

DEPARTMENT
OF
MUSIC

STUDENT HANDBOOK

Revised Fall 2013

Contents

	Page
Advisers	1
Auditions	1
Career Planning	1
Concerts	2
Concert Attendance	2
Declaration of a Major	2
Department Honors	2
Department Recitals	2
Department Student Organizations	3
Graduate School Information	3
Group Lessons	3
Health and Safety	4
Individual Study	12
Instrument Loans	13
Internships	13
Jury Exams	13
Local Resources	14
Lockers	14
Music Major Curriculum	14
Music Media Lab	15
Performing Ensembles	15
Pollard Hall	16
Private Lessons	16
Practice Rooms	17
Scholarship Opportunities and Expectations	17
Senior Recitals	18
Teacher licensure	19
Appendix A: Application for Individual Study	20
Appendix B: Senior Recital Application	21
Appendix C: Senior Recital Guidelines	23

Advisers

- Incoming students are assigned to advisers based on the main preference for a major (e.g. students selecting music and biology would be assigned a faculty member in music as an adviser; whereas a student selecting biology and music would be assigned a faculty member in biology as an adviser).
- Upon completion of twenty-eight credits at UMW, students may declare a major. Students may request a particular full-time faculty member as an advisor. The chair will attempt to honor such requests while still maintaining reasonable parity of advisee loads for faculty members.

Auditions

- Auditions enable ensemble directors to plan for their groups and for the music department to allow the most promising students the opportunity to study in their performance area.
- Private lessons and ensembles are open to both majors and non-majors and each requires an audition. For private lessons, the department gives priority to music majors. Students may audition in more than one field of performance (e.g. a voice student who also studies piano may audition in both areas in order to take private lessons on piano and sing in a choral ensemble). Usually, once admitted to lessons or a performing ensemble, students making satisfactory progress may continue without re-auditioning, but students should check with private teachers or ensemble directors.
- Auditions usually occur the weekend before fall classes begin or during the first week. Auditions for the spring semester of study usually are arranged on a one-to-one basis with a prospective teacher.
- The general procedure:
 - ♦ Students new to the university must return audition request forms to the music department office (Pollard 110) by the deadline noted. Students already enrolled at the university should leave a name and address at the music department office before the end of the semester. The department office manager sends out audition schedules by mid August.
 - ♦ Auditions consist of two contrasting pieces and may include sight-reading and/or scales/arpeggios. Students may perform the two pieces with or without accompaniment and memorization is not required.
 - ♦ Students should plan to warm up several minutes before the audition and should arrive at the room in which the auditions are being held approximately ten minutes before the audition time.
 - ♦ Results of auditions are posted the first day of classes of the fall semester at locations announced at the auditions.

Career Planning

- Students can begin to investigate career options from the first days on campus. The initial steps usually begin with exploring opportunities (including career selection software) available in the Career Services Office in Lee Hall, 206.8

(<http://academics.umw.edu/academicandcareerservices>). Additional opportunities occur through Career Day and specialized campus-wide events arranged by Career Services.

- Within the department, the career adviser maintains a bulletin board of local and regional career opportunities for the undergraduate. Students may consult information about a variety of career options by talking with the career adviser. Usually once a year the department or one of the student organizations hosts a career/graduate school information event as well.

Concerts

- The music department sponsors many concerts each year by its performing ensembles, most often in Dodd Auditorium.
- The department also sponsors several recitals in Pollard 304 throughout the year that feature solo and chamber music by students involved in private lessons and by smaller department ensembles.
- The music department supports concerts by guest artists in order to provide further modeling and exposure for students.

Concert Attendance

- The department expects regular concert attendance by those involved in music courses and in particular, attendance by music majors. Such attendance provides a continuing “laboratory” education as well as support for peers and members of the profession.

Declaration of a Major

- Upon the completion of twenty-eight credits at UMW, students may declare a major.
- Students may change and/or add a major up until the date for filing a form showing the intent to graduate.
- Major declaration cards are available in the music office (Pollard 110).
- Major declaration cards are due at the end of the 2nd week of each semester.

