

**Northeastern State University**  
**College of Liberal Arts**  
**Department of Music**

**Music Student Handbook: 2020-2021**

**Mission, Goals and Objectives**

The Northeastern State University Music Department is part of the School of Visual and Performing Arts and the College of Liberal Arts. Its mission is to provide undergraduate education leading to the Bachelor of Music Education degree (with options in Instrumental and Choral/Vocal music) and Bachelor of Arts degree (with options in Musical Arts, Music (Business), Performance and Jazz Studies), and to provide coursework directed to the general student population. Through quality teaching, research and scholarly activities, service to local and professional communities, and high expectations, our dedicated faculty and staff provide a friendly learning environment where students are prepared to achieve socially responsible career and personal goals for success in a challenging global society.

Students participate in the music program at Northeastern State University through enrollment in academic classes, performance-oriented ensembles, and applied music lessons. Accordingly, this diversity of experiences will create a diversity of purposes, goals, and objectives for the department.

The goals of the music program include:

1. providing the necessary curricular experiences to prepare majors and minors for professional work and/or graduate school in music education, music performance, and the music industry;
2. providing each music major with the essential skills and expertise to perform at the appropriate level, to apply the principles of music theory/analysis to a musical score, understand and identify the major developments and composers within different historical periods, to be familiar with music of different cultures and of different media, to utilize music technology in their music endeavors, to improvise and compose appropriately;
3. providing the necessary musical experiences to accommodate the professionally oriented music majors and minors AND the general interest student;
4. providing an appropriate curriculum to accomplish such a task, including a logical course sequence throughout the program;
5. providing the necessary professional staff to deliver such a program;

6. providing the necessary equipment to support such a program.

In addition to the student-oriented goals listed above, the department also subscribes to goals that promote an understanding of the role of a musician in the context of the greater world in which we live. These include:

- a. delivering high-quality programs for the public in the form of faculty recitals, student recitals, and concerts performed by the department's ensembles;
- b. promoting faculty and student involvement in activities which support the arts, and especially music, in the community;
- c. providing support to campus and community activities where those organizations are involved in issues related to music;
- d. functioning, by the faculty, as effective musical role models for students.

Specific goals stated here as terminal objectives guide the development, implementation, and evaluation of the music curriculum. These objectives state what the music department's graduates should be able to do after completing that curriculum.

### **Bachelor of Music Education**

After completing the course of study, a graduate should be able to:

1. perform successfully on at least one instrument with technical proficiency, and with awareness of all musical elements;
2. perform a twenty-five minute solo recital;
3. understand and interpret the musical score independently and satisfactorily;
4. conduct and lead musical ensembles, thus helping the group to understand and to respond to the aesthetic content of the music being performed;
5. read, write, compose, improvise, transcribe, and arrange music as necessary, including exhibiting appropriate ear training skills;
6. explain the relationship of musical elements (rhythm, melody, harmony, form, etc.) in a given piece of music;
7. demonstrate a functional knowledge of the capabilities of the voice, as well as string, wind, percussion, and fretted instruments;
8. demonstrate a satisfactory knowledge of the history and literature of the art, including a diversity of cultural sources, historical periods, and media;

9. demonstrate a satisfactory knowledge of effective pedagogical techniques of the art;
10. demonstrate a satisfactory knowledge and skill level of appropriate technology as it applies to music.

### **Bachelor of Arts: Performance Option**

After completing the course of study, a graduate should be able to:

1. perform standard, solo and ensemble advanced literature of all musical style-periods (and languages, if a voice student) on at least one instrument with technical skill, and with awareness of all musical elements;
2. perform a fifty-minute solo recital;
3. understand and interpret musical scores independently, thus leading to musically effective and stylistically accurate performances;
4. audition for performance programs at the graduate level;
5. provide intelligent criticism of musical performances;
6. understand the performer's role in small, performance ensembles;
7. demonstrate a satisfactory knowledge of the history and literature of the art, including a diversity of cultural sources, historical periods, and media
8. demonstrate a comprehensive knowledge of the literature of the performer's instrument/art, as well as its historical context;
9. discuss the major pedagogical concepts of the art;
9. read, write, compose, improvise, transcribe, and arrange music as necessary;
10. explain the relationship of musical elements (rhythm, melody, harmony, form, etc.) in a given piece of music;
11. if a voice student, demonstrate an appropriate knowledge of three foreign languages;
12. demonstrate a satisfactory knowledge and skill level of appropriate technology as it applies to music.

### **Bachelor of Arts: Jazz Studies option**

1. perform successfully on at least one instrument with sensitivity and satisfactory awareness of all musical elements;
2. perform a fifty-minute solo recital;
3. demonstrate a satisfactory knowledge of secondary instruments related to the primary instrument;
4. understand and interpret musical scores satisfactorily;
5. read, write, and transcribe music as necessary, including exhibiting appropriate ear training skills;
6. improvise in a variety of styles and genres successfully, with respect to harmonic, melodic, rhythmic, and stylistic concerns; demonstrate a satisfactory knowledge of jazz composition and arranging with respect to the aforementioned concerns;
7. explain the relationship of musical elements (rhythm, melody, harmony, form, etc.) in a given piece of music;
8. demonstrate a satisfactory knowledge of the history and literature of the art, including a diversity of cultural sources, historical periods, and media;
9. demonstrate a satisfactory knowledge of effective pedagogical techniques of the art;
10. demonstrate a satisfactory knowledge and skill level of appropriate technology as it applies to music.

### **Bachelor of Arts: Music (Business) option**

After completing the course of study, a graduate should be able to:

1. demonstrate a basic performing ability on one instrument;
2. utilize concepts of financial accounting;
3. explain the principles of modern macroeconomics;
4. demonstrate a knowledge of the roles, responsibilities and skills required of a modern business manager;
5. demonstrate a knowledge of management functions in music, theatre, art, and dance institutions;

6. demonstrate a knowledge of “music-specific” considerations such as inventory, equipment, and brand names, related to the field of music;
7. exhibit marketing skills needed to succeed in the music business including knowledge of industry trends and needs of music educators/musicians;
8. display computer skills related to any such software appropriately used in the business world;
9. read, write, compose, improvise or arrange music as necessary, including exhibiting appropriate ear training skills;
10. explain the relationship of musical elements (rhythm, melody, harmony, form, etc.) in a given piece of music;
11. demonstrate a satisfactory knowledge of the history and literature of the art of music, including a diversity of cultural sources, historical periods, and media.

## **General Information**

### **After Hours Access to the Fine Arts Building**

Students will be allowed access to the Fine Arts Building for practice after the facilities have been secured. They must fill out the security access form (use form below, or also available from the department secretary, FA 219), have it signed by their applied teacher, and submit it to the department office for approval. If approved, an access card will then be issued which the student then presents to campus security when desiring entrance to the building. These cards must be renewed each semester.

### **Auditions**

Any student wishing to pursue a music degree at NSU must successfully complete a performance audition for entrance into the applied area of concentration (instrumental, piano, vocal). This audition is normally performed during the spring, before a student’s first year of study. Students who have not auditioned for admission to the program prior to the beginning of a semester must do so during the first week of classes. A student who fails to do so must be considered provisional until this performance is met. Double majors must perform a successful audition in both performance areas. Auditions for entrance into a music program is a requirement of NASM, the National Association of Schools of Music, of which NSU is a member. This requirement must be fulfilled before degree plans can be approved and advisors assigned. Students who return after an absence of 5 years or more will be required to re-audition.

### **Aural Health**

It is important that musicians understand how to protect themselves aurally. See pg. 66 (“Protect Your Hearing Every Day”) below for detailed information.

### **Computer Lab**

The lab, located in FA 201, will be available for student use during assigned hours. Various computer programs, such as Finale and Music Lessons are available for student use.

## Course Offering Sequences

Advanced Conducting and Rehearsal Techniques will be offered with and instrumental emphasis in **odd** numbered springs and Choral emphasis in **even** numbered springs.

Music Pedagogy is offered in odd fall semesters (starting Fall 09) for instrumental students; in odd springs for vocals students, and for jazz students.

The following courses for music education majors will be offered in the following sequence:

Odd Springs: MUS 3031 Percussion Class

Odd Falls: MUS 3051 String Class

Even Springs: MUS 3091 Brass Class

Even Falls: MUS 3071 Woodwind Class

Music (Business) students: DRAM 4003 Arts Management (a required course) is offered in even spring semesters.

**Degree Works - Degree Audit:** Need to know what courses you still need to take? Do a degree audit, available from [www.nsuok.edu](http://www.nsuok.edu). Under My NSU click on Degree Works- Degree Audit. Login with your NSU user name and password. Use the “What-if degree audit” if you would like to explore other options. Please: be in regular contact with your advisor!!!

You will need the appropriate major code to run your audit:

CODE	DEGREE PROGRAM
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4652I	BME Instrumental
4652V	BME Vocal
4652P	BME Percussion
4652KI	BME Keyboard/Instrumental
4652KV	BME Keyboard/Vocal

4646PERF	Performance (Instrumental)
4646PERFP	Performance (Piano)
4646PERFV	Performance (Vocal)

4649JAZZ	Jazz Studies Option (Non-Piano)
4649PIANO	Jazz Studies Option (Piano)

4647BUS	Music (Business )(Instrumental)
4647BUSP	Music (Business) (Piano)
4647BUSV	Music (Business) (Vocal)

4645ARTS	Musical Arts (Instrumental)
4645ARTSP	Musical Arts (Piano)

**Declaring a Major**

Students are to declare a major in music by the beginning of their sophomore year and preferably by the second semester of study. Transfer students are to declare a major in music by the end of their first semester as an NSU student. Before a music major can be declared, students must successfully complete a performance audition (see Auditions). After the major has been declared, students will be provided an official plan of study, which specifies all the course requirements for the degree. It goes into effect after it has been accepted by the department chair. After the degree plan is accepted, the student will be assigned a music faculty member as his or her advisor. The degree plan protects the student against any changes in the curriculum that might happen at a later date. Requests for a change of major, if necessary, can be done at any time.

**Ensembles**

Music majors are required to participate in at least one major music ensemble for a specified number of semesters. The eligible ensembles are: Marching Band/Concert Band (MUS 3611), University Chorus (MUS 3631), or, for Jazz Studies students, Jazz Ensemble (MUS 3641). Bachelor of Music Education students are required to participate for seven semesters; BA Jazz Studies, Applied and Performance students, eight semesters; BA Musical Arts, Music (Business) and General Music, four semesters.

**Final Exam Schedule**

The schedule can be found at GoNSU on the university website.

**Keyboard Lab: see Computer Lab**

The Lab is located in FA 201

**Lockers:**

Small lockers are available in the practice room corridor. Large lockers are provided for those students desiring accommodations for large instruments. Locker requests must be made with the department secretary.

**Minimum Grade Requirement**

Grades lower than a "C" will not apply for music major or music minor.

**MUSIC 2020 or MUSIC 2021: see Recital Lab****Piano Requirement**

Music majors are required to complete the piano requirement before junior standing can be granted. All students must pass Piano Classes I-IV

**Junior Standing**

Except for students enrolled in the BA Musical Arts and Music (Business) degree program, all music majors must pass the Junior Standing Jury as prescribed by the music area (keyboard,

instrumental, vocal) before enrollment in any of 4000 level applied music. Junior standing is also a prerequisite to MUS 3030, 3031, Junior Recital and MUS 4031, Senior Recital.

Only two attempts to pass the junior standing jury are allowed. If a student fails the jury for a second time, he or she may no longer continue in a professional degree program: Bachelor of Music Education, Bachelor of Arts in Performance, Bachelor of Arts in Jazz Studies. The student may continue in a liberal arts degree program in music: Bachelor of Arts in Musical Arts and Bachelor of Arts in Music (Business).

### **Policies, procedures, and music unit standards regarding retention at the junior standing level.**

After the junior standing jury has been successfully completed (usually at the end of the sophomore year), students may enroll in upper division (4000 level) applied instruction. In the semester following the admission to upper division work, junior standing status may be revoked if the student does not perform a successful jury at the end of each semester. If junior standing is revoked, the junior standing jury must be retaken and passed before the student will be allowed to enroll in 4000 level instruction again.

### **Guitar**

Before a student can enroll in upper level applied instruction (4000 level), they must pass the junior standing barrier. Students may attempt to pass the barrier at the end of the fourth semester of private instruction and after two student recital hour performance (four student recital performances for performance majors) and completion of the piano proficiency requirement. Students are allowed two attempts to pass the junior standing barrier. Students failing to pass the junior standing barrier on the second attempt will not be allowed to continue the music major degree plan.

### **BME**

- 1) Scales: major, melodic and harmonic minor, whole-half diminished scales, all keys, two octaves, even 8ths at 120 bpm.
- 2) Solo Repertoire: two unaccompanied solo pieces from the list below.
- 3) Sight-Reading: to be chosen by a different instructor, treble clef w/single note lines and chords.

### **BA Performance option**

- 1) Scales: major, melodic and harmonic minor, whole-half diminished scales, all keys, two octaves, even 8ths at 120 bpm.
- 2) Solo Repertoire: four unaccompanied solo pieces from the list below.
- 3) Sight-Reading: to be chosen by a different instructor, treble clef w/single note lines and chords.

### **BA Jazz Studies option**

- 1) Scales: major, Dorian and Mixolydian modes, harmonic and melodic minors, half-whole diminished, 7<sup>th</sup> chord arpeggios for Major 7, Minor 7, Dominant 7 and half-diminished chord qualities. All keys, two octaves, swing 8ths at 120 bpm.
- 2) Solo Repertoire: One Classical selection, chosen from the list below. Two jazz standards (chosen by instructor) of contrasting style to demonstrate melodic interpretation, comping skills, and improvisation.
- 3) Sight-Reading: to be chosen by a different instructor, treble clef single notes and chords, chord symbol reading from lead sheet notation.

### **Repertoire**

JS Bach	Minuet in G
JS Bach	Prelude in Dm
JS Bach	Bouree in Em



JS Bach	Cello Prelude #1
Sor	Estudio 1
Sor	Estudio 2
Sor	Estudio 5
Sor	Estudio 6
Carcassi	Etude 3
Carcassi	Etude 7
Villa-Lobos	Prelude 3
Villa-Lobos	Etude 1
Tarrega	Adelita/Lagrima
Carulli	Etude in Am

### **Low Brass (trombone, euphonium, tuba)**

Before a student can enroll in upper level applied instruction (4000 level), they must pass the junior standing barrier. Students may attempt to pass the barrier at the end of the fourth semester of private instruction and after two student recital hour performances (four student recital performances for performance majors) and completion of the piano proficiency requirement. Students are allowed two attempts to pass the junior standing barrier. Students failing to pass the junior standing barrier of the second attempt will not be allowed to continue the music major degree plan.

