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I. ORGANIZATION OF THE SCHOOL OF MUSIC

A. Background

The School of Music is an academic unit of the College of Fine Arts which also includes the Department of Theatre and Dance and the Department of Art.

The College of Fine Arts was founded in 1983 to bring together those academic areas which have as a primary mission the education of arts professionals. In addition, these areas serve the total university with curricular and cultural enrichment.

The School of Music has been fully accredited by the National Association of Schools of Music since 1934, and has had a significant cultural impact on the state and region since early in this century.

B. Governance Structure in the School of Music

The Dean of the College of Fine Arts (Interim for 2012-13) is Professor Laura Ledford. The chief administrative officer of the School of Music is the Director, Stephen Widenhofer.

<table>
<thead>
<tr>
<th>Chairs</th>
<th>Communication Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestral Studies</td>
<td>Coordinator, Music Theory, Tina Nicholson</td>
</tr>
<tr>
<td>Academic Studies</td>
<td>Coordinator, Musicology, Mark Samples</td>
</tr>
<tr>
<td><em>Michael Luxner</em></td>
<td>Coordinator, Strings, Georgia Hornbacker</td>
</tr>
<tr>
<td>Wind &amp; Percussion Studies</td>
<td>Coordinator, Guitar, Manley Mallard</td>
</tr>
<tr>
<td><em>Gary Shaw</em></td>
<td>Wind Ensemble, Concert Band, Small Instrumental Ensembles, Band Festivals</td>
</tr>
<tr>
<td>Choral Studies</td>
<td>Coordinator, Woodwinds, Perry Rask</td>
</tr>
<tr>
<td><em>Brad Holmes</em></td>
<td>Coordinator, Percussion, Brian Justison</td>
</tr>
<tr>
<td>Music Education</td>
<td>Coordinator, Brass, Randall Reyman</td>
</tr>
<tr>
<td><em>Guy Forbes</em></td>
<td>All Choirs, Small Vocal Ensembles, Vocal Festival</td>
</tr>
<tr>
<td>Voice &amp; Keyboard Studies</td>
<td>All instruction specific to Vocal/Instrumental Music Education</td>
</tr>
<tr>
<td><em>Hadi Gibbons</em></td>
<td>Coordinator, Keyboard, Silvan Negrutiu</td>
</tr>
<tr>
<td></td>
<td>Coordinator, Class Piano, Chung-Ha Kim</td>
</tr>
<tr>
<td>Music Industry Studies</td>
<td>Coordinator, Voice, Hadi Gibbons</td>
</tr>
<tr>
<td><em>David Burdick</em></td>
<td>Coordinator, Jazz Studies, Randall Reyman</td>
</tr>
</tbody>
</table>
The Music Management Council is comprised of the chairs of Academic Studies, Orchestral Studies, Wind & Percussion Studies, Music Education, Choral Studies and Music Industry Studies and is convened by the Director as needed.

Although many faculty in the School of Music teach across various music disciplines, this structure helps organize similar areas so as to provide proper linkages and communication. Also under the governance structure of the School of Music is the Preparatory Department, which serves persons of all ages who are not studying for college credit. College students who register in this department do so for experiential reasons only and are subject to the usual charges over and above college tuition.

C. School of Music Office Organization

The School of Music office is comprised of three full-time and one part-time professional staff and additional part-time student workers who assist the Director in day-to-day operations of the School of Music. The Director is responsible for the implementation of all programs and activities of the School of Music including physical plant, financial management, curricular and student concerns including recruitment, personnel, evaluation, class scheduling, instructional assignments, space allocations, and governance concerns.

Staff Responsibilities

Brynn Kickle, Audition Coordinator: auditions, prospect & visitors contact, orientation & registration, recital programs, SOM calendar, Director secretary.

Ruth Young, Financial Coordinator: budget and accounting, recital CD library, student office worker supervisor, class rosters, daily office operations (supplies, student files, etc.).

Diana Strong, Administrative Asst.: Preparatory Department secretary, building manager (keys, work orders, room scheduling, piano maintenance, copy/FAX machines, etc.) This is a half-time position.

Melinda Shaw, Coordinator for Outreach and Community Relations: Preparatory Department administration, ensemble tour coordination, campus music camps and festivals. This is a part-time position.

II. APPLIED MUSIC/ENSEMBLES IN SCHOOL OF MUSIC DEGREE PROGRAMS

A. Terminology

Applied Music is the study of performance on a given instrument or voice. The student's choice of a degree program is determined in part by the performance area(s) in which he/she is proficient (as determined by the audition for admittance into the School of Music) and by his/her career preferences.

1. Applied Private Instruction: The study of music performance in private lessons is called Applied Music Instruction and is administered by the appropriate Chairs
and Coordinators. Instructors teaching private lessons are directly responsible to their area coordinator, and through the coordinator to the department chair.

Applied Music Study for music majors consists of four parts:

a. A private lesson each week (1/2 hour or 1 hour depending upon degree plan)

b. One-hour Master Class, which meets four times per month, taught by the applied instructor.

c. Approximately three to four area recitals each semester in which students of a particular area (e.g. voice, wind/percussion, etc.) perform in a recital setting.

d. Recital attendance is part of applied instruction. Policies vary depending on the particular studio.

2. Applied music requirements for music theatre majors differ from the above. For more information, see the applied teacher or academic advisor.

3. Applied Major: In the Bachelor of Music in Performance the student’s main performing area is called major (e.g. Piano Performance Major).

| NOTE: | The term major is also used to refer to those areas of academic concentration other than performance, such as Music Education Major or Music Business Major. |

1. Applied Emphasis: In the Bachelor of Music in Music Education, the student’s main performing area is called the emphasis (e.g. Music Education Major with Voice Emphasis, or Instrumental Emphasis).