Department Honors

- In a case of exceptional merit, a student completing an individual study or a senior recital may be awarded Departmental Honors at graduation.
- To qualify for Department Honors, the student must have a 3.5 average in the core academic courses (through MUTH 481 Theory V/MUTH 485 Theory V Skills and through MUHL 377 History III), a 3.3 average in all music courses taken through the semester before graduation, and a 3.3 overall institutional average through the semester before graduation.
- The faculty member sponsoring the individual study or the private teacher of a student who

has performed a senior recital may initiate the request for consideration. This request must be made by Spring Break (or Fall Break) of the semester in which the student will be graduating.

- When requested, the department chair will assign a committee of three faculty (to include the sponsoring member or the private teacher) consisting of at least two full-time members to investigate and recommend to the department.
- After hearing the recommendation of the committee, the department will decide by majority vote of the full-time faculty.
- If deemed worthy of Honors, the department will notify the Office of Student Records to that effect. The student provides one copy of the project to Simpson Library and one copy to the music department. In the case of a senior recital or other approved performances, the submitted materials consist of a copy of the program and either a CD or a DVD of the performance.

Department Recitals

- Regularly throughout the year, usually at three-week intervals, students perform solo and/or chamber pieces completed under the direction and/or coaching of private study teachers. These performances function to expand the musical growth of everyone in the department and provide performance experience and training in stage presence for the performers.
- Students enrolled in music courses, faculty members of the department and other interested campus listeners attend these recitals.
- Students hoping to present a senior recital should plan on regular appearances on student recitals to buttress the senior recital application. Additionally, readiness for appearances on student recitals indicates the kind of progress in private lessons needed for earning a high grade.

Department Student Organizations

- Mu Phi Epsilon is a national honorary fraternity active within the department. This organization encourages development of musical background by discussion of topics, presentation of performances, and/or planning of service activities in monthly meetings. Additionally, the organization promotes departmental cohesiveness as an ongoing service activity, typically arranging for buddy connections with new first-year students, providing stage managers for departmental recitals, ushers for departmental performances, and student representatives for admissions outreach programs. Each spring the University of Mary Washington chapter pledges new students. As with most honorary societies, there is an application fee required for membership.
- The Music Department supports a student chapter of MENC (Music Educators National Conference) for those students who are interested in becoming music teachers.

Graduate School Information

- Information and flyers from graduate schools may be consulted outside the Norwood Media Lab

- of the department. The materials are located on clipboards attached to a bulletin board.
- Faculty members are also available to discuss experiences at their own institutions.

Group Lessons

- Class instruction from beginning to intermediate levels is available in voice, piano, and guitar.

Health and Safety Information

Introduction

The Department of Music, as an accredited institution of 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.

Health and safety depends largely on personal decisions made by informed individuals. The University of Mary Washington 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 University of Mary Washington Department of Music. The policies, protocols, and operational procedures developed by the School 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, tendinitis, 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 and the Canadian Network for Health in the Arts for the following information:

1. Maintain good general health. Get adequate rest to minimize fatigue.
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. 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.
6. 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.
7. 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.
8. 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.
9. 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?
10. 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 tendinitis.
11. 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.
12. 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 the 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. Speak in phrases rather than in paragraphs. Breath slightly before each phrase.
10. Reduce demands on your voice - don't do all the talking!
11. Learn to breathe silently to activate your breath support muscles and reduce neck tension.
12. Take full advantage of the two free elements of vocal fold healing: water and air.
13. 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.

Additional Information and/or Resources

1. It is important to be aware and informed. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.

2. Musicians will find the following books helpful:

Conable, Barbara. What Every Musicians Needs to Know About the Body (GIA Publications, 2000)

Horvath, Janet. Playing (Less) Hurt www.playinglesshurt.com

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)

3. The following sites may be useful:

Associated Board of the Royal Schools of Music (ABRSM), the world's leading authority

on musical assessment, actively supporting and encouraging music learning for all.

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

Texas Voice Center, founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.

National Center for Voice and Speech (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech.

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

Department-Owned Instruments

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

Antiseptically Clean

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

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

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

Infectious Disease Risks

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

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

Instrument Hygiene

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

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

Mouthpieces

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

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

Cleaning the Flute Head Joint

1. Using a cotton swab saturated with denatured, isopropyl alcohol, carefully clean around the embouchure hole.

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

Cleaning Bocals

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

Cleaning Saxophone Necks (Crooks)

1. Swabs and pad-savers are available to clean the inside of the saxophone neck. However, most saxophonists use a flexible bottlebrush and toothbrush to accomplish the same results
2. If the instrument is played daily, the saxophone neck should be cleaned weekly (and swabbed out each day after playing).
3. If using pad-savers, do not leave the pad-saver inside the neck when packed away.

