



NORTH CENTRAL COLLEGE  
DEPARTMENT OF MUSIC  
MUSIC GUIDEBOOK 2018 – 2019

INFORMATION, POLICIES, AND DEGREE PLANNING

(UPDATED 9/9/18)

# DEPARTMENT OF MUSIC

## VISION STATEMENT

TO DEVELOP THE MUSICAL MIND, BODY, AND SPIRIT BY TEACHING STUDENTS TO CREATE AND UNDERSTAND MUSIC AT THE INTERSECTION OF TRADITIONAL PRACTICE AND 21ST CENTURY INNOVATION; INTERPRET MUSIC IN CULTURAL, HISTORICAL, GLOBAL, AND SOCIAL CONTEXTS; AND APPLY THEIR LEARNING BY PURSUING EXCELLENCE AND SERVICE IN AND THROUGH THE ARTS OVER A LIFETIME.

### North Central College Alma Mater

Albert A. Krug, 1908

Jessie Cowles Krug, 1908

North Cen - tral is the school we love, to her we sing this praise, and  
from the East and from the West, You hear the voi - ces raise..... Hail! Hail! North  
Cen - tral, Hail! Our Al - ma Ma - ter true. We'll  
al - ways, al - ways, loy - al be to you, to you, to you.



# TABLE OF CONTENTS

<b>PROGRAMS OF STUDY.....</b>	<b>1</b>
MUSIC EDUCATION (INSTRUMENTAL AND CHORAL) .....	1
MUSIC (LIBERAL ARTS).....	4
MUSIC PERFORMANCE .....	5
<i>Performance Track Audition Process</i> .....	6
<i>Instrumental Performance</i> .....	8
<i>Vocal Performance</i> .....	10
<i>Piano Performance</i> .....	12
<i>Composition</i> .....	14
MUSIC (JAZZ STUDIES) .....	16
MUSIC MINOR.....	17
<b>RECITALS .....</b>	<b>18</b>
SENIOR (FULL) RECITAL.....	18
JUNIOR (HALF) RECITAL.....	18
SENIOR PROJECT .....	18
RECITAL REQUIREMENTS .....	19
<i>Music Education Majors</i> .....	19
<i>Music Majors (Liberal Arts)</i> .....	19
<i>Music Majors (Jazz Studies)</i> .....	19
<i>Music Minors</i> .....	19
<i>Planning and Scheduling</i> .....	20
<i>Accompanists</i> .....	20
<i>Attire</i> .....	20
<i>Printed Programs</i> .....	21
<i>Piano Tuning</i> .....	21
<i>Posters and Flyers</i> .....	21
STYLE GUIDE FOR RECITAL PROGRAMS .....	22
<b>CONCERT ATTENDANCE.....</b>	<b>26</b>
<b>PIANO PROFICIENCY EXAM (PPE).....</b>	<b>28</b>
<b>COMPREHENSIVE MUSICIANSHIP EXAM (CME) .....</b>	<b>29</b>

<b>SCHOLARSHIPS .....</b>	<b>31</b>
MUSIC SCHOLARSHIPS .....	31
JAZZ SCHOLARSHIPS .....	32
ACADEMIC SCHOLARSHIPS.....	33
OTHER FINANCIAL AID OPPORTUNITIES.....	33
ACCEPTANCE OF SCHOLARSHIPS .....	33
<b>COSTS.....</b>	<b>34</b>
<b>STUDENT OPPORTUNITIES .....</b>	<b>35</b>
PERFORMING ENSEMBLES .....	35
<i>Choral</i> .....	35
<i>Instrumental</i> .....	35
APPLIED INSTRUMENTAL AND VOCAL STUDY.....	36
NAfME.....	37
<i>NAfME Student Chapter</i> .....	37
<i>NAfME Chapter Meetings 2018-2019</i> .....	38
<i>Illinois Music Education Conference</i> .....	39
MUSIC MAC LAB.....	39
PRACTICE ROOMS.....	40
FACILITY USE.....	40
FACILITY HOURS .....	40
<b>IMPORTANT DATES .....</b>	<b>41</b>
JURIES.....	41
CHORAL SEASON EVENTS 2018 – 2019 .....	42
BAND CONCERTS 2018 – 2019.....	44
VOICE STUDIO RECITALS .....	45
SMALL INSTRUMENTAL ENSEMBLES CONCERTS 2018 – 2019 .....	46
PIANO STUDIO RECITALS.....	47
WOODWIND, BRASS, AND PERCUSSION HONORS RECITALS.....	47
JAZZ FACULTY AND STUDENT CONCERTS 2018 – 2019.....	48
<b>FACULTY DIRECTORY .....</b>	<b>49</b>
FULL-TIME FACULTY .....	49
HALF-TIME FACULTY.....	50
ADMINISTRATIVE OFFICE .....	50
PART-TIME FACULTY.....	51

