

**School of Music Handbook
Millikin University
[Revised F24]**

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I. MISSION STATEMENT

The mission of the School of Music is to develop the whole musician – artistically, intellectually, technically - through the integration of theory and practice wherein students become active learners through contact with a faculty who themselves continue to grow as artists, scholars, and teachers.

II. MUSIC CORE LEARNING GOALS

1. Develop musical skills through listening, analysis, and performance
2. Develop an understanding of music in historical and cultural contexts

III. ORGANIZATION OF THE SCHOOL OF MUSIC

A. Background

The School of Music is an academic unit of the College of Fine Arts that also includes the School of Theatre and Dance and the School of Art & Creative Media. 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 entire 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 the previous century.

B. Governance Structure in the School of Music

The Dean of the College of Fine Arts is Professor Cameron Jackson. The chief administrative officer of the School of Music is the Director, Brian Justison.

Chairs	Coordinators
<p>Music Core:</p> <p>Academic Studies- Katherine Leo</p> <p>Instrumental Performance Studies- David Cook</p> <p>Vocal Performance Studies Troy Castle</p>	<p>Brass- Logan Clark</p> <p>Guitar- Mark Tonelli</p> <p>Keyboard & Class Piano- Pei-I Wang</p> <p>Music Theory- Katherine Leo</p> <p>Musicology- Katherine Leo</p> <p>Percussion- Jeremy Brunk</p> <p>Strings- Isidora Nojkovic</p> <p>Woodwinds- Perry Rask</p> <p>Voice- Troy Castle</p>
<p>Ensembles:</p> <p>Instrumental- William McClain</p> <p>Vocal- Ben Hawkinson</p>	<p>Band- Neal Smith</p> <p>Choral- Ben Hawkinson</p> <p>Inst Jazz- Perry Rask</p> <p>Vocal Jazz- Ben Hawkinson</p> <p>Opera- Aubrey Hawkinson</p> <p>Orchestra- William McClain</p>
<p>Music Education: Melissa Miller</p>	<p>Music Ed (Vocal)- Nate WidELITZ</p> <p>Music Ed (Instrumental)- Neal Smith</p> <p>Music Ed (Early Childhood)- Melissa Miller</p>
<p>Music Industry Studies: Brian Justison</p>	<p>Commercial Music- Alex Manfredo</p> <p>Music Business- Martin Atkins</p> <p>Recording Technology- Kevin Guarnieri</p>

Millikin Community Arts Academy	Director- Jenelle Orcherton
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The Executive Committee is comprised of the chairs of the Music Core, Ensembles, Music Education, and Music Industry Studies and is convened by the Director, as needed. Music activities within the MCAA are also under the governance structure of the School of Music. The MCAA serves persons of all ages who are not studying for college credit. College students who register in this department do so for experiential reasons and are subject to applicable charges in addition to their tuition.

C. School of Music Office Organization

The School of Music office is comprised of two, full-time professional staff and additional part-time student workers who assist 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.

D. Staff Responsibilities

- Audition Coordinator: audition scheduling, prospect & visitor relations, recital programs, SOM calendar, Director's admin, web editor, and room scheduling.
- Financial Coordinator: budget and accounting for SOM and MCAA; student office worker supervision; faculty assignment sheets (FAS); daily office operations (supplies, student files, etc.).

IV. DEGREE PROGRAMS

A. School of Music Degree Programs

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: Emphasis in Commercial Music
- Bachelor of Music: Emphasis in Music Business
- Bachelor of Arts in Music Business
- Bachelor of Science in Music Business
- Bachelor of Music in Music Education: Vocal Emphasis
- Bachelor of Music in Music Education: Instrumental Emphasis
- Minor in Music
- Minor in Music Business

B. Music Certificates

Certificate in Music Composition (10 credit hours)

The Certificate in Music Composition is offered primarily to music majors interested in exploring the art of musical composition. Non-majors may pursue this certificate if Music Theory prerequisites (MT111, 113, 112, 114) are satisfied. The required courses (MT201, 301, 302) will allow the student to develop their own compositional style through the writing

of original works. Elective courses for this certificate are primarily theory/analysis classes intended to broaden the student's understanding of various compositional techniques.

Certificate in Jazz Studies (10 credit hours)

The Certificate in Jazz Studies is offered to both music majors and non-majors. The certificate is skill-based and recognizes the student musician's participation in jazz on the MU campus. The requirements are comprised primarily of participation in Millikin jazz-based ensembles, although 3 credits in non-performance jazz courses can be used to satisfy the requirement. Music majors may count only 3 music major degree requirement credits toward this certificate.

Certificate in Instrumental Music (For Non-Music Majors)

This is a certificate based in ensemble participation as a means for the student to become more technically fluid, increase their sense of intent, expand their repertoire and enable them to perform with greater maturity and poise as they grow as musicians. It will be granted to any non-music major who accrues a combination of 10 credit hours in ensembles, lessons, and/or classwork. 6 credits must be earned in group performance work (ensembles). The remainder of credits may be earned in additional ensemble work, applied lessons and/or class participation. 3 credits of the Music Certificate in Instrumental Music will double-dip for the Fine Arts requirement in the MPSL. For applied lessons and membership in most of the ensembles an audition is required.

Certificate in Vocal Music (For Non-Music Majors)

This is a certificate based in ensemble participation as a means for the student to become more technically fluid, increase their sense of intent, expand their repertoire and enable them to perform with greater maturity and poise as they grow as musicians. It will be granted to any non-music major who accrues a combination of 10 credit hours in ensembles, lessons, and/or classwork. 6 credits must be earned in group performance work (ensembles). The remainder of credits may be earned in additional ensemble work, applied lessons and/or class participation. 3 credits of the Music Certificate in Vocal Music will double-dip for the Fine Arts requirement in the MPSL. For applied lessons and membership in most of the ensembles an audition is required.

C. Admission to a Music Degree Program

B.M. and B.A. Music candidates are accepted into these degree programs at the time of their School of Music audition. Four levels of acceptance correspond to admittance into the following degree programs:

- Level 1- Music Performance
- Level 2- Music Education and Commercial Music
- Level 3- Music Business B.M and Music B.A.
- Music Minor

Students admitted "provisionally" will be reviewed according to guidelines established at the time of their admittance. B.A. and B.S. Music Business candidates are not required to audition for acceptance into the SOM.

D. Change of Program

A student wishing to change degree programs should do so in consultation with their academic advisor. The School of Music reserves the right to require a student to change degree programs if their musical or academic performance fails to meet established standards or competencies. Various examinations and competencies are used to monitor

student progress. A student's failure to pass one or more of these will be considered adequate evidence to require a change of program. Of particular importance are the sophomore barriers in performance (see below). The purpose of this examination is to assess the student's potential for a career as a performing musician. Students evaluated to have made insufficient progress will not be allowed to continue in a performance program. In general, the results of a sophomore barrier may be as follows:

1. Passed
2. Failed with the option of re-auditioning
3. Failed with no option for re-auditioning.

V. ADVISING

A. Advising Mission Statement

Whereas a Millikin education is the preparation for professional success, democratic citizenship, and a personal life of meaning and value, advising is central to delivering the education mission of Millikin University. Advising is both:

- a collaborative system shared by students, faculty, administration and staff attuned to departmental needs for professional development and,
- an ongoing process of exploration, discovery, reflection and growth. As such, advising adds to a Millikin education by facilitating and integrating reasoned choices that promote the student's personal professional growth within multiple global communities.

B. Academic Advising and Counseling

Each Millikin 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 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.