Cleaning Brass Mouthpieces

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

Other Instruments

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

Noise-Induced Hearing Loss - Protect Your Hearing Every Day

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.

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 School 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 School of Music, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
10. If you are concerned about your personal hearing health, talk with a medical professional.
11. If you are concerned about your hearing health in relationship to your study of music at NIU, consult with your applied instructor, ensemble conductor, or advisor.

Resources - Information and Research Hearing Health Project Partners

National Association of School of Music (NASM) www.nasm.arts-accredit.org

Performing Arts Medicine Association (PAMA) www.artsmed.org/index.html

PAMA Bibliography (search tool) www.artsmed.org/bibliography.html

General Information on Acoustics

Acoustical Society of America www.acousticalsociety.org

Acoustics.com www.acoustics.com

Acoustics for Performance, Rehearsal, and Practice Facilities Available through the NASM Web site

Health and Safety Standards Organizations American National Standards Institute (ANSI) www.ansi.org

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

Occupational Safety and Health Administration (OSHA) www.osha.gov

Medical Organizations Focused on Hearing Health American Academy of Audiology
www.audiology.org/Pages/default.aspx
American Academy of Otolaryngology - Head and Neck Surgery www.entnet.org/index.cfm
American Speech-Language-Hearing Association (ASHA) www.asha.org
Athletes and the Arts www.athletesandthearts.com
House Research Institute - Hearing Health www.hei.org/education/health/health.htm
National Institute on Deafness and Other Communication Disorders - Noise-Induced Hearing Loss www.nidcd.nih.gov/health/hearing/noise.html
Other Organizations Focused on Hearing Health Dangerous Decibels
www.dangerousdecibels.org
National Hearing Conservation Association www.hearingconservation.org

Information on University of Mary Washington Health Center

<http://students.umw.edu/healthcenter/>

Individual Study

- Individual Studies are optional (except MUED for music education students) and available only to declared majors.
- Individual Studies 491 and 492 are available in History (MUHL), Theory/Composition (MUTH), Performance or Conducting (MUPR) and Music Education (MUED 491A and 491B).
- MUED 491A and 491B are required for certification at 2 credit hours each. All other individual study projects must merit 3 credit hours.
- For MUHL or MUTH individual studies, the student must have completed the core courses in both areas (through MUTH 481 Theory V/MUTH 485 Theory V Skills and through MUHL 377 History III) with a combined average of 3.3 (B+) in these courses.
- Individual study in conducting is available in instrumental or choral if the student has completed both MUPR 347 and 348 with at least a B+ in each. The student must also have a 3.3 (B+) combined average in the music major core academic courses (through MUTH 481 Theory V/MUTH 485 Theory V Skills and through MUHL 377 History III)
- Exceptions
Due to prerequisites and the fact that some courses are not offered each year, some students face scheduling difficulties for courses such as composition, orchestration, choral conducting, and instrumental conducting. This is particularly common for transfer students or students who begin the music major courses in the sophomore year. Under such conditions, the music department can schedule individual studies to substitute for a given course. The department will consider these on a case-by-case basis.
- Application Procedure
 - ◆ Applications must be submitted in the semester before the intended enrollment. For an individual study in a following spring semester, the application is due to the department chair by the Friday before Fall Break. Similarly, for an individual study in a following fall semester, the application is due to the department chair by the Friday before Spring Break.
 - ◆ Applications must include:

- A. A cover sheet (sample provided in Appendix A) signed by the sponsoring faculty member
- B. An essay that includes:
 - 1) A statement of intent/purpose
 - 2) Description of the intended project(s)
 - 3) The materials required to complete the project(s)
 - 4) A statement of anticipated outcome/results
- ◆ The department, acting as a committee of the whole, will deliberate the proposal.
- ◆ Applicants will be notified, through e-mail at their UMW address, of the department's decision.
- ◆ Registration requires an "Individual Study Enrollment" form, signed by the faculty sponsor and the department Chair. This form is available only from the Office of the Registrar.

