

Department of Fine and Performing Arts

MUSIC PROGRAM  
POLICY AND PROCEDURE  
MANUAL 2019-2020



*Preparing people to lead extraordinary lives*

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# Applied Music Guidelines

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## Teaching Responsibilities

### *Lessons*

Each semester consists of fourteen weeks of classes, during which Applied Music students should receive twelve weekly lessons. Typically, lessons begin during the second week of classes, as final rosters are completed during the first week of classes. There are two lesson options:

- MUSC 280: 30-minute instruction
- MUSC 380: One-hour instruction (MUSC 380 Advanced Applied Music courses are currently offered to a limited number of music major students)

### *Syllabus*

Syllabi should be available on or before the first week of classes to all registered students. Applied Music faculty are also required to submit a course syllabus to the Department of Fine and Performing Arts (DFPA) main office at the beginning of each semester. It should be sent to the [Administrative Assistant](#), Patricia Moore, by the second week of classes. Your syllabus must include:

- Instructor's contact information
- Course description and objectives
- Jury schedule and grading information
- Course requirements

### *Studio Class*

Studio classes offer students an opportunity to perform and polish pieces in an informal setting. Instructors should schedule the number of studio classes that is equivalent to one week's teaching load. For example, if 10 students are registered in 280, five hours of studio classes should be offered throughout the semester. If the students need piano accompaniment for studio class, the schedule should be arranged with the pianist at the beginning of each semester.

### *Jury Adjudication*

All Applied Music faculty are required to attend their students' jury at the end of semester. The jury panel should be comprised of at least two faculty members from the Applied Music division. Jurors will provide written evaluations and a composite grade which is advisory to the student's instructor. Jury dates, times, and locations for each Applied Music area are scheduled during spring semester for the following academic year. The following students may be exempted from jury examination under the discretion of the student's instructor:

- Students that are accepted and delivered a successful performance at Honors Recital
- Students that are giving a senior solo recital

### *Submitting Grades*

A detailed explanation of the grading system is available under [Academic Standards and Regulations: Grading System](#). Applied Music faculty should be aware of two important grade due dates:

- The early alert/midterm grade date that enables the university to track students who may be struggling academically
- Final grades are due within 72 hours of final/jury exams

Any student who receives a grade of C or below in Applied Music will not be able to register for the following semester and needs to audition again in order to take lessons. Instructors must notify the Director of Applied Music in writing before the semester ends.

#### *Honors Recital and Concerto-Aria Competition*

Each semester the Music Program hosts an Honors Recital that features top-performing Applied Music students. Audition requirements and performance information can be located in the Honors Recital Information document.

Each year the Music Program holds a Concerto-Aria Competition that takes place in the fall semester. The winner performs in a spring concert with the Loyola University Chicago Symphony Orchestra. All instructors are encouraged to invite their advanced students to audition.

#### Communication

It is expected that Applied Music faculty will use the Loyola University Chicago (LUC) email system (@luc.edu) for all e-mail correspondence with students. It is the faculty member's responsibility to be aware of and act upon the content delivered through the university's email service. Faculty using another service provider should have their Loyola email forwarded to that provider in order to access it. Faculty should also stay abreast of semester and holiday dates on the [Loyola Academic Calendars and Schedules](#).

#### College of Arts and Sciences Contract

The College of Arts and Sciences will issue a contract for your assignment and ask you to sign it at the beginning of each semester. It is crucial that you follow the email instructions from [Administrative Assistant](#), Patricia Moore, and submit your signed contract by the due date set by the Dean's office.

#### Scheduling Lessons

Instructors should reach out to all registered students by the first week of each semester to set-up the students' lesson schedule. Class rosters are available on [LOCUS](#) and [Sakai](#). All rosters are completed by Thursday during the first week of classes. Students are not allowed to register after that date.

#### Space Reservations

Spaces for Applied Music lessons will be assigned on a first-come, first served basis. If instructors are in need of a space for lessons, they should send the following information to [Operations and Concert Manager](#), Jeffery Hart, at their earliest convenience:

- Requested day(s)
- Requested timeframe(s)
- Room preference(s)
- Number of students enrolled
- Instrument(s) being taught

A minimum notice of two working days is required when making any space request. If an activity needs to take place in less than two working days, reservations can be made through the Mundelein Center Information Desk (M-F, 10am-6pm | 773.508.7969) or by scouting-out an available space in the building. The staff at the Information Desk has access to the DFPA calendar and can book a space right away.

### Piano Accompaniment for Studio Classes and Juries

Please inform your students of the following protocols.

- Instrumentalists and all Honors Recital/Concerto-Aria Competition Auditionees:
  - Students should contact the accompanist at least four weeks before the audition to go over any necessary items.
  - Students should leave a professional copy of their music for the accompanist at least three weeks before the audition in the accompanist's mailbox. Mailboxes are located in the 12<sup>th</sup> floor DFPA main office.
  - The student's name, email address, event, and movement(s), if applicable, should be included on or with the music.
  - If any student misses the above deadline, it will be up to the student to find their own accompanist.
- Vocalists:
  - Students should contact the DFPA accompanist at the beginning of the semester or as soon as possible after discovering a need.
  - Students should submit copies of their music to their instructor mid-semester. Please refer to Applied Voice Requirements, which are updated annually and distributed at the beginning of each semester along with the syllabus.
- Accompanist Contact:
  - [Cody Bradley](#) (Vocal)
  - [Susan Chou](#) (Instrumental)

### Faculty Absence

If an Applied Music faculty member is going to miss more than two weeks of lessons during the semester, the instructor must notify the DFPA Chair, Director of Music, and Director of Applied Music before the semester begins. It is not sufficient to make private arrangements with a colleague to cover the classes, and bringing a substitute instructor from the outside requires approval from the Director of Music. In the situation where longer notice is not possible (as in the case of illness or family emergency), Applied Music faculty members may report their unavailability to teach by leaving a detailed message with the Director of Applied Music. Instructors should also use Sakai to notify their students.

### Student Attendance

Attendance at lessons is the responsibility of the Applied Music student. Faculty will make every effort to schedule make-up lessons when students present a valid medical excuse or an excuse acceptable to the instructor. Lessons missed or cancelled due to last-minute schedule conflicts or inadequate preparation will not be made up and excessive absences will be reflected in the final grade.

# Concerto-Aria Competition (2019-2020)

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The Department of Fine and Performing Arts is pleased to announce the fourth annual Concerto-Aria Competition in which the winner(s) will perform at the spring concert with the LUC Symphony Orchestra.