#### **BME**

- 1) Scales: all major, natural minor, harmonic minor, and melodic minor scales two octaves, where appropriate, from memory, performed in the pattern of one quarter note and seven eighth notes per octave with the quarter note equaling 108 beats per minute.
- 2) Solo Repertoire: An accompanied solo off the list below or a major work for trombone, euphonium/baritone, or tuba as approved by the instructor.
- 3) Sight-Reading: to be chosen by a different instructor that may include tenor, alto, or treble clef as well as transpositions.
- 4) Technical exercises

#### **BA Performance option**

- 1) Scales: all major, natural minor, harmonic minor, and melodic minor scales, two octaves for memory, performed in the pattern of one quarter note and seven eighth notes per octave with the quarter note equaling 108 bpm.
- 2) Repertoire: An accompanied solo off the list below or a major work for trombone, euphonium/baritone, or tuba as approved by the instructor.
- 3) Sight-Reading: to be chosen by a different instructor that may include tenor, alto, or treble clef as well as transpositions.
- 4) Technical exercises

#### **BA Jazz Studies**

- 1) Scales: all twelve keys and arpeggios, full practical range of the instrument, including, but not limited to majors, harmonic and melodic minors, chromatic, whole tone, diminished, augmented, modes of the major scale or modes of the ascending melodic minor scale.
- 2) Solo Repertoire: One Classical solo piece, approved by the professor, and chosen from the repertoire list below. Two jazz standards, melody memorized with three choruses of improvisation, songs approved by the professor, chosen from the list of suggested songs provided to students in Instrumental Jazz Improvisation 1-4. May be accompanied by student colleagues in combo, or by recorded track.
- 3) Sight-Reading: to be chosen by a different instructor.

### **Repertoire**

#### Trombone

Bozza

David

Ballade

Concertino in Eflat

Ewazen	Sonata
Hindemith	Sonata
Jacob	Concerto (mvmt 1)
Pryor	Blue Bells of Scotland
Rimsky-Korsakov	Concerto (all 3 mvmts)
Sulek	Sonata Vox Gabrieli
Telemann	Sonata

#### Euphonium

Barat	Introduction and Dance
Baratto	Andantino Amoroso
Fackenpohl	Sonata
Galliard	Sonatas No. 1-6
Horowitz	Concerto
Jacob	Fantasia
Marcello	Sonatas No. 1-5
White	Lyric Suite

#### Tuba

Barat	Introduction and Dance
Capuzzi	Andante and Rondo
Frackenpohl	Variations for Tuba
Gregson	Tuba Concerto
Hindemith	Sonata
Vivaldi	Concerto in Am
Wilder	Suite No. 1 "Effie"
R. Vaughan Williams	Concerto for Bass Tuba

### **Percussion**

Before a student can enroll in upper level applied instruction (4000 level), they must pass the junior standing barrier. Students may attempt to pass the barrier at the end of the fourth semester of private instruction and after two student recital hour performances (four student recital performances for performance majors) and completion of the piano proficiency requirement. Students are allowed two attempts to pass the junior standing barrier. Students failing to pass the junior standing barrier of the second attempt will not be allowed to continue the music major degree plan.

#### **BME**

- 1) Scales: all major, natural minor, harmonic minor and melodic minor scales. Two octaves at a minimum 108 bpm from memory.
- 2) Solo Repertoire: An etude or solo or excerpt, from the list below, must be performed on 2 of the following instruments: snare drum, xylophone, marimba, timpani
- 3) Sight-Reading: to be chosen by a different instructor, performed on either snare drum, xylophone, marimba, or timpani.

#### **BA Performance option**

- 1) Scales: all major, natural minor, harmonic minor and melodic minor scales. Two octaves at a minimum 108 bpm from memory.
- 2) Solo Repertoire: An etude or solo or excerpt, from the list below, must be performed on two of the following instruments: snare drum, xylophone, marimba, timpani.
- 3) Sight-Reading: to be chosen by a different instructor, performed on either snare drum, xylophone, marimba, or timpani.

#### **BA Jazz Studies**

- 1) Scales: all twelve keys and arpeggios, full practical range of the instrument, including, but not limited to majors, harmonic and melodic minors, chromatic, whole tone, diminished, augmented, modes of the major scale

or modes of the ascending melodic minor scale.

2) Solo Repertoire: One Classical solo piece, approved by the professor, and chosen from the repertoire list below. Two jazz standards, melody memorized with three choruses of improvisation, songs approved by the professor, chosen from the list of suggested songs provided to students in Instrumental Jazz Improvisation 1-4. May be accompanied by student colleagues in combo, or by recorded track.

3) Sight-Reading: to be chosen by a different instructor.

The junior standing jury will consist of one snare drum/multi percussion solo, one mallet solo, and one timpani solo from the standard repertoire, all major and minor scales (memorized), and sight reading to be chosen by a different instructor.

### **Repertoire**

#### Snare drum

Cirone Portraits in Rhythm

1) Etude no. 11 pg. 13

2) Etude no. 42 pg. 45

#### Xylophone

Goldenberg Modern School for Xylophone

1) Etude no. 8 pg. 67

2) Etude no. 18 pg. 76

3) Porgy and Bess Excerpt pg. 122, beginning to no. 69

#### Marimba

Peters Yellow after the Rain

JS Bach/arr. Moore Toccata and Fugue in Dm

Aibe Frogs

#### Timpani

Firth Solo Timpanist

1) Etude no. 1

2) Etude no. 10

### **Piano**

Before a student can enroll in upper level applied instruction (4000 level), they must pass the junior standing barrier. Students may attempt to pass the barrier at the end of the fourth semester of private instruction and after two student recital hour performances (four student recital performances for performance majors) and completion of the piano proficiency requirement. Students are allowed two attempts to pass the junior standing barrier. Students failing to pass the junior standing barrier of the second attempt will not be allowed to continue the music major degree plan.

### **BME**

1) Successful completion (a grade of C or higher) of two semesters of MUS 3111 Keyboard Skills

2) Successful completion (a grade of C or higher) of four semesters of Applied Piano; MUS 2111, 2112

3) Documented performances in 2 student recitals

4) Scales: major and harmonic minor scales at the speed of quarter note equals 90 bpm.

Major and minor arpeggios at the speed of quarter note equals 90 bpm.

5) Solo Repertoire: 3 repertoire pieces, at least two memorized representing three different historical periods.

Total playing time 12 minutes.

6) Sight-Reading: to be chosen by a different instructor

### **Repertoire**

JS Bach A Sinfonia or 2 movements from a dance suite

Haydn, Mozart, Beethoven A movement of a Classical Sonata

A Romantic Work e.g. Chopin Nocturne or Waltz

a work by Debussy/Ravel  
a “contemporary” work representing the 20<sup>th</sup> or 21<sup>st</sup> century

### **BA Performance option**

- 1) Successful completion (a grade of C or higher) of two semesters of Keyboard Harmony; MUS 3111
- 2) Successful completion (a grade of C or higher) of four semesters of Applied Piano; MUS 2112
- 3) Documented performances in 5 student recitals
- 4) Scales: major, natural & harmonic minor scales at the speed of quarter note equals 120 bpm  
Major and minor arpeggios at the speed of quarter note equals 120 bpm
- 5) Repertoire: One etude of Chopin, Liszt, Scriabin, or comparable difficulty  
3 repertoire pieces, all memorized, representing three different historical periods. Total playing time 15 minutes.
- 6) Sight-Reading: to be chosen by a different instructor

### **BA Jazz Studies**

- 1) Scales: all twelve keys and arpeggios, full practical range of the instrument, including, but not limited to majors, harmonic and melodic minors, chromatic, whole tone, diminished, augmented, modes of the major scale or modes of the ascending melodic minor scale.
- 2) Solo Repertoire: One Classical solo piece, approved by the professor, and chosen from the repertoire list below. Two jazz standards, melody memorized with three choruses of improvisation, songs approved by the professor, chosen from the list of suggested songs provided to students in Instrumental Jazz Improvisation 1-4. May be accompanied by student colleagues in combo, or by recorded track.
- 3) Sight-Reading: to be chosen by a different instructor.

### **Repertoire**

JS Bach WTC: A Prelude and Fugue  
JS Bach 2 movements from a dance suite (Allemande, Courante, Sarabande, Gigue)  
Haydn, Mozart, Beethoven 1<sup>st</sup> movement of a Classical Sonata  
A significant Romantic work, or a grouping of smaller Romantic works  
A work by Debussy/Ravel  
A “contemporary” work representing the 20<sup>th</sup> or 21<sup>st</sup> century

### **Upper Brass**

Before a student can enroll in upper level applied instruction (4000 level), they must pass the junior standing barrier. Students may attempt to pass the barrier at the end of the fourth semester of private instruction and after two student recital hour performances (four student recital performances for performance majors) and completion of the piano proficiency requirement. Students are allowed two attempts to pass the junior standing barrier. Students failing to pass the junior standing barrier of the second attempt will not be allowed to continue the music major degree plan.

### **BME**

- 1) Scales: major and minor (natural, harmonic, melodic) scales and arpeggios
- 2) Solo Repertoire: A solo (approved by the instructor) chosen from the advanced/intermediate level solo list found in the handbook.
- 3) Sight-Reading: to be chosen by a different instructor
- 4) Technical Exercises

### **BA Performance option**

- 1) Scales: major and minor (natural, harmonic, melodic) scales and arpeggios. Quarter note at 108 bpm.
- 2) Solo Repertoire: to be chosen from the list below
- 3) Sight-Reading: to be chosen by a different instructor (including some transposition)
- 4) Technical Exercises

### **BA Jazz Studies**

- 1) Scales: all twelve keys and arpeggios, full practical range of the instrument, including, but not limited to majors, harmonic and melodic minors, chromatic, whole tone, diminished, augmented, modes of the major scale or modes of the ascending melodic minor scale.
- 2) Solo Repertoire: One Classical solo piece, approved by the professor, and chosen from the repertoire list below. Two jazz standards, melody memorized with three choruses of improvisation, songs approved by the professor, chosen from the list of suggested songs provided to students in Instrumental Jazz Improvisation 1-4. May be accompanied by student colleagues in combo, or by recorded track.
- 3) Sight-Reading: to be chosen by a different instructor.

### **Repertoire**

Haydn	Concerto in Eflat (complete)
Torelli	Concerto in D (complete)
Handel	Suite in D
Enesco	Legende
Charlier	Solo de Concours
Gabaye	Boutade
Kennan	Sonata for Trumpet and Piano (play two of three mvmts)
Stevens	Sontata for Trumpet (play two of three mvmts)

### **Voice**

Before a student can enroll in upper level applied instruction (4000 level), they must pass the junior standing barrier. Students may attempt to pass the barrier at the end of the fourth semester of private instruction and after two student recital hour performances (four student recital performances for performance majors) and completion of the piano proficiency requirement. Students are allowed two attempts to pass the junior standing barrier. Students failing to pass the junior standing barrier of the second attempt will not be allowed to continue the music major degree plan.

### **BME**

- 1) Successful completion of four semesters of applied voice.
- 2) Minimum of three mixed recital performances (or equivalent for transfers). Combined studio performance may be substituted with agreement from the applied teacher.
- 3) Solo Repertoire: Students must perform three memorized selections from their prepared pieces, one in English and the two remaining from at least two of the following languages: Italian, German, French
- 4) Full International Phonetic Alphabet transcription for all selections, to be assessed by voice faculty in junior standing jury.
- 5) Full word-for-word translations for all foreign language selections, to be assessed by voice faculty in junior standing jury.

### **BA Performance option**

- 1) Successful completion of four semesters of applied voice.
- 2) Minimum of four mixed recital performances (or equivalent for transfers). Combined studio performances may be substituted with agreement from applied teacher.
- 3) Solo Repertoire: Students must perform four memorized selections from their prepared pieces, one in English and the three remaining from at least two of the following languages: Italian, German, French. An operatic or oratorio aria in the original language must also be included.
- 4) Full International Phonetic Alphabet transcription for all selections, to be assessed by voice faculty in junior standing jury.
- 5) Full word-for-word translations for all foreign language selections, to be assessed by voice faculty in junior standing jury.

### **Woodwinds**

Before a student can enroll in upper level applied instruction (4000 level), they must pass the junior standing barrier. Students may attempt to pass the barrier at the end of the fourth semester of private instruction and after two student recital hour performances (four student recital performances for performance majors) and completion of the piano proficiency requirement. Students are allowed two attempts to pass the junior standing

barrier. Students failing to pass the junior standing barrier of the second attempt will not be allowed to continue the music major degree plan.

### **BME**

- 1) Scales: all twelve keys, full practical range of the instrument, including, but not limited to majors, harmonic and melodic minors, chromatic, whole tone, diminished, augmented, modes of the major scale or modes of the ascending melodic minor scale.
- 2) Solo Repertoire: One Classical Solo piece, approved by the instructor, chosen from the repertoire list below.
- 3) Sight-Reading: to be chosen by a different instructor
- 4) Technical exercises

### **BA Performance option**

- 1) Scales: all twelve keys and arpeggios, full practical range of the instrument, including, but not limited to majors, harmonic and melodic minors, chromatic, whole tone, diminished, augmented, modes of the major scale or modes or the ascending melodic minor scale
- 2) Solo Repertoire: Two Classical solo pieces, approved by the instructor, chosen from the repertoire list below.
- 3) Sight-Reading: to be chosen by a different instructor
- 4) Technical exercises

### **BA Jazz Studies**

- 1) Scales: all twelve keys and arpeggios, full practical range of the instrument, including, but not limited to majors, harmonic and melodic minors, chromatic, whole tone, diminished, augmented, modes of the major scale or modes of the ascending melodic minor scale.
- 2) Solo Repertoire: One Classical solo piece, approved by the professor, and chosen from the repertoire list below. Two jazz standards, melody memorized with three choruses of improvisation, songs approved by the professor, chosen from the list of suggested songs provided to students in Instrumental Jazz Improvisation 1-4. May be accompanied by student colleagues in combo, or by recorded track.
- 3) Sight-Reading: to be chosen by a different instructor.

### **Repertoire (Suggested Intermediate/Advanced for Woodwinds)**

#### Alto Sax

Benson,	<b>Farewell, MCA</b>
Blavet/Wolfe,	<b>Sonata No. 5, Roncorp</b>
Bozza,	<b>Aria, Leduc</b>
Chopin/ Rousseau,	<b>Largo, MMB</b>
Debussy/Stusek,	<b>Petite Piece, ms</b>
Debussy/Stusek,	<b>Syrinx, ms</b>
Defesch,	<b>Sonata in F Major, MMB</b>
Dubois,	<b>Dix Figures, Leduc</b>
Eccles,	<b>Sonata, Pyraminx</b>
Francaix,	<b>Cinq Danses Exotiques, Schott</b>
Handel /Rousseau,	<b>Adagio and Allegro, Wingert Jones</b>
Heiden,	<b>Diversion, MMB</b>
Ibert,	<b>Aria, Leduc</b>
Ibert,	<b>Histoires, Leduc</b>
d'Indy,	<b>Choral Variee, Op. 55, Durand</b>
Jolivet,	<b>Fantasia-Impromptu, Leduc</b>
Kaufmann,	<b>Meditation, MMB</b>
Koechlin,	<b>Etudes, Radiodefussion</b>
Lantier,	<b>Sicilienne, Leduc</b>
Lunde,	<b>Sonata, Southern</b>
Rachmaninoff,	<b>Vocalise</b>
Ravel,	<b>Piece en forme de Habanera, Leduc</b>
Reed,	<b>Ballade, Southern</b>
Rueff,	<b>Chanson et Passepied, Leduc</b>

Still,  
Tcherpnine,  
Teal,  
Wirth,

**Romance**, Bourne  
**Sonatine Sportive**, Leduc  
**Solos for Alto Saxophone**, Presser  
**Beyond These Hills**, CAW pub.