2. Applied Principal: In all majors except Performance, the student’s primary performance medium is referred to as principal (e.g. Music Education Major with Instrumental Emphasis, Oboe Principal).

6. Applied Secondary: In all degree programs, applied study in areas other than in the student’s main performing area is referred to as secondary (e.g. Piano Secondary).

B. Ensemble Participation Requirements

Students are required to participate in a major traditional ensemble (Band, Orchestra, Choir, or Guitar Ensemble) each semester they are enrolled. All ensembles are for one credit. Rehearsal times vary from two to five times per week depending on the ensemble.

1. Music majors who are wind or percussion principals are required to enroll in Concert Band or Wind Ensemble; vocalists in a traditional choral ensemble; bowed strings in MDSO and String Arts Ensemble. Guitarists and pianists may select a vocal or instrumental major ensemble depending on their qualifications. Guitarists may count Guitar Ensemble to fulfill this requirement. Keyboard majors replace four semesters of the major ensemble requirement with MU 360, Keyboard in Accompanying and Ensemble (to be enrolled in after at least two semesters of major ensemble experience).

2. Specific additional ensemble participation requirements vary with the degree program for which the student is enrolled. Check your program of studies audit and sequence sheet for these specific obligations.

3. Ensemble credits taken beyond the requirements for the student’s degree program are encouraged because it is the philosophy of the School of Music to provide maximum performance experience for each student. These credits may
or may not be usable as elective hours beyond the total number of ensemble credits, depending on the degree program (see your program's audit and sequence sheets and the Bulletin).

4. All non-music majors receiving a School of Music talent award are required to participate in at least one major ensemble each semester at the discretion of the Director of the School of Music.

C. Applied Credit Hour Requirements in Degree Programs

All students majoring in music must enroll in applied music in their main performing area (for the appropriate number of credits for their degree program) every semester they are in residence unless they are student teaching. Music minors must complete a minimum of four semesters of applied instruction.

D. Applied Study Beyond Degree Requirements

Applied study beyond requirements may, in most cases, be used to partially fulfill the music elective hours in degree curricula. To obtain approval for additional applied credits beyond degree requirements, the applied teacher must submit the Extra Credit for Applied Music Form to the appropriate area Coordinator, who will forward it to his/her Chair and then to the Director for approval or denial. Exception: Voice students may not take additional voice lessons for credit.

If the Class Piano Barrier is passed before the required hours of Secondary Piano are completed, majors in performance or music education who are not pianists may use the remaining secondary applied credit in the applied area of their choice, assuming audition requirements are met.

Additional applied instruction not taken for credit may be arranged through the Preparatory Department at the current fee. Such non-credit instruction will not appear on the student's transcript.

Applied instruction for beginning students in piano will normally be in a class (group) situation.

Doubling Policy

Where appropriate, the student, with approval from his/her advisor and both applied instructors, may elect to take a maximum of 2 credits (total—this assumes two semesters of 1 credit lessons) of private instruction on a “doubling” instrument.

E. Applied Credit and Instruction

<table>
<thead>
<tr>
<th>Credit Hours</th>
<th>Private Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>one half hour per week</td>
</tr>
<tr>
<td>2 or 3</td>
<td>1 hour per week</td>
</tr>
</tbody>
</table>

Note: 2 or 3 credit hour registrations may be divided into two half-hour lesson periods at the discretion of the instructor. A $150 fee per credit hour is charged for all applied instruction each semester.

The number of credit hours appropriate to each semester may be found on the Audit & Sequence Sheets for each degree. The following table summarizes and translates that information into minutes per week:
<table>
<thead>
<tr>
<th>Degree</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUBA</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>MUCL</td>
<td>60</td>
<td>60</td>
<td>60</td>
<td>30</td>
</tr>
<tr>
<td>MUMB</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>MUPV</td>
<td>60</td>
<td>60</td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>MUPI</td>
<td>30</td>
<td>30</td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>MUEI</td>
<td>30</td>
<td>30</td>
<td>60</td>
<td>30</td>
</tr>
<tr>
<td>Minor</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>Opt.</td>
</tr>
<tr>
<td>All Percussionists</td>
<td>60</td>
<td>60</td>
<td>60</td>
<td>Opt.</td>
</tr>
</tbody>
</table>

Note that student recitals, both required junior and senior as well as elective, are taken for zero credit. Time spent in lessons and faculty load credit remain constant. The recital grade becomes a part of the student’s permanent record.

Class Piano MU 103, 104, 203, and 204 and Class Voice MU 105/106, 205/206 etc. are taken for 1 hour credit. Class Voice meets twice a week for 50 minutes each. Class Piano meets for 150 minutes each week.

Each student should discuss practice requirements with his or her applied instructor. A general guideline for practice is a minimum 2 hours of practice per day per credit hour in an applied area.

Credit assigned to applied instruction includes participation in masterclasses presented by the applied instructor. Requirements for music theatre majors may differ. See your applied instructor for specifics.

The student’s applied instructor has the final authority over grades, recital performances, and literature to be performed.

**NOTE:** No student may perform publicly without his/her private teacher’s knowledge and permission when it could reasonably be assumed that he/she could be construed to be representing Millikin University, formally or informally.

### F. Applied Jury

Each student enrolled for credit in an applied music course for individual lessons will be expected to perform a jury at the end of each semester.

Jury sign-up sheets are generally posted 1-2 weeks prior to the end of the semester. Students should consult with their accompanists before signing up for a jury time.

Instructors should complete Repertory Sheets for each student prior to juries, and have sufficient copies available at the time of the juries. These sheets are available from the office staff.

The *School of Music Performance Assessment Form* is the evaluation instrument utilized at all juries. The jury grade will become a permanent part of the student's file and may not be altered.

---

1 60 minutes until graduation w/consent of the faculty.
At the discretion of the applied teacher, the student may or may not be required to take full jury examinations in the semester during which a recital is given.