# PROGRAMS OF STUDY

---

## MUSIC EDUCATION (INSTRUMENTAL AND CHORAL)

Music Education majors at North Central College complete both a major in Music and a major in Secondary Education. Upon successful completion of the program, you will receive a Bachelor of Arts (B.A.) Degree in Music and an Illinois K–12 teacher’s certificate in music (meaning that you would be certified to teach music in the public schools in Illinois, kindergarten through 12th grade).

As a Music Education student, you are responsible for three areas of academic coursework and teacher licensure:

- **Department of Music** (academic and performance-based music courses)
- **Department of Education** (which oversees completion of State of Illinois licensure requirements, as well as professional education requirements)
- **North Central College** (general education requirements)

### Department of Music

Listed below are all of the courses you are required to take as a Music Education major.

- MUS 101, 102, 201, 202, 370 – Theory sequence; must be taken concurrently with Aural Skills
- MUS 108, 109, 208, 209, 343 – Aural Skills sequence; must be taken concurrently with Theory
- MUS 258 – Introduction to Musical Styles and Ideas
- MUS 301, 302, 303 – Music History
- MUS 344 – Elements of Conducting
- EDN 200, 201 – Teaching I and Field Experience
- EDN 351 – Elementary School Music Methods
- EDN 302 – Middle School Music Practicum
- EDN 353 and EDN 373 – Secondary School Music Methods and Clinical Lab

**Courses required for Instrumental (Band) Music Education students:**

- MUS 407 – Instrumental Conducting and Techniques
- MUS 322 – Woodwind Techniques I (flute, clarinet, and saxophone)
- MUS 323 – Brass Techniques
- MUS 326 – Woodwind Techniques II (oboe and bassoon)

Plus one additional course of their choosing from the following list:

- MUS 324 – String Techniques
- MUS 325 – Percussion Techniques

**Courses required for Instrumental (String) Music Education students:**

- MUS 407 – Instrumental Conducting and Techniques
- MUS 324 – String Techniques

Plus three other courses of their choosing from the following list:

- MUS 322 – Woodwind Techniques I (flute, clarinet, and saxophone)
- MUS 323 – Brass Techniques
- MUS 325 – Percussion Techniques
- MUS 326 – Woodwind Techniques II (oboe and bassoon)

**Courses required for Choral Music Education students:**

- MUS 408 – Choral Conducting and Techniques
- MUS 228 – Diction for Singers I
- MUS 229 – Diction for Singers II
- MUS 329 – Vocal Pedagogy
- MUS 352 – General Music Classroom Instrument Techniques
- Piano lessons with NCC applied faculty until successful completion of the Comprehensive Musicianship Exam (CME)

### Additional requirements for **ALL Music Education majors**:

- Lessons with NCC applied faculty each term in the program: .5 for 11 terms, totaling 5.5 credit hours
- Large ensemble participation on primary instrument/voice each term in the program: six terms required for credit at .5 each; totaling three credit hours
- Piano lessons with NCC applied faculty until successful completion of the Piano Proficiency Exam (PPE)
- Successful completion of the Piano Proficiency Exam (PPE) and the Comprehensive Musicianship Exam (CME)
- Completion of 11 terms of Concert Attendance. Additional information under *Concert Attendance*.
- Membership in NAFME, attendance at the annual Illinois Music Education Conference (both at the student's expense), and regular participation in campus NAFME chapter meetings and events.
- Students must register to be eligible to participate in ensembles. Students also must register for credit, unless they have already reached the 12.0 credit limit for full time. In the case of certain smaller ensembles, students may be required to register for credit, even if this means they will exceed 12.0 credits and will need to pay an overload fee.