Anderson,  
Badings,  
Badings,  
Barraine,  
Beethoven/Frascotti,  
Bernier,  
Blanc,  
Bozza,  
Creston,  
Daneels,  
Delvincourt,  
Debussy/Rousseau,  
Eychenne,  
Hartley,  
Hindemith,  
Reed,  
Ridout,  
Schullhoff,  
Schumann,  
Whitney,  
Charpentier,  
van Delden,  
Demersseman,  
Derr,  
Dubois,  
Glazounov,  
Grant,  
Hartley,  
Heiden,  
Heiden,  
Heiden,  
Iturralde,  
Maurice,  
Milhaud,  
Morosco,  
Pascal,  
Pluister,  
Rorem,  
Saint-Saens,  
Takacs,  
Tanaka,  
Tull,  
Whitney,

**Sonata**, Southern  
**Cavatina**, Donemus  
**la Malinconia**, Donemus  
**Improvisation**, Billaudot  
**Romance, Op. 50**, Roncorp  
**Hommage a Sax**, Leduc  
**Aubade et Impromptu**, Pierre Noel  
**Improvisation et Caprice**, Leduc  
**Sonata**, Shawnee  
**Suite**, Schott  
**Croquembouches**, Leduc  
**Rapsodie**, MMB  
**Sonate**, Billaudot  
**Petite Suite**, Tenuto  
**Sonata**, Schott  
**Siciliana Notturmo**, CPP-Belwin  
**Concertino**, Emerson  
**Hot-Sonate**, Schott  
**Three Romances**  
**Rumba**, Bourne  
**Gavambodi 2**, Leduc  
**Sonatina**, Donemus  
**Fantaisie**, Edition Hug  
**One in Five in One**, Dorn  
**Pieces Characteristics**, Leduc  
**Concerto**, Leduc  
**Chocolates**, Grantwood Presss  
**Duo**, Tenuto  
**Fantasia Concertante**, MMB  
**Solo**, Associated  
**Sonata**, Associated  
**Pequena Czarda**, Real Musical  
**Tableaux de Provence**, Lemoine  
**Scaramouche**, Salabert  
**\*Blue Caprice**, Morosco Music  
**Sonatine**, Durand  
**Café Valencia**, Donemus  
**Picnic on the Marne**, Shawnee  
**Sonata**, MMB  
**Two Fantastics**, Dobinger  
**Night Bird (as/cd)**, Chester  
**Sarabande and Gigue**, Boosey and Hawkes  
**Introduction and Samba**, Bourne

Clarinet

Arnold  
Avon  
Baermann  
Baermann  
Baermann  
Barlow

Sonatina  
Fantasie de Concert  
Concerto Militaire  
Quintet for Clarinet and Orchestra  
Adagio  
Lyrical Piece

Bassett	Soliloquies
Bax	Sonata
Bencriscutto	Dialogue for Solo Clarinet and Piano
Bergson	Scene and Air from Luisa di Montfort, Op. 82
Bernstein	Sonata
Berr	Fantasia
Bozza	Fantasia Italiana
Bozza	Aria
Bozza	Bucolique
Brahms	Sonata in f minor, Op. 120, no. 1
Brahms	Sonata in Eflat Major, Op. 120, no. 2
Caravan	Excursions for A Clarinet
Caravan	Polychromatic Diversions
Cavallini	Tarantella
Cavallini	Adagio and Tarantella
Chen, Yi	Monologue
Coquard	Melodie et Scherzetto, Op. 68
Corelli	Adagio and Gigue
Corelli	Suite in Bflat
Crussell	Concerto in Bflat, Op. 11, no. 3
Crussell	Concerto in f minor, Op. 5
Danzi	Sonate in Bflat
Danzi	Sonata Concertante in Bflat
Debussy	Premier Rhapsodie
Debussy	Petit Piece
Denissow	Sonate
Dere	Andante and Scherzo
Devienne	Premiere Sonata
Devienne	Deuxieme Sonata
Doran	Seven Pieces for Solo Clarinet
Dunhill	Phantasy Suite
Duport	Romance
Etler	Sonata
Fibich	Selanka
Finzi	Five Bagatelles
Frackenpohl	Sonatina
Frackenpohl	Suite for Solo Clarinet
Gade	Fantasy Pieces
Gaubert	Fantasia
Goddaer	Clarinet Unlimited
Grovez	Sarabande et Allegro
Guilhaud	First Concerto
Handel	Sonata in g minor
Handel	Concerto in g minor
Heiden	Sonatina
Hindemith	Sonata
Hoffmeister	Concerto in Bflat
Honegger	Sonatine
Hoover	Set for Clarinet
Jacob	Sonatina
Jeanjean	Andantino
Jeanjean	Arabesques
Jeanjean	Scherzo Brillante
Jeanjean	Arabesques
Kovacs	Hommages
Krommer	Concerto in Eflat



Krommer	Concert in Eflat, Op. 36
Langenus	Chrysalis
Leclair	Musette and Scherzo
Lefebvre	Andante and Allegro, Op. 120
Lefebvre	Fantaisie Caprice, Op. 118
Lefebvre	Sonata No. 1
Lefebvre	Septieme Sonate
Lefebvre	Sonata No. 1 in Bflat, Op. 12
Leoni	Idyl
Lutoslawski	Dance Preludes
Mandat	Tricolor Capers
Mandat	Etude for Barney
Mandat	Finger Food
Mandat	Coconut Candy
Mandat	Moon in My Window
Mandat	Rowzer
Marcello	Concerto in C Moll
Martino	B,A,B,B, IT, T
Marty	Premiere Fantasy
Mercadante	Concerto
Messenger	Solo de Concours
Milhaud	Sonatine
Milhaud	Duo Concertante
Mozart	Concerto in A Major, K. 622
Mozart	Four Church Sonatas
Muczynski	Time Pieces
Nielsen	Concerto
Osborne	Rhapsody for Clarinet
Pierne, G	Conzonetta, Op. 19
Pierne, P	Andante et Scherzo
Piston	Concerto
Poulenc	Sonata
Prinz	Monologue
Rabaud	Solo de Concours
Reed	Serenade
Reger	Sonata No. 1
Reger	Sonata No. 2
Reinecke	Introduction and Allegro Appassionato
Riotte	Concerto in Bflat, Op. 24
Rossini	Introduction, Theme and Variations
Rossler	Concerto in Eflat
Rozsa	Sonatina
Saint-Saens	Sonata, Op. 167
Saint-Saens	Sonata
Schumann	Fantasy Pieces, Op. 73
Smith	Five Pieces
Spohr	Fantasy and Variations
Spohr	Concerto No. 1
Spohr	Concerto No. 2
Stamitz, C	Concerto No. 3 in Bflat
Stamitz, J	Clarinet Concerto in Bflat Major
Stamitz, K	Concerto in Eflat
Stanford	Three Intermezzi
Starer	Elegy
Strauss, Richard	Romanze
Stravinsky	Three Pieces

Sutermeister	Capriccio
Tartini	Concertino
Tcherepnin	Sonate in Bflat
Telemann	Sonata in C minor
Tomasi	Concerto
Tower	Wings
Vaughan Williams	Six Studies in English Folk Songs
Vinci	Sonata No. 1
Wanhal	Sonata
Weber	Concertino, Op. 26
Weber	Concerto No. 1 in f minor, Op. 73
Weber	Concerto No. 2 in Eflat major, Op. 74
Weber	Grand Duo Concertant, Op. 48
Weber	Introduction, Theme and Variations
Wilder	Sonata

Flute

Adler	Sonata for solo flute
Aitken	Icicle
Alfven	Valfickans Dance
Arnold	Fantasie for solo flute
Arnold	Sonatina, Op. 41
Arnold	Concerto
CPE Bach	Concerto in d minor, Wq 22
CPE Bach	Sonata in a minor for flute alone
CPE Bach	Hamburger Sonata
CPE Bach	Sonatas for flute and keyboard
JS Bach	Concerto in a minor, BWV 1056
JS Bach	Orchestral Suite #2 in b minor
JS Bach	Brandenburg Concerti
JS Bach	Sonatas
JS Bach	Partita for solo flute, BWV 1013
Barber	Canzone, Op. 38
Bartok	Suite Paysanne Hongroise
Beaser	Waltz
Beaser	Variations
Benda	Sonata in C
Benda	Sonata in F
Berkeley	Sonatina, Op. 13
Berio	Sequenza I
Bernstein	Halil
Blavet	6 Sonatas, Op. 2
Blavet	6 Sonatas, Op. 3
Bloch	Suite Modale
Blumer	Aus der Tierwelt
Blumer	Ten Walzer, Op. 56
Boehm	Grand Polonaise
Boehm	Nel Cor Piu
Bolcom	Lyric Concerto
Borne	Fantaisie Billante sur Carmen
Boismortier	Six Suites for solo flute
Bozza	Agrestide
Bozza	Aria – Leduc
Bozza	Cinq chansons sur des theme Japonais
Bozza	Dialogue
Bozza	Image

Bozza	Quatre Pieces Faciles
Burton	Sonatina
Busser	Prelude et Scherzo
Camus	Chanson et Badiniere
Caplet	Reverie and Petit Valse
Casella	Sicilienne et Burlesque
Casella	Barcarola et Scherzo
Clarke	Zoom Tube
Colquhoun	Charanga
Cooke	Sonatina
Copland	Duo
Corigliano	Pied Piper Fantasy
Corigliano	Voyage
Cowell	Two Bits
Cronin	Off the Wall
Dahl	Variations on a Swedish Folktune
Debussy	Prelude to the Afternoon of a Faun
Debussy	Syrinx
Demars	Seventh Healing Song of John Joseph
Demerseman	Sixth Concert Solo
Denisov	Sonata
Deviene	Concerto in Em
Dick	Lookout
Dohnanyi	Passacaglia
Donjon	Pan
Doppler	Airs Valaques, Fantasie Op. 10
Doppler	Hungarian Fantasy Pastorale
Ducol	Les sons s'enroulaient dans l'air comme des nuages en fuite
Durey	Sonatine
Dutilleux	Sonatine
Dvorak	Sonatine
Enesco	Cantabile and Presto
Faure	Fantasie
Faure	Morceau de Concours
Faure	Sicilienne
Faure	Sonata in A major, Op. 13
Feld	Sonata
Ferneyhough	Cassandra's Dream Song
Ferroud	Trois Pieces
Foote	A Night Piece
Foss	Renaissance Concerto
Foss	Three American Pieces
Francaix	Divertimento
Franck	Sonata
Fukushima	Mei
Ganne	Andante et Scherzo
Gaubert	Deux Esquisses I & II
Gaubert	Fantasie
Gaubert	Madrigal
Gaubert	Nocturne et Allegro Scherzando
Gaubert	Sonatas #1, 2, & 3
Gaubert	Sonatine
Gieseking	Sonatine
Glass	Serenade
Gluck	Minuet and Dance of the Blessed Spirits
Godard	Six Songs (arr. Porter)

Godard	Suite, Op. 116
Goosens	Scherzo fantasque
Griffes	Poem
Grovez	Romance and Scherzo
Harbison	Duo
Harbison	Four Preludes from December Music
Handel	Sonatas
Hanson	Serenade, Op. 35
Hayashi	Sonata
Haydn	Sonatas
Haydn	Concertos
Heath	Coltrane
Henze	Sonatine
Hersant	Cinq Miniatures
Hindemith	Acht Stucke
Hindemith	Sonata
Holliger	Sonata (in)soli(air)e
Honneger	Romance
Honneger	Danse de la Chevre
Hoover	Kokopelli
Hoover	Medieval Suite
Hoover	Winter Spirits
Hue	Fantasie
Hue	Serenade
Ibert	Aria
Ibert	Concerto
Ibert	Jeux
Ibert	Piece
Jacob	Concerto for Flute and String Orchestra
Jardanyi	Sonatina
Jolivet	Cinq Incantations
Jolivet	Chant du Linos
Jolivet	Concerto
Jolivet	Sonata
Karg-Elert	Sonata Appassionata
Kennan	Night Soliloquy
Kennedy	Four Songs
Khachaturian	Concerto
Koechlin	Le Chants de Nectaire
Koechlin	Sonata Op. 52
La Montaine	Sonata for flute solo
Lebaron	Sachamama
Leclair	Sonatas
Levinson	Odyssey
Liebermann	Concerto for flute and orchestra
Liebermann	Concerto for piccolo and orchestra
Liebermann	Eight Pieces
Liebermann	Sonata for flute and piano
Liebermann	Sonata for flute and harp
Liebermann	Soliloquy
Loiellet	Six Sonatas
Ludova	Suite for solo flute
Marais	Les Follies d'Espagne
Marcello	Sonata in F major
Martin	Ballade
Martinu	First Sonata

Martini	Sonatine
Messiaen	Le Merle Noir
Mercadante	Concerto in e minor
Milhaud	Sonatine
Mouquet	La Flute de Pan
Mower	Sonata Latino
Mower	Sonatas
Mozart	Six Sonatas
Mozart	Concertos, KV 313-315
Mozart	Rondo in D Major
Mozart	Andante in C Major
Muczynski	Moments
Muczynski	Sonata Op. 14
Muczynski	The Preludes
Nielsen	Concerto
Nielsen	The Children are Playing
Nielsen	The Fog is Lifting
Offermans	Honami
Quantz	Sonatas
Quantz	Concerto in G major
Persichetti	Parable for solo piccolo
Peterson-Berger	Songs
Pierne, G	Sonata
Piston	Concerto
Piston	Sonata
Poulenc	Un joueur de flute berce les ruines
Poulenc	Sonata
Prokofiev	Sonata, Op. 94
Ran	Voices
Ravel	Piece en forme de habanera
Reinecke	Concerto
Reinecke	Sonata "Undine", Op. 167
Reynolds	Sonata
Rivier	Concerto
Rivier	Oiseaux tendres
Rocherolle	Vignette
Rodrigo	Concierto Pastoral
Rota	5 pieces
Rouse	Concerto
Roussel	Joueurs de Flute
Rutter	Suite Antique
Saint-Saens	Airs de Vallet D'Ascanio
Saint-Saens	Odelette
Saint-Saens	Romance
Sancan	Sonataine
Schocker	Erev Shalom
Schocker	Regrets and Resolutions
Schulhoff	Sonata
Schubert	Introduction & Variations, Op. 160 "Trockne Blumen"
Schumann	Three Romances
Schwatner	Black Anemones
Schwatner	Soaring
Shinohara	Kassouga
Stamitz	Concerto in G major, Op. 29
Steven	Sonatina
Taffanel	Andante Pastoral et Scherzettino