G. Instruction Outside Millikin University

No credit towards graduation will be given for applied study off campus during the academic year, unless the student is studying abroad.

H. Assignment of the Applied Instructor

1. It is the policy of the University to provide applied instruction by a faculty specialist in the student’s performance area (major, principal or secondary). In cases where more than one specialist is available, every effort is made to match the instructor’s and student’s interests, needs, and abilities. Ultimately, the assignment of instructors is the responsibility and duty of the appropriate Chairs and Coordinators, and the Director of the School of Music.

2. Typically, a student will study with the same instructor for his/her entire time at Millikin. In those rare cases in which a change during the academic year is necessary due to personal or academic reasons, the process shall begin with consultation between the student and his/her teacher and then be approved by the appropriate applied area Chair and Coordinator. In cases where agreement is not possible, the Director of the School of Music will make the final decision.

3. Students may not study with teachers other than those assigned, either inside or outside Millikin University, without the permission of the assigned teacher.

NOTE: The School of Music does reserve the right to reassign students to applied teachers to achieve better staffing balance and/or distribution of faculty load.

III. ATTENDANCE POLICIES

A. Classes

Please refer to the 2014-15 Millikin University Bulletin p. 28):

As responsible persons, Millikin students are expected to attend all regularly scheduled classes and laboratories. However, students are responsible for material covered in class, whether or not they are present.

Absences due to illness of the student, serious illness or death in the immediate family, or religious holidays, or extenuating circumstances, generally carry no penalty. Students are expected to notify their instructors in advance about anticipated absences and to make appropriate arrangements to make up work. In case of illness, students are expected to report to the University Health Service.

Students participating in athletics, with performing groups, or otherwise representing the University, will sometimes have events scheduled in conflict with their classes. Students should notify their instructors well in advance of these dates. Individual faculty may have different policies about attendance and makeup privileges for students absent on University business, and students should determine this in advance of an anticipated absence.

At the beginning of each semester, faculty shall inform students about their policies on attendance, makeup privileges, and acceptance of assignments after established
deadlines. This written policy is usually contained in the course syllabus distributed on the first day of classes. It is the student’s responsibility to understand and abide by these policies.

Faculty will take note of excessive absences and report them to the Office of Student Life and Academic Development and the Office of the Registrar.

B. Private Lessons

A student should make every effort to notify the instructor well in advance of his/her absence from a lesson and should take the initiative in contacting the instructor to arrange a make-up time. Instructors will not be expected to make up lessons if there is no valid reason for a missed lesson or if no advance notification was given.

During the first week, instructors will distribute syllabi, which explain their policies on making up missed lessons. In the event of an instructor's absence, arrangements should be made by the instructor for a make-up lesson.

C. Master Class

Regular participation in master classes and attendance at area recitals is expected of each student in applied music study.

D. Ensembles

All rehearsals are considered required classes. In the event of illness, students should notify the appropriate ensemble director before the scheduled rehearsal.

If a student does not feel well enough to play or sing, but is still well enough to attend classes, he/she should still attend the scheduled rehearsals, unless excused by the ensemble director. Much happens in a rehearsal that will benefit the student even if he/she is unable to perform.

The student must avoid scheduling appointments or other conflicts of any kind during rehearsals or concerts. Exceptions require prior approval from the ensemble director.

Unexcused absences will result in lowering the students' semester grade. The grading procedure is left to the discretion of each ensemble director and will be stated at the beginning of each semester. Failure to comply with these attendance policies may result in failure to pass the class.

E. Policy for Faculty

All music faculty will strictly adhere to the day and time schedule of classes and rehearsals as printed or lessons as arranged and reported in the semester schedule. Specially called extra classes or rehearsals of any kind will be reported to and cleared by the School of Music office in advance of this activity to avoid conflicts with other activities. A student has every right to leave a class, lesson, or rehearsal at the scheduled release time without jeopardy to his/her class standing or semester grade. Likewise, a student has every right to refuse to attend a specifically called activity if it is in conflict with her/his regular activity schedule or with a previously posted and scheduled special activity.

Final examinations are to be given during the scheduled final examination period for the fall, spring, and summer terms. It is required that final examinations be given only during the scheduled hours of the examination period, except in the case of independent study, internship, practicum, studio, and activity courses. Instructors of these types of courses may designate the final as optional.

All students enrolled in the course must complete final examinations, and the student does not have the option to determine whether or not he/she will sit for the examination.

Under certain circumstances, exceptions to the above final examination policies may be appropriate. Permission for such exceptions must be obtained from the appropriate academic Dean, in consultation with the chair.

Major tests (counting at least 20% of the final course grade) shall not be given during the week prior to finals period without previous written approval of the Dean of the school.

Faculty members are expected to submit final grades to the Registrar in a timely fashion as requested. Grades of “incomplete” are to be submitted sparingly.

IV. GRADING SYSTEM

A. University Grading System

The University grading system is printed in the Millikin University Bulletin [pp. 24-25]. For additional information on final semester grades in Applied Music, see II.F above.

B. Performance Assessment Form

The School of Music Performance Assessment Form is utilized to evaluate all auditions, recitals, and juries. Faculty are instructed to write comments about the student’s performance and to circle the appropriate numbers in the rubric matrix.

C. Academic Integrity Standards

Please read carefully pp. 27-28 of the Millikin University Bulletin. It contains important information on academic freedom, academic evaluation (including student appeals), and academic integrity.

V. ADVISING

Each student is assigned to a faculty advisor for assistance in developing a plan of study, and for continued advice and counsel throughout the student’s four years at Millikin. The student and advisor will work collaboratively to develop the student’s plan of study, which will be reviewed and revised throughout the student’s undergraduate years. This advising is an integral and continuous part of the educational process.
A. Audit and Sequence Sheets

Audit and sequence sheets for all the degree programs currently offered in the Millikin University School of Music can be accessed online at www.millikin.edu/music. For information on programs in music theatre, the student should contact the Department of Theatre and Dance.