The competition will be held on **Saturday, November 9, 2019 beginning at 1:00pm** in Skowronski Music Hall on the 2<sup>nd</sup> floor of the Mundelein Center. The competition is open to all Loyola students enrolled in both Applied Music and a LUC large ensemble for the 2019-2020 academic year (guitar, percussion and piano students are only required to be enrolled in Applied Music). Each contestant is to perform a concerto or concerto movement, or appropriate vocal equivalent, limited to approximately 15 minutes in length. **The music must be memorized and accompanied by piano.**

To be sure that the chosen repertoire is appropriate for the LUC Symphony Orchestra (difficulty, instrumentation, length, etc.), all instructors are encouraged to review their student selections well in advance of the competition with Dr. Colin Holman, LUC Symphony Orchestra Director. Dr. Holman may be reached at: [cholman@luc.edu](mailto:cholman@luc.edu). Entrants must have the permission of their studio instructor, and the winner(s) must be available in the spring semester to rehearse with the LUC Symphony Orchestra, M/W, 4:30 to 6:00pm. Judges retain the right not to award a winner. Multiple winners may be announced.

The winner(s) will perform on the final concert of the academic year on **Saturday, April 25, 2020** at 3:00pm.

Please direct questions to Dr. Colin Holman: [cholman@luc.edu](mailto:cholman@luc.edu).

## Accompanists and Audition Sign-Up Form

Detailed information regarding accompanists, the audition sign-up form, and more will be provided to students and Applied Music teachers at the beginning of the fall semester.

# Honors Recitals (2019-2020)

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Each semester the Music Program hosts an Honors Recital that features top-performing Applied Music students that are selected by audition.

## Audition

Four weeks prior to the audition date (see schedule below), the faculty coordinator for the recital, Fr. Charles Jurgensmeier, will send a reminder to Applied Music instructors about the recital. Three weeks prior to the audition, approved students should contact [Fr. Charles Jurgensmeier](#) with their recital repertoire (composer, title, and program notes). Interested students can sign-up on [Sakai](#) for an audition time slot. Music for vocal and piano auditions must be memorized, other instrumentalists may use music for their audition. Following the auditions, Fr. Charles will send a list of the approved participants to all students, instructors, and accompanists.

## Accompanist

Either Susan Chou (instrumental) or Cody Bradley (vocal) will be available to accompany students during the audition and recital (if approved), but it is the student's responsibility to:

- Students should contact the accompanist at least three weeks before the audition to go over any necessary items.
- Students should leave a professional copy of their music for the accompanist at least three weeks before the audition in the accompanist's mailbox. Mailboxes are located in the 12<sup>th</sup> floor DFPA main office.
- The student's name, email address, event, and movement(s), if applicable, should be included on or with the music.
- If any student misses the above deadline, it will be up to the student to find their own accompanist.

Here is the contact information for the Music Program accompanists. If only one of them is available for the audition, students will be notified.

- [Cody Bradley](#) (Vocal)
- [Susan Chou](#) (Instrumental)

## Fall Semester Schedule

### *Auditions*

Auditions for the fall Honors Recital will take place on Friday, October 18<sup>th</sup> in Skowronski Music Hall, with the vocal auditions from 4:00 to 5:00pm and instrumental auditions from 5:00 to 6:00pm.

### *Dress Rehearsal*

The fall Honors Recital Dress Rehearsal will be on Thursday, November 14<sup>th</sup> from 7:00 to 9:00pm in Skowronski Music Hall. Please note, concert attire is expected for the dress rehearsal.

### *Recital*

The fall Honors Recital will take place on Friday, November 15<sup>th</sup> at 7:00pm in Skowronski Music Hall.

## Spring Semester Schedule

### *Auditions*

Auditions for the spring Honors Recital will take place on Friday, March 20<sup>th</sup> in Skowronski Music Hall, with the vocal auditions from 4:00 to 5:00pm and instrumental auditions from 5:00 to 6:00pm.

### *Dress Rehearsal*

The spring Honors Recital Dress Rehearsal will be on Saturday, April 18<sup>th</sup> from 1:00 to 3:00pm in Skowronski Music Hall. Please note, concert attire is expected for the dress rehearsal.

### *Recital*

The spring Honors Recital will take place on Saturday, April 18<sup>th</sup> at 5:00pm in Skowronski Music Hall.

## Instrument Rental and Usage

(Includes use of Percussion Instruments, Pianos, and Practice Organ)

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The Department of Fine and Performing Arts (DFPA) maintains a limited inventory of musical instruments (see inventory list below) that are rented to students on a first-come, first-served basis, but demand often outpaces supply. Highest priority is given to students using instruments during ensemble class periods, then to students using instruments for a DFPA-organized lesson, class, or rehearsal. Additionally, the DFPA owns a broad collection of percussion instruments, a large fleet of pianos, and a practice organ for use by students (see also Music Studio and Practice Room Usage).

Students interested in using a DFPA-owned wind, string, or percussion instrument should complete and submit an [Instrument Usage Contract](#). Ideally, requests should be made upon registration for courses requiring the use of the instrument, but requests can be submitted at any time if needs change. At the discretion of the DFPA, some instruments may need to be shared or have restrictions placed upon usage preventing them from being removed from the building. DFPA instruments are only to be used for official Loyola University Chicago activities. Faculty, students, and staff are not allowed to use DFPA instruments for personal activities.

After submitting the Instrument Usage Contract, the Operations and Concert Manager will respond to confirm the availability of the instrument requested, and provide instructions for payment and pick-up. Instruments must be returned by the end of the first full week of final exams for both fall and spring semesters, or at the completion of the summer session. The Operations and Concert Manager will contact all renters with instrument return instructions. Failure to return an instrument on time may result in additional charges up to the full replacement cost of instrument.

Students who are not able to use DFPA instruments should consider renting or purchasing an instrument from an outside source. When renting one of the DFPA's instruments, be aware that the DFPA does not provide rosin, cleaning materials, mouthpieces, caps, ligatures, reeds, or neck straps. These are available at area stores or by mail order.

### Instrument Rental Fees and Availability

Fall Semester - through exam week: \$40.00



Winter Break: \$40.00

Not available for instruments that stay in the building

Spring Semester - through exam week: \$40.00

Graduations extension: No charge

By instructor request only

Summer Session: \$40.00

By instructor request only

Subject to the instrument cleaning and repair schedule

### Damage to Instruments

Instruments that are lost or in need of repair during the usage period should be reported to the Operations and Concert Manager immediately. All minor damage or missing parts should be reported upon return of instrument. Damage beyond ordinary wear and tear may result in additional charges up to the full replacement cost of the instrument. No repair of DFPA instruments should be performed or contracted by student users.

### Special Considerations for Percussion instrument Usage

Access to the Percussion Studio is available to registered percussion students only, under the same fee structure and availability restrictions as above. Percussion instruments are a shared resource and may not be removed from the building. Priority of studio and instrument usage is determined on a case-by-case basis. Access to the studio requires a proximity (prox) card that registered students can pick-up at the Mundelein Center Information Desk. Use of a prox card by a person other than to whom it is issued is forbidden. Misuse of the studio may lead to suspension of access privileges. Prox cards must be returned at the end of each semester or the student will be charged a \$40.00 replacement fee.

