental Music	4-Year Academic Pathway	Music Department
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Degree Requirements		Curriculum Notes		
Total Academic Credits: 136 Major Credits: 111 Min. UL Credits: 45 Min. Cumulative GPA: 2.0	Benchmark requirements are indicated with an * symbol	<ul style="list-style-type: none"> This sample plan assumes no AP/IB/CLEP or transfer credit <u>and</u> foreign language proficiency up to the 201 level This major can provide all upper-level (300 or 400) credits toward the 45-total needed to earn a UMBC degree. All students must complete a credit-bearing English and Mathematics course in the first year of study Students are required to complete an audition to determine eligibility for any music major <p>For complete information on degree requirements, reference the Undergraduate Course Catalog (catalog.umbc.edu). Your personal program of study may vary.</p>		
FALL SEMESTER		SPRING SEMESTER		
	Course	Credits	Course	Credits
Year One	MUSC 125 – Theory I	3	MUSC 126 – Theory II	3
	MUSC 110 & 176 – Musicianship Lab I & Keyboard Skills I	2	MUSC 111 & 177 – Musicianship Lab II & Keyboard Skills II	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193 – Recital Prep & Private Lessons	4
	MUSC 305/308/320 – Orchestra/ Wind Ensemble/ Jazz Ensemble	1	MUSC 305/308/320; Instrumental Methods (2); PRAC 096 Internship	3
	Instrumental Methods (2); PRAC 096 Internship	2	EDUC 311 – Psychological Foundations of Education (SS GEP)	3
	ENGL GEP	3	MATH GEP	3
	Total:	15	Total:	18
Year Two	Course	Credits	Course	Credits
	MUSC 221 or 225 – Jazz Theory & Aural Skills or Theory III	3	MUSC 222 or 226 – Jazz Arranging or Theory IV	3
	MUSC 210 & 178 – Musicianship Lab III & Keyboard Skills III	2	MUSC 211 & 179 – Musicianship Lab IV & Keyboard Skills IV	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 193* – Private Lessons	3
	MUSC 305/308/320; Instrumental Methods (2); PRAC 096 Internship	3	MUSC 305/308/320; Instrumental Methods (2)*; PRAC 096 Internship	3
	EDUC 310 – Inquiry into Education (SS GEP)	3	Foreign Language 201	4
	C GEP	3	SS GEP	3
Total:	18	Total:	18	
Year Three	Course	Credits	Course	Credits
	MUSC 321 – Music History I (AH GEP)	3	MUSC 322 – Music History II (AH GEP, WI)	3
	MUSC 390 – Advanced Private Lessons; Instrumental Ensemble	4	MUSC 390 – Advanced Private Lessons; Instrumental Ensemble	4
	MUSC 380 – Introduction to Conducting	3	MUSC 385 – Intermediate Conducting	3
	MUSC 433 – Beginning Instrumental Music Methods	1	MUSC 432 & 434 – Music Prog Design and Management & Sec Instr Methods	3
	EDUC 388 – Inclusion & Instruction	3	EDUC 410 – Teaching Reading in the Content Areas: Part I	3
	Sci non-lab GEP	3	EDUC 412 – Analysis of Teaching and Learning	3
Total:	17	Total:	19	
Year Four	Course	Credits	Course	Credits
	MUSC 224 – Instrumentation	3	EDUC 456 – Student Teaching in the Secondary Schools	10
	MUSC 230 – Musics of the World (C GEP)	3	[Phase 2 Student Teaching – 80 days K-12 School]	/
	MUSC 435 – Applications of K-12 Music Methods	3	EDUC 457 – Secondary Internship Seminar	2
	EDUC 411 – Teaching Reading in the Content Areas: Part II	3		
	EDUC 448 – Phrase 1 Internship and Seminar [20 days K-12 School]	1		
	Sci w/ lab GEP; AH GEP (non-music)	6		
Total:	19	Total:	12	