Taffanel	Fantasia on Themes from “Der Freischutz”
Taffanel	Fantasia on Themes from “Francois de Rimini”
Takemitsu	Air
Takemitsu	And Then I Knew ‘Twas Wind
Takemitsu	Voice
Taktakishvili	Sonata
Telemann	Fantasies
Telemann	Sonatas
Telemann	Suite in a minor
Thompson, R	Meridian
Thompson, V	Sonata for flute alone
Tomasi	Complainte – danse de Mowgli
Tomasi	Concerto De Printemps
Torke	Sprite
Tower	Concerto
Vaughan Williams	Suite de Ballet
Varese	Density 21.5
Veracini	Sonatas
Vine	Sonata
Vivaldi	Concerti
Vivaldi	Sonatas
Widor	Suite
Yoshimatsu	Bird Suite
Zwilich	Concerto

#### Oboe

Albinoni	Concerto, Op. 9, no. 2
JC Bach	Concerto in Cminor for Oboe and Violin
Barnes	Autumn Soliloquy
Bellini	Concerto in Eflat
Berkeley	Sonatina
Bernstein	Four Silhouettes
Bialosky	Sonatina
Boni	Sonata in G
Boone	Vermilion
Britten	Two Insect Pieces
Britten	Six Metamorphoses after Ovid
Cimarosa	Concerto for Oboe
Colin	Third Solo de Concert, Op. 40
Debussy	Album of Five Pieces
Debussy	Suite Bergamasque
Dorati	Cinq Pieces
Eichner	Concerto for Oboe and Strings
Fasch	Concerto in G major
Fiocco	Arioso
Francaix	L’horloge de Flore
Godard	Legende
Godard	Legende Pastorale, Op. 138
Goossens	Concerto
Grovlez	Sarabande et Allegro
Guilhaud	First Concertino
Handel	Concerto Grosso, no. 8 in Bflat
Handel	Concerto in g minor
Handel	Sonata no. 1 in c minor
Handel	Sonata no. 2
Handel	Sonata no. 3

Haydn	Concerto for Oboe
Haydn	Concerto in C major
Head	Elegaic Dance
Head	Presto
Hindemith	Sonata for Oboe
Hindemith	Sonata
Marcello	Concerto in c minor
Marcello	Concerto in d minor
Marcello	Largo e Allegretto
Martinu	Concerto
Mozart	Concertino
Mozart	Concerto in C major
Mozart	Sonata
Mozart	Concerto
Murgier	Capriccio
Nielsen	Two Fantasy Pieces, Op. 2
Ostransky	Adagio and Allegro
Paladilhe	Concertante
Persichetti	Parable for Oboe Solo
Planel	Serenade
Prowo	Sonata
Ravel	Piece en Forme de Habanera
Rosetti	Concerto in C
Rosetti	Concerto in D
Rosetti	Concerto in F
Saint-Saens	Sonate, Op. 166
Sammartini	Concerto No. 1
Schumann	Three Romances
Strauss	Concerto
Telemann	Concerto in f minor
Telemann	Partita No. 2 in G major
Telemann	Partita No. 4 in g minor
Telemann	Sonata in a minor
Telemann	Sonata in g minor
Tull	Concertino
Vaughan Williams	Concerto
Vincent	Sonata in C Major, Op. 1, No. 6
Vivaldi	Concerto in C Major
Vivaldi	Concerto in D Major
Vivaldi	Concerto in d minor
Vivaldi	Concerto in F Major
Vivaldi	Sonata in c minor
Vivaldi	Sonata in Eflat Major

#### Bassoon

Avison	Sonata in F Major
JS Bach	Concerto in Bflat
JS Bach	Concerto per fagotto in Mib maggiore
JS Bach	Es is Vollbracht
JS Bach	Concerto in E flat
JS Bach	Concerto in B flat
JS Bach	Concerto per fagotto in Sib maggiore
Beethoven	Adagio
Bertoli	Three Sonatas
Boismortier	Suite of Pieces
Bourdeau	Troisemme Solo de Basson

Bourdeau	Premier Solo
Bozza	Fantasie
Cascrino	Sonata
Corelli	Sonata in b minor
Coulthard	Lyric Sonata
David	Concertino
David	Concerto
Davis	Variations on a Theme of Robert Schumann
Devienne	Sonata Op. 24, No. 1
Eccles	Sonata in g minor
Eichner	Concerto in C
Elgar	Romance sans Paroles
Faith	Suite
Fasch	Sonata in C Major
Fasch	Sonata
Faure	Piece
Faure	Sicilienne, Op. 78
Galliard	Six Sonatas for Bassoon
Hardisty	Bassoon Episodes Fantastique
Hindemith	Sonata
Hulstone	Sonata in F Major
Jacob	Concerto
Jacobi	Quartet for Bassoon and Strings
Jancourt	Romance sans Paroles
Johnson	Sonata
Kozeluch	Concerto in C Major
Larsson	Concertino
Luke	Concerto
Marcello	Sonata in a minor
Marcello	Sonata in e minor
Marcello	Sonata in G Major
Merci	Six Sonatas for Bassoon
Merci	Sonata in g minor
Mozart	Concerto in Bflat, K. 191
Mozart	Concerto No. 2
Mozart	Sonata for Bassoon and Cello, K. 292
Osborne	Rhapsody
Ozi	Concerto No. 1 in F Major
Philips	Concertpiece
Pierne	Solo de Concerto, Op. 35
Pierne	Prelude de concert sur un theme de Purcell
Rachmaninoff	Vocalise Op. 34, No. 14
Reicha	Sonata in Bflat
Roger	Dialogues
Rossini	Cavatina from La Gazza Ladra
Russo	Pastorale and Tarantella
Saint-Saens	Sonate Op. 168
Saint-Saens	Sonata
Schaffrath	Duetto
Senaille	Allegro Spiritoso
Skolnik	Sonatina
Spohr	Adagio
Stevens	Three Pieces
Sukhanek	Concertino
Telemann	Sonata in f minor
Varcher	Sonata



Vivaldi	Concerto in a minor
Vivaldi	Concerto in C major
Vivaldi	Concerto La Notte
Vivaldi	Sonata No. 3 in a minor
Vivaldi	Sonata No. 4 in Bflat
Weber	Concerto Op. 75
Weber	Romanza Appassionata
Weber	Concerto in F
Weber	Ungarische Fantasie
Weissenborn	Nocturne in Eflat Major, Op. 9, No. 4
Wilder	Sonata for Bassoon and Piano
Wilder	Sonata No. 1

### Jazz Standards

So What  
 All Blues  
 Song for My Father  
 Now's the Time  
 Autumn Leaves  
 Blue Bossa  
 Solar  
 On Green Dolphin St.  
 Solitude  
 Scapple from the Apple  
 Maiden Voyage  
 Summertime  
 Perdido  
 Tune Up  
 Doxy  
 Satin Doll  
 Oleo  
 Billie's Bounce  
 There is No Greater Love  
 Caravan  
 Four Eighty-One  
 Just Friends  
 In a Sentimental Mood  
 All the Things You Are  
 I Mean You  
 Take the A Train  
 Groovin' High  
 Rhythm-a-Ning

## **Degree Recitals**

Normally the junior recital, of a length of twenty-five minutes, would be performed during the second semester after completing the junior standing jury. Before the recital can be performed, students must pass a recital hearing scheduled at least 30 (thirty) days before the scheduled recital date. Hearing/recital committees will be selected in agreement with the studio instructor. The hearing committee will rule whether or not the student is allowed to perform their recital with designations of Pass, Fail, or Defer. If passed, the student may give the recital. If failed, the student must reschedule the recital and a hearing must be scheduled no later than 30 days in

advance of the scheduled recital date. If deferred, the student must rectify certain areas of their performance as detailed in writing by the faculty hearing committee and perform those areas again no later than 2 weeks after the initial hearing.

Hearing/recital committees must be comprised of at least 2 faculty members (full-time or adjunct).

If the recital is not performed successfully, junior standing status may be revoked. If it is performed successfully, the student begins preparation for the senior recital, normally performed in the final semester. As with the junior recital, students must pass a recital hearing.

Hearing/recital committees will be selected in agreement with the studio instructor. The hearing committee will rule whether or not the student is allowed to perform their recital with designations of Pass, Fail, or Defer. If passed, the student may give the recital. If failed, the student must reschedule the recital and a hearing must be scheduled no later than 30 days in advance of the scheduled recital date. If deferred, the student must rectify certain areas of their performance as detailed in writing by the faculty hearing committee and perform those areas again no later than 2 weeks after the initial hearing. Hearing/recital committees must be comprised of at least 2 faculty members (full-time or adjunct).

If the recital is performed successfully, the student will have completed all the requirements in performance on his or her instrument. If it is not performed successfully, junior standing may be revoked. A new recital will have to be prepared and performed.

### **Juries**

Juries, which are held during finals week, are a standard part of any music program, and are an important part of your final grade in studio music. Music majors, minors, and scholarship students are required to perform a jury. During your jury, you will perform music from the repertoire you have learned during the semester. You and your teacher will determine exactly what you will perform in the jury. The requirements for each jury are designated by the major area (vocal, instrumental, keyboard). Jury committees must be comprised of at least 2 faculty members (full-time or adjunct).

### **Recital Lab**

MUS 2020 and MUS 2021 are listening classes required of every music major enrolled at NSU. Students must attend at least fourteen public performances of various types. Do not wait until the last minute to try to pass as the schedule is subject to change. Go to the concerts as they happen.

***COVID-19 adjustments: Recital Attendance will be possible through watching curated video performances available via EdPuzzle. Information forthcoming on Blackboard.***

The purpose of recital lab is to expose you to the body of literature outside your area of expertise. Therefore 2020/21 credit is given only for events in which you are an audience member; you do not get credit for solo recitals, band, choral, or jazz ensembles in which you participate. You may earn credit by performing on mixed recitals or chamber recitals, where you play on one thing and hear the rest. It is a zero credit course and is graded Pass/Fail. It can't

hurt your GPA, but it can keep you from graduating. If you fail 2020/21 you must make up the requirement in the semester immediately following.

When you go to a concert, you must find the faculty member with the check-in sheet before **and** after the program. (If you are playing on a mixed recital, you don't have to check in, but you do have to check out to get credit). For off-campus events and ticketed events (for example Tulsa Symphony Orchestra), both the program **and** ticket must be submitted to the department secretary, who will pass the information on to the department chair. All such documentation **must** be submitted within one week of the event. You should also monitor your progress on Blackboard. Check it for accuracy, and if you see a problem, talk to the department chair and he/she will recheck the attendance sheet for that day. You need to do this **before** grades are submitted.

A list of approved Recital Lab events is part of the syllabus posted every semester in Blackboard. Events not on the official list may qualify if approved by the department chair **before** the event.

A music major who fails Recital Lab may get the "F" changed to "P" by making up the number of concerts missed during the next full semester (fall or spring). In order to make up for the "F", you will have to attend two events for each missed recital. If you are making up a failing grade in Recital Lab from a previous semester, you must inform the department chair that you are doing so. He/she will not take it for granted.

All students, full or part-time, should also attend all Friday noon student recitals during the semester. They should be given first priority in the total number of recitals each student attends during the semester. Students should therefore avoid scheduling a class during the noon hour.

Bachelor of Music Education students are required to pass MUS 2020 seven semesters; BA Jazz Studies, eight semesters; BA Musical Arts and Music (Business), four semesters. Bachelor of Arts students in performance are required to pass MUS 2021 eight semesters.

### **Recitals**

*Friday Mixed Recitals:* Every semester there are regularly scheduled student recitals Fridays at 12:05 pm which provide all students studying applied music the opportunity to perform. You and your teacher will determine when the time is right to perform on these recitals, which are great opportunities to grow as a solo performer.

*Degree Recitals:* The degrees Bachelor of Music Education, and Bachelor of Arts in Music (Performance and Jazz Studies tracks) have recital requirements (MUS 3030, MUS 3131 and MUS 4031). All students must pass the junior standing jury before any of the recitals can be performed. Students registered for MUS 3030, 3131 or 4031 must pass a recital hearing no later than **30 days in advance** of the scheduled recital date before being allowed to perform the recital. **No exceptions will be made to this requirement.** Students **must** be enrolled for recital **and** applied lessons during the semester it is given. The recital **must** be scheduled so that the applied teacher is present. If a student has registered for recital and for whatever reason does not give the recital that semester, recital must be dropped for that semester. No incompletes will be

given. Hearing/recital committees must be comprised of at least 2 faculty members (full-time or adjunct). Hearing/recital committees will be selected in agreement with the studio instructor.

Other degree recital details:

**Hearings:** Students registered for MUS 3030, 3131 or 4031 must pass a recital hearing no later than **30 days in advance** of the scheduled recital date before being allowed to perform the recital. No exceptions will be made to this requirement. Hearing/recital committees must be comprised of at least 2 faculty members (full-time or adjunct). Hearing/recital committees will be selected in agreement with the studio instructor. The hearing committee will rule whether or not the student is allowed to perform their recital with designations of Pass, Fail, or Defer. If passed, the student may give the recital. If failed, the student must reschedule the recital and a hearing must be scheduled no later than 30 days in advance of the scheduled recital date. If deferred, the student must rectify certain areas of their performance as detailed in writing by the faculty hearing committee and perform those areas again no later than 2 weeks after the initial hearing. A junior recital must be at least twenty-five minutes of music in length. A senior recital must be at least fifty minutes of music in length.

**Location:** the student's private applied teacher will make reservations of recital hall chosen (CPA, Jazz Lab, FA 301, other). Recitals do not have to be in the evening, they can be in the afternoon.

**Program:** After the recital hearing has been successfully performed, the program is to be submitted in electronic format (Microsoft Word) to the department secretary at least three weeks in advance of the recital. The program must include the following information:

Name of performer and assistants (accompanist, etc.)

Time, date and place of the event

Name of the degree program in which the student is enrolled

Titles, movements, composers and dates

This information will be formatted to department specifications, and you and your teacher will have the opportunity to proofread the document. The student will be able to obtain a camera-ready copy to take to the printer of his or her choice.

Please check the Recital Lab list and be sure the recital is listed correctly.

Misunderstandings can occur, and it is best to clear them up as soon as possible.

### **Recording of Recitals and Ensembles**

Recordings of all student degree recitals and ensemble performances are made by the Music Department upon request of the performer or conductor. Students requesting recordings of their degree recitals should contact the music facilities manager, at least two weeks prior to the recital. There will be a nominal charge for this service. Students may also obtain recordings of ensemble performances by following the same procedure. Allow at least two weeks for completion of CD.