### Special Considerations for Piano Usage

Access to the fleet of standard pianos (excluding the Yamaha Disklavier and C7 pianos) is available to all declared Music Majors and Minors free of charge. Access by non-Music students can be arranged for a fee (see *Practice Room Usage* policy). Usage of the premium piano collection requires permission of a piano instructor and is also free of charge.

### Special Considerations for Practice Organ Usage

The DFPA maintains one practice organ for students with knowledge of organ playing. Usage of the organ requires permission of an organ instructor and is free of charge.

### Wind and String Instrument Inventory (as of 8/2/2019)

- One piccolo
- One alto flute
- One English horn
- One E-flat clarinet
- Two A clarinets
- Two bass clarinets

- One E-flat contra-alto clarinet
- Two bassoons
- One soprano saxophone
- One alto saxophone
- Two tenor saxophones
- Two baritone saxophones
- One trumpet
- Five flugelhorn
- Two French horns (one with B-flat trigger)
- Three tenor trombones (one with F trigger)
- One bass trombone (with F trigger)
- Three euphoniums
- Four tubas
- One violin
- Three cellos
- Two string basses (one with electric pickup)
- One electric bass guitar
- Twelve acoustic guitars

## Internship in Music (MUSC 394)

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An internship can be a vital part of the educational experience for students majoring in music. It can assist in preparing the student for an entry-level career position or graduate school admission. MUSC 394: Internship in Music is structured as an independent study course taken for credit, supervised by the student's advisor. The internship should take place in an appropriate business, preferably in the Chicago area, where the student will work directly under the supervision of a professional in the music business. All internships must be initiated by the student and approved by the student's advisor and the Director of Music.

### Requirements

Approval of the internship by the student's advisor and the Director of Music must happen prior to registration. It is the student's responsibility to make arrangements for the internship with an appropriate business before asking to be enrolled in the class. Only Music Majors are allowed to register in the music internship course.

### Guidelines for Credit

Required internships for Sacred Music and Vocal Performance Majors may be taken for one credit hour. All other internships must be taken for three hours of credit unless otherwise approved. Students need to work a

minimum of 50 hours per credit hour in their internship. For a three credit hour internship, a suggested structure is 10-12 hours per week for 14 weeks. A positive evaluation is required from the employer for granting of credit. This evaluation is to be documented using a form completed by the employer as well as by telephone interview(s) between the student's advisor and the employer.

#### Student Responsibilities at the Internship

- Learn and perform job-related skills assigned by employer.
- Perform tasks required at the stipulated times and place.
- Display energy and initiative in taking advantage of opportunities as presented.
- Keep a weekly report of accomplishments, duties performed and time records.

#### Student Responsibilities to the Advisor

In the sixth week of the semester (or third in a summer session), the student should schedule an appointment with their advisor to inform him/her of their experience. This meeting will also provide an opportunity to review the student's responsibilities and ask questions, especially regarding the required materials that will be due at the completion of the course.

In the last week of the semester (or summer session), students should submit the following documents in PDF format to their advisor:

- The evaluation form filled out by their internship site supervisor (form available via the [Director of Music](#)).
- A paper detailing their experience and a timesheet (timesheet available via the [Director of Music](#)).

#### *Paper*

A minimum of 500 words detailing the internship experience, including:

- Description of the variety of tasks performed, singling out those which were most significant.
- Areas of performance, or skills most improved upon.
- Skills acquired during the internship.
- Description of areas in which more learning is needed, both task-related and people-related.
- The ways in which the internship experience was most beneficial to the student.
- The ways in which the intern was most beneficial to the company.

#### Responsibility to the University

All Loyola undergraduate students enrolled in an engaged learning course are required to enter their engaged learning site information and learning objectives in [LOCUS](#) to substantiate the experience. This information is used for institutional research, documentation, and risk management purposes. In an effort to assess the Engaged Learning University requirement, all students enrolled in an Engaged Learning course are asked to complete this reflection: referencing Loyola's mission statement below, compose a written reflection (at least two pages, double-spaced) that connects the in-class and out-of-class experience responding to the following: (a) How did the Engaged Learning experience help the student connect to the mission? (b) How did the Engaged Learning experience in this course impact the student's personal, intellectual, civic, and/or professional development? Please submit your completed reflection in [Taskstream](#). Please direct questions to [Engaged Learning](#).

# Large Instrument Storage

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Students of the Department of Fine and Performing Arts (DFPA) with instruments too large to fit in the provided lockers may choose to leave their instrument in our Instrument Storage Room. This room is locked at all times and only accessible via proximity (prox) card. Instruments are left in this space at the sole risk of the student owner. Loyola University Chicago and the DFPA are not responsible for any loss or damage resulting from leaving instruments in this room.

## Access

Students interested in using the Instrument Storage Room should request prox card access at the Mundelein Center Information Desk. The storage room is accessible during regular building hours but not during holidays, academic breaks or between semesters.

All instruments must be removed by the end of the first full week of exams for both fall and spring semesters, or at the completion of the summer session. Permission for extended usage for Winter Break or commencement commitment storage may be granted by the Operations and Concert Manager at their discretion. Unapproved items left in storage become property of the DFPA.

## General Usage

This room is for the storage of instruments only. Storing personal items (backpacks, coats, sheet music, music folders, etc.) is not permitted. If a storage space is needed for these items, students should contact the Mundelein Center Information Desk about securing a locker.

Use of a prox card by a person other than to whom it is issued is forbidden. Prox cards must be returned at the end of each semester or the student will be charged a \$40.00 replacement fee.

Upon assignment and during use, students are responsible for reporting any damage or needed repairs to the Operations and Concert Manager. Misuse of the storage room may lead to suspension or loss of access privileges.

The DFPA reserves the right to move stored instruments with or without the consent of the student owner in instances where the instrument is poorly located or a hazard to usage of the room.

DFPA storage rooms are the property of the DFPA and Loyola University Chicago and are subject to applicable University and departmental policies. The DFPA reserves the right to alter the policies governing the use of storage rooms with appropriate notice.

# Locker and Lock Usage

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Students of the Department of Fine and Performing Arts (DFPA) may use lockers provided by the department on a first-come, first-served basis. Locker users are bound by all general University rules and regulations regarding locker usage and violation of any University or Departmental policy may result in suspension of usage privileges.

## Access

Students interested in using DFPA provided lockers must visit the Mundelein Center Information Desk to sign the Locker and Lock Usage Agreement, request a lock, and reserve a locker.

Lockers are accessible during regular building hours but not during holidays, academic breaks or between semesters. All contents must be removed and locks returned by the end of the first full week of final exams for both fall and spring semesters, or at the completion of the summer session. Permission for extended usage for graduation requirements may be granted by DFPA faculty or staff members. Items left in lockers after the end of a semester become property of the DFPA.