In general, the SOM Director, on the basis of the student's major field of interest, assigns advisors. New students participate in special advising sessions at an orientation and registration program prior to enrollment. Students confer with their advisors prior to registration and changes in registration can be made with the advisor's consent. Grades are available on-line to the student via a personal secure account on MU Online. Each faculty member maintains regular hours for student conferences, but the student may also request appointments in addition to those arranged by the advisor.

Additional assistance is provided for any student who receives a deficiency notification during a semester or who falls below a 2.0 grade point average at the end of each term. This is a supplementary program, which may be both individual and group oriented. Assistance may be given through the student's advisor and the Center for Academic and Professional Performance as well as by individual faculty members.

The advisor-student relationship is important. Mutual confidence, respect, and understanding between the advisor and student are necessary to achieve the best results.

It is important to note...

Students are ultimately responsible for knowing University, College/School and Departmental Graduation requirements for their degree(s).

The advisor should help the student interpret Departmental, College and University requirements as described in the Bulletin. It is the responsibility of the student to seek out the advisor in a timely fashion, provide information on personal and academic issues relevant to the student-advisor interaction and to be familiar with appropriate sections of the University Bulletin Policies and Procedures for Faculty. Advisors have access to degree evaluations for students assigned to them via MU online.

C. Millikin University Definition of Academic Advising

Academic advising is a proactive, on-going relationship that pairs guided discovery with intentional strategic planning to result in enhanced persistence, connection to appropriate campus and community resources, and development of career goals.

D. Roles in Advising

Responsibilities of the Academic Advisor:

- Be familiar with each advisee and their academic histories and be available to partner with the advisee to develop and revise the plan of study, incorporating career goals, skill development, and personal and professional development as part of the student's University experience
- Be familiar with the curricular requirements and progression policies of the student's chosen field(s) of study
- Be familiar with the various campus support services and resources (such as Student Development, Center for Academic and Professional Performance, Writing Center, Math Center, tutoring services, Health Clinic, Counseling Services, etc.)
- Be aware of confidentiality issues and FERPA requirements
- Develop partnerships with Secondary (Student Development) Advisors (if applicable) and report issues through available technologies
- Participate in ongoing training and development on advising.

Responsibilities of the Student Advisee

- Maintain an ongoing rapport with the assigned advisor, to include regular communication
- Know the university, college, and major requirements of the chosen field(s) of study
- Be proactive in advising meetings. Present specific questions, prepare for class scheduling sessions by creating a tentative schedule, and monitor own progress, keeping in mind the requirements, plan of study and career goals
- Participate in regular self-reflection regarding personal and academic growth, and take advantage of university resources beyond the faculty advisor (including Secondary Student Development Advisors, Student Success Center, Writing Center, Math Center, tutoring services, Health Clinic, Counseling Services, etc.)

Responsibility of the School of Music

The School of Music faculty agrees to suspend all classes, lessons, and rehearsals between 8am and 3pm on Scheduling Day each semester.

E. Change of Faculty Advisor

A change of faculty advisor may be initiated by either the advisor or the student but must begin with consultation between the two. Permission of the Director will be granted when the new and old advisors and the student have been informed and agree to the change. 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 returning it to the Registrar's Office with the appropriate signatures.

F. Audit and Sequence Sheets

Audit and sequence sheets for all degree programs currently offered in the School of Music can be found in the SOM office and online.

- The audit sheet presents music degree programs in their curricular subsets while providing the means to record course enrollment to meet degree requirements. The advisor and the student should each maintain an up-to-date copy of this sheet for their records.
- The sequence sheet presents a recommended timeline for enrollment in courses for each degree program. This recommended sequence serves several purposes, including:
 - avoiding overload fees;
 - appropriately sequencing courses with prerequisites;
 - identifying courses offered only in the fall or spring term.

VI. REGISTRATION, VALIDATION, AND OVERLOAD

A. Early Registration

Undergraduate students are required to meet with their advisor and work out a plan of study for the coming term during Early Registration. The Office of the Registrar announces dates and times for advising and registration. On-line registration is available to current undergraduates during early registration periods. Students register by class or honors groups during specific announced times and dates with seniors, and other special designated groups first and then the juniors, sophomores, and freshman classes following. Online registration remains open until midnight before the first day of class each semester.

First-year students usually register for their first semester during the preceding summer via Zoom meetings with a temporary advisor. Early registration for the summer term and fall semester occurs in the preceding spring semester. Early registration for the January term and spring semester is held during the preceding fall semester.

Each student is encouraged to enroll in courses on a semester basis. The student arranges registration and enrollment for each course with their academic advisor. The student is financially responsible for all courses for which they enroll each semester. It is the student's responsibility to know their course schedule. A student may access their account and schedule through myMillikin.edu.

B. Adding Classes

The deadline for adding a class via MU Online is midnight on Sunday concluding the first week of classes. Any additions after these dates may be considered for enrollment via the registrar's office.

C. Withdrawing from Classes

Students may withdraw from a course before the enrollment deadline without affecting their academic transcript or billing.

Students who wish to withdraw after the enrollment deadline should speak with the professor of the course from which they would like to withdraw, then contact their academic advisor about acquiring a registration time ticket to withdraw from the class. Students can

then go into registration on MU Online and withdraw from the course.

Withdrawing from a course assigns a grade of a "W". Any course from which a student withdraws will be reflected on the student's transcript and account as described in the Refund Policy section of the *Bulletin*. Students should be aware that withdrawing from a course may change the total credit hours for the semester and subsequently affect financial aid eligibility and/or financial aid awards. As a reminder students cannot withdraw from the University using the online system. They must contact the registrar's office to start the process.

D. Validation

All returning students must validate their registrations prior to the first day of class for the fall and spring semester. Validation is housed within MU Online. A student who does not validate for a term may have their schedule administratively withdrawn. Current students who do not validate and do not withdraw officially from the University prior to the start of classes may be liable to pay all tuition and fees owed for that term.

E: Overload

*Permission to Exceed Credit Enrollment Limits

Written permission from the student's academic advisor, school director, and the Dean/Director of Student Success are required for registrations totaling the following hours:

1. Undergraduate Students (Fall or Spring Semester): 20 or more credit hours
2. James Millikin Honors Scholars/Long-Vanderburg Scholars (Fall or Spring semesters): 22 or more credit hours
3. Bachelor of Music/Bachelor of Fine Arts students (Fall or Spring semesters): 22 or more credit hours
4. Students on Academic Probation (Fall or Spring semesters): 18 or more credit hours
5. Winter & Summer Immersion: 8 or more credit hours

VII. BARRIERS & PROFICIENCY EXAMINATIONS

Regarding sequential music courses (applied music, class piano, music theory/aural skills, music organizations), students may enroll in the course level based on demonstrated competency through placement/proficiency examination. Degree requirements for sequential music courses preceding the level of placement will be considered satisfied. Credit may be granted for preceding sequential music courses at the time of placement in accordance with University Credit by Proficiency policies.

A. Class Piano Barrier Examination

The Class Piano Barrier Examination is designed to ensure Vocal Music Performance and Vocal Music Education majors will have 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. Students majoring in Vocal Music Education or 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 and/or Finals Week of MU204. If the barrier is not passed, students will have one additional attempt during the first two weeks of the following semester. Students who fail to pass the barrier exam in its entirety at their second attempt must retake MU 203 before another attempt to pass the barrier is made. A student may opt

for taking MU204 again before attempting to pass the barrier exam. Vocal music education students: please note that passing the barrier exam is 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.