### **Upper Level Credit**

At least one fourth (25%) of the total semester hours in the major applied music area must be upper level (4000) credit from NSU (except BA Musical Arts and BA Music [Business])

students). Before students may take upper level studio credit, they must pass the **Junior Standing** jury.

BA Musical Arts Electives: *The following upper level credits are required:*

6 hours in music at the 3000/4000 level and

12 hours that can either be music or in another academic area

BA Music (Business) Electives: *The following upper level credits are required:*

3 or 6 hours in music at the 3000/4000 level

(If both MUS 4993 and BLAW 3003 are taken, the number of electives needed is three. If ACCT 2203 is taken instead of either MUS 4993 or BLAW 3003, 6 hours of electives are required.)

## NSU MUSIC FACULTY

Dr. Christian Bester	ext. 2718	FA 221
Voice, ear training/sight singing, music history		
Dr. Ronald Chioldi	ext. 2707	FA 222
Piano, music theory		
Dr. Clark Gibson	ext. 4602	Jazz Lab
Saxophone, jazz studies, jazz bands		
Dr. Ben Hay	ext. 2709	FA 123
Trumpet, music theory, jazz studies		
Dr. James Lindroth	ext. 2702	FA 216
Music Education, percussion, rock & roll history, jazz appreciation		
Dr. Whitney Myers	ext. 2721	FA 206
Voice and ear training/sight singing, opera workshop		
Dr. Bryan Raya	ext. 2706	FA 124
Bands, low brass, conducting		
Dr. Jeffery Wall	ext. 2715	FA 220
Chair, Department of Music, Choirs, conducting		
Dr. Anne Watson	ext. 2723	FA 225
Clarinet, music history, form and analysis, world music, music appreciation		

### Adjunct Faculty:

Richard Bobo, double-reeds, [bobor@nsuok.edu](mailto:bobor@nsuok.edu)

Michael Bremo, drum set,

Edwin Garcia, string bass, jazz appreciation, string methods, jazz combo, [garcia34@nsuok.edu](mailto:garcia34@nsuok.edu)

David Holland, guitar, [hottratz@yahoo.com](mailto:hottratz@yahoo.com)

Farren Mayfield, piano, rock & roll history, [mayfielf@nsuok.edu](mailto:mayfielf@nsuok.edu)

Dr. Elizabeth Potts, flute, world music, rock & roll history, music appreciation, email TBD

Application for NSU Music Department  
Security Access Card

Name: \_\_\_\_\_

Social Security Number: \_\_\_\_\_

Classification: (circle one) SR JR SO FR

Campus Address: \_\_\_\_\_

\_\_\_\_\_

Campus Telephone: \_\_\_\_\_

Current Enrollment: Fall \_\_\_\_\_ Spring \_\_\_\_\_ (Show semester and year)

List your current classes: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

List room(s) you need to use: \_\_\_\_\_

\_\_\_\_\_

List weekend days and times you wish to use the room: \_\_\_\_\_

\_\_\_\_\_

Music Instructor (applied teacher) recommendation: \_\_\_\_\_

Date: \_\_\_\_\_

Department Chair approval: \_\_\_\_\_ Date: \_\_\_\_\_

## MUSICAL ARTS

### Bachelor of Arts: Four-Year Course Sequence

#### IMPORTANT NOTICE REGARDING ELECTIVES IN THIS TRACK:

*The following upper level credits are required: 6 hours in music at the 3000/4000 level **and** 12 hours that can either be music or from another academic area*

Student Name \_\_\_\_\_ Instrument/Voice \_\_\_\_\_

NOTE: ALWAYS SCHEDULE YOUR MUSIC CLASSES ***FIRST***

Semester	Course Number and Title	Semester Planned or Transferred	When Completed	Grade
<b>1 - Fall</b>	MUS 1011 Piano Class I			
	MUS 1531 Music Theory I - Aural			
	MUS 2020 Recital Lab			
	MUS 2553 Music Theory I - Harmony			
	MUS 2xx1 Applied Area (Instrument/Voice)*			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	ENGL 1113 Freshman Comp I			
	UNIV 1002 University Strategies			
	Gen Ed: 3 hours			
	<b>Total hours 15</b>			
<b>2 - Spring</b>	MUS 1101 Piano Class II			
	MUS 1541 Music Theory II - Aural			
	MUS 2020 Recital Lab			
	MUS 2563 Music Theory II - Harmony			
	MUS 2xx1 Applied Area (Instrument/Voice)*			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	ENGL 1213 Freshman Comp II			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	<b>Total hours 16</b>			
<b>3 - Fall</b>	MUS 2011 Piano Class III			
	MUS 2020 Recital Lab			
	MUS 2xx1 Applied Area (Instrument/Voice)*			
	MUS 3011 General Conducting			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			



	MUS 3041 Music Theory III - Aural			
	MUS 3533 Music III - Harmony			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	<b>Total hours 17</b>			
<b>4 - Spring</b>	MUS 2020 Recital Lab			
	MUS 2101 Piano Class IV			
	MUS 2xx1 Applied area (Instrument/Voice)*			
	MUS 3061 Music Theory IV - Aural			
	MUS 3563 Music Theory IV - Harmony			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	MUS 3701 Music Arranging & Technology			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	<b>Total hours 17</b>			
<b>5 - Fall</b>	MUS 3752 Music History and Literature I			
	MUS 2863 World Music (Music and Gen Ed)			
	Gen Ed Science with Lab: 4 hours			
	Music Elective: 3 hours			
	Elective: 3 hours			
	<b>Total hours 15</b>			
<b>6 - Spring</b>	MUS 3763 History and Literature of Music II			
	Gen Ed: 3 hours			
	Music Elective: 3 hours			
	Music Elective: 3 hours			
	Elective: 3 hours			
	<b>Total hours 15</b>			
<b>7 - Fall</b>	MUS 3853 History and Literature of Music III			
	Music Elective: 3 hours			
	Music Elective: 3 hours			
	Music Elective: 2 hours			
	Gen Ed Science: 3 hours			

	<b>Total hours 14</b>			
<b>8 - Spring</b>	UNIV 2091 General Education Capstone			
	Music Elective: 3 hours			
	Elective: 3 hours			
	Elective: 3 hours			
	Elective: 3 hours			
	Elective: 3 hours			
	Elective: 2 hours			
	<b>Total hours 18</b>			

\* See class schedule for appropriate numbers.

## MUSIC (BUSINESS)

### IMPORTANT NOTICE REGARDING ELECTIVES IN THIS TRACK:

*The following upper level credits are required:*

3 or 6 hours in music at the 3000/4000 level

(If both MUS 4993 and BLAW 3003 are taken, the number of electives needed is three. If ACCT 2203 is taken instead of either MUS 4993 or BLAW 3003, 6 hours of electives are required.)

### Bachelor of Arts: Four-Year Course Sequence

Student Name \_\_\_\_\_ Instrument/Voice \_\_\_\_\_

NOTE: ALWAYS SCHEDULE YOUR MUSIC CLASSES **FIRST**

Semester	Course Number and Title	Semester Planned or Transferred	When Completed	Grade
<b>1 - Fall</b>	MUS 1011 Piano Class I			
	MUS 1531 Music Theory I - Aural			
	MUS 2020 Recital Lab			
	MUS 2553 Music Theory I - Harmony			
	MUS 2xx1 Applied Area (Instrument/Voice)*			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	ENGL 1113 Freshman Comp I			
	UNIV 1002 University Strategies			
	Gen Ed: 3 hours			
	<b>Total hours 15</b>			
<b>2 - Spring</b>	MUS 1101 Piano Class II			
	MUS 1541 Music Theory II - Aural			
	MUS 2020 Recital Lab			
	MUS 2563 Music Theory II - Harmony			
	MUS 2xx1 Applied Area (Instrument/Voice)*			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	ENGL 1213 Freshman Comp II			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	<b>Total hours 16</b>			
<b>3 - Fall</b>	MUS 2011 Piano Class III			
	MUS 2020 Recital Lab			
	MUS 2xx1 Applied Area (Instrument/Voice)*			
	MUS 3011 General Conducting			

	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	MUS 3041 Music Theory III - Aural			
	MUS 3533 Music III - Harmony			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	<b>Total hours 17</b>			
<b>4 - Spring</b>	MUS 2020 Recital Lab			
	MUS 2101 Piano Class IV			
	MUS 2xx1 Applied area (Instrument/Voice)*			
	MUS 3061 Music Theory IV - Aural			
	MUS 3563 Music Theory IV - Harmony			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	MUS 3701 Music Arranging & Technology			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	Elective: 3 hours			
	<b>Total hours 17</b>			
<b>5 - Fall</b>	MUS 3752 Music History and Literature I			
	MUS 2863 World Music (Music and Gen Ed)			
	ACCT 2103 Intro to Financial Accounting			
	Gen Ed: 3 hours			
	Gen Ed Science with Lab: 4 hours			
	<b>Total hours 15</b>			
<b>6 - Spring</b>	MUS 3763 History and Literature of Music II			
	MKT 3213 Principles of Marketing			
	THTR (DRAM) 4003 Arts Management ( <i>even springs</i> ) <b>OR</b> Gen Ed Elective ( <i>odd springs</i> ) 3 hrs			
	ACCT 2103 Intro to Financial Accounting <b>OR</b> BLAW 3003 Business Law I			
	Elective: 3 hours			
	<b>Total hours 15</b>			
<b>7 - Fall</b>	MUS 3853 History and Literature of Music III			

	MGMT 3183 Principles of Management			
	Elective: 3 hours			
	Elective: 3 hours			
	Elective: 2 hours			
	Gen Ed Science: 3 hours			
	<b>Total hours 17</b>			
<b>8 - Spring</b>	MUS 4993 Music Capstone OR ACCT 2203 OR BLAW 3003			
	DRAM 4003 Arts Management ( <i>even springs</i> ) <b>OR</b> Gen Ed Elective ( <i>odd springs</i> ) 3 hrs			
	Elective: 3 hours			
	Elective: 3 hours			
	Elective: 3 hours			
	Elective: 2 hours			
	<b>Total hours 18</b>			

\* See class schedule for appropriate numbers.

**JAZZ STUDIES**  
**Bachelor of Arts: Four-Year Course Sequence**

Student Name \_\_\_\_\_ Instrument \_\_\_\_\_

NOTE: ALWAYS SCHEDULE YOUR MUSIC CLASSES ***FIRST***

Semester	Course Number and Title	Semester Planned or Transferred	When Completed	Grade	
<b>1 - Fall</b>	MUS 1011 Piano Class I				
	MUS 1531 Music Theory I - Aural				
	MUS 2020 Recital Lab				
	MUS 2553 Music Theory I - Harmony				
	MUS 2721 Jazz Theory I				
	MUS 2xx2 Applied Area (Instrument/Voice)*				
	MUS 3641 Jazz Ensemble				
	ENGL 1113 Freshman Comp I				
	UNIV 1002 University Strategies				
	Gen Ed: 3 hours				
	<b>Total hours 17</b>				
	<b>2 - Spring</b>	MUS 1101 Piano Class II			
		MUS 1541 Music Theory II - Aural			
MUS 2020 Recital Lab					
MUS 2563 Music Theory II - Harmony					
MUS 2831 Jazz Theory II					
MUS 2xx2 Applied Area (Instrument/Voice)*					
MUS 3641 Jazz Ensemble					
ENGL 1213 Freshman Comp II					
Gen Ed: 3 hours					
<b>Total hours 15</b>					
<b>3 - Fall</b>	MUS 2743 Jazz Appreciation				
	MUS 2011 Piano Class III				
	MUS 2020 Recital Lab				
	MUS 2xx2 Applied Area (Instrument/Voice)*				
	MUS 3011 General Conducting				
	MUS 3641 Jazz Ensemble				
	MUS 3041 Music Theory III - Aural				
MUS 3533 Music III - Harmony					

	MUS 2941 Jazz Theory III			
	Gen Ed Science with Lab: 4 hours			
	<b>Total hours 17</b>			
<b>4 - Spring</b>	MUS 3701 Music Arranging & Technology			
	MUS 2020 Recital Lab			
	MUS 2101 Piano Class IV			
	MUS 2xx2 Applied Area (Instrument/Voice)*			
	MUS 3061 Music Theory IV - Aural			
	MUS 3563 Music Theory IV - Harmony			
	MUS 3641 Jazz Ensemble			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	Gen Ed Science: 3 hours			
	<b>Total hours 18</b>			
<b>5 - Fall</b>	MUS 2020 Recital Lab			
	MUS 2863 World Music (Music and Gen Ed)			
	MUS 3641 Jazz Ensemble			
	MUS 4931 Jazz Improv			
	MUS 3661 Jazz Combo			
	MUS 3752 Music History and Literature I			
	MUS 4xx2** Applied Area (Instrument/Voice)*			
	Gen Ed: 3 hours			
	<b>Total hours 13</b>			
<b>6 - Spring</b>	MUS 3131 Jr Recital			
	MUS 4931 Jazz Improv			
	MUS 2020 Recital Lab			
	MUS 3641 Jazz Ensemble			
	MUS 3661 Jazz Combo			
	MUS xxx2 Music Elective			
	MUS 3782 Form and Analysis			
	MUS 3763 History and Literature of Music II			
	MUS 4xx2** Applied Area (Instrument/Voice)*			
	MUS 4002 Jazz Arr ( <i>even springs</i> ) <b>OR</b> MUS 4082 Jazz Ped ( <i>odd springs</i> )			

	<b>Total hours 15</b>			
<b>7 - Fall</b>	MUS 3641 Jazz Ensemble			
	MUS 4xx2** Applied Area (Instrument/Voice)*			
	MUS 2020 Recital Lab			
	MUS 4931Jazz Improv			
	MUS xxx1 Music Elective			
	MUS 3853 History and Literature of Music III			
	MUS 3661 Jazz Combo			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	<b>Total hours 15</b>			
<b>8 - Spring</b>	MUS 4xx2** Applied Area (Instrument/Voice)*			
	MUS 3641 Jazz Ensemble			
	MUS 2020 Recital Lab			
	MUS 4031 Sr Recital			
	MUS 4002 Jazz Arr ( <i>even springs</i> ) <b>OR</b> MUS 4082 Jazz Ped ( <i>odd springs</i> )			
	MUS 3661 Jazz Combo			
	MUS 4931Jazz Improv			
	Music Elective: 2 hours			
	Gen Ed: 3 hours			
	<b>Total hours 14</b>			

\* See class schedule for appropriate numbers.

\*\* If the student has not passed the junior standing, s/he must register for 2000 level applied.