1. The Audit Sheet
   This sheet presents the degree programs in their curricular parts. The top of the sheet shows the UNIVERSITY STUDIES requirements, followed by the MUSIC CORE requirements (which are essentially the same for all music students except in applied music requirements). The second page contains the EMPHASIS requirements (which vary with each program). Special attention should be paid to all footnotes and exceptions. The advisor and the student should each maintain an up-to-date version of this sheet for their records.

2. The Sequence Sheet
   This sheet presents the recommended sequence of courses for each program. Every effort should be made to follow the sheet, however, sometimes variations need to be made because of scheduling issues, etc. Students are ultimately responsible for knowing University, College/School and Departmental Graduation requirements for their degree (Bulletin, p.20-21).

   NOTE: No guarantee of graduation is ever made unless the student fulfills satisfactorily all requirements for a program of studies.

B. Assignment of Faculty Advisor

1. The student will be assigned an advisor who has special knowledge of the student's degree program and/or performance area.

2. Advising assignments made during the summer before the student's first year (Orientation and Registration) are temporary. Permanent assignments will be posted early in the fall of each academic year.

C. Change of Faculty Advisor

A change in faculty advisor may be initiated by either the advisor or the student but must begin with consultation between the two.

1. Permission of the Director will be granted when the new and old advisors and the student have been informed and agree to the change.

2. It will not be considered adequate grounds for an advisor change if an advisor is unwilling to approve scheduling, schedule changes, or other actions which:
   a. are against University policy;
   b. put the student in jeopardy of losing his/her financial aid due to failure to make normal progress toward graduation; or
   c. create exceptions to normal University or school policy.

3. Should the student advisee insist on a course of action which the faculty advisor cannot fully endorse, the faculty advisor will ask the student to sign a short
statement describing the situation and attesting to the fact that and reason why
the advisor has declined to approve his/her action. The advisor will then process
the advisee's materials unless the noted exception is a violation of University,
School, or College policy.

4. The student must formalize any change of advisor by filling out the *Declaration or
Change of Major and/or Minor Form* (from Registrar's Office) and submitting it to
the Registrar’s Office.

**D. Responsibility of Student Advisee and Faculty Advisor:**

1. The ultimate responsibility for decisions affecting a student advisee's selection
   and successful completion of a program of studies, emphasis, major, secondary,
   etc. rests with the student.

2. The student is expected to initiate, prepare for, and keep appointments with the
   advisor, especially those on Scheduling Day.

3. The faculty advisor's responsibility rests in helping the student through
   conference and consultation regarding University requirements, School and
   College requirements, and other official or unofficial procedures and processes as
   they relate to the student's goals, abilities, and interests.

4. The faculty advisor can be expected to help the student find appropriate qualified
   assistance in dealing with personal as well as academic problems. Advisors will
   maintain regular and varied office hours for advisee consultation. Most often
   these consultations happen either spontaneously or by appointment.

**VI. DEGREE PROGRAMS**

**A. School of Music Degree Programs (Programs of Study)**

The Degree Programs of the School of Music are described in detail in the bulletin.
They include the following:
- Bachelor of Arts in Music
- Bachelor of Music in Performance: Vocal Emphasis
- Bachelor of Music in Performance: Instrumental Emphasis
- Bachelor of Music in Performance: Piano Emphasis
- Bachelor of Music in Commercial Music
- Bachelor of Music in Music Business
- Bachelor of Music in Music Education: Vocal Emphasis
- Bachelor of Music in Music Education: Instrumental Emphasis
- Minor in Music

**B. Admission to the Degree Program**

Students are admitted to a program of study through audition and, in the case of
Music Education, by achieving and maintaining a 2.5 or better average (check with
the Chair of Music Education for admission procedure to the Teacher Education
program.)
1. Students are accepted into specific programs at the time of their School of Music audition.

2. Students who are admitted provisionally will be reviewed at jury exams and/or barriers at the end of the first or second semester to determine if full admission is possible.

C. Change of Program

A student uncertain as to his/her degree program is advised to register for those courses that are required for the program that has the most extensive and specific requirements. Should the student later decide against this program, he/she will find that the credits taken will generally count as elective hours in the program having less specific requirements. However, after the first two semesters of work, it becomes increasingly important to select a program of study and maintain work toward it if graduation within a regular four-year period is to occur (normal progress).

1. The University does not guarantee (see V.A.2) graduation in the minimum eight-semester period if the student changes majors and/or degree programs. Neither does the University guarantee graduation if the student withdraws or fails courses creating a need to repeat or replace those courses.

2. The School of Music reserves the right to advise a student to change programs if he/she exhibits musical or academic performance levels which are inappropriate to the program to which the student has been admitted and has selected.

   a. Various examinations have been instituted which are used to monitor student progress. A student's failure to pass one or more of these examinations will be considered adequate evidence to require a change in program and/or major.

   b. Of particular importance are the sophomore barriers in performance (see below). The purpose of these examinations is to assess the student's potential for a career as a performing musician. Students who are evaluated as not having made sufficient progress will be barred from continuing in a performance program. In general, the results of a sophomore barrier may be as follows:

      i. passed
      ii. failed, but with the privilege of re-auditioning at the end of the next semester (see VI.D)
      iii. failed after the student's second attempt.