1. 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. Vocal Music Performance and Vocal Music Education majors who have completed two years of Class Piano will be given the Class Piano Barrier Exam, all other students will be given the MU 204 Proficiency Exam. Students who do not pass the Barrier Exam or MU 204 Proficiency Exam will be placed in an appropriate section of Class Piano to remedy any deficiencies. Students may receive a copy of the exam before classes begin. 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.

B. Sophomore Barrier Examination (See VIII, E. below)

C. Class Piano Proficiency Examination

Students with proficient piano skills may choose to test out of any level in the class piano sequence. The student usually initiates the process in consultation with their class piano instructor. One class piano instructor will administer placement/proficiency tests for MU103 & MU104, while two class piano instructors are required to grade proficiency tests for MU203 & MU204. The class piano instructors administering any proficiency test will submit the appropriate form for signatures to the area coordinator, then to the School of Music Director. Students should consult the "Credit by Proficiency" section of the *Bulletin* for details regarding options for assigning credit to any course requirement satisfied by examination. Vocal music education and voice performance majors who wish to test out of the final semester of class piano must pass the combined MU204 proficiency test/ Class Piano Barrier Exam.

D. Music Theory/Ear Training (Cohort) Proficiency Examination

Students with proficient theory/ear training skills may choose to test out of any level in the Music Theory/Ear Training sequence but must pass BOTH the theory and ear training portions to satisfy the placement/proficiency. Students who have taken AP theory and received a score of 4 or 5 will be placed in MT112/114 without examination. Since content of theory and ear-training courses vary greatly from college to college or university to university, transfer students must take a proficiency exam to obtain transfer credit or placement in the MU music theory/ear-training sequence. The Music Theory Coordinator administers proficiency tests for all levels of classes.

VIII. APPLIED MUSIC IN SCHOOL OF MUSIC DEGREE PROGRAMS

A. Description

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 they are proficient (as determined by audition) and by their career aspirations.

1. Applied Individual Instruction

The study of music performance in private lessons is governed by the respective chair and coordinator. Instructors teaching private lessons are accountable to their area coordinator, and through the coordinator, to the respective chair of performance studies. Applied Music Study consists of four parts:

- A private lesson each week (1/2 hour or 1 hour depending upon degree requirements);
- One-hour, weekly master class;
- Area recital performance (winds, voice, strings, percussion)- Students are granted the opportunity to perform in a recital setting 3-4 times per semester;
- Recital attendance is part of applied instruction. Specific policies vary depending on the particular studio.

2. Terminology

- Applied Principal: In all degree programs, the student's primary instrument is referred to as *principal*. (i.e. *voice principal*)
- Applied Secondary: In all degree programs, applied study in areas other than in the student's main performing area is referred to as *secondary* (i.e. *piano secondary*).

3. Fees

- A \$350 fee per credit hour is charged for all applied instruction each semester.

4. Purview:

- The student's applied instructor is given purview over curricular requirements, grades, recital performances, competition participation, and literature to be performed.
- No student may perform publicly without their private teacher's knowledge and permission when it could reasonably be assumed that they are representing Millikin University in a formal context.

B. Applied Credit Hour Requirements in Degree Programs

All students majoring in music must enroll in applied music on their *principal* instrument for the appropriate number of credits for their degree program each semester they are in residence unless they are student teaching.

<u>Credit Hours</u>	<u>Private Instruction</u>
1	1/2 hour per week
2 or 3	1 hour per week

Note: 2 or 3 credit hour registrations may be divided into two, half-hour lesson periods at the discretion of the instructor. The number of credit hours appropriate to each semester may be found on the Audit & Sequence Sheets for each degree.

C. Applied Study Beyond Degree Requirements

1. Principal Applied Study

Applied study beyond requirements may be used to partially fulfill the music elective hours in degree curricula. A student may elect to take additional private instruction on their principal instrument in consultation with their advisor and pending written approval (email) from the Area Coordinator.

- Additional applied instruction not taken for credit may be arranged through the Millikin Community Arts Academy. Such non-credit instruction will not appear on the student's transcript, with tuition to be paid by the student.

2. Secondary Applied Study

Applied study beyond requirements may be used to partially fulfill the music elective hours in degree curricula. A student may elect to take additional private instruction on a secondary instrument in consultation with their advisor and pending approval from both applied instructors (principal & secondary). The Area Coordinator of the secondary area must receive written notification of the planned enrollment, including the proposed number of credits of study.

- Additional applied instruction not taken for credit may be arranged through the Millikin Community Arts Academy. Such non-credit instruction will not appear on the student's transcript, with tuition to be paid by the student.
- Student must fulfill major organization requirements for their primary instrument

3. Non-Major Participation

Non-music majors may be eligible for applied lessons. Consult with the applied instructor and area coordinator for additional details.

D. 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. 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. At the discretion of the applied teacher, the student may not be required to take full jury examinations in the semester during which a recital is given.

E. Sophomore Barrier

The Sophomore Barrier is intended to evaluate progress toward completion of the degree program. For instrumentalists, the barrier applies to music performance and music education majors and is administered by the end of the sophomore year. 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 two faculty from the student's discipline must be present.

1. Failure to pass the Sophomore Barrier

- If the faculty determines 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.
- If the faculty finds the student to be incapable of successfully continuing as a performance major, they will recommend that the student consider alternative music degree programs.

- The recommendations of the faculty will be communicated to the applied instructor and advisor. Further consultation with the area coordinator, chair and director may be required.
- Failure of the barrier is not necessarily connected to the semester grade issued to the student by the applied teacher.
- The student may not perform a junior or senior recital as a performance major until passing the sophomore barrier.

F. 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.

G. Assignment of the Applied Instructor

- It is the policy of the University to provide applied instruction by a faculty specialist in the student's performance area (principal or secondary). The assignment of the instructor is the responsibility of the respective coordinator.
- In most instances, there is only one faculty specialist serving a given performance area; voice is one area of exception. Ideally, a student will study with the same voice teacher for their entire time at Millikin. Should a voice student require a change of voice instructor, the process shall begin with consultation between the student and their teacher. If a consensus for change is reached, reassignment must be approved by the respective coordinator and/or chair. In cases where agreement is not possible, the Director of the School of Music will make the final decision.
- Students may not study with teachers other than those assigned, either within or outside of Millikin University, without the permission of the assigned teacher.
- The School of Music reserves the right to reassign students to applied teachers to achieve better staffing balance and/or distribution of faculty load.

H. Change of Applied Principal

Continuity in applied study is paramount to the student's musical development. Therefore, a change of applied principal must begin with consultation between the student, the applied instructor, and the student's academic advisor.

A student seeking to change their applied principal must complete an audition on the applied principal to which they desire to change. The audition will be adjudicated by the instructor for the new applied principal and another faculty member in the respective area.

For students in BM degree programs: During the audition, the student must demonstrate a proficiency commensurate with prevailing standards for the level of applied study (1xx - 4xx) and the student's major. For instance, a student seeking to begin new applied study at the 300-level must demonstrate a level of proficiency comparable to a student who has completed two semesters of 100-level and two semesters of 200-level study in the same major.