Instrument Loans

- Students needing specialized instruments, such as string basses, A clarinets, or recorders, may borrow them at no cost from the music department for the duration of participation in a department-sponsored ensemble or private lessons.
- Students sign a loan agreement, committing to the usual financial penalties for major damage to the item. The agreement is returned to the music department office where it is kept on file. When the instrument is returned, the loan agreement sheet will be returned.

Internships

- Students meeting the minimal classification of rising junior may develop an internship to supplement and/or complement course work at the University of Mary Washington. Students may receive up to three hours of credit, depending on the time spent and work involved. Over the years students from the music department have worked with or without pay in adult day care centers, churches, radio stations, pre-school music centers, and national organization headquarters, such as the League of American Symphony Orchestras.
- Students devise the internship by working with the Office of Career Services and a faculty member in the music department. Applications must be made one semester in advance. Grades depend on the effort expended and the quality of the final product.

Jury Exams

- Only declared music majors are required to take juries. All majors and students taking private lessons who are enrolled in Music Theory II must take juries.
- Juries function as a final exam for private lesson study in a given performance area. The jury grade constitutes $\frac{1}{4}$ of the semester grade.
- Music majors who study a performance area under the auspices of the music department take a jury with two exceptions:

- 1) Students in their first semester of private lessons at UMW.
 - 2) Graduating seniors
- Students take a jury only in their primary field of performance (e.g. a voice student who also studies piano only performs as a vocalist).
 - Juries occur on Monday and Tuesday afternoons/evenings of the last week of classes.
 - Juries consist of performing a representative piece studied during the semester, sight-reading, and scales/arpeggios
 - Procedure:
 - ♦ Students obtain a jury form from cas.umw.edu/music/resources., complete it, and have it signed by the private teacher.
 - ♦ Students arrive for the jury fifteen minutes in advance.
 - ♦ Students perform one representative piece studied during the semester.
 - ♦ Students bring two additional copies of their performance piece for use by the jurors.
 - ♦ Concert attire is expected.
 - ♦ Jury forms with comments will be available in the music office during exam week.

Local Resources

- Several music stores are located within convenient distances from campus. Consult the Fredericksburg phone directory or the music office for the store most appropriate for your needs.

Lockers

- Lockers are available for instrument storage by students involved in private lessons and ensembles. Students must provide locks and register in the music office (Pollard 110).

Music Major Curriculum

MINIMUM CREDITS¹
FOR
FOUR-YEAR² PROGRAM IN MUSIC

	<i>Fall</i>	<i>Credit Hours</i>	<i>Spring</i>	<i>Credit Hours</i>
Freshman	Theory I	3	Theory II	3
	Private lessons	1	Theory II Skills	1
	Ensemble	1	Private lessons	1
			Ensemble	1
Sophomore	Theory III	3	Theory IV	3
	Theory III Skills	1	Theory IV Skills	1
	Private lessons	1	Private lessons	1
	Ensemble	1	Ensemble	1

			History I	3
Junior	Theory V	3	History III	3
	Theory V Skills	1		
	History II	3		
Senior			Seminar	3

GRAND TOTAL: 39³

¹ Students typically continue lessons and ensembles for credit throughout all remaining semesters. Majors also enroll in many of the special topics courses in the history and theory areas (e.g. Beethoven, non-western music, orchestration, or any other music elective).

² Students beginning the music major in the second year at Mary Washington combine the courses of the junior and senior years in their last year, taking History III and Seminar simultaneously.

³ Students usually complete the music degree requirement of 40 hours by adding one more semester of lessons or ensemble. The University will count 60 hours of music classes towards a degree. Students may take more hours, but they will be counted beyond the minimal number of 120 required for graduation. For example, if a student has 64 hours of classes in music, the 61st through 64th credits totaled as the 121st through 124th hours on transcripts.

Music Media Lab

- The Music Media Lab is located on the first floor of Pollard Hall. It contains the audio, video, and computer resources as well as various print media to complete assignments in music department courses.
- Students must use all materials within the Lab.
- Reproduction of audio and video items is possible within the limits allowed by United States copyright laws.

Performing Ensembles

- A large range of performing ensembles is available to all students at the University of Mary Washington, regardless of major.
- Ensembles may be taken for one hour of academic credit and require an audition.