D. Sophomore Barrier: Policies and Procedures

Definition: An evaluation of the student's performance ability, musicianship, musicality, and, in some cases, historical and stylistic knowledge of the literature. For instrumentalists, the sophomore barrier applies to music performance majors and is administered after the third semester of study. For vocal students in the following degree programs; music performance, music education, and commercial
music, the barrier consists of evaluations after each of the first three semesters of study. *Note: all voice students take a skills assessment exam after each of their first two semesters at Millikin.*

Passing the sophomore barrier implies the faculty's agreement that the student is qualified in the above areas to complete the degree program. A minimum of three faculty from the student's discipline must be present.

Failure to pass the Sophomore Barrier:

a. If the faculty feels the student was not adequately prepared, the student may attempt the barrier one more time at the following jury. The student will be informed in writing of the decision of the faculty, and a copy placed in the student's personal file.

b. If the faculty feels the student to be incapable of successfully continuing as a performance major, they will recommend that the student consider alternative music degree programs, which he/she may be capable of successfully completing.

c. The recommendations of the faculty will be communicated to the Director of the School of Music. The courses of action available to the student may be discussed with the instructor, coordinator, advisor, and Director.

d. Failure of the barrier is in no way directly connected to the semester grade given the student by the applied teacher.

e. The student may not perform a junior or senior recital as a performance major until passing the sophomore barrier.

VII. RECITALS

A. Policies and Procedures

1. Statement of purpose: The purpose of the individual recital is to reflect the student's education in all areas of music performance while at Millikin University. The musical literature and performance techniques represented should be a composite of his/her total study.

2. Student and Faculty Responsibilities

   In addition to the applied teacher, there must be two faculty selected for the recital committee. These two persons will be chosen by the student and must include at least one faculty member from his/her applied discipline. It is the responsibility of this committee to grade the recital. At the discretion of the teacher, graded recitals may take the place of a jury in the semester given.

   Each faculty member grading the recital shall complete the *School of Music Performance Assessment Form* including a grade, assessment rating, and comments (see IV.B). The applied teacher should distribute this form to the committee by the time of the recital.

   Upon completion, these forms should be submitted to the area coordinator, who will average the grades and assessment ratings, and returned to the School of Music office for filing.

   **NOTE:** Failure to meet recital requirements will necessitate additional study until an acceptable recital shall be completed.
3. Recital Hearing: The hearing must be held no less than three weeks prior to the date of the recital/project. A minimum of three faculty from the appropriate performance area must be present, and shall grant permission for presentation of the recital/project as a result of this hearing.

NOTE: Some applied areas require that a typed copy of the student's recital/project program and program notes must be submitted to the hearing committee at the time of the recital hearing. This copy should be entirely free of errors in spelling, capitalization, and information—i.e., ready to be sent to the printer. The student is responsible for corrections to the program copy following the hearing, which must be given to the applied instructor no later than two weeks prior to the recital date.

4. Failure to pass the hearing: If the student fails to pass the hearing, he/she must cancel the scheduled recital date. The student may not re-schedule the recital until successfully completing a hearing.

B. Types of Recitals

1. Required Senior Recitals:
   Performance Major: full recital (45-60 minutes of music required)
   Music Education Major: half recital. With the exception of length (20-25 minutes music required), the requirements remain the same for all senior recitals. A closed recital (faculty and approved audience only) may be required at the discretion of the appropriate faculty and coordinator.

2. Required Junior Recitals:
   Performance Major: All Performance Majors must perform a half recital in the junior year. The guidelines for this recital are the same as senior recitals except for length.

3. Elective Recitals:
   Elective recitals (1/2 recitals only) may be presented with the approval of the instructor and area coordinator. The policies and procedures stated above must still be followed, including requirements for the recital committee, hearing, and grading procedure. Students giving elective recitals must be formally enrolled for recital credit in the semester of the recital. **Elective recitals and faculty recitals may not be scheduled in the last four weeks of any semester.**

4. Guest recitals are also discouraged during the final four weeks of a semester.

5. Small Ensemble Recitals:
   Public performance is an integral part of the chamber ensemble experience, and is therefore highly encouraged. Small ensemble recitals are scheduled and graded at the discretion of the ensemble director. As with elective recitals, there are no formal requirements beyond those set by the ensemble director.

C. Registration for Recitals
During the semester a recital is presented, the student must be formally enrolled for recital credit. Students will not be allowed to present a recital without such registration.

D. Scheduling Recitals
1. Procedure for scheduling recitals/concerts and additional off-campus performances:
   Students and faculty planning recitals should fill out the Recital Request Form (www.millikin.edu/music), with preferred dates listed and faculty signature. They may then submit it to Nancy Freeman for final approval by the Director and for addition to the official School of Music calendar.

2. Times available for Recitals and Project Presentations:
   **Group A:** Sophomore and junior elective recitals, small ensemble recitals. Restricted to weekday periods. Effort should be made to present a partial recital in conjunction with one or more students.
   **Group B:** Required junior recitals and senior elective recitals. Restricted to weekday periods.
   **Group C:** Required senior recitals and faculty recitals. Any time with the exception of Saturday.
   - Monday - Thursday 6:00 p.m. Group A, B, and C
   - 7:30 p.m. Group B and C
   - Friday 6:00 p.m. Group C
   - 7:30 p.m. Group C
   - Sunday 12:00 p.m. Group C
   - 2:00 p.m. Group C
   - 4:00 p.m. Group C
   - 6:00 p.m. Group C
   - 7:30 p.m. Group C

3. Rehearsal time in the recital hall or other campus facility:
   a. Advance sign-up for rehearsal time in the recital hall will be limited as follows:
      Piano and ensemble recitals: six (6) hours (half recital: 4 hours)
      Voice and other instrumental recitals: five (5) hours (half recital: 3 hours)
      Preparation for Thursday or area recital: one (1) hour
   b. The purpose of practice times is to aid in becoming acquainted with the piano, the hall, and the recital performance situation in general. Students are urged to have material thoroughly learned and ensembles rehearsed before taking their recital hall times. Under no circumstances will the pianos in Kaeuper Hall be used for routine practicing.
   c. Additional rehearsal time in the recital location may be signed up only on the day of a desired rehearsal if there is space available.
d. Tuning and maintaining the instrument in the recital hall requires time. Every effort will be made to honor advanced sign-up times. However, it may be necessary to reschedule rehearsal times of recitalists should the condition of the instruments and/or the availability of the piano technician so demand.