IX. ACCOMPANYING FEES & POLICIES

A. Staff Accompanists

"Ivan" Junhong Jiang- Designated SOM accompanist
Days on campus- M-F (F24); TR (S25)

Phone- (217) 424-3710
 Email- jjiang@millikin.edu

Prof. Andy Rauff

Days on campus- MTWRF
 Phone- (217) 855-2914
 Email- arauff@millikin.edu

Prof. Lyn Sly

Phone- 217-521-0303
 Email- lsly@millikin.edu

Anita Gifford

Days on campus- MTWF
 Phone
agifford@millikin.edu

B. Accompanist Fees

Solo Recital

- Half recital (\$90) includes 30 minutes of rehearsal, hearing, dress rehearsal and recital performance. Paid by student—required recitals for MUPI & MUPV majors paid by SOM.
- Full recital (\$170) includes 1 hour of rehearsal, hearing, dress rehearsal and recital performance. Paid by student—required recitals for MUPI & MUPV paid by SOM.
 - Fee for additional services is \$10/15 minutes or \$40/hour. Paid by student.

Master Class/Area Recital

- \$30 per master class or area recital or equivalent load credit for those on adjunct contracts. Paid by SOM.
- Fee for additional services is \$10/15 minutes or \$40/hour. Paid by student.

Thursday Recital

- Designated SOM accompanist (Ivan) should be utilized when possible
- For other staff accompanists:
 - \$60 per recital—includes 15 minute run-through and performance paid by SOM. Stipend request required for payment. Fee covers all students scheduled on respective date.
 - Fee for additional services is \$10/15 minutes or \$40/hour paid by student

Ensembles, Class Voice, Opera, Lab Choir

- \$30 per rehearsal or equivalent load credit. Paid by SOM
- \$60 per concert performance. Paid by SOM—stipend request required for payment.

Juries

- \$20 per jury, includes 15 minute run-through paid by SOM.
- *Fee for additional services is \$10/15 minutes or \$40/hour paid by student

** If student fails to attend jury, accompanist will be paid; the student will become responsible for accompanist fee if permission to reschedule is awarded.

SOM Entry Auditions

- Faculty accompanists \$20 per audition paid by the SOM
- Student accompanists \$10 per audition paid by the SOM

Other Services (PKL, Hollis, Concerto/Aria)

- \$10/15 minutes or \$40/hour. Paid by SOM.

C. Accompanist Policies

1. Before You Contact an Accompanist:

- Know the exact date, time, and location of your event. Remember: You must contact the accompanist and provide music at least one month in advance for recitals and two weeks in advance for studio recitals or single pieces for the Thursday Recital Hour.
- Know exactly what repertoire you need to be accompanied. For example, if it's only the second movement of a sonata, make that fact clear to the pianist.
- Discuss the accompanist's fees in advance and make certain that you are prepared and able to pay, ideally prior to the performance. Failing to pay your accompanist is unprofessional and reflects poorly on you and the School of Music.
- Arrange a rehearsal space in advance. You may want to schedule a classroom or the recital hall. Don't waste time searching the building for a room just before a rehearsal.

2. Rehearsing with Your Accompanist

- The quality of a rehearsal and performance depends greatly on you knowing your part well and on providing music to your accompanist well in advance.
- Be on time; if you are late do not expect an accompanist to go overtime for you.
- Be warmed-up and prepared to rehearse at rehearsal time. Don't take time practicing your part in front of your accompanist.
- Know what you want to rehearse. Don't waste rehearsal time searching through your music for something to rehearse. Also, manage your time well. If you have an hour to rehearse six pieces, know what pieces or sections will take the most time.
- Study the piano part in advance for musical cues; asking questions about the piano part in the rehearsal wastes time. Write in cues and other helpful accompaniment features.
- If you provide photocopied music, make sure that you have not cut off any of the music, especially at the bottom/top of the page. Always ask the accompanist how they prefer to have photocopies: single- or double-sided, in or out of a binder, etc.
- Specific metronome markings are helpful. No accompanist will expect you to play like the metronome, but markings that guide the pianist toward your tempo are always appreciated.

- Stay in contact by phone or e-mail and always return calls or e-mails promptly. If rehearsal or lesson time changes, contact your accompanist; and if your literature or performance date change, contact your accompanist immediately!

3. Lateness and Cancellation of Rehearsals or Lessons

- If you are late for a rehearsal or lesson, your accompanist is not responsible for making up the time.
- If your accompanist is late for a rehearsal or lesson, the time will be made up as soon as possible.
- Should you need to cancel a rehearsal or lesson, do so with 24-hour notice (emergencies excluded). You will be charged the full amount for the time if you do not give your accompanist prior notification.

X. ENSEMBLE PARTICIPATION IN SCHOOL OF MUSIC DEGREE PROGRAMS

- Music majors are required to participate in a major ensemble each semester they are enrolled. All non-music majors receiving a School of Music talent scholarship are also required to participate in at least one major ensemble each semester.
- "Major ensemble" is defined as follows: wind or percussion principals enroll in Symphonic Wind Ensemble; vocalists in a traditional choral ensemble; bowed strings in MCO; guitarists in Guitar Ensemble. Pianists may select a vocal or instrumental major ensemble depending on their qualifications. 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). Specific additional ensemble participation requirements vary with the degree program for which the student is enrolled. Check your program of study audit and sequence sheet for specific details.
- Ensemble credits taken beyond the requirements for the student's degree program are encouraged. 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*).

XI. ATTENDANCE POLICIES (SEE COVID GUIDELINES)

A. Classes and Ensembles- See Millikin University *Bulletin*

- Millikin students are expected to attend all regularly scheduled classes. Students are responsible for material covered in class regardless of attendance. 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 Development and the Office of the Registrar.

- 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.

B. Private Lessons

- A student should make every effort to notify the instructor well in advance of their absence from a lesson or master class 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 explaining 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. Regular participation in master classes and attendance at area recitals is expected of each student in applied music study.

C. Ensembles

- Attendance is required at all rehearsals. 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, they should still attend the scheduled rehearsals, unless excused by the ensemble director. Much happens in a rehearsal that will benefit the student even if they are unable to perform.

D. Ad Hoc Rehearsals/Events

- 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. Extra classes or rehearsals of any kind will be reported to and cleared by the School of Music office in advance of the activity to avoid conflicts with other activities (**see XV. D. below**).
- A student has every right to leave a class, lesson, or rehearsal at the scheduled release time without jeopardy to their class standing or semester grade. Likewise, a student has every right to refuse to attend a specifically called activity if it conflicts with their course schedule or with a previously approved and scheduled special activity.

E. Final Exam Scheduling [*Policies & Procedures 6.6*]

- 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.
- All students enrolled in the course must complete final examinations, and the student does not have the option to determine whether they 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 Director and 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.
- 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.

XII. GREEK LIFE POLICY

Being successful music student requires managing substantial, self-directed responsibilities outside the classroom. As such, excellent organizational skills are of paramount importance for all music students. Choices between academic/artistic responsibilities and social activities must always respect the integrity and rigor of our curricula. Thus, under no circumstances will a student be excused from a class, master class, rehearsal, required performance, or any other required music activity to attend a sorority/fraternity activity—this includes applied music practice time. This policy is supported by the Office of Inclusion and Student Engagement and the Greek Advisor; all organizations are expected to adhere to this expectation.

XIII. GRADING SYSTEM

A. University Grading System

The University grading system is printed in the Millikin University *Bulletin*.