Instrumental ensembles

- Flute Ensemble (MUPR 344B)
- String Ensemble (MUPR 344F)
- UMW Jazz Ensemble (MUPR 344A)

UMW Concert Band (MUPR 344E)
UMW University-Community Symphony Orchestra (MUPR 342)

Vocal ensembles

Chamber Choir (MUPR 341H)
UMW Chorus [treble choir] (MUPR 341E)
Fredericksburg Singers [large SATB with student and community members] (MUPR 341F)
Opera Workshop (First session summer school)

- Additionally, students often form small chamber ensembles using their own music, music located in the Music Lab (Pollard 107), and/or music belonging to their private teacher. Typically, students approach a private teacher of one instrument involved for coaching and approval to perform on a student recital.

Pollard Hall

- Pollard Hall houses most of the music department. [The electronic music lab and some faculty offices are located in duPont.]

First Floor:

Music Office (room 110 in the middle of the building)
Music Media Lab
Piano lab (room 108)
Voice studio
Practice rooms
Harp practice room
Percussion practice room
Instrumental rehearsal room (room 127)
Lockers
Faculty offices

Second Floor:

Classroom/Choral rehearsal room (room 213)
Faculty offices

Third Floor:

Classroom/Recital Hall (room 304)

Private Lessons

- Studio lessons are available in most traditional performance areas, including voice, piano, organ, and all orchestral and jazz instruments.
- Typically, private lessons are one-half hour per week.
- Faculty expect a minimum of five hours per week to prepare assigned material.
- Music majors take jury exams in the main performance area to demonstrate the improvement that

has been made.

- Teachers grade on the consistency of progress made towards a more advanced performance level.
- The University assesses a minimal fee for each type of lesson a student takes.
- Upper level students may apply for hour-long lessons for 2 credit hours. Enrollment requires department approval.

Practice Rooms

- Practice rooms are available in Pollard for use only by students enrolled in private lessons and/or ensembles.
- Occasionally, students enrolled only in academic classes have need of access for particular class assignments.
- Practice rooms are first come, first served. Additionally, pianists have preference over non-pianists in those rooms containing baby grands.
- Special use rooms (such as percussion and harp) require checking out keys from the music department office. Access is especially restricted in the special use rooms.

Scholarship Opportunities

- For Music Majors. With the exception of the Friends of the Orchestra scholarships and the Anne and Sidney Hamer, Outstanding Senior, and Sterling Achievement Awards, recipients of all of the following are selected by the Music Department faculty.

Aurelia B. Walford Scholarship

These awards are given annually to incoming first-year music majors selected by personal audition or videotape for outstanding performance ability. They are available for all years thereafter with successful academic progress and completion of department performing assignments.

Henry and Grace Spicer Scholarship

These awards are given annually to incoming first-year music majors selected by personal audition or videotape for outstanding performance ability. They are available for all years thereafter with successful academic progress and completion of department performing assignments.

Anne F. Hamer Scholarship in Music

This award is given annually to a rising junior or senior music major, selected by the faculty of the music department. The award requires a minimum overall G.P.A. of 3.0.

Patricia P. Norwood, Ph.D. Scholarship in Music

This award is given annually to a student focused primarily on music history or brass performance. The award requires a minimum overall G.P.A. of 3.0.

Elizabeth P. Tillery Memorial Scholarship

This award is given annually to a rising junior or senior residential music major selected by the faculty of the music department. The award requires a minimum overall G.P.A. of 3.0.

Barbara Diane Hall Memorial Scholarship

This award is given annually to a rising junior or senior music major, selected by the faculty of the music department. The award requires a minimum overall G.P.A. of 3.0.

Nina G. Bushnell Scholarship in the Fine or Performing Arts

This award is given annually to a rising junior or senior music major, selected by the faculty of the music department. The award requires a minimum overall G.P.A. of 3.0.

Zorbaugh

This award is given annually to a rising junior or senior music major, selected by the faculty of the music department. The award requires demonstrated excellent leadership and strong interest in church choral music.

- For Philharmonic Members

Friends of the Philharmonic

UMW Philharmonic students are eligible for several scholarships. See the orchestra director for complete information.

- Awards

Anne and Sidney Hamer Music Award

This award is given to the graduating senior music major with the highest G.P.A. in music.

The Outstanding Senior Award

This award is given to a selected graduating senior music major (selected by faculty and Mu Phi Epsilon members).

The Sterling Achievement Award

This award is given to a selected senior music major who is a member of Mu Phi Epsilon (selected by members of Mu Phi Epsilon).