## PERFORMANCE

### Bachelor of Arts: Four-Year Course Sequence

Student Name \_\_\_\_\_ Instrument/Voice \_\_\_\_\_

**Voice students must take 2 semesters of the same language to fulfill the Global Perspectives section of the Gen Ed.**

NOTE: ALWAYS SCHEDULE YOUR MUSIC CLASSES ***FIRST***

Semester	Course Number and Title	Semester Planned or Transferred	When Completed	Grade
<b>1 - Fall</b>	MUS 1011 Piano Class I			
	MUS 1531 Music Theory I - Aural			
	MUS 2021 Recital Lab			
	MUS 2553 Music Theory I - Harmony			
	MUS 2xx2 Applied Area (Instrument/Voice)*			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	ENGL 1113 Freshman Comp I			
	UNIV 1002 University Strategies			
	Gen Ed: 3 hours			
	<b>Total hours 17</b>			
<b>2 - Spring</b>	MUS 1101 MUS 1101 Piano Class II			
	MUS 1541 Music Theory II - Aural			
	MUS 2021 Recital Lab			
	MUS 2563 Music Theory II - Harmony			
	MUS 2xx2 Applied Area (Instrument/Voice)*			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	ENGL 1213 Freshman Comp II			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	<b>Total hours 18</b>			
<b>3 - Fall</b>	MUS 2011 Piano Class III			
	MUS 2021 Recital Lab			
	MUS 2xx2 Applied Area (Instrument/Voice)*			
	MUS 3011 General Conducting			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	MUS 3041 Music Theory III - Aural			

	MUS 3533 Music Theory III - Harmony			
	Gen Ed: 3 hours			
	Gen Ed Science with Lab: 4 hours			
	<b>Total hours 17</b>			
<b>4 - Spring</b>	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	MUS 3701 Music Arranging & Technology			
	MUS 2021 Recital Lab			
	MUS 2101 Piano Class IV			
	MUS 2xx2 Applied Area (Instrument/Voice)*			
	MUS 3061 Music Theory IV - Aural			
	MUS 3563 Music Theory IV - Harmony			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	Gen Ed Science: 3 hours			
	<b>Total hours 19</b>			
<b>5 - Fall</b>	MUS 2021 Recital Lab			
	MUS 2863 World Music (Music and Gen Ed)			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	MUS 3752 Music History and Literature I			
	MUS 4xx2** Applied Area (Instrument/Voice)*			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	<b>Total hours 17</b>			
<b>6 - Spring</b>	MUS 3131 Jr Recital for Performance & Jazz Studies			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	MUS 36x1 Small Ensemble			
	MUS 2021 Recital Lab			
	MUS 3782 Form and Analysis			
	MUS 3763 History and Literature of Music II			
	MUS xxx1 Addl Upper Level applied or small ensemble			
	MUS 4xx2** Applied Area (Instrument/Voice)*			

	MUS 4472 Pedagogy of Studio Teaching <i>odd springs</i>			
	Gen Ed: 3 hours			
	<b>Total hours 15-17</b>			
<b>7 - Fall</b>	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	MUS 4xx2** Applied Area (Instrument/Voice)*			
	MUS 2021 Recital Lab			
	MUS xxx1 Addl Upper Level applied or small ensemble			
	MUS 3853 History and Literature of Music III			
	Music Elective: 3 hours			
	Gen Ed: 3 hours			
	<b>Total hours 14</b>			
<b>8 - Spring</b>	MUS 4xx2** Applied Area (Instrument/Voice)*			
	MUS 3611 (Band) or MUS 3631 (Chorus) Major Ensemble			
	MUS 2021 Recital Lab			
	MUS 4031 Sr Recital			
	MUS 36x1 Small Ensemble			
	MUS xxx1 Addl Upper Level applied or small ensemble			
	MUS 4482 Keyboard Literature <b>OR</b> MUS 4612 Vocal Literature <b>OR</b> MUS 4632 Instrumental Literature			
	MUS xxx3 Music Elective: 3 hours			
	MUS 4472 Pedagogy of Studio Teaching <i>odd springs</i>			
	<b>Total hours 13-15</b>			

\* See class schedule for appropriate numbers.

\*\* If the student has not passed the junior standing, s/he must register for 2000 level applied.

**Bachelor of Music Education: Instrumental  
Four-Year Course Sequence**

Student Name \_\_\_\_\_ Instrument \_\_\_\_\_

NOTE: ALWAYS SCHEDULE YOUR MUSIC CLASSES **FIRST**

Semester	Course Number and Title	Semester Planned or Transferred	When Completed	Grade
<b>1 - Fall</b>	MUS 1011 Piano Class I			
	MUS 1531 Music Theory I - Aural			
	MUS 2020 Recital Lab			
	MUS 2553 Music Theory I - Harmony			
	MUS 2xx1 Applied Area (Instrument)*			
	MUS 3611 Band			
	ENGL 1113 Freshman Comp I			
	UNIV 1002 University Strategies			
	Gen Ed: Language (Required by Ed): 3 hours			
	Gen Ed: 3 hours			
	<b>Total hours 18</b>			
<b>2 - Spring</b>	MUS 1101 Piano Class II			
	MUS 1541 Music Theory II - Aural			
	MUS 2020 Recital Lab			
	Music Theory II - Harmony			
	MUS 2xx1 Applied Area (instrument)*			
	MUS 3611 Band			
	ENGL 1213 Freshman Comp II			
	Gen Ed Science: 3 hours			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	<b>Total hours 19</b>			
<b>3 - Fall</b>	MUS 2011 Piano Class III			
	MUS 2020 Recital Lab			
	MUS 2xx1 Applied Area (instrument)*			
	MUS 3011 General Conducting			
	MUS 3611 Band			
	MUS 3041 Music Theory III - Aural			

	MUS 3533 Music Theory III - Harmony			
	MUS 4052 Instrumental Pedagogy- <i>odd falls only</i>			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	Gen Ed: 3 hours			
	<b>Total hours 17-19</b>			
<b>4 - Spring</b>	MUS 1032 Voice Class OR MUS 3631 Chorus			
	MUS 2020 Recital Lab			
	MUS 2101 Piano Class IV			
	MUS 2xx2 Applied area (instrument)*			
	MUS 3061 Music Theory IV - Aural			
	MUS 3563 Music Theory IV - Harmony			
	MUS 3611 Band			
	MUS 3701 Music Arranging & Technology			
	MUS 4011 Advanced Instrum Conducting - <i>odd springs only</i>			
	Gen Ed: 3 hours			
	Gen Ed Science with Lab: 4 hours			
	<b>Total hours 18-19</b>			
<b>5 - Fall</b>	MUS 2020 Recital Lab			
	MUS 2051 Guitar Class			
	MUS 2863 World Music (Music and Gen Ed)			
	MUS 3071 Woodwind Class <i>even falls</i> OR MUS 3051 String Class <i>odd falls</i>			
	MUS 3611 Band			
	MUS 3732 Elementary Methods			
	MUS 3752 Music History and Literature I			
	MUS 4xx1** Applied Area (instrument)*			
	MUS 4052 Instrumental Pedagogy- <i>odd falls only</i>			
	EDUC 3113 Educational Psychology			
	EDUC 3313 Clinical Teaching & Pre-Int I			
	<b>Total hours 17-19</b>			
<b>6 - Spring</b>	MUS 2020 Recital Lab			

	MUS 3031 Percussion Class <i>odd springs</i> OR MUS 3091 Brass Class <i>even springs</i>			
	MUS 3611 Band			
	MUS 3671 Chamber Music			
	MUS 3743 Secondary Music Methods			
	MUS 3782 Form and Analysis			
	MUS 3763 History and Literature of Music II			
	MUS 4xx2** Applied Area (instrument)*			
	MUS 4011 Advanced Instrum Conducting - <i>odd springs only</i>			
	SPED 4433 Intro to Ed of the Exceptional Child			
	Gen Ed: 3 hours			
	<b>Total hours 19-20</b>			
<b>7 - Fall</b>	MUS 3853 History and Literature of Music III			
	MUS 2020 Recital Lab			
	MUS 3030 Sr Recital for BME			
	MUS 3031 Percussion Class OR MUS 3051 String Class			
	MUS 3611 Band			
	MUS 4xx2** Applied Area (instrument)*			
	EDUC 4032 Pre-Internship II			
	EDUC 4823 Tech in Ed (also counts for Gen Ed)			
	<b>Total hours 13</b>			
<b>8 - Spring</b>	EDUC 4054 Elem Intern Teaching			
	EDUC 4074 Sec Intern Teaching			
	EDUC 4172 Assessment and Evaluation			
	EDUC 4252 Seminar			
	<b>Total hours 12</b>			

\* See class schedule for appropriate numbers.

\*\* If the student has not passed the junior standing, s/he must register for 2000 level applied.

## Education Internships

Level	School District	School	Teacher	Diversity Rating	Semester
Pre-Intern I					
Pre-Intern II					
Full Internship: Elementary					
Full Internship: Secondary					

- At least one internship must be assigned at a Diversity Level III school district, and only one may be assigned at a Diversity Level I school district.
- One of the Pre-Intern levels must be assigned to an elementary level classroom, K-6, and the other to a secondary level classroom.
- During the Full Internship the student will spend 8 weeks assigned to an elementary level classroom. The other 8 weeks will be assigned to a secondary level classroom. Both Full Internship placements will be assigned in the same school district.

### Professional Licensure Disclosure

Programs at Northeastern State University that prepare students for initial licensure as educators are designed to meet the licensure standards set by the Oklahoma State Department of Education. Students seeking licensure in another state are advised to contact the appropriate licensing board in that state to determine specific requirements of guidelines for reciprocity. Northeastern State University cannot confirm whether a particular licensure program meets requirements for licensure outside of the State of Oklahoma. For a list of the state departments of education that oversee professional teaching licensure, see the [U.S. Department of Education website - State Contacts](#) page

For questions related to licensure, please contact Lois Buttress ([buttress@nsuok.edu](mailto:buttress@nsuok.edu)).

**Bachelor of Music Education: Keyboard/Instrumental  
Four-Year Course Sequence**

Student Name \_\_\_\_\_ Secondary Instrument \_\_\_\_\_

NOTE: ALWAYS SCHEDULE YOUR MUSIC CLASSES **FIRST**

Semester	Course Number and Title	Semester Planned or Transferred	When Completed	Grade
<b>1 - Fall</b>	MUS 1531 Music Theory I - Aural			
	MUS 2020 Recital Lab			
	MUS 2553 Music Theory I - Harmony			
	MUS 2111 Applied Piano			
	MUS 2xx1 Applied Area (Secondary Instrument)*			
	MUS 3611 Band			
	ENGL 1113 Freshman Comp I			
	UNIV 1002 University Strategies			
	Gen Ed: Language (Required by Ed): 3 hrs			
	Gen Ed: 3 hrs			
	<b>Total hours 18</b>			
	<b>2 - Spring</b>	MUS 1541 Music Theory II - Aural		
MUS 2020 Recital Lab				
MUS 2563 Music Theory II - Harmony				
MUS 2111 Applied Piano				
MUS 2xx1 Applied Area (Secondary Instrument)*				
MUS 3611 Band				
ENGL 1213 Freshman Comp II				
Gen Ed Science: 3 hrs				
Gen Ed: 3 hrs				
Gen Ed: 3 hrs				
<b>Total hours 19</b>				
<b>3 - Fall</b>		MUS 2020 Recital Lab		
	MUS 2111 Applied Piano			
	MUS 2xx1 Applied Area (Secondary Instrument)*			
	MUS 3011 General Conducting			
	MUS 3041 Music Theory III - Aural			



	MUS 3111 Keyboard Harmony			
	MUS 3611 Band			
	MUS 3533 Music Theory III - Harmony			
	MUS 4052 Instrumental Pedagogy - <i>odd falls only</i>			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	<b>Total hours 18-20</b>			
<b>4 - Spring</b>	MUS 1032 Voice Class OR MUS 3631 Chorus			
	MUS 2020 Recital Lab			
	MUS 2111 Applied Piano			
	MUS 2xx1 Applied Area (Secondary Instrument)*			
	MUS 3061 Music Theory IV - Aural			
	MUS 3563 Music Theory IV - Harmony			
	MUS 3611 Band			
	MUS 3071 Woodwind Class OR MUS 3091 Brass Class			
	MUS 3701 Music Arranging & Technology			
	MUS 4011 Advanced Instrumental Conducting - <i>odd springs only</i>			
	Gen Ed: 3 hrs			
	Gen Ed Science with Lab: 4 hrs			
	<b>Total hours 17-18</b>			
<b>5 - Fall</b>	MUS 2020 Recital Lab			
	MUS 2863 World Music (Music and Gen Ed)			
	MUS 3071 Woodwind Class <i>even falls</i> OR MUS 3051 String Class <i>odd falls</i>			
	MUS 3611 Band			
	MUS 3732 Elementary Methods			
	MUS 3752 Music History and Literature I			
	MUS 4111** Applied Piano			
	MUS 2xx1 Applied Area (Secondary Instrument)*			

	MUS 4052 Instrumental Pedagogy - <i>odd falls only</i>			
	EDUC 3113 Educational Psychology			
	EDUC 3313 Clinical Teaching & Pre-Int I			
	<b>Total hours 17-19</b>			
<b>6 - Spring</b>	MUS 2020 Recital Lab			
	MUS 3031 Percussion Class <i>odd springs</i> OR MUS 3091 Brass Class <i>even springs</i>			
	MUS 3611 Band			
	MUS 3671 Chamber Music			
	MUS 3743 Secondary Music Methods			
	MUS 3782 Form and Analysis			
	MUS 3763 History and Literature of Music II			
	MUS 4111**Applied Piano			
	MUS 4011Advanced Instrum Conducting - <i>odd springs only</i>			
	SPED 4433 Intro to Ed of the Exceptional Child			
	Gen Ed: 3 hrs			
	<b>Total hours 18-19</b>			
<b>7 - Fall</b>	MUS 3853 History and Literature of Music III			
	MUS 2020 Recital Lab			
	MUS 2051 Guitar Class			
	MUS 3030 Sr Recital for BME			
	MUS 3031 Percussion Class OR MUS 3051 String Class			
	MUS 3611 Band			
	MUS 4112** Applied Piano			
	EDUC 4032 Pre-Internship II			
	EDUC 4823 Tech in Ed (also counts for Gen Ed)			
	<b>Total hours 14</b>			
<b>8 - Spring</b>	EDUC 4054 Elem Intern Teaching			
	EDUC 4074 Sec Intern Teaching			
	EDUC 4172 Assessment and Evaluation			

	EDUC 4252Seminar			
	<b>Total hours 12</b>			

\* See class schedule for appropriate numbers.

\*\* If the student has not passed the junior standing, s/he must register for 2000 level applied.

## Education Internships

Level	School District	School	Teacher	Diversity Rating	Semester
Pre-Intern I					
Pre-Intern II					
Full Internship: Elementary					
Full Internship: Secondary					

- At least one internship must be assigned at a Diversity Level III school district, and only one may be assigned at a Diversity Level I school district.
- One of the Pre-Intern levels must be assigned to an elementary level classroom, K-6, and the other to a secondary level classroom.
- During the Full Internship the student will spend 8 weeks assigned to an elementary level classroom. The other 8 weeks will be assigned to a secondary level classroom. Both Full Internship placements will be assigned in the same school district.