B. Student Appeal Procedure [Policies & Procedures 6.7.3]

A student who believes that they have received an unfair final grade or final evaluation should first confer with the instructor to resolve the disagreement. If a justifiable question remains in the student's mind, they may next confer with the chair and/or director of the faculty member's department/division. The chair/director may investigate the matter, mediate between the student and instructor, or take any other reasonable action that he/she believes may solve the disagreement. If there is still no resolution after meeting with the chair and/or director, the student may present the case to the dean of the school in which the course was offered. The faculty member reserves final judgment on all matters pertaining to student grades unless the administration is proceeding against that faculty member pursuant to dismissal for cause (Section 2.4.5) or action short of dismissal (Section 2.4.6). The dean may consult with the department chair and/or director and the faculty member. The dean will decide whether or not to begin a University investigation of the faculty member's grading practices. There shall be no further appeals beyond the dean.

If a faculty member has left the University and is unavailable or unwilling to respond to requests for grade changes, the chair and/or director or dean shall have the power to change a grade if he or she deems it necessary.

The appeal process must begin no more than one calendar year following the grade assignment.

C. Academic Integrity Standards

Please read carefully the Millikin University *Bulletin* regarding this issue. It contains important information on academic freedom, academic evaluation (including student appeals), and academic integrity.

Consequences for violating academic integrity standards could range from failure for the assignment to failure for the course. If the faculty member determines that failure for the course is the appropriate consequence, they will decide between giving an F for failure or an XF. If an XF is assigned it signifies failure due to academic dishonesty and is indicated on the student's transcript. If the consequence is anything but an XF, the faculty member will inform the student in writing and forward a copy of the letter to the Registrar and to the

Dean of Student Development. This letter will be destroyed when the student graduates from the University unless a second breach of integrity occurs.

Before assigning an XF, the faculty member will review the situation with the chair and/or director and dean. If an XF is assigned for the course, the faculty member's letter of explanation becomes a permanent part of the student's record, and the XF remains as a permanent grade, which cannot be removed from the transcript. However, students may repeat the course for credit toward graduation. If a second violation occurs subsequent to the first breach of integrity, the Dean of Student Development will begin disciplinary and judicial processes of the University, as outlined in the Student Handbook. Some programs and majors have more explicit ethical standards which supersede this Policy, and violation of which may result in dismissal from some programs or majors within the University.

D. 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.

XIV. RECITALS

A. Policies and Procedures

1. Statement of purpose

- The purpose of the solo recital is to demonstrate students' performance ability in their respective area(s) of applied study.

2. Student and Faculty Responsibilities

- In addition to the applied teacher, two faculty should be selected for the recital committee. These persons will be chosen by the student and must include at least one faculty member from the 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 will complete the *School of Music Performance Assessment Form* including a grade, assessment rating, and comments. 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 has been completed.
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3. Recital Hearing

- The hearing must be held no less than three weeks prior to the date of the recital/project. A minimum of two faculty from the appropriate performance area must be present and shall grant permission for presentation of the recital as a result of this hearing.

NOTE:	Some applied areas require that a typed copy of the student's recital and program notes 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
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program copy following the hearing, which must be given to the applied instructor no later than one week prior to the recital date.

4. Failure to pass the hearing
 - If the student fails to pass the hearing, they 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 are the same for all senior recitals.
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 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 may not be scheduled in the last four weeks of any semester.
4. Guest Recitals
 - Guest recitals must be sanctioned by a SOM faculty member—discouraged during the final four weeks of a semester.
5. Music Theatre Major Recitals
 - See Elective Recitals (above)

C. Registration for Recitals

- Students must be enrolled in MU330 (junior) or MU430 (senior) during the semester in which a required recital is to be performed. Students will not be allowed to present a recital without such enrollment.
- Enrollment in MU330 or MU430 yields zero credit; however, the recital grade becomes part of the student's academic record via the lesson grade.

D. Recital Attendance Policy

The recital attendance requirement is linked to the Music Core learning goals:

- Develop musical skills through listening, analysis, and performance
- Develop an understanding of music in historical and cultural contexts

1. Policies

Each applied studio will have its own policies regarding recital attendance and the relative weight it assumes as part of the final grade. As such, events outside the SOM may be required. Consult your applied teacher for specific requirements. Recital attendance credit will not be recorded for events wherein the attending student is also a performer.

2. Approved Events

Student, faculty, and guest recitals sanctioned by the SOM are pre-approved. All SOM ensemble concerts are similarly approved. Programs should be submitted to the applied teacher for instances where recital attendance-takers were not present.

3. Attendance Records

The sum of each student's required recital attendance is recorded in two, separate locations, the applied instructor's record and Banner (MU Online). The student should consult their applied instructor regarding the former.

4. Recording of Recital Attendance

A student worker (attendance-taker) will be stationed at a designated location prior to the performance and will scan the student's ID card before and after the event. In these instances, attendance is automatically recorded in Banner and accessible by both the student and applied teacher. For approved SOM events where a student worker has not been assigned or is absent, the attending student may submit a program to the SOM office for recording in Banner. The program must indicate the student's name and ID number to be tallied. Policies regarding the recording of recital attendance for all other events is the responsibility of the applied instructor.

XV. SCHEDULING SOM EVENTS

A. CFA/KFAC Calendar

- The process of scheduling SOM, SOTAD, and Kirkland Series events begins with a "calendar meeting" convened by the CFA Dean each fall semester. Here, invited representatives from across campus create a preliminary calendar of events for the next academic year. This calendar becomes the working model for additional event planning and scheduling by the respective areas. The inclusion of additional events is thereafter coordinated by the CFA Dean and Directors.

B. Remaining SOM Concerts, Off Campus Performances/Tours, and Special Events

- Proposed dates, times and venues for music events not curated by the "calendar meeting" will be accepted beginning **April 1**. This includes large ensemble tours, small ensemble (campus) concerts, faculty recitals, guest recitals, and special SOM events. Send proposals to the Director's administrative assistant.
- Proposals for all other events, including small ensemble tours/off-campus * performances, field trips, student recitals, project presentations, and events sponsored by entities outside the SOM will be accepted on the **last day of class of the spring semester**.
- The Director will mediate all SOM event scheduling.

* *Off-Campus* refers to any location outside the Decatur metropolitan area.

C. Off-Campus Performances/Small Ensemble Tours

- Proposals for taking students off campus should be submitted to the SOM Director for dissemination to the Ensemble Committee at least **four weeks in advance of the activity**. Include dates, departure & return times, and a roster of students participating. Check the SOM Events Calendar for potential conflicts before submitting.
- Upon submission, the Ensemble Committee will review the request and deliberate potential conflicts for a period of at least one week. Approved requests will be added to the SOM Events Calendar immediately.
- Following approval, the supervising faculty member should ensure that participating students have a Liability Release Form on file in the music office—renewed annually.

- The faculty member should require participating students to discuss the absence with their professors well in advance of the event. It is advised that this discussion be presented in the form of a *request*, not a *notification*.
- At least **two weeks before the event**, the supervising faculty member must notify all SOM faculty of the absence, informing them of dates, times, and participating students. A copy of the memo should be provided to the student for classes outside the SOM.
- The student is responsible for arrangements to complete any missed assignments or exams.

D. Ad Hoc Activities/Events

Any ad hoc activity/event sanctioned by a faculty member, taking place outside of regular class time, must be added to the SOM Events calendar. If student attendance is required, the following procedure must be followed:

- Submit the request to the SOM Director for dissemination to the Ensemble Committee at least **four weeks in advance of the activity**. Include dates, times, and a roster of students participating. Check the SOM Events Calendar for potential conflicts before submitting.
- Upon submission, the Ensemble Committee will review the request and deliberate potential conflicts for a period of at least one week. Approved requests will be added to the SOM Events Calendar immediately.
- The faculty member should require participating students to discuss the absence with their professors well in advance of the event. It is advised that this discussion be presented in the form of a *request*, not a *notification*.
- At least **two weeks before the event**, the supervising faculty member must notify all SOM faculty of the absence, informing them of dates, times, and participating students. A copy of the memo should be provided to the student for classes outside the SOM.
- The student is responsible for making arrangements to complete any missed assignments or exams.