4. Recital Receptions

Recitalists may choose to give a reception following their performance. The Faculty Lounge or Perkinson Music Center Lobby may be reserved for both student and faculty receptions. Decoration of the recital hall and/or the faculty lounge should reflect the academic nature of the recital. Only very modest displays are appropriate. *No reception may be held (or continue) while a recital is in progress in Kaeuper Hall.*

Guidelines:

a. Receptions may be given by groups or individuals in the School of Music. Arrangements to reserve the place, date, and time of the reception must be made in advance through the School of Music office. A recital date does not automatically reserve reception facilities.

b. All expenses for the reception must be borne by the group or individual giving the reception.

c. A faculty sponsor is required to supervise any reception given by students in the School of Music. The faculty member will be responsible for:

1. The type of refreshments served (see d. below).

2. Clean-up and security check after the reception. This includes all windows and doors in the faculty lounge, recital hall, or any other area used by the recital.

d. In accordance with University regulations, no alcoholic beverages may be served at student functions held on campus. Beverages should be clear in color to avoid staining: no red punch, etc.

5. Recording of Recitals

Only School of Music recitals and concerts, honors Prep recitals, guest recitals, and Music Theater performances that are performed on campus (Kaeuper Hall, Kirkland, RTUC Albert Taylor, and Westminster) will automatically be recorded. This is automatic and requires no paper work from faculty or performer. Area recitals, rehearsals, and additional performances of the same concert (e.g. musicals) are not recorded.

The master CD and one copy will be available in the School of Music office within 5 school days of the performance. The only copy may be purchased by the performer for $5.00. Faculty performers get their copy free. The copy of guest recitals will be given to the faculty sponsor. In the case of multiple performer recitals, and Thursday recitals, the first performer to request the copy gets it. Request for that copy will be accepted in the School of Music one week after the performance. Faculty may "check out" masters from the School of Music to study, make other copies, or to use in teaching. These masters must be returned by 5:00 PM the same day.

6. Weekly Thursday Student Recitals: School of Music mixed student recitals are scheduled once a week, on Thursdays at 2:00 p.m., and are administered by Professor Hornbacker.
a. Faculty are encouraged to sign students up for the earliest available date when possible, but may sign up for times later in the semester if necessary.

b. The faculty member should submit the Student Recital Form at the same time they sign up for the performance time.

c. Performers and musical selections to be performed may not be altered without forfeiting that reserved time.

d. The faculty of an applied area may establish requirements that their major or principal students must perform on student recital a certain number of times per year. However, guarantees cannot be made regarding the availability of recital space for these students, especially late in the semester.

VIII. RECITAL ATTENDANCE POLICY

The faculty wholeheartedly believes that recital attendance is an integral part of any music education in view of the fact that 1) it is important that the student participate in the musical experience as a listener as well as in the role of a performer; 2) in so doing the student is encouraged to develop abilities of critical discernment; and 3) each of us needs an audience.

A. Requirement

At the end of each semester, all applied instructors will receive a tally sheet for each of his/her students listing the recitals attended. Each applied studio will have its own policy regarding recital attendance and the relative weight it assumes as part of the final grade.

B. Each semester a list of on-campus musical events will be posted in the School of Music. Included on the list will be all weekly daytime student recitals, individual student and faculty recitals, guest artist performances, the Kirkland Concert Series, and the concerts of School of Music organizations.

C. No recital attendance credit will be given for performing in a recital or for an ensemble performance in which the student is a member.

D. Recording of Attendance: A student worker will be stationed at a designated location prior to the performance and will distribute an attendance card. It is the responsibility of the music student to completely fill out the card. A student worker will collect the attendance cards at the end of the recital. Attendance cards will not be accepted at any other time. In addition, programs will be accepted for recital attendance credit for on-campus musical events that are not held in Kaeuper Hall. In that case, recital attendance may be recorded in the School of Music office by bringing an event program or ticket stub.

IX. Scheduling Concerts and Off Campus Performances/Tours

A. Performance Scheduling Calendar:

1. Large ensemble performances, theatre productions, festivals, workshops, Kirkland Series and major ensemble events are scheduled each year prior to publication of the university calendar. Representatives from Theatre and members of the Ensemble Committee will meet during the academic year to
arrange the calendar with the Director of the KFAC. Note that the final version of this calendar is not published until late in the summer.

2. Small ensembles, faculty recitals, guest recitals, required senior recitals and required junior recitals are scheduled beginning the last day of classes of the second semester.

3. All other recitals or concerts, including elective recitals, are scheduled beginning the last day of exams of the second semester.

B. Off-campus ensemble performances: When taking students in your group off campus, making changes in your performance schedule, or contemplating any rehearsal outside of the normal class time for your ensemble:

   **While dates are still in the tentative stage:**

   1. Check your tentative dates against the electronic SOM Event Calendar accessed through Groupwise as proxy.
   2. E-mail the Ensemble Committee (c/o Dr. Michael Luxner) to check for conflicts with these dates.
   3. If planning to use a University vehicle, check well in advance with Safety and Security (E-mail "Van Rental") on current procedures for approval.