### **Department of Education**

Professional Education courses (required for your major and for State of Illinois licensure)

### **North Central College**

General Education (Core) requirements

Advising sheets are available for Education students, which list all coursework necessary for completion of the Music Education program, including professional education courses and general education (core) courses. Students should use these sheets to track their program of study and should bring them to advising appointments to help determine the next year's class schedule.

Students still must obtain their own copy of the Department of Education Student Handbook (available from the departmental office in the stadium or online at:

<https://cardinalnet.northcentralcollege.edu/students/department-handbook>

Students will be required to access the Department of Education's online resources (application information and forms for admission into the Teacher Education program, for Student Teaching, and for many other important documents). Students should also keep for the entire time they are here as a student the North Central undergraduate catalog under which they entered the program. For further questions, contact the Department of Education directly at 630-637-5747.

## MUSIC (LIBERAL ARTS)

The B.A. in Music (Liberal Arts) is designed for the music student who does not wish to pursue teaching or who wishes to combine music interests with interests in other areas (music and business, music and journalism, music and computer science). Music students in this degree program work with their advisor(s) to plan a program of study that will meet the student's needs.

The following are required courses:

- MUS 101, 102, 201, 202, 370 – Theory sequence; must be taken concurrently with Aural Skills
- MUS 108, 109, 208, 209, 343 – Aural Skills sequence; must be taken concurrently with Theory
- MUS 258 – Introduction to Musical Styles and Ideas
- MUS 301, 302, 303 – Music History
- MUS 342 – Orchestration and Arranging
- MUS 344 – Elements of Conducting
- One 300- or 400-level nonperformance music course
- Four additional credit hours of music electives

Additional requirements are as follows:

- Lessons on primary instrument/voice with NCC applied faculty: must be taken for credit, for 12 terms, with a minimum total of six credit hours
- Participation in an approved choral or instrumental ensemble each term in the program
- Piano lessons with NCC faculty until successful completion of the Piano Proficiency Exam
- Junior (half) and Senior (full) Recitals. Under special circumstances, a Senior Project (such as a composition recital or a conducting lecture/recital) may substitute for a Senior Recital. The Department Chair must grant permission for a Senior Project. A Senior Project is expected to take the same amount of preparation time as a recital; therefore, a proposal for a project should be formulated, and permission sought, at least three terms before the project completion.
- Completion of the requisite concert attendance. Additional Information under *Concert Attendance*.
- Students must register in order to be eligible to participate in ensembles. Students must register for credit unless they have already reached the 12.0 credit limit. In the case of certain smaller ensembles, students may be required to register for credit, even if this means they will exceed 12.0 credits and will need to pay an overload fee.
- Students should consult the North Central College catalog for other degree requirements (General Education classes, etc.)
- Students interested in pursuing a B.A. in Music (Liberal Arts) should contact the Department Chair as early in their program as possible to plan a course of study.

# MUSIC PERFORMANCE

The Music Performance major chooses from the following emphases: instrumental, vocal, piano, or composition.

The Music Performance track is designed for students who wish to pursue careers as performers, private studio teachers, or composers, as well as those who plan to pursue graduate school in related areas, such as music therapy. Music Performance majors are required to take a rigorous core of music theory, history, and techniques/pedagogy courses, as well as lessons on their primary instrument, musical ensemble study, and all liberal arts and general education courses required of all students at North Central College.

## Requirements – All Performance Majors

- Instrumental or vocal lessons on primary instrument with NCC applied faculty each term in the program: totaling a minimum of nine credit hours
  - Large ensemble participation on primary instrument each term in the program, four terms required for credit at .5 each
  - Junior (half) and Senior (full) recitals. Additional information under *Recital Requirements*
  - Completion of the requisite concert attendance. Additional information under *Concert Attendance*.
  - Students must register in order to be eligible to participate in ensembles. Students must register for credit unless they have already reached the 12.0 credit limit. In the case of certain smaller ensembles, student may be required to register for credit, even if this means they will exceed 12.0 credits and will need to pay an overload fee.
  - Successful completion of the Piano Proficiency Exam (PPE)
  - Students should consult the North Central College catalog for other degree requirements. (General Education classes, etc.)
  - Auditions for entrance into this degree will take place at the end of the 2018 – 2019 academic year.
- **Please see the following sections regarding individual performance majors – Instrumental, Vocal, and Composition – for additional requirements that will pertain to you.**