B.A. Music Composition

4-Year Academic Pathway

Music Department

Degree Requirements		Curriculum Notes		
Total Academic Credits: 121 Major Credits: 90 Min. UL Credits: 45 Min. Cumulative GPA: 2.0	Benchmark requirements are indicated with an * symbol	<ul style="list-style-type: none"> This sample plan assumes no AP/IB/CLEP or transfer credit and foreign language proficiency up to the 201 level This major can provide a maximum of 44 upper-level (300 or 400) credits toward the 45-total needed to earn a UMBC degree. All students must complete a credit-bearing English and Mathematics course in the first year of study Students are required to complete an audition to determine eligibility for any music major 	For complete information on degree requirements, reference the Undergraduate Course Catalog (catalog.umbc.edu). Your personal program of study may vary.	
FALL SEMESTER		SPRING SEMESTER		
Year One	Course	Credits	Course	Credits
	MUSC 125 – Theory I	3	MUSC 126 – Theory II	3
	MUSC 110 & 176 – Musicianship Lab I & Keyboard Skills I	2	MUSC 111 & 177 – Musicianship Lab II & Keyboard Skills II	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193 – Recital Prep & Private Lessons	4
	MUSC 311 – Free Composition	3	MUSC 312* – Composition	3
	Music Ensemble	1	Music Ensemble	1
	ENGL GEP	3	MATH GEP	3
	Total:	16	Total:	16
Year Two	Course	Credits	Course	Credits
	MUSC 221 or 225 – Jazz Theory & Aural Skills or Theory III	3	MUSC 222 or 226 – Jazz Arranging or Theory IV	3
	MUSC 210 & 178 – Musicianship Lab III & Keyboard Skills III	2	MUSC 211 & 179 – Musicianship Lab IV & Keyboard Skills IV	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193 – Recital Prep & Private Lessons	4
	MUSC 224 – Instrumentation	3	MUSC 401 – Special Projects in Composition	3
	MUSC 401 – Special Projects in Composition	3	MUSC 309 – UMBC New Music Ensemble	1
	MUSC 309 – UMBC New Music Ensemble	1	SS GEP	3
	Total:	16	Total:	16
Year Three	Course	Credits	Course	Credits
	MUSC 321 – Music History I (AH GEP)	3	MUSC 322 – Music History II (AH GEP, WI)	3
	MUSC 427 – Electronic Music I	3	MUSC 428 - Production Techniques for Media (optional—can replace 3 rd semester of MUSC 401)	3
	MUSC 191 – Recital Preparation	1	MUSC 191 – Recital Preparation	1
	Music Ensemble	1	Music Ensemble	1
	MUSC 401 – Special Projects in Composition	3	Foreign Language 201	4
	MUSC 326 – Theory V	3	AH GEP (non-music)	3
	Total:	14	Total:	15
Year Four	Course	Credits	Course	Credits
	MUSC 380 – Introduction to Conducting	3	MUSC 480 – Topics in Music, Art and Society (WI)	3
	MUSC 191 – Recital Preparation	1	MUSC 191 – Recital Preparation	1
	MUSC 492 – Senior Project (can be taken fall or spring)	2	MUSC 230 – Musics of the World (C GEP)	3
	Sci non-lab GEP	3	Sci w/ lab GEP; SS GEP	6
	SS GEP; C GEP	6		
	Total:	15	Total:	13



B.A. Music Technology

4-Year Academic Pathway

Music Department

Degree Requirements		Curriculum Notes		
Total Academic Credits: 120 Major Credits: 88 Min. UL Credits: 45 Min. Cumulative GPA: 2.0	Benchmark requirements are indicated with an * symbol	<ul style="list-style-type: none"> This sample plan assumes no AP/IB/CLEP or transfer credit <u>and</u> foreign language proficiency up to the 201 level This major can provide a maximum of 39 upper-level (300 or 400) credits toward the 45-total needed to earn a UMBC degree. All students must complete a credit-bearing English and Mathematics course in the first year of study Students are required to complete an audition to determine eligibility for any music major 	For complete information on degree requirements, reference the Undergraduate Course Catalog (catalog.umbc.edu). Your personal program of study may vary.	
FALL SEMESTER		SPRING SEMESTER		
Course	Credits	Course	Credits	
Year One	MUSC 125 – Theory I	3	MUSC 126 – Theory II	3
	MUSC 110 & 176 – Musicianship Lab I & Keyboard Skills I	2	MUSC 111 & 177 – Musicianship Lab II & Keyboard Skills II	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193 – Recital Prep & Private Lessons	4
	MUSC 218 – Recording Techniques	3	MUSC 219 – Introduction to Digital Audio Workstations	3
	Music Ensemble	1	Music Ensemble	1
	ENGL GEP	3	MATH GEP	3
	Total:	16	Total:	16
Course	Credits	Course	Credits	
Year Two	MUSC 221 or 225 – Jazz Theory & Aural Skills or Theory III	3	MUSC 222 or 226 – Jazz Arranging or Theory IV	3
	MUSC 210 & 178 – Musicianship Lab III & Keyboard Skills III	2	MUSC 211 & 179 – Musicianship Lab IV & Keyboard Skills IV	2
	MUSC 191 & 193 – Recital Prep & Private Lessons	4	MUSC 191 & 193 – Recital Prep & Private Lessons	4
	MUSC 318 – Digital Audio Processing	3	MUSC 319* – Advanced Topics in Music Technology	3
	Music Ensemble	1	Music Ensemble	1
	Total:	13	Total:	13
Course	Credits	Course	Credits	
Year Three	MUSC 321 – Music History I (AH GEP)	3	MUSC 322 – Music History II (AH GEP, WI)	3
	MUSC 326 – Theory V	3	MUSC 191 – Recital Preparation	1
	MUSC 191 – Recital Preparation	1	MUSC 416 – Analog Recording Perspectives (elective)	3
	MUSC 417 – Surround Sound & Video Concepts (elective)	3	MUSC 418 – Music Technology Internship	3
	Foreign Language 201	4	SS GEP; Sci w/lab GEP	6
	Total:	14	Total:	16
Course	Credits	Course	Credits	
Year Four	MUSC 380 – Introduction to Conducting	3	MUSC 480 – Topics in Music, Art and Society (WI)	3
	MUSC 230 – Musics of the World (C GEP)	3	MUSC 191 – Recital Preparation	1
	MUSC 191 – Recital Preparation	1	MUSC 492 – Senior Project	2
	MUSC 418 – Music Technology Internship	3	AH GEP (non-music)	3
	SS GEP; Sci non-lab GEP	6	SS GEP; C GEP	6
	Total:	16	Total:	15