## Assignment of Locks and Lockers

Lockers for use by Theatre, Dance, and Fine Arts students are uniform in size, and students can choose any available locker. Music student lockers vary in size, and assignment will be based on availability and instrument size. A Mundelein Center Information Desk staff member will issue a combination lock and assist with locker assignment. The lock issued is the only locking mechanism approved for use on DFPA lockers. All other locks will be cut and discarded.

## General Usage

Lockers are to be used at the student's own risk. Valuables should not be stored in DFPA lockers. The DFPA is not responsible for lost, stolen, or damaged personal property stored in lockers. By signing the DFPA Locker Usage Form, students agree to abide by the terms and conditions outlined in this document.

All DFPA lockers are the property of the DFPA and Loyola University Chicago and are subject to applicable University and DFPA policies. The DFPA reserves the right to alter the policies governing the use of lockers with appropriate notice.

Use of a locker by a person other than to whom it is issued is forbidden. Misuse of a locker may lead to suspension of locker privileges.

The DFPA reserves the right to open a locker with or without the consent of the student to whom the locker is assigned in instances where locker policies are being abused or in the case of an emergency.

No perishable items are to be stored in lockers. Illegal or controlled substances such as drugs or alcohol, flammable materials, dangerous chemicals, explosives, or weapons of any kind are strictly prohibited.

Upon assignment and during use, students are responsible for reporting any locker damage or needed repairs to the DFPA.

# Mundelein Center Building Access

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## Mundelein Center Regular Building Hours

7:00am-10:00pm: Monday-Saturday (Campus Safety will unlock the doors)

9:00am-10:00pm: Sunday (via swipe card access)

## What to do if a student cannot access a studio or classroom

If a student attempts to access a space in the Mundelein Center (during regular building hours) but finds the building or the room locked, they can call Campus safety at 773.508.6039. The student should inform Campus Safety that they are registered in a class that requires access to the space, and campus safety should then come and let them into the space or remotely grant access to the space. The student must have their University ID with them when using campus spaces.

Access to several spaces is automatically granted to students that are enrolled in particular classes or are declared DFPA majors or minors via the proximity (prox) card readers. In the event that there is a student that doesn't have access or who is having trouble accessing a room with their ID, it is recommended that they send an email to the [DFPA Main Office](#) outlining which room they tried to access and when so that their access in general can be examined to make sure there isn't something wrong.

The DFPA main office has the ability to see student access in the MAXXESS system (prox card) and to add access for students to any room that the DFPA controls. If there is a student that isn't a major/minor or in a class but access is needed, faculty can request access through an [online request form](#). Students that continue to experience trouble can stop by the main office on the twelfth floor, during normal business hours (M-F, 8:30am–5pm) to remedy the situation.

## Afterhours Requests

Generally, regular building hours are sufficient for use of the facilities, but arrangements can also be made for students to be granted access afterhours, meaning outside of regular building hours, if they have the support of a faculty member. These arrangements need to be coordinated ahead of time and may not always be granted.

If a faculty member needs to arrange access for a student outside of the regular building hours, it is requested that they send an email to the [DFPA Main Office](#) at least 72 hours in advance of the activity in order for the main office to have time to communicate with campus safety and seek the necessary approvals.

## Academic Breaks and University Holidays

During academic breaks the building hours are reduced. Unless there are specific University-supported events scheduled, all academic buildings during any break are reduced and generally lock around 6pm. If there are any events running later than 6pm, the building stays open for that event. DFPA administration regularly communicates with campus safety regarding access needed for DFPA events.

All academic buildings are closed for official University holidays, staff does not report for work and there is a limited number of essential Campus Safety personnel on campus. Students, unless accompanied by a faculty member, will not be able to access studio and classroom spaces during University holidays.

It is recommended that faculty note these adjustments to building access in their syllabi so that students do not assume they will have the same access to spaces during academic breaks and University holidays.

Anyone who is on a building swipe access list for afterhours still has access whether the afterhours starts at 11pm (regular building hours) or 6pm (reduced hours). Should it be absolutely necessary for a student to access studio space when the University buildings are closed, a faculty member must be present.

### Faculty Access

All faculty with a University ID can access the building 24 hours a day, any day of the week. However, if they are planning on being in the building past regular building hours on a regular basis they are encouraged to notify the [DFPA Main Office](#) and Campus Safety so that they are aware of these activities and do not send officers over unnecessarily to investigate an entry outside of building hours. If faculty members are approached or challenged by Campus Safety, they should explain that they are a member of the Department of Fine and Performing Arts and show their University ID.

## Music Major Auditions (2019-2020)

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Applying to be a Music Major is a two-part process: an application for admission to Loyola University Chicago and an application to audition for the major. If a prospective student has not completed the general University application, they can do so [here](#). All applicants seeking admission to be a Music Major must audition. For more information on Music Major auditions, please contact the [Director of Music](#).

### Audition Schedule

The main audition for the Music Major is on Saturday, February 8, 2020. Auditions will also be held on November 8<sup>th</sup>, February 21<sup>st</sup>, March 27<sup>th</sup>, and video auditions are also permitted. However, applicants are highly encouraged to attend the February 2<sup>nd</sup> audition date, if possible, as representatives from Admissions and Financial Aid will be in attendance; and tours and an opportunity to meet the music faculty and current students are more readily available. To be eligible for music scholarships, applicants must audition before March 1<sup>st</sup>, preferably in person. Click [here](#) for information on scholarship opportunities.

All students seeking admission to the Music Major must audition.

The February 8, 2020 audition schedule is as follows:

- 9:00am - Check In (Mundelein Center Information Desk)
- 9:30am - Welcome Remarks from the DFPA Chairperson (Palm Court)
- 9:45am - Welcome Remarks from the Music Faculty (Music Hall)
- 10:30am - Auditions Begin (Music Hall)

Details, including your audition time, will be emailed to you by February 1<sup>st</sup>.

The November 8, 2019, February 21, 2020 and March 2, 2020 audition schedule is as follows:

- 12:00-1:15pm - Check In (Mundelein Center Info Desk)
- 1:30pm - Welcome Remarks from the Music Faculty (Music Hall)
- 2:00pm - Auditions Begin (Music Hall)

Details, including your audition time, will be emailed to you one week prior to your audition.

### Video Auditions

To submit a video audition, applicants should complete the application and then upload a high quality video to YouTube following the repertoire guidelines printed below. Video auditions must be submitted by April 1<sup>st</sup>. Once a video is ready for review, applicants should email the URL to the [Director of Music](#). As long as their Music Major application is complete, and they have been accepted to the University, applicants can expect to hear back within two weeks.