## PERFORMANCE TRACK AUDITION PROCESS

**The following information applies to *all performance tracks*.  
Please see information under each individual concentration  
for further information specific to your track.**

Getting started during the first year:

- Begin appropriate coursework in consultation with your academic advisor, applied faculty, and area coordinator.
- Work with applied faculty to gain experience in public performance.
- Prepare to submit an unofficial transcript and 300–500-word reflective essay.
- Schedule a date for the performance track audition in consultation with applied faculty and the area coordinator.
- Remember that the scheduling of the audition or composition portfolio review should happen at the end of the first year, but prior to the submission of other written materials (transcript and essay).

An unofficial transcript and a reflective essay should be submitted to the area coordinator during Week 10 of the term before the audition. For example, if a student will be auditioning at the end of Spring Term, the audition materials (transcript and essay) should be submitted Week 10 of Winter Term. Preparations for the performance audition or composition portfolio review involve the following shared responsibilities between the student and faculty.

### **Responsibility of the Applied Area Coordinator or Applied Teacher:**

- Monitor progress in coursework
- Monitor progress in performance (applied lessons, ensembles, etc.)

### **Responsibility of the Student:**

- Submit an unofficial transcript as part of the application to audition. (The transcript must demonstrate the required 2.75 minimum GPA.)
- Submit a 300–500-word reflective essay. Students should clearly and effectively 1) communicate their reasons for pursuing the performance degree track; and 2) state their professional and creative goals.

**Audition Details:**

The student's performance audition committee will consist of three faculty members chosen by the student's applied teacher and the area coordinator. The committee should include:

- The student's applied instrumental, voice, piano, or composition teacher
- Any faculty member in the student's applied area
- Area coordinator, or an additional full-time faculty member if the area coordinator is your applied instructor.

Most performance entrance auditions and composition portfolio reviews will take place no later than spring term of the first year. In rare occasions, a student may be permitted to audition by the spring term of the student's second year. If this is the case, then the student is responsible for communicating this special circumstance with the applied teacher, the area coordinator, and the music department chair. The length of the audition will be about 20 minutes in duration.

All members of the committee will attend the performance audition or composition portfolio review and render a yes/no vote. A simple majority is needed for acceptance into the Bachelor of Arts: Music Performance track. The committee should confer after the audition to complete the Audition Report listing the student's strengths and areas for consideration in order to provide feedback. The applied teacher will then email the student with the results and request to meet with that student within a certain time period to give feedback. The decision of the committee is final.

## INSTRUMENTAL PERFORMANCE

All instrumental performance students are required to take the following courses:

- MUS 101, 102, 201, 202, 370 – Theory sequence; must be taken concurrently with Aural Skills
- MUS 108, 109, 208, 209, 343 – Aural Skills sequence; must be taken concurrently with Theory
- MUS 258 – Introduction to Musical Styles and Ideas
- MUS 301, 302, 303 – Music History
- MUS 344 – Elements of Conducting
- Two 300- or 400-level theory, history, or non-performance courses including MUS 407 and one additional 300- and 400-level course.
- MUS 452 – Instrumental Literature

Plus three of the following:

- MUS 322 – Woodwind Techniques I (flute, clarinet, and saxophone)
- MUS 323 – Brass Techniques
- MUS 324 – String Techniques
- MUS 325 – Percussion Techniques
- MUS 326 – Woodwind Techniques II (oboe and bassoon)

Audition/application for entrance into the Instrumental Performance track will take place at the end of freshman year (or year-end of application), and will consist of the following:

- Students must provide a repertoire list (solos/etudes completed indicating which selections have been played in performance)
- Audition performance including three classical selections of their applied teacher's choice; may include the following genres: Baroque, Classical, and 20<sup>th</sup> Century/Contemporary
- A written recommendation from the applied teacher
- If the student does not pass the first barrier, they will receive a written response from the instrumental faculty stating their reason(s) for this decision
- If the student passes this application process, they may declare the performance degree