E. Recitals and Project Presentations

Students planning recitals or project presentations should fill out a *Recital Request Form* indicating preferred dates and including required signatures. The form should be submitted to the Director's administrative assistant for approval and addition to the SOM Events Calendar.

1. Student Recitals and Project Presentations

Group A: Required senior recitals

Group B: Required junior recitals. Effort should be made to present a partial recital in conjunction with one or more students.

Group C: Elective recitals and project presentations. Effort should be made to present a partial recital in conjunction with one or more students.

Monday - Thursday	6:00 p.m. 7:30 p.m.	Group A, B, & C Group A, B & C
Friday	6:00 p.m. 7:30 p.m.	Group A & B Group A & B
Saturday	12:00 p.m.	Group A & B

	2:00 p.m.	Group A & B
	4:00 p.m.	Group A & B
	6:00 p.m.	Group A & B
	7:30 p.m.	Group A & B
Sunday	12:00 p.m.	Group A & B
	2:00 p.m.	Group A & B
	4:00 p.m.	Group A & B
	6:00 p.m.	Group A & B
	7:30 p.m.	Group A & B

2. Faculty Recitals, Guest Recitals, and SOM Special Events

Faculty Recitals, Guest Recitals, and SOM Special Events may be scheduled on any date/time pending Director's approval. Proposals should be submitted to the Director's administrative assistant.

3. Rehearsal time in Kaeuper Hall

- Advance sign-up for rehearsal time in the Kaeuper 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
- 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 should the pianos in Kaeuper Hall be used for routine practicing.
- Additional rehearsal time in Kaeuper Hall is subject to a "same day reservation policy." As such, additional time may only be reserved on the day of intended use.
- Tuning and maintaining the piano in Kaeuper Hall requires time. Every effort will be made to honor advanced sign-up times; however, it may be necessary to reschedule rehearsal times should the condition of the instruments and/or the availability of the piano technician require this.

4. Recital Receptions

- One may choose to offer a reception following their Kaeuper Hall performance. The Perkinson Music Center Lobby may be reserved for this purpose. Decoration of the recital hall and/or the lobby should reflect the academic nature of the recital. No reception may be held (or continue) while a recital is in progress in Kaeuper Hall.
- Receptions may be given by groups or individuals in the School of Music. Arrangements to reserve the 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.
- All expenses for the reception must be borne by the group or individual giving the reception. A faculty or SAI member is required to supervise any reception given by students in the School of Music. They will be responsible for:
 - The type of refreshments served.
 - Clean-up and security check after the reception—this includes all windows and doors in the recital hall or any other area used by the recital.

- In accordance with University regulations, no alcoholic beverages may be served at student functions held on campus.

5. Recording of Recitals

- School of Music recitals, concerts and/or performances occurring on campus (Kaeuper Hall, Kirkland, Albert Taylor, and Pilling) or at Westminster and Central Christian Church will be recorded by default in service to the SOM. The master files will be available for download and/or streaming within ten days of the performance. The recorded performances will be stored on a Network Area Storage device (NAS) in the Audio Lab and links to these recordings will be distributed via a spreadsheet created by the Recital Recording Manager and Crew. All requests for recordings should be sent to chrjones@millikin.edu and include the performer name, the date of the recital or concert, and the venue where the performance was held.
- All other recitals or performances (including guest artists) on campus will be recorded only by request with sufficient prior notice (at least ten days) and contingent on availability of recording staff/equipment. It is understood that the faculty requesting the guest artist recording has the artist's permission to do so in advance of the event. A copy of guest recitals will be available for download. Contact the music office for details.

6. Weekly Thursday Student Recitals

- School of Music mixed student recitals occur once a week, on Thursdays at 2:00 p.m. and are administered by the Thursday Student Recital Coordinator.
- The Coordinator sends out an email soliciting submissions for the next available recital date indicating the amount of available time remaining on the recital.
- Faculty members sign up their students by responding to the e-mail from the Coordinator that includes instrumental and vocal formats for submitting program information. The student's participation is not confirmed until all program information is complete and a timing is received.
- The Coordinator confirms the student's participation if space is available. Performers and musical selections to be performed may not be altered once the Coordinator has confirmed the student's participation.
- The Coordinator will request submissions for the earliest available date until that recital is full (40 min. of music, 25 minimum), but faculty may request times later in the semester if necessary.
- 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, no guarantee can be made regarding the availability of recital space for these students, especially late in the semester.

XVI. PRACTICE ROOMS

A. Access & Use

- Millikin University students who are enrolled in applied music or ensembles may use the School of Music's practice rooms without charge. 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.
- Practice rooms will generally be open during the following times:
 - Monday through Saturday- 7 a.m. to Midnight
 - Sunday- Noon to Midnight

- 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.
- 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.
- Classrooms may be used as practice rooms at the Director's discretion.
- 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.
- Securing Practice Rooms: If a student finds it necessary to open a window, they must close it before leaving to prevent weather damage to practice instruments.
- No food or drink is allowed in practice rooms.
- Law prohibits smoking in the music building.

XVII. 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. Dr. Neal Smith coordinates and monitors all instrument checkouts.
- 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.
- 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.

B. Faculty Supervision of Performance Instruments:

Isidora Nojkovic	Bowed Stringed Instruments
Mark Tonelli	Guitars
Perry Rask	Saxophones, Flutes and Piccolos
Claire Taylor	Oboes, English Horns, Bassoons
David Cook	Clarinets, incl. alto, bass, contra
David Moore	Trombones, Euphoniums, Tubas
	Trumpets, Cornets, French Horns
Jeremy Brunk	Percussion
Pei-I Wang	Pianos
Brian Justison	Live Sound Equipment
Kevin Guarnieri	Recording Equipment

C. 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. Lost instruments must be replaced by the student. Repair costs due to negligence must be paid by the student.

D. 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:

Isidora Nojkovic	Bowed Stringed Instruments
Mark Tonelli	Guitars
Perry Rask	Saxophones, Flutes and Piccolos
Claire Taylor	Oboes, English Horn, Bassoons
David Cook	Clarinets, incl. alto, bass, contra
Neal Smith	Trombones, Euphoniums, Tubas
	Trumpets, Cornets, French Horns
Jeremy Brunk	Percussion

E. Methods Instrument Check-out

The *Contract for Millikin University Owned Instruments* must be signed by the student and methods instructor. Lost instruments must be replaced by the student. Repair costs due to negligence must be paid by the student.

F. 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.

G. Instrument Return

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

H. Restriction of Use

The use of school-owned instruments for any purpose outside of university functions must be approved by the supervising faculty. 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.

XVIII. LOCKERS

- Lockers are located on the lower level of the Perkinson Music Center for student use.
- Sign-up for lockers will take place no more than one week in advance of the first day of classes each fall.
- Priority will be given to music majors and minors.
- 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.
- 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 will be removed by university staff.

- Any material left in lockers after the end of the spring semester will become property of the university.

XIX. PERSONAL COMPUTER

Personal Computer

Millikin University requires that students bring personal computers to campus as part of the technology needed to maximize their learning experiences. Millikin's Information Technology Department recommends that computers brought to campus by students meet the minimum specifications to best assure compatibility with software and other hardware in use at the university.