### Audition Repertoire

**Voice:** two contrasting songs, with at least one in a foreign language. This applies to applicants auditioning for the Vocal Performance or Sacred Music Concentrations. An accompanist will be provided, but applicants must bring a copy of their music for the accompanist. Applicants are welcome to use their own accompanist if they prefer, but please make this know when scheduling the audition.

**Instrumentalists:** two contrasting pieces from the standard repertoire. All instrumental auditions are unaccompanied.

**Jazz Studies:**

- Saxophone/Trumpet/Trombone/Piano/Guitar/Vibraphone - two contrasting pieces from the standard jazz repertoire including a 12-bar blues line in the key of F or B-flat. Pianists, guitarists, and vibraphonists should demonstrate ability to play both melodic material and chord voicings. Applicants are welcome to bring play-along tracks (music should be on a CD or a mobile device with a cord. Bluetooth speakers are not available).
- Bass - applicants should demonstrate an ability to walk a bass line for a 12-bar blues line (in the key of B-flat or F) and B-flat rhythm changes (the chord progression to *I Got Rhythm*). Please prepare one additional piece of your choice. Applicants are welcome to bring play-along tracks (music should be on a CD or a mobile device with a cord. Bluetooth speakers are not available).
- Drum Set - applicants should demonstrate basic time-keeping ability in the following styles at a variety of tempos: swing, bossa-nova, straight 8<sup>th</sup> Latin, rock/funk.

### Questions

For questions regarding the application or audition schedule, please contact the [DFPA Main Office](#) | 773.508.7510.

For music-specific questions (e.g. the LUC music program, audition repertoire), please contact [Anthony Molinaro](#), Director of Music | 773.508.2824.



# Music Major Curriculum

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## **Music (General)**

MUSC-BA: Undergraduate Academic Requirements Outline

### Required Music Theory and Musicianship (11 Units)

MUSC 144 Music Theory I 3.00

MUSC 145 Musicianship Lab I 1.00

MUSC 244 Music Theory II 3.00

MUSC 245 Musicianship Lab II 1.00

MUSC 344 Music Theory III 3.00

### Required Music History (3 Units)

MUSC 353 Music History II 3.00

### Music History Choice (3 Units)

MUSC 252 Music History I 3.00

MUSC 256 Jazz Music History 3.00

MUSC 354 Music History III 3.00

### Applied Music (6 Units)

*Note: It is preferred that students complete Applied Music credits on the same instrument, though multiple instruments are approved on a case-by-case basis.*

280 A-Z Various Instruments 1.00

380 A-Z Various Instruments 1.00

### Ensemble (6 Units)

MUSC 105 Symphony Orchestra 1.00

MUSC 107 Chorus 1.00

MUSC 108 Liturgical Choir: Cantorum 1.00

MUSC 109 Jazz Ensemble 1.00

MUSC 110 Wind Ensemble 1.00

MUSC 111 Percussion Ensemble 1.00

MUSC 207 Chamber Choir 1.00

MUSC 289 Chamber Ensemble 1.00

MUSC 290 Jazz Combo 1.00

### General Music Choice (9 Units)

MUSC 122 Introduction To Digital Music 3.00

MUSC 185 Jazz Improvisation 3.00

MUSC 201 Music Technology I 3.00

MUSC 246 Composition I 3.00

MUSC 247 Composition II 3.00

MUSC 248 Jazz Composition and Arranging 3.00

MUSC 252 Music History I 3.00

MUSC 255 Music in Catholic Worship 3.00

MUSC 256 Jazz Music History 3.00

MUSC 260 Conducting 3.00

MUSC 261 Lyric Diction I: Italian and German 1.00

MUSC 262 Lyric Diction II: French and Other Languages 1.00  
MUSC 345 Music Theory IV 3.00  
MUSC 354 Music History III 3.00  
MUSC 363 Foundations of Voice Technique and Pedagogy 3.00  
MUSC 364 Vocal Repertoire and Performance 3.00  
MUSC 370 The Business of Music 3.00  
MUSC 374 Musical Theatre Repertoire 4.00  
MUSC 385 Jazz Improvisation II 3.00  
MUSC 389 Topics in Music 3.00  
MUSC 394 Internship in Music 3.00

#### Music Elective (3 Units)

*Note: With the exception of MUSC 101, 102, 103, or 142, students may choose from any 3 credit hour MUSC course that has not already been taken (see General Music Choice list), or use any combination of 1 credit hour MUSC courses such as Ensembles or Applied Music.*

#### Solo Recital (1 Unit)

MUSC 387 Solo Recital: MUSC Capstone 1.00

## **Jazz Studies**

MUJS-BA: Undergraduate Academic Requirements Outline

#### Required Music Theory and Musicianship (11 Unit)

MUSC 144 Music Theory I 3.00  
MUSC 145 Musicianship Lab I 1.00  
MUSC 244 Music Theory II 3.00  
MUSC 245 Musicianship Lab II 1.00  
MUSC 344 Music Theory III 3.00

#### Required Music History (6 Units)

MUSC 256 Jazz Music History 3.00  
MUSC 353 Music History II 3.00

#### Applied Music (6 Units)

*Note: It is preferred that students complete Applied Music credits on the same instrument, though multiple instruments are approved on a case-by-case basis.*

280 A-Z Various Instruments 1.00  
380 A-Z Various Instruments 1.00

#### Jazz Ensemble (6 Units)

MUSC 109 Jazz Ensemble 1.00

#### Jazz Improvisation (6 Units)

MUSC 185 Jazz Improvisation 3.00  
MUSC 385 Jazz Improvisation II 3.00

#### Composition and Arranging (3 Units)

MUSC 248 Jazz Composition and Arranging 3.00

#### Music Elective (3 Units)

*Note: With the exception of MUSC 101, 102, 103, or 142, students may choose from any 3 credit hour MUSC course that has not already been taken (see General Music Choice list), or use any combination of 1 credit hour MUSC courses such as Ensembles or Applied Music.*

Solo Recital (1 Unit)

MUSC 387 Solo Recital: MUSC Capstone 1.00

## **Sacred Music**

MUSM-BA: Undergraduate Academic Requirements Outline

Required Music Theory and Musicianship (11 Units)

MUSC 144 Music Theory I 3.00

MUSC 145 Musicianship Lab I 1.00

MUSC 244 Music Theory II 3.00

MUSC 245 Musicianship Lab II 1.00

MUSC 344 Music Theory III 3.00

Music History Choice (3 Units)

MUSC 252 Music History I 3.00

MUSC 353 Music History II 3.00

Applied Music (6 Units)

*Note: It is preferred that students complete Applied Music credits on the same instrument, though multiple instruments are approved on a case-by-case basis.*

280 A-Z Various Instruments 1.00

380 A-Z Various Instruments 1.00

Ensemble (6 Units)