## **Sophomore Continuation Audition**

- Takes place the end of sophomore year or the year following admittance
- Students must provide a repertoire list (solos/etudes completed indicating which selections have been played in performance).
- Students must provide a list of performances given (student recitals, instrumental honors recitals and/or auditions, individual or collaborative recitals, studio class performances, etc.).
- Presentation of three selections, which include the following genres: Baroque, Classical, and 20<sup>th</sup> Century/Contemporary. (This literature should display advanced difficulty compared to selections which were performed at the first continuation audition.)
- A written recommendation from the applied teacher.
- If the student does not pass the second barrier, they will receive a written response from the faculty stating their reason(s) for this decision.
- If the student does not pass the second barrier, they will be denied continuance on the performance track and it will be recommended they pursue a B.A. in Music degree.

## **Recitals**

Both recitals will be graded by the applied teacher and one other instrumental faculty member. The combined grade must be a "B" or higher.

- Required Junior half Recital (25 minutes of music)
- Required Senior half Recital (50 minutes of music)

## VOCAL PERFORMANCE

All vocal performance students are required to take the following courses:

- MUS 101, 102, 201, 202, 370 – Theory sequence; must be taken concurrently with Aural Skills
- MUS 108, 109, 208, 209, 343 – Aural Skills sequence; must be taken concurrently with Theory
- MUS 258 – Introduction to Musical Styles and Ideas
- MUS 301, 302, 303 – Music History
- MUS 344 – Elements of Conducting
- Two 300- or 400-level theory, history, or non-performance courses including MUS 408 and one additional 300- and 400-level course
- MUS 228 – Diction for Singers I
- MUS 229 – Diction for Singers II
- MUS 329 – Vocal Pedagogy and Techniques
- MUS 428 – Vocal Literature

Audition/application for entrance into the Vocal Performance track will take place at the end of freshman year (or year-end of application), and consist of the following:

- Students must provide a repertoire list (art songs/arias completed indicating which selections have been sung in performance).
- Presentation of five classical selections which include the following languages: English, German, French, and Italian; one selection must be an aria by Handel or Mozart in the original language.
- A written recommendation from the applied teacher is required.
- If the student does not pass the first entrance audition, they will receive a written response from the voice faculty stating their reason(s) for this decision.
- If the student passes this entrance audition, they may declare the performance degree.

## **Sophomore Continuation Audition**

- Takes place the end of Sophomore year or the year following admittance
- Students must provide a repertoire list (art songs/arias, indicating which selections have been sung in performance).
- Students must provide a list of performances given (student voice recitals, vocal honor auditions/recital, studio class performances, etc.).
- Presentation of five classical selections, which include the following languages: English, German, French, and Italian. (This literature should display advanced difficulty compared to selections which were sung at the first barrier hearing.) One of the selections must be an aria including its recitative, either from oratorio or opera and sung in the original language.
- A written recommendation from the applied teacher is required.
- If the student does not pass the second audition, they will be denied continuation on the performance track and it will be recommended they pursue a B.A. in Music (Liberal Arts).
- If the student does not pass the second audition, they will receive a written response from the voice faculty stating their reason(s) for this decision.

## **Recitals**

Both recitals will be graded by the applied teacher and one other voice faculty member. The combined grade must be a "B" or higher.

- Required half Junior Recital (25 minutes of music)
- Required full Senior Recital (50 minutes of music)

## PIANO PERFORMANCE

All vocal performance students are required to take the following courses:

- MUS 101, 102, 201, 202, 370 – Theory sequence; must be taken concurrently with Aural Skills
- MUS 108, 109, 208, 209, 343 – Aural Skills sequence; must be taken concurrently with Theory
- MUS 258 – Introduction to Musical Styles and Ideas
- MUS 301, 302, 303 – Music History
- MUS 344 – Elements of Conducting
- Two 300- or 400-level theory, history, or non-performance courses. (Piano majors must take MUS 407 or MUS 408 as one of these courses and can choose among other 300 and 400 level courses for the other.)
- MUS 334 – Piano Pedagogy
- MUS 336 – Collaborative Piano
- MUS 434 – Piano Literature

### **Audition requirements**

- All pieces to be memorized
- Bach – 2-part Invention, Prelude and Fugue, Toccata, or movement from a Partita or Suite
- Classical Allegro movement – excluding Beethoven Op. 49 and Moonlight Sonata
- Romantic or 20th Century piece
- All Major and harmonic minor scales, 4 octaves, quarter note = 76-84, 4 to a beat