If you are considering the purchase of a new computer a list of suggested minimum specifications can be found at <https://www.millikin.edu/IT/tech-support>. Please make sure to check with your advisor or faculty to determine if there is a department or course specific computer requirement.

XX. 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.

B. Ensemble Participation

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).

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.

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.

C. 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.

XXI. CONSENSUAL SEXUAL RELATIONSHIPS BETWEEN STUDENTS AND FACULTY

A. Policy

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.

B. Sexual Misconduct

Millikin University is committed to creating a campus culture of respect that is free from discrimination, sex discrimination, and sexual misconduct of all forms. Sexual misconduct is unlawful and will not be tolerated. Title IX makes it clear that violence and harassment based on sex and gender are subject to the same rights and support as other protected categories. If you or someone you know is a victim of sexual misconduct, or you know of an alleged incident of sexual misconduct, you can speak to someone CONFIDENTIALLY by contacting Millikin University Counseling Services @ 217.424.6360, and can file a report directly to any one of the following:

- Diane Lane, Director, Human Resources/Title IX Coordinator at dlane@millikin.edu 217-362.6416
- Tammy Maxwell, Assistant Director, Human Resources/Deputy Title IX Coordinator for Employees at tmaxwell@millikin.edu 217.362.6416
- Raphaella Prange, Dean of Student Development/Deputy Title IX Coordinator for Students at rpalmer@millikin.edu 217.424.6395
- Campus Conduct Hotline, an anonymous reporting line, at 866.943.5787

XXII. STATEMENT ON HEALTH AND SAFETY

A. Introduction & Motivation

Millikin University's School of Music has a vested interest in its students' health and in supporting the University's mission and vision to develop professional success and promote a personal life of meaning and value. Pursuant to this goal, and as required by the National Association of Schools of Music, the following document informs students and faculty of health and safety issues, hazards, and preventive measures in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. Information is presented regarding hearing, vocal and musculoskeletal health, injury

prevention, and the proper handling and operation of potentially dangerous materials equipment, and technology.

As part of its regular operation, the School of Music has developed policies, protocols, and procedures to guard against injury and illness in the study and practice of music. Furthermore, the School of Music has developed means of raising 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.

Nevertheless, it is important to note that individual and corporate health and safety depends largely on personal decisions made by informed individuals. Millikin University and the Millikin University School of Music have health and safety responsibilities, but fulfillment of these responsibilities alone cannot and will not ensure any individual's health and safety outright. 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.

B. Musculoskeletal and Vocal Health and Injury Prevention

Anyone who practices, rehearses, or performs instrumental or vocal music has the potential to suffer injury related to that activity. All musicians are at risk for repetitive motion and other functional injuries. In a 2007 study at Northwestern University, 80% of Freshman music majors had a history of music-induced pain.¹ Instances are most common in guitarists, followed by keyboardists, and then harpists.² Constant use of computer and virtual keyboards (both very hand- and wrist-intensive) compounds the music-related risk factors. Instrumental injuries often include carpal tunnel syndrome, tendinitis, bursitis, and focal dystonia. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, poor physical condition, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and, in some cases, the end of careers.

Pianist Charles Rosen points out that the music one makes will imitate the bodily state of the performer and vice-versa.³ In an effort to produce both a free and unencumbered bodily state and musical expression, the following recommendations are made based on the several sources listed below:

What Instrumentalists Should Do:

In General:

¹ Brenda Wristen, "Playing Healthy, Staying Healthy: What Every Musician Needs to Know," *American Music Teacher* 64, no. 1 (2014): 14-16.

² Alice G. Brandfonbrener, "Musculoskeletal Problems of Instrumental Musicians," *Hand Clinics* 19, no. 2 (2003): 231-239.

³ Charles Rosen, *Piano Notes: The World of the Pianist*, (New York: Free Press, 2002), 27.

1. Exercise regularly. Avoid strengthening exercises (resistance training, weight-lifting, etc.) choose instead to cross-train by a strict cardio routine and total body fitness.⁴
2. Get adequate rest. Though higher amounts are recommended, at least 6 hours of sleep at night is adequate.
3. Eat a balanced diet. Include vegetables, fruit and whole grains. Avoid caffeinated drinks and alcohol. Pay attention to your own personal dietary needs and restrictions.
4. Maintain body hydration; drink at least two quarts (64 fl. oz.) of water daily.
5. 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. Utilize ergonomic computer chairs and supports.

When Practicing:

1. Evaluate your technique – pay attention to your body and maintain awareness before you experience pain. Notice if you have a hunched back, if you hunch your shoulders, or if your neck is being carried too far forward. For more assistance in how to maintain awareness and avoid injury, utilize the references at the end of this document.
2. Always warm up. As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance. For instrumentalists, the most important warm-ups happen away from the instrument. Gently stretching muscle groups and easing into stretches for each muscle group helps to circulate blood to all parts of the body important to practice – including the brain.⁵ After stretching, breathing exercises or practicing meditation is important to clearing the mind for an optimal practice session.⁶ Only after both of these should instrument-specific warm-ups begin. When playing such warm-ups, remember these are not performance pieces. Begin slowly and gradually increase speed and dynamic range until you feel sufficiently warmed up.
3. If your instrument requires you to sit, make sure you sit on your “sit bones” not on your thighs. The sit bones are located at the bottom of your pelvis and provide a stable structure to balance your body weight on the bench or chair. Sitting correctly will do much to prevent injuries.
4. Take regular breaks to stretch and relax. Remember to rest for at least ten minutes every hour. During the hour, take frequent breaks to stretch and walk around. The time lost is made up for by the increased productivity in your session.
5. Pace yourself. “No pain, no gain” is a 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.

⁴ Nancy Shaw, “*Simple Changes to End Chronic Pain*,” (Seattle: CreateSpace Independent Publishing, 2013).

⁵ Madeline Bruser, *The Art of Practicing: A Guide to Making Music from the Heart*, (New York: Bell Tower, 1999), 30-31.

⁶ For more information and recommendations for breathing exercises, see the books in the resource list.

6. If you are finding that your instrument places undue stress on your body, discuss with your applied instructor various straps, carriers, or stands available to distribute weight.
7. Pay attention to your body. Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
8. Get medical attention. Do not delay in seeing a doctor if pain persists for more than a few weeks. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate a different practice and performance routine. A few months of limited playing is better than suffering a permanent, career-ending injury.

What Vocalists Should Do:

In General:

1. Exercise regularly. Avoid strengthening exercises (resistance training, weight-lifting, etc.) choose instead to cross-train by a strict cardio routine and total body fitness.⁷
2. Get adequate rest. At least 6 hours of sleep per night.
3. Eat a balanced diet. Include vegetables, fruit and whole grains. Avoid caffeinated drinks and alcohol. Pay attention to your own personal dietary needs and restrictions.
4. If you do become ill, avoid “talking over your laryngitis” – see your physician and rest your voice.
5. Maintain body hydration; drink at least two quarts of water daily.
6. Evaluate other activities. Pains and injuries affecting your music making could be caused by other activities in your daily life.
7. Avoid dry, artificial interior climates. Using a humidifier at night can compensate for seasonal dryness.
8. Limit the use of your voice. High-ceilinged restaurants, noisy parties, cars, and planes are contexts that can lead to one damaging the voice. If necessary, use amplification for vocal projection.
9. Avoid throat clearing and voiced coughing.
10. Do not yell and avoid hard vocal attacks on initial vowel words.
11. Speak in phrases rather than in paragraphs. Breathe slightly before each phrase.
12. Reduce everyday demands on your voice – listening is just as important as talking.
13. Learn to breathe silently to activate your breath support muscles and reduce neck tension. See “Musician’s Yoga” and “The Art of Practicing” for recommended breathing exercises. Always consult your applied instructor before utilizing breathing techniques.