MUSC 107 Chorus 1.00

MUSC 108 Liturgical Choir: Cantorum 1.00

MUSC 207 Chamber Choir 1.00

Required Sacred Music Courses (12 Units)

MUSC 255 Music in Catholic Worship 3.00

MUSC 260 Conducting 3.00

THEO 265 The Sacraments 3.00

THEO 382 Readings-Liturgy 3.00

Internship (1 Unit)

MUSC 394 Internship in Music 1.00

Music Elective (3 Units)

*Note: With the exception of MUSC 101, 102, 103, or 142, students may choose from any 3 credit hour MUSC course that has not already been taken (see General Music Choice list), or use any combination of 1 credit hour MUSC courses such as Ensembles or Applied Music.*

## **Vocal Performance**

MUVP-BA: Undergraduate Academic Requirements Outline

Required Music Theory and Musicianship (11 Units)

MUSC 144 Music Theory I 3.0

MUSC 145 Musicianship Lab I 1.00  
MUSC 244 Music Theory II 3.00  
MUSC 245 Musicianship Lab II 1.00  
MUSC 344 Music Theory III 3.00

Required Music History (3 Units)

MUSC 353 Music History II 3.00

Music History Choice (3 Units)

MUSC 252 Music History I 3.00  
MUSC 354 Music History III 3.00

Applied Music (6 Units)

*Note: It is preferred that students complete Applied Music credits on the same instrument, though multiple instruments are approved on a case-by-case basis.*

280 A-Z Various Instruments 1.00  
380 A-Z Various Instruments 1.00

Ensemble (6 Units)

MUSC 107 Chorus 1.00  
MUSC 108 Liturgical Choir: Cantorum 1.00  
MUSC 207 Chamber Choir 1.00

Required Vocal Performance (9 Units)

MUSC 261 Lyric Diction I: Italian and German 1.00  
MUSC 262 Lyric Diction II: French and Other Languages 1.00  
MUSC 363 Foundations of Voice Technique and Pedagogy 3.00  
MUSC 364 Vocal Repertoire and Performance 3.00  
MUSC 394 Internship in Music 1.00

Solo Recital (1 Unit)

MUSC 387 Solo Recital: MUSC Capstone 1.00

Music Elective (3 Units)

*Note: With the exception of MUSC 101, 102, 103, or 142, students may choose from any 3 credit hour MUSC course that has not already been taken (see General Music Choice list), or use any combination of 1 credit hour MUSC courses such as Ensembles or Applied Music.*

## Music Minor Curriculum

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### Music Minor

MUSC-MINR: Undergraduate Academic Requirements Outline

Required Music Theory and Musicianship (8 Units)

MUSC 144 Music Theory I 3.00  
MUSC 145 Musicianship Lab I 1.00  
MUSC 244 Music Theory II 3.00  
MUSC 245 Musicianship Lab II 1.00

### Music History Choice (3 Units)

MUSC 252 Music History I 3.00

MUSC 353 Music History II 3.00

MUSC 256 Jazz Music History 3.00

MUSC 354 Music History III 3.00

### Applied Music (3 Units)

*Note: It is preferred that students complete Applied Music credits on the same instrument, though multiple instruments are approved on a case-by-case basis.*

280 A-Z Various Instruments 1.00

380 A-Z Various Instruments 1.00

### Ensemble (4 Units)

MUSC 105 Symphony Orchestra 1.00

MUSC 107 Chorus 1.00

MUSC 108 Liturgical Choir: Cantorum 1.00

MUSC 109 Jazz Ensemble 1.00

MUSC 110 Wind Ensemble 1.00

MUSC 111 Percussion Ensemble 1.00

MUSC 207 Chamber Choir 1.00

MUSC 289 Chamber Ensemble 1.00

MUSC 290 Jazz Combo 1.00

### General Music Choice (3 Units)

MUSC 122 Introduction to Digital Music 3.00

MUSC 185 Jazz Improvisation 3.00

MUSC 201 Music Technology I 3.00

MUSC 246 Composition I 3.00

MUSC 247 Composition II 3.00

MUSC 248 Jazz Composition and Arranging 3.00

MUSC 252 Music History I 3.00

MUSC 255 Music in Catholic Worship 3.00

MUSC 256 Jazz Music History 3.00

MUSC 260 Conducting 3.00

MUSC 261 Lyric Diction I: Italian and German 1.00

MUSC 262 Lyric Diction II: French and Other Languages 1.00

MUSC 345 Music Theory IV 3.00

MUSC 354 Music History III 3.00

MUSC 363 Foundations of Voice Technique and Pedagogy 3.00

MUSC 364 Vocal Repertoire and Performance 3.00

MUSC 370 The Business of Music 3.00

MUSC 374 Musical Theatre Repertoire 4.00

MUSC 385 Jazz Improvisation II 3.00

MUSC 389 Topics in Music 3.00

# Music Program Course Rotation

Please note that while this document is intended to help students plan ahead, several factors could force a change. We will update this document accordingly, and all Music Majors should meet with their music advisors to be certain that they are on track to fulfill their degree requirements. All Ensemble and Applied Music courses (as well as MUSC 101, 102, 103, and 142) are offered every semester. Applied Music courses may be offered in the summer. Please see [LOCUS](#) for details.

<b>Music Theory Rotation (classes offered every year)</b>	
<b>Fall</b>	<b>Spring</b>
Music Theory I: MUSC 144 (plus Musicianship Lab: MUSC 145)	Music Theory II: MUSC 244 (plus Musicianship Lab: MUSC 245)
Music Theory III: MUSC 344	

<b>Music History Rotation</b>	
<b>Fall</b>	<b>Spring</b>
Jazz Music History: MUSC 256 (2019) Every other year	Music History II: MUSC 353 Every year
Music History III: MUSC 354 (2019) Every other year	
Music History I: MUSC 252 (2020) Every other year	

<b>Electives (classes offered every other year)</b>	
This is a list of regularly offered electives, each taught every other year unless otherwise noted. This table includes required courses for the Jazz Studies, Sacred Music, and Vocal Performance Concentrations, but they are also separated below. This list and the rotations are subject to change.	
<b>Fall</b>	<b>Spring</b>
Music Technology I: MUSC 201 (offered every semester)	Music Technology I: MUSC 201 (offered every semester)
Composition I: MUSC 246 (2019)	Voice Technique and Pedagogy: MUSC 363 (2020)
Jazz Music History: MUSC 256 (2019)	Jazz Improvisation I: MUSC 185 (2020)
Lyric Diction I: Italian and German, MUSC 261 (2019)	Business of Music: MUSC 389 (2020)
Jazz Composition and Arranging: MUSC 248* *Students should enroll in Composition I with M. Ulery	Vocal Repertoire and Performance: MUSC 364 (2021)
Conducting: MUSC 260 (2020)	Jazz Improvisation II: MUSC 385 (2021)
Lyric Diction II: French and Other Languages, MUSC 262 (2020)	Piano Pedagogy and Literature: MUSC 389 (TBA)
Liturgy: THEO 382 (TBA)	Music Theory IV: MUSC 345 (TBA)
Music in Catholic Worship: MUSC 255 (TBA)	Intro to Digital Music: MUSC 122 (TBA)