**All piano performance students will be required to do two juries per year plus two public performances.**

### **Sophomore Continuation Audition**

- All pieces to be memorized
- Complete multi-movement work from the Baroque or Classical period
- Etude by Chopin, Liszt, Rachmaninoff or Scriabin
- 20th Century work of moderate difficulty; i.e. Khachaturian Sonatina, Mikrokosmos books 5-6 (4-6 minutes)
- All Major and minor scales (all forms), 4 octaves, quarter note = 88-96, 4 to a beat
- Major and minor arpeggios 4 octaves, quarter note = 76-84, 4 to a beat

## **Recitals**

### **Junior Recital**

- 45 minutes in length; 30 minutes solo memorized piano music, fifteen minutes collaborative piece(s)
- Recital will be graded and will require a grade of B or above

### **Senior Recital**

- Full length (60 minutes) solo piano music
- All music must be memorized
- Recital will be graded and will require a grade of B or above

## COMPOSITION

All performance majors concentrating in composition are required to take the following courses:

- MUS 101, 102, 201, 202, 370 – Theory sequence; must be taken concurrently with Aural Skills
- MUS 108, 109, 208, 209, 343 – Aural Skills sequence; must be taken concurrently with Theory
- MUS 258 – Introduction to Musical Styles and Ideas
- MUS 301, 302, 303 – Music History
- MUS 344 – Elements of Conducting
- MUS 342 – Arranging and Orchestration
- MUS 382 – Computer and Electronic Music
- MUS 231 – Applied Composition Lessons (4 credit hours required)

### **Audition Requirements**

The audition for composition students consists of submitting a portfolio (scores and/or recordings) of original works and/or arrangements in any variety of media: solo works, chamber works, large ensemble, electronic, and/or multimedia.

### **Junior Recital**

Recital should be 30-45 minutes in length and can include a performance on the student's primary instrument.

### **Senior Recital**

Full length (60 minute) recital of original works. Recital will be graded and will require a grade of B or above.

### **Composition Portfolio Review Details**

A student who applies for the performance track in composition will submit a portfolio of single copies of at least two compositions created during their study at NCC. The format is to be determined. If applicable, students may submit at most one composition created before matriculation to NCC. The student's composition portfolio review committee will consist of three faculty members chosen by the student with the advice of the student's applied teacher. The committee should include:

- The student's applied composition teacher
- Any full-time or half-time faculty member in the student's applied area
- An additional full-time faculty member

During the scheduled composition portfolio review, the student will be present, though the committee will also meet privately. The student should be prepared to discuss and answer questions about the portfolio compositions and/or recordings. Written comments from each faculty member in attendance will be forwarded to the student's composition instructor. The determination of the composition portfolio review committee will be conveyed to the student by letter. The student must declare the Bachelor of Arts: Music Performance Track upon completion of a successful review.

**Second Year Continuation Review:**

Once a student has been admitted to the music performance track, a second-year continuation examination will be given to determine if the student can successfully continue on the performance track. The continuation examination will be scheduled with guidance from the student's applied teacher and will be in the form of a performance jury or a second composition portfolio review.

---

## MUSIC (JAZZ STUDIES)

The following courses are required courses for the B.A. in Music (Jazz Studies):

- MUS 101, 102, 201 – Theory sequence; must be taken concurrently with Aural Skills
- MUS 108, 109, 208 – Aural Skills sequence; must be taken concurrently with Theory
- MUS 258 – Introduction to Musical Styles and Ideas
- MUS 181, 182, 281, 282 – Jazz Improvisation sequence
- MUS 260 and 201 – Jazz Harmony I and II
- MUS 305 and 306 – Jazz History I and II
- MUS 360 – Jazz Arranging and Composition
- Four additional credit hours of music electives

Additional requirements are as follows:

- Participation in an approved jazz ensemble each term in the program; participation in applied jazz study each term in the program
- Three terms of applied classical study (MUS 211, 221, or 231)
- Piano lessons with NCC faculty until the jazz PPE is completed
- Senior (full) Recital
- Completion of the requisite concert attendance. More information under *Concert Attendance*.