   **After receiving approval from the Committee and confirming your arrangements:**

   1. Have Brynn Kickle enter your dates on the SOM Event Calendar.
   2. See Diana Strong about current insurance procedures for your students.
   3. E-mail Gina Bianchi (Senior Director of Alumni and Donor Engagement) with your plans so that she may coordinate alumni in the areas you’ll visit.
   4. E-mail music faculty with a list of the students who will be missing classes.
   5. If a new semester is begun after the step above has been taken, e-mail music faculty again at the beginning of the new semester with a list of affected students.
   6. Two weeks beforehand, again e-mail music faculty with a list of the students who will be missing classes. Print out the e-mail and have copies available for students to take to their professors in non-music classes. Final responsibility for clearing absences and making arrangements to complete missed work always rests with the student.

   By action of the faculty, no tours or additional performances that fall outside of an ensemble’s regular class time may take place during the last four weeks of classes in the Spring semester.

**X. Practice Rooms**

Millikin University students who are enrolled in applied music or ensembles may use the School of Music’s practice rooms without charge.

**A. Times and Procedures for Use:** Access to practice rooms is unrestricted except for the organ room, PMC 331, and designated piano practice rooms which are reserved for piano students as scheduled; they may be utilized by non-pianists if vacant. Practice rooms will generally be open during the following times:

- Monday through Saturday 7:30 a.m. to Midnight
Sunday Noon to Midnight

B. Restricted Use Rooms are so designated for use by students practicing certain instruments. Keys for these rooms will be issued in the School of Music office. Only students taking applied piano lessons may practice on the Steinway in PMC 331. The keyboard area coordinator will notify pianists when these keys may be picked up in the Security office.

C. Faculty Studio Use: No music faculty studios are to be used for student individual practice purposes at any time except by permission of the Director. Enforcement of this policy is the responsibility of the individual faculty member.

D. Classrooms may be used as practice rooms at the Director's discretion.

E. Practice Room Equipment: Pianos, benches, chairs, mirrors, and music stands in the practice rooms are the property of Millikin University and must remain in the rooms to which they have been assigned. Any damage should be reported immediately to the School of Music office. Instruments, music, books and other equipment should not be left unguarded in either practice rooms or classrooms, and the University takes no responsibility for loss or damage of such items. Under no circumstances should any tuning of the practice room pianos be attempted by students or faculty. This will be done by trained personnel only.

F. Securing Practice Rooms: If a student finds it absolutely necessary to open a window, he/she must close it before leaving, to prevent weather damage to practice instruments.

G. Restriction of Smoking/Food and Drink: Laws PROHIBIT SMOKING in the music building. Please help prevent damage to equipment by observing the rule in practice rooms. No food or drink is allowed in practice rooms.

XI. UNIVERSITY-OWNED INSTRUMENTS

A. Approved Use: Musical instruments and equipment owned by the School of Music are to be used only by full-time students or faculty and only for practice, rehearsal, and performance purposes in university classes or official university-approved ensembles. Use of instruments for any other purpose must be approved in advance by the faculty in charge of the instruments (X.C). Dr. Neal Smith coordinates and monitors all instrument checkouts.

B. Student Eligibility: When available, school instruments are to be provided for students only when the student does not own a like instrument and the instrument is required for an official class, ensemble, or activity of the School of Music.

C. Assignment of Performance Instruments for Ensembles and Private Study: School-owned instruments needed for use in ensembles of the School of Music or for private study within the School of Music will be assigned by the professor in charge of that instrument upon the recommendation of the conductor of the ensemble or private teacher.

Faculty in Charge of Performance Instruments:

Georgia Hornbacker Bowed Stringed Instruments
Manley Mallard Guitars
Perry Rask Saxophones, Flutes and Piccolos
D. Performance Instrument Check-out: The Contract for Millikin University Owned Instruments must be signed by the student and the faculty in charge of the given performance instrument.

E. Assignment of Methods Instruments for Methods Classes: School-owned methods instruments and instruments provided by the university for use in methods classes are assigned by the course instructor. The faculty in charge of method instruments as listed below are responsible for seeing that all methods instruments in their area have been returned in good working order at the end of each semester.

Faculty in Charge of Methods Instruments:

- Georgia Hornbacker: Bowed Stringed Instruments
- Manley Mallard: Guitars
- Perry Rask: Saxophones, Flutes and Piccolos
- Tina Nicholson: Oboes, English Horn, Bassoons
- Solomon Baer: Clarinets, incl. alto, bass, contra
- Neal Smith: Trombones, Euphoniums, Tubas
- Brian Justison: Trumpets, Cornets, French Horns

F. Methods Instrument Check-out: The Contract for Millikin University Owned Instruments must be signed by the student and methods instructor.

G. Instrument Recall: Instruments may be recalled at any time if temporarily needed by the University for repair or if the student violates the conditions of the contract signed when the instrument was issued. Abuse of the instrument by any individual may result in loss of the privilege of using the instrument. In addition, the student will be required to pay for repair or replacement of the damaged instrument. Lost instruments must be replaced by the student.

H. Instrument Return: An instructor may reserve the right to withhold grade credit from a student who has not returned university-owned property.

I. Restriction of Use: The use of school-owned instruments for any purpose outside of university functions and especially for private gain is expressly prohibited. Failure to adhere to this policy will result in denial of the use of all school-owned instruments and, in extreme cases, dismissal from the School of Music.

XII. LOCKERS

Lockers are located on the lower level of the Perkinson Music Center for student use.

A. Sign-up for lockers will take place no more than one week in advance of the first day of classes each fall.
B. Priority will be given to music majors and minors.

C. Students are expected to sign up for the smallest locker suitable. No student will be given more than one locker. The School of Music staff shall make the final determination of which locker is appropriate.

D. No responsibility for materials left in lockers is implied or assumed by the School of Music or the University. Locks left on lockers at the end of year shall be removed by university staff with a bolt cutter. Any material left in lockers after the end of the Spring Semester shall become property of the university.