The MTNA (Music Teachers National Association) Award

This award is given to a student with outstanding promise as a studio teacher (selected by faculty members).

Senior Recitals

- A senior recital is an option offered to outstanding studio students in the Department of Music. Students may culminate the private study part of the major by preparing and performing a public concert. Only music majors are offered this privilege.
- Students interested in presenting a recital prepare 25-30 minutes of music. Usually, two seniors share an afternoon or evening program, making the whole recital last for approximately an hour. While senior recitals may be presented in either semester of the senior year, most occur in the spring semester, before spring break.
- Because the Music Department sponsors the program, students must follow a set of formal procedures. Advance planning for recitals begins three semesters before it will occur. For more information regarding the procedures, consult the material on Senior Recitals located at: cas.umw.edu/music/resources and in appendices of this document.

Teacher Licensure

- The music department of the University of Mary Washington participates in a cooperative music teaching certification program with the education department of the university. The music requirements allow students to earn preK-12 vocal or instrumental music teaching licensure, recognized in forty-eight states, by taking specified courses in the music and education departments. The student teaching experience includes a half-semester of upper level music teaching (grades 7-12) and a half-semester of lower level music teaching (grades K-7).
- Faculty in the Music Department teach all the required music courses. Faculty in the College of Education teach all the required education classes, except an introductory course and independent study courses, including the observation of student teaching. The methods courses for music teachers offered by the education department employ public school teachers (teachers in service) as instructors for those courses. All of the education courses require a field experience with "mini teaching" experiences available to students from the sophomore level through student teaching.
- Majors seeking public school teaching licensure in music should obtain a complete outline of requirements from the Music Department Chair and contact the College of Education during the first semester of enrollment to register your intent to seek licensure.
- Music majors seeking public school teaching licensure in music must obtain a complete outline of requirements for the vocal or instrumental license in their first semester of attendance at the university. A licensure manual for music majors is available from the department chairperson or the department website. Additionally, concurrent contact must be made with the university's College of Education registering the intent to seek licensure.

- Requirements over and above those for the music major:

3 additional credits of major performance lessons

5 credits of secondary performance lessons

3 additional credits of ensemble courses

MUED 100; Introduction to Music Education (3 cr)

MUTH 369; Orchestration (3 cr) or MUTH 483; Composition (3 cr)*

MUPR 347; Choral Conducting (3 cr)**

MUPR 348; Instrumental Conducting (3 cr)**

MUHL 368; History of Jazz (3 cr)

MUED 491A; Individual Study (2 cr, taken the semester prior to student teaching)

MUED 491B; Individual Study (2 cr, taken concurrently with student teaching)

* Composition and Orchestration are offered in alternating spring semesters.

** Choral Conducting and Instrumental Conducting are offered in alternating fall semesters.

Appendix A



Department of Music

Application for Individual Study

Name: _____ UMW email address _____

Requested Individual Study (circle one) MUHL 491 MUHL 492

 MUTH 491 MUTH 492

 MUPR 491 MUPR 492

Tentative Title of the Project: _____

Name of sponsoring faculty member: _____

Signature of sponsoring faculty member signifying approval and willingness to sponsor:

_____ Title: _____

Please attach a one-page essay that addresses:

- 1) A statement of intent/purpose
- 2) Description of the intended project(s)
- 3) The materials required to complete the project(s)
- 4) A statement of anticipated outcome/results



Department of Music

Senior Recital Application

Application Date _____ Local Telephone Number _____

Name _____ UMW email address _____

Home Address _____

Performance Area(s) _____ Private Study Teacher _____

Number of Semesters of Study: area(1) _____ area(2) _____

Expected Date of Graduation _____

I wish to present the following program during the Fall [] Spring [] semester of the _____ session.

Composer	Title of Work	Duration
-----------------	----------------------	-----------------

Total time should not exceed 30 minutes **Total:** _____

(If you need more space, please use the back of this sheet.)

Accompanist Name (if applicable) _____

I plan to have _____ sharing the program with me.

I have performed the following works on student recitals:

Composer	Title of Work	Approximate Date
-----------------	----------------------	-------------------------

I have performed the following works on other programs:

Composer	Title of Work	Where performed
-----------------	----------------------	------------------------

I have read the Department policies and guidelines for Senior Recitals and believe that I can perform my proposed program in accordance with Department policies and expectations.