Students must register in order to be eligible to participate in ensembles. Students must register for credit unless they have already reached the 12.0 credit limit. In the case of certain smaller ensembles, students may be required to register for credit, even if this means they will exceed 12.0 credits and will need to pay an overload fee.

Students should consult the North Central College catalog for other degree requirements (General Education classes, etc.)

Students interested in pursuing a B.A. in Music (Jazz Studies) should consult Prof. Mouse, Coordinator of Jazz Studies, for more details regarding curriculum and policies in the jazz area.

---

# MUSIC MINOR

Students may earn a minor in music by completing at least 18 credit hours of music courses, including the following:

- MUS 101 and 102 (Theory I and II)
- MUS 108 and 109 (Aural Skills I and II)
- MUS 258 (Introduction to Musical Styles and Ideas)

Five credit hours of performance music to be allocated as follows:

- Four terms of vocal or instrumental lessons with NCC faculty (2.0 total credits)
- Six terms in a large ensemble or chamber ensemble (3.0 total credits)
- One 300- or 400-level non-performance music course.

Additional requirements:

- Completion of the requisite concert attendance. Additional information under *Concert Attendance*.
- Students must register in order to be eligible to participate in ensembles. Students must register for credit unless they have already reached the 12.0 credit limit. In the case of certain smaller ensembles, students may be required to register for credit, even if this means they will exceed 12.0 credits and will need to pay an overload fee.
- Students may take an Independent Study with a member of the Music faculty to help fulfill requirements for the music minor. These may be taken as MUS 299, 399, or 499 and can be requested for different credit amounts. Interested students should acquire an “Application for Independent Study” from the Registrar’s office and bring it, along with ideas, to a member of the music faculty. This should be done as far in advance as possible, since the faculty member’s availability to work with a student in a particular term is dependent on that person’s teaching load during that term.

# RECITALS

---

## SENIOR (FULL) RECITAL

A Senior (full) Recital is primarily a solo recital, though guest performers may be included on some selections. Typically, 50–60 minutes of repertoire is chosen to demonstrate a full spectrum of the student’s musical accomplishments, including literature from different stylistic periods, and for vocalists, in different languages. The student’s applied teacher will guide the exact scope.

- The recital program for Music and Music Education majors will be primarily, if not all, classical in nature. On occasion, musical theatre or jazz repertoire may be included, but this may represent only a small percentage of the total program and must be approved, well in advance, by one’s applied teacher.
- The recital program for Jazz Studies majors will focus on jazz repertoire.

## JUNIOR (HALF) RECITAL

A Junior (half) Recital typically consists of two students sharing a recital program, each presenting approximately 25-30 minutes of music. Students sharing a recital may choose to perform some repertoire together. Repertoire and scope are as described above for the Senior Recital.

## SENIOR PROJECT

Under special circumstances, a Senior Project (such as a composition recital or a conducting lecture/recital) may substitute for a Senior Recital. The Department Chair must grant permission for a Senior Project. A Senior Project is expected to take the same amount of preparation time as a recital; therefore, a proposal for a project should be formulated, and permission sought, at least three terms before the anticipated project completion. Any student considering a Senior Project instead of the traditional Senior Recital must first seek input from their applied teacher and any additional faculty who might be involved in the Senior Project. A proposal for the project must be developed with the input of these faculty and submitted in writing to the Department Chair at least six months prior to the proposed project presentation date. The written proposal must include the following:

- Project Title
- Project Background (a context for your project)
- Project Purpose (the reason for a project instead of a recital; how the goals would differ)
- Project Description (what will be researched, written, performed, or created; method of presentation, such as lecture/demo, Power Point, etc.; the students and faculty who will be involved)
- Project Timeline (when this is being researched and when it is being presented)

# RECITAL REQUIREMENTS

## MUSIC EDUCATION MAJORS

All Music Education majors are required to present a Junior (half) Recital on their primary instrument (voice, piano, or string/wind/percussion/brass instrument) as part of their degree requirements. This recital is often scheduled in the spring of junior year; however, because of the heavy course and practicum load during the junior year, Music Education majors may now plan their recital for winter or spring of their senior year, following student teaching. This option must be approved by the applied teacher and should be discussed early in the junior year, if not before. If the recital is scheduled for senior year, it is important to plan the program with the applied teacher prior to the term of student teaching. The repertoire will then only need to be refined after the student returns to campus after student teaching. (Students are not allowed to take classes/lessons during the term of student teaching.)