<b>Jazz Studies Rotation (classes offered every other year)</b>	
<b>Fall</b>	<b>Spring</b>
Jazz Composition and Arranging: MUSC 248 (2019)* * Students should enroll in Composition I with M. Ulery	Jazz Improvisation I: MUSC 185 (2020)
Jazz Music History: MUSC 256 (2019)	Jazz Improvisation II: MUSC 385 (2021)

<b>Sacred Music Rotation (classes offered every other year)</b>	
<b>Fall</b>	<b>Spring</b>
Conducting: MUSC 260 (2020)	
Liturgy: THEO 382 (TBA)	
Music in Catholic Worship: MUSC 255 (TBA)	

**Note:** Theology of the Sacraments: MUSC 265 is not taught by the Music Department and is offered multiple times each year.

Vocal Performance Rotation (classes offered every other year)	
Fall	Spring
Lyric Diction I: Italian and German, MUSC 261 (2019)	Voice Technique and Pedagogy: MUSC 363 (2020)
Lyric Diction II: French and Other Languages, MUSC 262 (2020)	Vocal Repertoire and Performance: MUSC 364 (2021)

## Music Studio and Practice Room Usage

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The Mundelein Center for the Fine and Performing Arts is equipped with music studios on the first floor and practice rooms on the tenth floor. There are also specialized studios/practice rooms for percussion, organ, group piano, and small ensembles. Music studio and practice room usage is restricted to currently-enrolled students. Special permission access may be given to some alumni if they have the support of a faculty member.

### Access

First floor music studios are only available to declared music majors and those enrolled in applied piano lessons. These rooms are accessible via a proximity (prox) card that is available at the Mundelein Center Information Desk. Prox cards must be returned at the end of each semester or a \$40.00 replacement fee will be charged to the student.

Tenth floor practice rooms are available to declared music major and minors, and anyone enrolled in a music class. These rooms are accessible via a University ID. Non-music students may purchase access for the semester to the tenth floor practice rooms for \$40.00 at the Mundelein Center Information Desk.

With faculty sponsorship, a limited number of students who are not enrolled during the summer months will be allowed to purchase access for \$40.00. Faculty should submit summer access sponsorship requests to the [Operations and Concert Manager](#).

These spaces are open during regular building hours but not during holidays, academic breaks or between semesters. Availability of music studios and practice rooms is not guaranteed. These spaces may be reserved by the Department of Fine and Performing Arts for specific purposes and will be unavailable for general use during those time frames.

### General Usage

Music studios and practice rooms are to be used for musical instrument and voice practice only. Students may have no more than one guest in the room with them unless prior permission from a faculty or staff member has been obtained. Food and drink are prohibited in all music studios and practice rooms. Violations of these regulations may result in a suspension or loss of practice room use privileges.

### Usage of Specialized Practice Rooms and Studios

Permission may be granted by a faculty or staff member for usage of a specialized practice room or music studio. These rooms are often reserved for classes or lessons but may be open for reservation or made generally available during unused periods.

# Piano Tuning, and Maintenance

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The Department of Fine and Performing Arts (DFPA) maintains a large fleet of pianos for use in performance spaces, classrooms, music studios, practice rooms, and faculty offices. The fleet of pianos is regularly serviced by the DFPA's piano maintenance technician. No one else is approved to tune or service DFPA pianos.

- If a piano is in need of general tuning and/or maintenance, please email the [Operations and Concert Manager](#).
- If a piano is in need of emergency tuning and/or maintenance please text technician David Graham at 815.353.5450.

## Room Usage Guidelines

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In an effort to better serve the faculty and students using Department of Fine and Performing Arts' spaces, room use guidelines have been developed. These guidelines may be amended in the future, but in the meantime please adhere to the following:

- Use only whiteboard approved markers on the whiteboards, if present.
- Clean up the room following use, including whiteboards. Place all trash in receptacles, food and drink containers should be put in main hallway receptacles.
- Do not add/remove furniture or equipment to/from any room without permission. A room inventory is posted in most spaces.
- Rearranging furniture and equipment within a room is permissible, but the room should be returned to its original position at the end of use. A standard layout for the room is posted in most spaces.
- Vacate the space in a timely fashion in order to enable the subsequent event to begin on time.
- If additional furniture and/or equipment is needed in order to facilitate the effective use of a space or if there are any other concerns, please send an email to [DFPAOperations@luc.edu](mailto:DFPAOperations@luc.edu).



# Scholarships in Music

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In addition to the financial aid packages that come directly from the College of Arts and Sciences, the Music Program of the Department of Fine and Performing Arts offers the following music scholarships:

## Scholarships for Incoming Music Majors

### *The Boshart & Lawrence Fellowship Award in Music*

This four-year scholarship, generally in the amount of \$2,000 per year, is awarded on the basis of a student's Music Major audition and academic and musical achievement. To be eligible, students must audition before March 1<sup>st</sup>, preferably in person. Please note that this scholarship is tuition restricted, meaning that students who receive a full tuition scholarship from Loyola cannot also receive this award.

### *DFPA Instrumental Music Ensemble Scholarships*

Please see below. Recipients of the Boshart & Lawrence Fellowship Award in Music are not eligible for this scholarship.

## Scholarships for Continuing Music Majors and Minors

### *The Helmuth Fuchs Scholarship in Music*

This award is given to a full-time Music Major or Minor in recognition of outstanding academic and musical achievement. Special consideration will be given to students who have made exceptional contributions to the music program and who display a commitment to service and leadership. It is a one-year scholarship that is announced at the annual Department of Fine and Performing Arts Awards Ceremony held at the end of the spring semester. The amount is to be determined and students do not need to apply nor audition in order to be considered.

### *Walter W. Zanozik Award*

This award is given to a full-time Music Major or Minor in recognition of outstanding academic and musical achievement. Special consideration will be given to students who have made exceptional contributions to the music program and who display a commitment to service and leadership. It is a one-year scholarship that is announced at the annual Department of Fine and Performing Arts Awards Ceremony held at the end of the spring semester. The amount is to be determined and students do not need to apply nor audition in order to be considered.

## DFPA Instrumental Music Ensemble Scholarships

These awards provide annual financial assistance to talented students who play in Jazz Ensemble, Symphony Orchestra, or Wind Ensemble.

Eligibility: Must be enrolled in one or more of the ensembles listed for fall and spring semester, be a member in good standing, and maintain full-time student status at Loyola University Chicago. DFPA Instrumental Music Ensemble Scholarship awards are based on the assumption that the money being given is not in conflict with any other grants or scholarships from other sources.