### Professional Licensure Disclosure

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**Bachelor of Music Education: Keyboard/Vocal  
Four-Year Course Sequence**

Student Name \_\_\_\_\_

NOTE: ALWAYS SCHEDULE YOUR MUSIC CLASSES **FIRST**

Semester	Course Number and Title	Semester Planned or Transferred	When Completed	Grade
<b>1 - Fall</b>	MUS 1032 Voice Class			
	MUS 1531 Music Theory I - Aural			
	MUS 2020 Recital Lab			
	MUS 2553 Music Theory I - Harmony			
	MUS 2111 Applied Piano			
	MUS 3631 Chorus			
	ENGL 1113 Freshman Comp I			
	UNIV 1002 University Strategies			
	Gen Ed: Language (Required by Ed): 3 hrs			
	Gen Ed: 3 hrs			
	<b>Total hours 19</b>			
	<b>2 - Spring</b>	MUS 1541 Music Theory II - Aural		
MUS 2020 Recital Lab				
MUS 2131 Applied Voice				
MUS 2563 Music Theory II - Harmony				
MUS 2111 Applied Piano				
MUS 3631 Chorus				
ENGL 1213 Freshman Comp II				
Gen Ed Science: 3 hrs				
Gen Ed: 3 hrs				
Gen Ed: 3 hrs				
<b>Total hours 19</b>				
<b>3 - Fall</b>		MUS 2020 Recital Lab		
	MUS 2111 Applied Piano			
	MUS 2131 Applied Voice			
	MUS 3011 General Conducting			
	MUS 3022 Vocal Diction I - <i>odd falls only</i>			
	MUS 3041 Music Theory III - Aural			

	MUS 3111 Keyboard Harmony			
	MUS 3533 Music Theory III - Harmony			
	MUS 3631 Chorus			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	<b>Total hours 18-20</b>			
<b>4 - Spring</b>	MUS 2020 Recital Lab			
	MUS 2112 Applied Piano			
	MUS 2132 Applied Voice			
	MUS xxx1 music elective from track			
	MUS 3061 Music Theory IV - Aural			
	MUS 3111 Keyboard Harmony			
	MUS 3563 Music Theory IV - Harmony			
	MUS 3631 Chorus			
	MUS 3701 Music Arranging & Technology			
	MUS 4021 Advanced Choral Conducting - <i>even springs</i>			
	MUS 4062 Vocal*** <i>odd springs only</i> OR MUS 4072 Piano Pedagogy – <i>Piano Ped arr</i> <i>with Dr. Chioldi</i>			
	Gen Ed Science with Lab: 4 hrs			
	<b>Total hours 18-19</b>			
<b>5 - Fall</b>	MUS 2020 Recital Lab			
	MUS 2863 World Music (Music and Gen Ed)			
	MUS 3631 Chorus			
	MUS 3732 Elementary Methods			
	MUS 3752 Music History and Literature I			
	MUS 4111** Applied Piano			
	MUS 3022 Vocal Diction I - <i>odd falls only</i>			
	EDUC 3113 Educational Psychology			
	EDUC 3313 Clinical Teaching & Pre-Int I			
	<b>Total hours 15-17</b>			
<b>6 - Spring</b>	MUS 2020 Recital Lab			
	MUS 3631 Chorus			
	MUS 3743 Secondary Music Methods			

	MUS 3782 Form and Analysis			
	MUS 3763 History and Literature of Music II			
	MUS 4112**Applied Piano			
	MUS 4021 Advanced Choral Conducting - <i>even springs</i>			
	MUS 4062 Vocal <i>odd springs only</i> OR MUS 4072 Piano Pedagogy – <i>Piano Ped arr with Dr. Chioldi</i>			
	SPED 4433 Intro to Ed of the Exceptional Child			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	<b>Total hours 21-22</b>			
<b>7 - Fall</b>	MUS 3853History and Literature of Music III			
	MUS 2020 Recital Lab			
	MUS 3030 Sr Recital for BME			
	MUS 3631 Chorus			
	MUS 4112** Applied Piano			
	EDUC 4032 Pre-Internship II			
	EDUC 4823 Tech in Ed (also counts for Gen Ed)			
	<b>Total hours 12</b>			
<b>8 - Spring</b>	EDUC 4054 Elem Intern Teaching			
	EDUC 4074 Sec Intern Teaching			
	EDUC 4172 Assessment and Evaluation			
	EDUC 4252Seminar			
	<b>Total hours 12</b>			

\*\* If the student has not passed the junior standing, s/he must register for 2000 level applied.

## Education Internships

Level	School District	School	Teacher	Diversity Rating	Semester
Pre-Intern I					
Pre-Intern II					
Full Internship: Elementary					
Full Internship: Secondary					

- At least one internship must be assigned at a Diversity Level III school district, and only one may be assigned at a Diversity Level I school district.
- One of the Pre-Intern levels must be assigned to an elementary level classroom, K-6, and the other to a secondary level classroom.
- During the Full Internship the student will spend 8 weeks assigned to an elementary level classroom. The other 8 weeks will be assigned to a secondary level classroom. Both Full Internship placements will be assigned in the same school district.

### Professional Licensure Disclosure

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**Bachelor of Music Education: Percussion  
Four-Year Course Sequence**

Student Name \_\_\_\_\_

NOTE: ALWAYS SCHEDULE YOUR MUSIC CLASSES **FIRST**

Semester	Course Number and Title	Semester Planned or Transferred	When Completed	Grade
<b>1 - Fall</b>	MUS 1011 Piano Class I			
	MUS 1531 Music Theory I - Aural			
	MUS 2020 Recital Lab			
	MUS 2451 Applied Percussion			
	MUS 2553 Music Theory I - Harmony			
	MUS 3611 Band			
	ENGL 1113 Freshman Comp I			
	UNIV 1002 University Strategies			
	Gen Ed: Language (Required by Ed) 3 hrs			
	Gen Ed: 3 hrs			
	<b>Total hours 18</b>			
	<b>2 - Spring</b>	MUS 1101 Piano Class II		
MUS 1541 Music Theory II - Aural				
MUS 2020 Recital Lab				
MUS 2451 Applied Percussion				
MUS 2563 Music Theory II - Harmony				
MUS 3611 Band				
ENGL 1213 Freshman Comp II				
Gen Ed Science: 3 hrs				
Gen Ed: 3 hrs				
Gen Ed: 3 hrs				
<b>Total hours 19</b>				
<b>3 - Fall</b>		MUS 2011 Piano Class III		
	MUS 2020 Recital Lab			
	MUS 2452 Applied Percussion			
	MUS 3011 General Conducting			
	MUS 3611 Band			
	MUS 3041 Music Theory III - Aural			

	MUS 3533 Music Theory III - Harmony			
	MUS 4052 Instrumental Pedagogy- <i>odd falls only</i>			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	<b>Total hours 18-20</b>			
<b>4 - Spring</b>	MUS 1032 Voice Class OR MUS 3631 Chorus			
	MUS 2020 Recital Lab			
	MUS 2101 Piano Class IV			
	MUS 2452 Applied Percussion			
	MUS 3061 Music Theory IV - Aural			
	MUS 3071 Woodwind Class OR MUS 3091 Brass Class			
	MUS 3563 Music Theory IV - Harmony			
	MUS 3611 Band			
	MUS 3701 Music Arranging & Technology			
	MUS 4011 Advanced Instrumental Conducting - <i>odd springs only</i>			
	Gen Ed: 3 hrs			
	Gen Ed Science with Lab: 4 hrs			
	<b>Total hours 18-19</b>			
<b>5 - Fall</b>	MUS 2020 Recital Lab			
	MUS 2863 World Music (Music and Gen Ed)			
	MUS 3071 Woodwind Class <i>even falls</i> /MUS 3051 String Class <i>odd falls</i>			
	MUS 3611 Band			
	MUS 3732 Elementary Methods			
	MUS 3752 Music History and Literature I			
	MUS 2051 Guitar Class			
	MUS 4451** Applied Percussion			
	MUS 4052 Instrumental Pedagogy- <i>odd falls only</i>			
	EDUC 3113 Educational Psychology			
	EDUC 3313 Clinical Teaching & Pre-Int I			
	<b>Total hours 17-19</b>			
<b>6 - Spring</b>	MUS 2020 Recital Lab			

	MUS 3091 Brass Class <i>even springs only</i>			
	MUS 3611 Band			
	MUS 3671 Chamber Music			
	MUS 3743 Secondary Music Methods			
	MUS 3782 Form and Analysis			
	MUS 3763 History and Literature of Music II			
	MUS 4452**Applied Percussion			
	MUS 4011 Advanced Instrumental Conducting - <i>odd springs only</i>			
	SPED 4433 Intro to Ed of the Exceptional Child			
	Gen Ed: 3 hrs			
	<b>Total hours 19</b>			
<b>7 - Fall</b>	MUS 3853 History and Literature of Music III			
	MUS 2020 Recital Lab			
	MUS 3030 Sr Recital for BME			
	MUS 3611 Band			
	MUS 4452**Applied Percussion			
	MUS 4052 Instrumental Pedagogy- <i>odd falls only</i>			
	MUS 3051 String Class <i>odd falls only</i>			
	EDUC 4032 Pre-Internship II			
	EDUC 4823 Tech in Ed (also counts for Gen Ed)			
	<b>Total hours 12-15</b>			
<b>8 - Spring</b>	EDUC 4054 Elem Intern Teaching			
	EDUC 4074 Sec Intern Teaching			
	EDUC 4172 Assessment and Evaluation			
	EDUC 4252Seminar			
Total hours	<b>Total hours 12</b>			

\*\* If the student has not passed the junior standing, s/he must register for 2000 level applied.

## Education Internships

Level	School District	School	Teacher	Diversity Rating	Semester
Pre-Intern I					
Pre-Intern II					
Full Internship: Elementary					
Full Internship: Secondary					

- At least one internship must be assigned at a Diversity Level III school district, and only one may be assigned at a Diversity Level I school district.
- One of the Pre-Intern levels must be assigned to an elementary level classroom, K-6, and the other to a secondary level classroom.
- During the Full Internship the student will spend 8 weeks assigned to an elementary level classroom. The other 8 weeks will be assigned to a secondary level classroom. Both Full Internship placements will be assigned in the same school district.

### Professional Licensure Disclosure

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**Bachelor of Music Education: Vocal  
Four-Year Course Sequence**

Student Name \_\_\_\_\_

NOTE: ALWAYS SCHEDULE YOUR MUSIC CLASSES **FIRST**

Semester	Course Number and Title	Semester Planned or Transferred	When Completed	Grade	
<b>1 - Fall</b>	MUS 1011 Piano Class I				
	MUS 1531 Music Theory I - Aural				
	MUS 2020 Recital Lab				
	MUS 2131 Applied Voice				
	MUS 2553 Music Theory I - Harmony				
	MUS 3631 Chorus				
	ENGL 1113 Freshman Comp I				
	UNIV 1002 University Strategies				
	Gen Ed: Language (Required by Ed) 3 hrs				
	Gen Ed: 3 hrs				
	<b>Total hours 18</b>				
	<b>2 - Spring</b>	MUS 1101 Piano Class II			
		MUS 1541 Music Theory II - Aural			
MUS 2020 Recital Lab					
MUS 2131 Applied Voice					
MUS 2563 Music Theory II - Harmony					
MUS 3631 Chorus					
ENGL 1213 Freshman Comp II					
Gen Ed Science: 3 hrs					
Gen Ed: 3 hrs					
Gen Ed: 3 hrs					
<b>Total hours 19</b>					
<b>3 - Fall</b>	MUS 2011 Piano Class III				
	MUS 2020 Recital Lab				
	MUS 2131 Applied Voice				
	MUS 3011 General Conducting				
	MUS 3022 Vocal Diction I - <i>odd falls only</i>				
	MUS 3041 Music Theory III - Aural				

	MUS 3533 Music Theory III - Harmony			
	MUS 3631 Chorus			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	Gen Ed: 3 hrs			
	<b>Total hours 17-19</b>			
<b>4 - Spring</b>	MUS 2020 Recital Lab			
	MUS 2101 Piano Class IV			
	MUS 2132 Applied Voice			
	MUS 3061 Music Theory IV - Aural			
	MUS 3032 Vocal Diction II <i>even springs only</i> OR MUS 4062 Vocal Pedagogy <i>odd springs only</i>			
	MUS 3563 Music Theory IV - Harmony			
	MUS 3631 Chorus			
	MUS 3701 Music Arranging & Technology			
	MUS 4021 Advanced Choral Conducting - <i>even springs</i>			
	Gen Ed: 3 hrs			
	Gen Ed Science with Lab: 4 hrs			
	<b>Total hours 18-19</b>			
<b>5 - Fall</b>	MUS 2020 Recital Lab			
	MUS 2111 Applied Piano OR MUS 3111 Keyboard Harmony			
	MUS 2863 World Music (Music and Gen Ed)			
	MUS 3631 Chorus			
	MUS 3732 Elementary Methods			
	MUS 3752 Music History and Literature I			
	MUS 4131** Applied Voice			
	MUS 3022 Vocal Diction I - <i>odd falls only</i>			
	EDUC 3113 Educational Psychology			
	EDUC 3313 Clinical Teaching & Pre-Int I			
	<b>Total hours 16-18</b>			
<b>6 - Spring</b>	MUS 2020 Recital Lab			
	MUS 2111 Applied Piano OR MUS 3111 Keyboard Harmony			

	MUS 3631 Chorus			
	MUS 3743 Secondary Music Methods			
	MUS 3782 Form and Analysis			
	MUS 3763 History and Literature of Music II			
	MUS 4132** Applied Voice			
	MUS 3032 Vocal Diction II <i>even springs only</i> OR MUS 4062 Vocal Pedagogy <i>odd springs only</i>			
	MUS 4021 Advanced Choral Conducting - <i>even springs</i>			
	SPED 4433 Intro to Ed of the Exceptional Child			
	Gen Ed: 3 hrs			
	<b>Total hours 20-21</b>			
<b>7 - Fall</b>	MUS 3853 History and Literature of Music III			
	MUS 2020 Recital Lab			
	MUS 2051 Guitar Class			
	MUS 3030 Sr Recital for BME			
	MUS 3601 University Singers or MUS 3691 Opera Workshop			
	MUS 4132** Applied Voice			
	EDUC 4032 Pre-Internship II			
	EDUC 4823 Tech in Ed (also counts for Gen Ed)			
	<b>Total hours 13</b>			
<b>8 - Spring</b>	EDUC 4054 Elem Intern Teaching			
	EDUC 4074 Sec Intern Teaching			
	EDUC 4172 Assessment and Evaluation			
	EDUC 4252 Seminar			
	<b>Total hours 12</b>			

\* See class schedule for appropriate numbers.

\*\* If the student has not passed the junior standing, s/he must register for 2000 level applied.