XIII. STUDENT TEACHER COMMITMENTS AND UNIVERSITY ENSEMBLES

A. Student Teaching Obligations

Students enrolled in student teaching are expected to fulfill all weekday teaching obligations, evening and Saturday commitments and any additional teaching obligations as defined by the cooperating teacher(s) in conjunction with the university supervisor. These commitments take precedence over any university activity. Before a student can take classes beyond those required for the degree during student teaching they must have approval from the Chair of Music Education and the Director of the School of Music.

Music education students are not required to enroll in a performing ensemble during the student teaching semester. Therefore, excused absences other than illness from student teaching obligations are at the discretion of the Chair of Music Education in consultation with the university supervisor and cooperating teacher(s). However, students may elect to enroll in ensembles if the ensembles do not conflict with student teaching duties. The following releases from student teaching obligations may be accommodated with approval of the Chair of Music Education in consultation with the university supervisor and cooperating teacher(s).

1. A major ensemble tour may require release from student teaching. The ensemble director is responsible for submitting the names of the students and the exact dates of the tour one semester in advance to the Chair of Music Education. The university policy states that all non-sickness days must be made up by the student either immediately before or immediately after the designated student teaching weeks. If reasonable accommodation cannot be made for the student and the affected ensemble because of student teaching commitments or the extension of student teaching days that may conflict with other obligations, that student should not participate in the tour.

2. Ensemble concerts during evening hours and on weekends may require release from student teaching activities. These requests for release must be made before the start of the student teaching semester and approved by the Chair of Music Education in consultation with the cooperating teacher(s) and the University supervisor. If reasonable accommodation cannot be made for the student and the affected ensemble because of student teaching obligations, that student should drop the ensemble before the semester begins or be excused from that concert without penalty. Because of the recent re-structuring into “block” scheduled classes, it will not be possible for a student teacher to
participate in an ensemble during the regular teaching day even during the few weeks before and after student teaching.

B. Faculty Requests for Student Release from Teaching Obligations
   All faculty requests for release from student teaching obligations must go through the Chair of Music Education. Please do not make requests through the student or the cooperating teacher.

XIV. PLACEMENT OF POSTERS IN THE SCHOOL OF MUSIC
   Posters, notices, or other similar material may be posted on the several bulletin boards located in the School of Music Building. Please check with the office staff as to the location of these boards. Such material should not be posted anywhere else.

XV. CLASS PIANO BARRIER EXAMINATION
   The Class Piano Barrier Examination is designed to insure that graduates will have attained a desirable level of proficiency in keyboard skills necessary for teaching in a classroom or studio situation. It does not serve as a placement exam; placement exams for Class Piano MU103, MU104, MU203, and MU204 are based on course syllabi. All students enrolled in applied piano lessons or class piano (except piano performance majors) need to complete the Class Piano Barrier exam. Piano Performance majors are exempt from this requirement. Those students majoring in Music Education or Instrumental/Vocal Performance must pass the Class Piano Barrier Exam as a requirement for graduation. The exam will be administered during the last week of class for MU204. If the barrier is not passed, students will have one additional attempt during the first two weeks of fall semester. Students who fail to pass the barrier exam in its entirety at their second attempt will need to retake MU 203 before another attempt to pass the barrier is made. A student may opt for taking MU 204 again as well before attempting to pass the barrier exam. Vocal music education students please note that passing the barrier exam will be a pre-requisite for ME 451. Piano Principals and Piano Secondaries enrolled in private lessons may attempt the Class Piano Barrier Exam during their first four semesters of applied study. If requirements have not been completed at the end of four semesters, the student must enroll and pass MU 204. Keyboard skills included in the Class Piano Barrier Exam will not be covered during applied lessons. To adequately prepare for the exam, students are encouraged to obtain a list of Class Piano Barrier Requirements from Dr. Chung- Ha Kim, Coordinator of Class Piano.

A. Transfer Students
   All transfer students must take a piano placement exam before enrolling in Class Piano. Transfer students who have not completed four semesters of Class Piano will be given placement exams for MU103, MU104, and/or MU203. Students who have completed two years of Class Piano will be given the Class Piano Barrier Exam. Students not passing the Barrier Exam will be placed in an appropriate section of Class Piano to remedy any deficiencies. Students may receive a copy of the placement exam before classes begin. Placement exams must be taken during the first week of classes. Two Class Piano faculty will hear MU 203 & 204 placement and barrier exams; only one class piano faculty member is needed for MU 103 & 104 placement exams.
XVI. CONSENSUAL SEXUAL RELATIONSHIPS BETWEEN STUDENTS AND FACULTY

The Policies and Procedures Manual [6.15] states the following in regard to student/faculty relationships:

Given the fundamentally asymmetrical nature of the faculty-student relationship, voluntary consent by the student in an amorous relationship is suspect. In addition to the possible sexual exploitation of the student involved, other students, staff, and faculty may be affected by such relationships. Therefore, consensual sexual and amorous relationships will be considered unethical and are prohibited between a student and any member of the faculty or administrative staff who teaches, supervises, evaluates, or otherwise is in a position to exercise power or authority over the student. Efforts by members of the faculty or administrative staff to initiate these relationships are also prohibited. Millikin University expressly prohibits all forms of sexual misconduct.

XVII. STATEMENT ON HEALTH AND SAFETY

Millikin University's School 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 School 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. Millikin University 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 at the Millikin University School 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.

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**

1. Maintain good general health. Get adequate rest to minimize fatigue.
2. Exercise regularly.
3. Eat a balanced diet. Include vegetables, fruit and whole grains, and avoid/limit 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 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.

**What Singers Should Do**

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. Include vegetables, fruit and whole grains, and avoid/limit 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.
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.

**Noise-Induced Hearing Loss (NIHL)**

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 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 Millikin University, consult with your applied instructor, ensemble conductor, or advisor.

Further Resource:
http://www.musiciansway.com