Amount: \$750 - 1,000

Requirements: Successful audition. You do not need to be a music major/minor to receive this scholarship.

- *For All Ensembles: Winds/Brass/Percussion:* Chromatic scale, ascending/descending, full instrument range or at least two octaves as well as one other major scale of choice. Strings: 3-octave scales of choice.
- *For Orchestra & Wind Ensemble (strings, winds, brass, and percussion):* Two short, contrasting (lyrical/technical) pieces or excerpts, no more than 4-5 minutes total.
- *For Jazz Ensemble:* Prepare a jazz etude or a selection of big band music. Contact Scott Burns at sburns5@luc.edu for more info. Optional: improvise over F or B-flat blues.

Applications and Auditions: Application is by audition and is open to all instruments. Special consideration will be given to students who enroll in two or more ensembles, as well as those who play oboe, bassoon, horn, string bass, saxophone, and drum set. Incoming students who successfully audition to be a Music Major before March 1st will automatically be considered for this scholarship. For all other students, both returning and incoming, auditions should be submitted via video, typically with a deadline toward the end of each July. For more information on the DFPA Instrumental Ensemble Scholarships, please contact Director of Ensembles [Dr. Frederick Lowe](#).

Terms of Renewal: Maintenance of full-time student status with a minimum G.P.A. of 3.0. Enrollment in an instrumental ensemble in both fall and spring semesters.

## Senior Recital - Solo Recital (MUSC 387)

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This course is the capstone requirement for all Music Majors. Often referred to as a “Senior Recital,” students enroll in this course and present a recital in Skowronski Music Hall (MC 210) during their final semester at Loyola. This recital is intended to synthesize the student’s coursework into a professionally presented public performance. 45-55 minutes of music is the typical length for this recital, but final decisions regarding repertoire, memorization, and more should be made with the student’s Senior Recital Faculty Mentor (a.k.a. primary Applied Music instructor).

### Enrollment in MUSC 387 (Beginning of the Semester)

Students should email the [Director of Music](#) with their University ID number before the start of the semester in which they intend to present their recital. Eligible students will then be enrolled by the Department of Fine and Performing Arts (DFPA).

### Accompanists (Beginning of the Semester)

Students are responsible for arranging their own accompanists. Accompanists should be contacted early in the process as confirming their availability for the recital and the dress rehearsal dates is imperative. Student should consult their accompanists regarding the timely delivery of any music they are expected to perform. All costs related to accompanists, or other musicians hired to perform on the recital, are the responsibility of the student.

### Scheduling a Recital Date (Beginning of Semester)

Once students have been enrolled in the course, the Operations and Concert Manager will email them and their faculty mentor with possible dates and other important information. Students and their faculty mentors should discuss the date options with their accompanists, other musicians performing on the recital, family members, etc., before making a decision. Once a recital date has been selected, the faculty mentor should email the

[Operations and Concert Manager](#). Recital dates should be confirmed as soon as possible once the date options are distributed.

#### Scheduling a Dress Rehearsal Date (Eight Weeks from Recital Date)

Once the recital date is confirmed, faculty mentors should email the [Operations and Concert Manager](#) with a dress rehearsal date request after checking the availability of the Music Hall (MC 210) on this online [calendar](#). Once again, students and faculty mentors should consult with accompanists or other musicians who need to be present before submitting a rehearsal date request. All dress rehearsals should be kept to a maximum length of two hours. The Operations and Concert Manager will reply with a confirmation of the rehearsal request.

#### Equipment, Sound Enhancement, or Instrument Needs (Four Weeks from Recital Date)

The Operations and Concert Manager will send the student and faculty mentor a Senior Recital Set-up Request Form, once the recital date has been confirmed to communicate any special needs or requests.

#### Printed Program (Three weeks from Recital Date)

The Operations and Concert Manager will send all students a program template once their recital date has been scheduled. Students are responsible for compiling their own printed programs and should review their work with their faculty mentor before submission. Once the program is ready, it should be emailed to the [Operations and Concert Manager](#) at least seven business days in advance of the recital date. The DFPA will review the printed program for any necessary formatting and content adjustments, and send a final draft to the student. Students will be given one opportunity to review the final draft of the program and submit requested edits. Unless otherwise requested, fifty programs will be printed and folded by the DFPA, and delivered to the Public Programming Office for distribution at the recital. If you expect a larger audience, you may request up to 100 copies of the program. Please proof your work carefully before submitting it for print. The DFPA cannot reprint your program if you find a mistake after the fact. If students do not comply with the submission, editing, and printing deadlines they will be required to provide their own programs.

#### Post-performance Reception

In most cases, receptions are permitted in the hallway outside of Skowronski Music Hall. If students wish to request a reception, they should make this known to the Operations and Concert Manager when they schedule their recital. The DFPA will provide a table for the reception, but the students is responsible for all other set-up and clean-up for the reception. Please note, food and drink are not permitted in Skowronski Music Hall.

#### Archival Recording

Each student will be provided with an archival recording of their recital. Following the performance, the DFPA will download the audio file, burn it to a compact disc, and contact the student for pick-up.

#### Grade for Solo Recital - MUSC 387

Grades will be assigned by the faculty mentor.

#### Faculty Mentor Compensation

Understanding that there is a time commitment involved in supervising students for their solo recitals, the Senior Recital Faculty Mentor will be compensated the equivalent rate of one 30-minute applied lesson stipend

for the semester for each student that the faculty mentor is advising. At the beginning of the semester, the Director of Music will confirm the students enrolled in Solo Recital (MUSC 387) for the semester and communicate with the faculty mentors that are the primary applied music instructors for those students to both confirm understandings and compensation. The Director of Music will provide a list of names and stipends to the Managing Director for faculty serving as Senior Recital Faculty Mentors within the first two weeks of the semester. Payment will be supplemental salary and it will not be included in regular contracts.

## Space Reservations

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The Department of Fine and Performing Arts (DFPA) has a number of specialized classroom spaces, rehearsal rooms, studios, and conference rooms that can be requested for use.

All DFPA meetings, rehearsals, classes, and other related events are organized on this online [calendar](#). To make a request, please click the 'Suggest Event' button in the upper left corner of the screen on the main calendar page, and follow the instructions.

Applied Music instructors please see the Applied Music Guidelines section for information on scheduling spaces for lessons and studio classes.

## Various Resources

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- [Behavioral Concerns Team](#)
- [College of Arts and Sciences Faculty Resources](#)
- [Credit Hour Limit Override Request](#)
- [DFPA Faculty and Staff Directory](#)
- [DFPA Faculty Resources](#)
- [LOCUS](#)
- [Loyola University Chicago Directory](#)
- [Office of Registration and Records Faculty Resources](#)
- [Sakai](#)