⁷ See the work of Nancy Shaw – “Simple Changes to End Chronic Pain.”

14. Take full advantage of the two free elements of vocal fold healing: water and air.
- 15.

When Practicing:

1. 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. Gently stretching muscle groups and easing into stretches for each muscle group helps to circulate blood to all parts of the body important to practice – including the brain.⁸ After stretching, breathing exercises or practicing meditation is important to clearing the mind for an optimal practice session.⁹
9. Take regular breaks to stretch and relax. Remember to rest for at least ten minutes every hour. During the hour, take frequent breaks to stretch and walk around. The time lost is made up for by the increased productivity in your session.
10. Pace yourself. “No pain, no gain” is a 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.
11. If you are finding that your instrument places undue stress on your body, discuss with your applied instructor various straps, carriers, or stands available to distribute weight.
12. 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.
13. Get medical attention. Do not delay in seeing a doctor if pain persists for more than a few weeks. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate a different practice and performance routine. A few months of limited playing is better than suffering a permanent, career-ending injury.

B. Mental Health

1. Adequate sleep is critical to support mental wellness. Get a full night’s rest whenever possible. 7-9 hours of sleep whenever possible is supportive of healthy functioning; lack of sleep can be detrimental for your mood, focus and productivity.
2. Avoid caffeine, eating and drinking right before bed. All of these activities can throw off your body’s internal clock, so try to limit meals, alcohol and caffeine consumption to a few hours before bed.
3. Creating a daily routine can be hugely beneficial in reducing stress. It will help you feel less rushed, more organized and more settled.
4. Be realistic. Sometimes it’s not possible that you’re going to complete all of the tasks you’d like to in one day, and know that is okay. Understand the value of balancing recharging and task completion.

⁸ Madeline Bruser, *The Art of Practicing: A Guide to Making Music from the Heart*, (New York: Bell Tower, 1999), 30-31.

⁹ For more information and recommendations for breathing exercises, see the books in the resource list.

5. Relax with different self-care activities. Having a few different activities at your disposal is key. Examples might look like taking time to meditate, get out in nature, participate in creative activities, see a new production, and more.
6. Take time regularly to ensure that you are caring for yourself socially, emotionally and physically. If one of those areas is lacking, what can you do to mediate that?
7. Keep in touch with family and friends and take some time to spend time with your support system. Building new friendships and supports on campus is also very beneficial.
8. Light exercise supports your overall emotional well-being. Taking walks, stretching, yoga, or any other physical activity you enjoy are helpful to incorporate into your routine.
9. Consider what you are putting into your body on a daily basis. Are you drinking tons of caffeine or eating a lot of sugary foods for energy support? Doing so can ultimately cause a *decrease* in energy, increase in anxiety and affect overall mood detrimentally. Be sure to eat balanced meals most of the time and get the nutrients your body needs to function properly.
10. Drink moderately and responsibly if you choose to consume alcohol. Alcohol is a depressant and its affects can alter your mood significantly, especially when used frequently and to excess. If you are unsure whether or not you have a problem with alcohol or another substance, you are highly encouraged to seek confidential support from the Student Behavioral Health and Wellness Center on campus.
11. Take advantage of campus resources. The Center for Academic and Professional Performance has resources available to help you with academic mentoring and accommodations. Call them to set up an appointment at 217-362-6424. Student Mental and Behavioral Health offers free and confidential counseling to all currently enrolled Millikin University students. They can help you navigate many concerns, including stress, substance abuse, depression, anxiety and more. Call them to set up an appointment at 217-424-6360.

C. Noise-Induced Hearing Loss “The Problem”

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 problem is far more common than you might think. A 2007 study by the Performing Arts Medicine Association found that 63% of music students reported NIHL in its early stages (tinnitus) and also discovered that all music students exceed their allowable “daily dose” of sound – regardless of instrument.¹⁰ This excess is about 17,000% of recommended sound intake per day. A survey of professionals found the highest instances of hearing damage were in brass players, followed by woodwinds, strings, and then those sitting in front of percussion sections of an ensemble (this is because the decibel level in percussion instruments can reach the extremely dangerous level of 140 decibels – instantaneous hearing loss).¹¹

¹⁰ Janet Horvath, *Playing (Less) Hurt: An Injury Prevention Guide for Musicians*, (New York: Hal Leonard Corporation, 2010), 123.

¹¹ *Ibid.*, 124.

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.

In a traditional symphony orchestra, the upper woodwinds reach dB levels from 111-145, Brass from 106-139, and strings from 85-100 dB – these levels are dangerous when exposure lasts for more than a few minutes. An individual's daily dosage of sound ought to equal 85 dB over eight hours – equivalent to the sound of one playing one's own viola solo in a practice room. Obviously, musicians are at a high risk for NIHL.

Among musicians, the first symptoms of NIHL are a lack of discernment of pitch and intonation, interpretation of dynamics, and measurement of shades of color and timbre.¹² It is very important to understand that the hair cells in your inner ear cannot regenerate. Damage done to them is permanent. There is currently no way to repair or undo this damage. If you feel you may be experiencing NIHL, speak with your applied instructor right away.

Prevention Strategies:

1. Utilize hearing protection when playing in an ensemble or when practicing for long periods of time. Etymotic Research offers custom-designed Musician's Earplugs that can be found at local audiologists' offices.
2. Practice at half-dynamic.
3. Alternate repertoire while practicing – shift between quiet and loud sections and pieces.
4. Minimize unnecessary sound exposure – this can include volume of the radio and personal electronic devices, loud restaurants and parties, when using electric appliances.
5. Hum before an expected loud noise. Whether a cymbal crash or sforzando, a slight hum before and during the sound blocks the ear's ability to take in new sound.
6. Stop smoking. Smoking more than doubles the risk of NIHL.¹³

Conclusion

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

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. This danger is constant.

¹² Ibid., 125.

¹³ Ibid., 140.

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 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 when sounds are over 120 dB, sound damage is almost immediate.
7. The use of earplugs (Musician's Earplugs, Sensaphonics, ProGuard, Sensorcom) helps to protect your hearing health.
8. If you are concerned about your personal hearing health, talk with a medical professional.
9. If you are concerned about your hearing health in relationship to your study of music, consult with your applied instructor, ensemble conductor, or advisor.

Further resources:

Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness*. New York: Oxford UP, 2009. <http://www.musiciansway.com>

Mark, Thomas. *What Every Pianist Needs to Know about the Body: A Manual for Players of Keyboard Instruments*. Chicago: GIA Publications, 2003. <http://www.pianomap.com>

Conable, Barbara. *What Every Musician Needs to Know About the Body*. Chicago: GIA Publications, 2000. <http://www.bodymap.org>

Horvath, Janet. *Playing (Less) Hurt: An Injury Prevention Guide for Musicians*. New York: Hal Leonard Corporation, 2010. <http://www.playinglesshurt.com>

Olson, Mia. *Musician's Yoga: A Guide to Practice, Performance, and Inspiration*. Boston: Berklee Press, 2009.

Bruser, Madeline. *The Art of Practicing: A Guide to Making Music from the Heart*. New York: Bell Tower, 1999. <http://www.artofpracticing.com>