(signed by student)

In my estimation, _____ is capable of preparing and presenting the program listed above.

(signed by teacher)



Department of Music

Senior Recital Guidelines

Updated Fall, 2013

What is a senior recital?

The senior recital in the Department of Music serves as the culmination of the private study part of the music major. Presentation of a recital is not a requirement for graduation but an opportunity to prepare and perform a public concert. It also serves as an important experience for those who plan to continue studies in graduate school or to pursue a career as a private studio teacher.

Recitals are usually 25-30 minutes in length. Generally two seniors will present their recitals together, sharing a Thursday or Saturday evening or afternoon program. The program may be divided at intermission, one student performing the first half and the other performing the second half, or both students may share the entire program, alternating groups of works.

Students who study in two different performance areas (French horn and voice or piano and oboe, for example), may—with the concurrence of both of private teachers—include works in both performance areas on the senior recital. To be eligible for this, students must be studying in both areas at the time of the recital and must have the approval of both teachers on the recital application.

The recital program must be carefully planned. In consultation with private teachers, students choose works that will produce an interesting and varied program, but which do not exceed their musical and technical capabilities. The private teacher is the best judge of what can constitute a successful program.

Senior recitals may be presented in either semester of the senior year, although most are scheduled for the spring semester. Other activities of the senior year—such as student teaching and internships—should be considered when scheduling the recital.

Because the program is sponsored and supported by the department, the faculty requires that certain procedures be followed to ensure—

1. that both student and teacher endorse the project,
2. that students have adequate opportunities to prepare recitals,
3. that students have proper guidance in the preparation of recitals,

4. that the recital represents students' best efforts, and
5. that the faculty feels that the performance will be of a level appropriate to a senior recital.

The department faculty requires a three-semester advance planning for senior recitals. Therefore, if a student anticipates the presentation of a recital during the fall semester of the senior year, one should initiate these procedures in the fall semester of the junior year; students anticipating a spring semester performance should initiate procedures in the spring semester of the junior year.

Although the formal procedures require a three-semester sequence, students interested in performing senior recitals should begin informal discussions with private teachers at least by the semester preceding this time period. Building repertoire plus the all-important performance experience (see the senior recital application) on student or other programs must have gone on during the earlier semesters of study for the senior recital to be a success.

Timetable

Third Semester Before Recital:

1. Download the Senior Recital Application from cas.umw.edu/music/resources or obtain the application from the music department office manager (in Pollard 110).
2. Fill out the form with private teacher(s).
3. Submit one copy of the signed and completed form to the department chair by the end of the seventh week of classes (i.e. the Friday before Spring or Fall Break) and keep one copy.

The department chair will send notification of the faculty's action on the application prior to the last day of classes of the semester. If the faculty's response has been affirmative, continue with your preparation of the program.

Second Semester Before Recital:

1. Request final approval of the recital at an extended semester jury.
2. Pending an affirmative response, arrange the recital date with the chair of the department and the department office manager.

Semester of your Recital:

1. Schedule a recital approval audition for one month prior to the recital and notify the faculty of the music department at least one week in advance. If using an accompanist, be sure that he or she can be present for the audition.
2. Prepare for the final approval as follows:
 - Provide a typed list of the repertoire for the recital and make seven copies.
 - Open the audition with a particularly well-prepared part of the program.
 - Perform other works or portions of works as requested by the faculty.

The department chair will send notification by email of the decision of the faculty. If the faculty approves your recital as planned, make final arrangements.

3. Check with the department office manager regarding which faculty member is designated to assist with generating and formatting the program.
4. Arrange rehearsals in the recital hall with your teacher (and accompanist, if appropriate) through the department office manager.
5. Request Mu Phi Epsilon to provide ushers and a stage manager for the recital. The stage manager should be prepared to place and remove chairs, stands, etc. , as needed, and dim lights.
6. Prepare to wear formal attire: tux for men and long gowns for women. Accompanists should be dressed formally, as well. Bear in mind that a recital is not a fashion show; attire should not detract from the performance.
7. If desired, make arrangements for a reception and for flowers. Performers should not wear flowers during the performance, nor should flowers be placed on the piano.
8. Three weeks prior to the recital give a typed copy of the program to the department office manager, making certain that you have used correct format, spelling and complete titles.