## Education Internships

Level	School District	School	Teacher	Diversity Rating	Semester
Pre-Intern I					
Pre-Intern II					
Full Internship: Elementary					
Full Internship: Secondary					

- At least one internship must be assigned at a Diversity Level III school district, and only one may be assigned at a Diversity Level I school district.
- One of the Pre-Intern levels must be assigned to an elementary level classroom, K-6, and the other to a secondary level classroom.
- During the Full Internship the student will spend 8 weeks assigned to an elementary level classroom. The other 8 weeks will be assigned to a secondary level classroom. Both Full Internship placements will be assigned in the same school district.

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## **Bachelor of College of Education Basic Information for Music Education Majors**

### Language Requirement

All education students are required to:

1. Take a foreign language course, OR
2. Take a test at the College of Education to prove proficiency in a foreign language.

Note: All languages except for sign language may be taken for a humanities elective, thus filling both the foreign language requirement and 3 credits of humanities requirements with one course.

### Pre-Internship I

Students must:

- ! Have earned 45 semester hours;
- ! Have a 2.5 grade point average;
- ! Have taken or be registered to take the Oklahoma General Education Test (OGET)-verification required;
- ! Allow 8 full days of Field Experience;
- ! Be enrolled in EDUC 3313, and 3113.

### Pre-Internship II

Students must:

- ! Have successfully completed EDUC 3313 with a “C” or better;
- ! Have earned a 2.5 GPA in overall, major and professional education areas;
- ! Apply for internship: Internship applications are due the semester prior to the internship;
- ! Attend a placement seminar held the semester prior to the Pre-II internship;
- ! Be fully admitted to Teacher Education to enroll-See Professor Hunsaker or the College of Education for requirements;
- ! Allow 10 full days for Field Experience;

### Full Internship

Students must:

- ! Have 2.5 GPA in overall, major and professional education areas;
- ! Have a “C” or better in all major and professional education courses;
- ! Have taken and passed the Oklahoma Subject Area Test (OSAT);
- ! Have an application on file in Clinical Education office the semester prior to Full Internship;
- ! Have successfully completed Full Internship Program interview with a university coordinator;
- ! Have attended Full Internship Orientation Seminar.

### EDUC 4823 Technology in Education

A course which:

- ! Is a required course for degree/certification requirements for teacher education majors;
- ! Is available in the summer semester and also as an on-line course;
- ! Is recommended to take concurrently with EDUC 4032;
- ! Requires students be admitted to Teacher Education to enroll;
- ! Requires intermediate computer skills.

Note: Taking general education courses at least one summer can lower the total credit hours on other semesters.

Note: A maximum of three (3) hours of coursework may be taken concurrently with the Full Internship provided that it is approved by the department and does not interfere with the internship experience.

Note: For more information check Website: <https://academics.nsuok.edu/education/EducationHome.aspx>

# **Protect Your Hearing Every Day**

## **Information and Recommendations for Student Musicians**

*Standard Version*

**National Association of Schools of Music  
Performing Arts Medicine Association**

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Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-2

# Protect Your Hearing Every Day

## Introduction

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession. For all of you, as aspiring musicians, this involves safeguarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

As you may know, certain behaviors and your exposure to certain sounds can, over time, damage your hearing.

You may be young now, but you're never too young for the onset of hearing loss. In fact, in most cases, noise-related hearing loss doesn't develop overnight. (Well, some does, but we'll address that issue later in this document.) But the majority of noise-induced hearing loss happens gradually.

So the next time you find yourself blasting music through those tiny earbuds of your iPod or turning up the volume on your amp, ask yourself, —Am I going to regret this someday?|| You never know; you just might. And as a musician, you cannot afford to risk it.

The bottom line is this: If you're serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing. Do yourself a favor: protect it. I promise you won't regret it.

## Disclaimer

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

## Purpose of this Resource Document

The purpose of this document is to share with you some information on hearing health and hearing loss and let you know about the precautionary measures that all of us should practice daily. Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-3

## Music and Noise

This paper addresses what is termed —noise-induced hearing loss. You may be wondering why we’re referring to music—this beautiful form of art and self-expression—as “**noise.**”

Here’s why: What we know about hearing health comes from medical research and practice. Both are based in science where —noise|| is a general term for sound. Music is simply one kind of sound. Obviously, there are thousands of others. In science-based work, all types of sound, including music, are regularly categorized as different types of **noise.**

Terminology aside, it’s important to remember this fundamental point: A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else.

Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our hearing health. Balance, as in so many things, is an important part of this relationship.

## Noise-Induced Permanent Hearing Loss

Let’s first turn to what specialists refer to as —noise-induced permanent hearing loss.||

The ear is made up of three sections, the outer, middle, and inner ear. Sounds must pass through all three sections before signals are sent to the brain.

Here’s the simple explanation of how we experience sound:

Sound, in the form of sound waves, enters the outer ear. These waves travel through the bones of the middle ear. When they arrive in the inner ear, they are converted into electrical signals that travel via neural passages to the brain. It is then that you experience —hearing|| the sound.

Now, when a **loud** noise enters the ear, it poses a risk to the ear’s inner workings.

For instance, a very loud sound, an explosion, for example, or a shotgun going off at close range, can actually dislodge the tiny bones in the middle ear, causing conductive hearing loss, which involves a reduction in the sound level experienced by the listener and a reduction in the listener’s ability to hear faint sounds. In many cases, this damage can be repaired with surgery. But loud noises like this are also likely to send excessive sound levels into the inner ear, where permanent hearing damage occurs.

The inner ear, also known as the **cochlea**, is where most hearing-loss-related ear damage tends to occur. Inside the cochlea are tiny hair cells that are responsible for transmitting sound waves to the brain. When a loud noise enters the inner ear, it can damage the hair cells, thus impairing their ability to send neural impulses to the brain.

The severity of a person’s noise-induced hearing loss depends on the severity of the damage to these hair cells. The extent of the damage to these cells is normally related to the **length** and **frequency** of a person’s exposure to loud sounds **over long periods of time.** Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-4

Because noise-induced hearing loss is painless, you may not realize that it's happening at first. Then suddenly one day you will realize that you're having more and more trouble hearing high frequency sounds – the ones that are the most high-pitched. If you don't start to take precautions then, your hearing loss may eventually also affect your ability to perceive both speech sounds and music.

**It is very important to understand that these hair cells in your inner ear cannot regenerate. Any damage done to them is permanent. At this time, there is simply no way to repair or undo the damage.**

***FACT:** According to the American Academy of Audiology, approximately 36 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise.*

### **Noise-Induced Temporary Hearing Loss**

Now it's also important to note that not all noise-induced hearing loss is necessarily permanent. Sometimes, after continuous, prolonged exposure to a loud noise, we may experience what's called —noise-induced temporary hearing loss.||

During temporary hearing loss, known as **Temporary Threshold Shift (TTS)**, hearing ability is reduced. Outside noises may sound fuzzy or muted. Normally, this lasts no more than 16 to 18 hours, at which point your hearing levels will return to normal.

Often during this Temporary Threshold Shift, people will experience tinnitus, a medical condition characterized by a ringing, buzzing, or roaring in the ears. Tinnitus may last only a few minutes, but it can also span several hours, or, in extreme instances, last indefinitely.

Also, if you experience a series of temporary hearing losses, you may be well on the way to permanent damage sometime in the future.

### **Noise Levels and Risk**

Now, how do you know when a noise or sound is too loud—when it's a threat to your hearing health? Most experts agree that prolonged exposure to any noise or sound over **85 decibels** can cause hearing loss. You may have seen decibels abbreviated —dB.|| They are the units we use to measure the intensity of a sound.

Two important things to remember:

1. The longer you are exposed to a loud noise, the greater the potential for hearing loss.
2. The closer you are to the source of a loud noise, the greater the risk that you'll experience some damage to your hearing mechanisms.

At this point, it helps to have some frame of reference. How loud are certain noises? Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-5

Consider these common sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC).

Sound Intensity (dB) Maximum Recommended Exposure (approx.)\* A Whisper 30 Safe, No maximum Rainfall (moderate) 50 Safe, No maximum Conversation (average) 60 Safe, No maximum Freeway Traffic 70 Safe, No maximum Alarm Clock 80 Safe, No maximum 85 Potential Damage Threshold Blender, Blow-dryer 90 2 hours MP3 Player (full volume), Lawnmower 100 15 minutes Rock Concerts, Power Tools 110 2 minutes Jet Plane at Takeoff 120 Unsafe, Immediate risk Sirens, Jackhammers 130 Unsafe, Immediate risk Gunshots, Fireworks (close range) 140 Unsafe, Immediate risk \*NIOSH-recommended exposure limits

You can listen to sounds under 85 dB for as long as you like. There is no risk involved, well, except for the risk of annoyance. But seriously, for sounds in this lower decibel range, listening to them for hours on end does not pose any real risk to your hearing health.

85 dB is the magic number. Sounds above the **85 dB threshold** pose a potential threat to your hearing when you exceed the maximum recommended exposure time.

MP3 players at full volume, lawnmowers, and snowblowers come in at 100 dB. The recommended maximum exposure time for these items is 15 minutes.

Now, before you get too worried and give up mowing the lawn, remember, there are ways to reduce your exposure.

For instance, turn down the volume on your MP3 player. Did you know that normally, MP3 players generate about 85 dB at one-third of their maximum volume, 94 dB at half volume, and 100 dB or more at full volume? Translated into daily exposure time, according to NIOSH standards, 85 dB equals 8 hours, 94 dB equals 1 hour, and 100 dB equals 15 minutes. Do yourself a favor, and be mindful of your volume.

Also, remember to wear a pair of earplugs or earmuffs when you mow the lawn or when you use a snowblower.

When you're dealing with sounds that produce between 120 and 140 dB, you're putting yourself at risk for almost immediate damage. At these levels, it is imperative that you utilize protective ear-coverings. Better yet, if it's appropriate, avoid your exposure to these sounds altogether.

***FACT:*** *More than 30 million Americans expose themselves to hazardous sound levels on a regular basis.* Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-6

## **Musicians and Noise-Induced Hearing Loss**

Nowadays, more and more is being written about the sound levels of certain musical groups. It's no secret that many rock concerts expose performers and audiences to dangerously high levels of noise. The ringing in your ears after a blaring rock concert can tell you that. But now professional and college music ensembles are under similar scrutiny.

It's true that musicians are exposed to elevated levels of sound when they rehearse and perform music. But that doesn't equal automatic risk for hearing loss.

Take for instance a typical practice session on the piano. When taken at close range to the instrument over a limited period of time, a sound level meter fluctuates between a reading of 60 and 70 decibels. That's similar in intensity to your average conversation (60dB). There will, of course, be moments when the music peaks and this level rises. But these moments are not sustained over several hours. At least not under normal practice conditions.

While the same is true for most instruments, it is important to understand that certain instrumental sections tend to produce higher sound levels. Sometimes these levels relate to the piece of music being performed and to notational requirements (*pianissimo*, *fortissimo*); other times, these levels are what naturally resonate from the instrument.

For example, string sections tend to produce decibel levels on the lower end of the spectrum, while brass, percussion, and woodwind sections generally produce decibel levels at the higher end of the spectrum.

What's important is that you are mindful of the overall volume of your instrument and of those around you. If you're concerned about volume levels, share your concerns with your instructor.

***FACT:** Approximately 50% of musicians have experienced some degree of hearing loss.*

## **Mindful Listening**

Now, let's talk about how you can be proactive when it comes to music and hearing loss.

It's important to think about the impact noise can have on your hearing health when you:

1. Attend concerts;
2. Play your instrument;
3. Adjust the volume of your car stereo;
4. Listen to your radio, CD player, and MP3 player.

Here are some simple ways to test if the music is too loud:

It's too loud (and too dangerous) when:

1. You have to raise your voice to be heard.
2. You can't hear someone who's 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area.

Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011  
IV-7

## **Evaluating Your Risk for Hearing Loss**

When evaluating your risk for hearing loss, ask yourself the following questions:

1. How frequently am I exposed to noises and sounds above 85 decibels?
2. What can I do to limit my exposure to such loud noises and sounds?
3. What personal behaviors and practices increase my risk of hearing loss?
4. How can I be proactive in protecting my hearing and the hearing of those around me?

## **Basic Protection for Musicians**

As musicians, it's vital that you protect your hearing whenever possible.

Here are some simple ways to reduce your risk of hearing loss:

1. When possible, avoid situations that put your hearing health at risk.
2. Refrain from behaviors which could compromise your hearing health and the health of others.
3. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there's no harm in enjoying a fireworks display, so long as you're far away from the launch point.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
5. Keep the volume of your music and your listening devices at a safe level.
6. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

## **Future Steps**

Now that you've learned about the basics of hearing health and hearing loss prevention, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There's a wealth of information out there, and it's yours to discover.

## **Conclusion**

We hope this resource document has made you think more carefully about your own hearing health. Just remember that all the knowledge in the world is no match for personal responsibility. We've given you the knowledge and the tools; now it's your turn. You are responsible for your exposure to all sorts of sounds, including music. Your day-to-day decisions have a great impact on your hearing health, both now and years from now.

Do yourself a favor. Be smart. Protect your precious commodity. Protect your hearing ability. Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-8



## **Resources – Information and Research**

### **Hearing Health Project Partners**

National Association of School of Music (NASM)

<http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA)

<http://www.artsmed.org/index.html>

PAMA Bibliography (search tool)

<http://www.artsmed.org/bibliography.html>

### **General Information on Acoustics**

Acoustical Society of America

(<http://acousticalsociety.org/>)

Acoustics.com

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

Acoustics for Performance, Rehearsal, and Practice Facilities

Available through the NASM Web site (go to [https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/NASM\\_ACOUSTICS-FOR-PERFORMANCE-REHEARSAL-PRACTICE-FACILITIES\\_A-PRIMER-FOR-ADMINISTRATORS-FACULTIES\\_SEPT-2000.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/NASM_ACOUSTICS-FOR-PERFORMANCE-REHEARSAL-PRACTICE-FACILITIES_A-PRIMER-FOR-ADMINISTRATORS-FACULTIES_SEPT-2000.pdf)

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### **Health and Safety Standards Organizations**

American National Standards Institute (ANSI)

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

The National Institute for Occupational Safety and Health (NIOSH)

(<http://www.cdc.gov/niosh/>)

Occupational Safety and Health Administration (OSHA)

(<http://www.osha.gov/>)

### **Medical Organizations Focused on Hearing Health**

American Academy of Audiology

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

American Academy of Otolaryngology – Head and Neck Surgery

(<http://www.entnet.org/index.cfm>)

Protect Your Hearing Every Day: Information and Recommendations for Student Musicians NASM/PAMA: November 2011 IV-9

American Speech-Language-Hearing Association (ASHA)

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

Athletes and the Arts

(<http://athletesandthearts.com/>)

House Research Institute – Hearing Health

(<https://hei.org/wp-content/uploads/2019/05/Hearing-Loss-Across-Ages-1.pdf>)

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

(<https://www.nidcd.nih.gov/health/noise-induced-hearing-loss>)

### **Other Organizations Focused on Hearing Health**

Dangerous Decibels

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

National Hearing Conservation Association

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