CHANGE /ADD OF MUSIC MAJOR FORM

Name: _____ Current Major: _____

UMBC ID: _____

UMBC E-mail: _____

Date: _____

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

NO MORE THAN TWO MAJORS MAY BE PURSUED.

I wish to ***change to*** ***add*** ***the following music major:***

• **Performance** _____ **Vocal** _____ **Instrumental**

End-of-semester jury will serve as an audition into this major.

• **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.

• **Music Technology**

Submit 3 samples of your work in recording and/or music technology for review.

Students should submit completed form online for direction to appropriate faculty for approval.

Faculty Approval (Current Major)

Date

Faculty Approval (New Major)

Date

Music Dept. Chair Approval

Date

If approved, submit this form to the Undergraduate Program Director for final approval. You will also have to submit the "Declaration of Major" Form to the Registrar's Office.

UPD Signature: _____

Date: _____

Revised May 19

Scholarships

Undergraduate Scholarships for Music Majors at UMBC

Incoming Freshman

Linehan Artist Scholars Program

The Linehan Artist Scholars Program supports students who distinguish themselves both academically and artistically, and who seek to develop their talent in the context of a strong liberal arts education. This scholarship awards four-year scholarships ranging from \$5,000 – \$15,000 per academic year for in-state students, and from \$10,000 – \$22,000 per academic year for out-of-state students, to assist in covering tuition, mandatory fees, and other expenses. Applicants may apply to the Linehan Artist Scholars Program in time for either the November or the January audition dates. For program details, visit the website linehan.umbc.edu.

Incoming Freshman and Transfer Students

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 \$2,500 per year toward tuition.

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.

Rockley Family Foundation

The Rockley Family Foundation is a non-profit organization founded to promote music education. This is accomplished by raising money for music scholarships, donation of musical instruments to the underprivileged and donation of the use of musical instruments to the music educational community. Scholarship supports music majors in all stages of their degree. The amount varies from year to year.

Continuing Music Major

Johann E. Eltermann Award

Offered to a continuing music major, the Eltermann Award provides up to \$1,000 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. Applications can be picked up in the music office at the beginning of the spring semester.

Music Department Office Support

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. See McCoy Chance in the Music Office for locker assignments.

Practice Rooms

Building access for practice rooms is 7am-11pm every day of the week, excluding holidays where the University is closed. The first week of each semester, schedules will be posted on the doors of each practice room. These can be used to reserve weekly recurring practice times. Please check if a practice room is reserved before using it. If a student hasn't shown up 15 minutes into a reserved time, you can consider that time forfeited and use the room.

Rooms are available with a 15 minute block to allow for air to circulate. Ex: If you sign out 12:00-1:15, you have the room until 1pm so air can circulate from 1:00-1:15. You can sign up for consecutive times so long as you allow for 15 minutes for air to circulate at the end of your time.

Instrument Loans

- Please scan the QR code outside of the office door to request an instrument to be loaned
- This will be by appointment only
- Once the request has been made, McCoy will email you with further instructions and documentation
- Instruments will be available for students to pick up from 8:30 to 4:30 by appointment only

[Instrument Request Form](#)

Lockers

Please use the form below to check in your locker

https://docs.google.com/forms/d/e/1FAIpQLSfnjD6H1-6fl8jVipAkDT49WS7Du6VGdlHexaBF_X9Yv8O-KQ/viewform?usp=sf_link

Health and Safety Information and Recommendations for Student Musicians

COVID-19 Resources for Music Students: <https://music.umbc.edu/students/covid19/>

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

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.

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)

Links:

[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 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 antifungal, antibacterial and antiviral. Some even go the next step further aiming to achieve sterility. 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 is 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 a paper towel and wait one minute.
6. Wipe dry with a 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 bottle brush 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 a 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.

* [Basic Information on Hearing Health](#)

* [Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss](#)

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 relation 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 Resources (search tool) <http://www.artsmed.org/resources.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/>)

American Academy of Audiology (<http://www.audiology.org/>)

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" (<https://www.nidcd.nih.gov/news/2021/noise-induced-hearing-loss-preventable>)

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

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