### **Senior (full) Recital Option**

Students returning from a successful term of student teaching may opt to do a Senior Recital in place of a Junior Recital provided they successfully complete their Recital Permission for it (approximately 60 minutes of music).

### **Options for Students in both Instrumental and Choral Music Education**

Students who are in both Instrumental and Choral Music Education need to do a Junior Recital of vocal repertoire and a Junior Recital in instrumental repertoire. One may be completed in the junior year and one in the senior year, or you may do one combined Senior Recital, covering both instrumental and vocal repertoire (a total of 60 minutes with approximately 30 minutes of vocal, 30 minutes of instrumental repertoire). This combined recital would ideally be scheduled for senior year because of the amount of repertoire and the heavy junior year course load. All recital plans must be made with the input and permission of your applied teachers.

## MUSIC MAJORS (LIBERAL ARTS)

Music majors in the Liberal Arts track are required to present a Junior (half) Recital and a Senior (full) Recital on their primary instrument (voice, piano, or string/wind/percussion/ brass instrument).

## MUSIC MAJORS (JAZZ STUDIES)

Jazz Studies majors are required to present a Senior Recital (Jazz Graduation Project).

## MUSIC MINORS

Music minors are not required to present any recitals but may opt to do so with their applied teacher's consent.

## PLANNING AND SCHEDULING

Planning and scheduling Junior and Senior Recitals must be done through one's applied teacher. Dates for the recital and the dress rehearsal need to be cleared with both the applied teacher and the accompanist well in advance of the proposed recital date. It is the joint responsibility of the student and the teacher to check all appropriate college calendars for conflicts with the proposed recital date, time, and location.

Recitals must be performed on campus, and venues include Koten Chapel, Wentz Concert Hall, FAC 114, and Madden Theatre. Recital dates should be verified and put on the NCC online events calendar no later than the middle of fall term to secure the desired venue, as well as ensure that all participating faculty, students, and staff can incorporate this event into their calendars.

A recital permission will be scheduled to determine the student's readiness to present the recital. This audition will be arranged through the applied teacher. Students must pass their recital permission in order to be allowed to present their recital.

All recitals presented in a given term must be completed by **Monday of week 10 of that term.**

The applied teacher or senior project advisor must fill out a Recital Verification form. The original will be kept on file in the Music office and will be used to notify the Registrar of completion. Both the student and the studio teacher should also keep a copy of this form.

## ACCOMPANISTS

It is the student's responsibility to secure a recital accompanist well in advance of the recital date. This may be done through one's studio teacher or Prof. Vanderwall (primary vocal accompanist), or Prof. Warfel or Michael Giuliani (primary instrumental accompanists). Accompanist fees are to be negotiated with the accompanist directly, are the responsibility of the student, and must be paid no later than the dress rehearsal. Please see the directory at the back of this Guidebook for contact information. Music should be given to the accompanist as soon as the recital program is set. A black, three-ring binder should be prepared for the accompanist, with originals or excellent copies of the music.

## ATTIRE

Proper attire for the Junior Recital is a suit or sport coat for men and a dress of appropriate length for women (below-the-knee to tea-length); for the Senior Recital, attire that is more formal is expected (tuxes and semi-formal dresses). In either case, the attire must be appropriate and befitting of a professional musician. Excessive bare skin and trendy outfits are to be avoided. It is important to wear clothing that you are comfortable in: no clothing that restricts your breathing or movement, or shoes which impact balance or comfort.

## PRINTED PROGRAMS

Recital programs will be provided by the Department of Music and will be printed according to a standard departmental recital template to ensure a professional presentation. Information for the recital program must be given to the Academic Assistant in the Music office **at least two weeks** before the recital date. Please see page 53 for contact information.

Below you will find a **style guide** which students are expected to adhere to when creating their programs, to ensure that there is uniformity in all programs printed by the Department of Music. Final formatting of programs will be done by the Academic Assistant in the Music office, however all preliminary formatting – including correct notation of titles of works, composers, dates, etc. – should be done by the student. Please consult with your applied instructor if you have any questions.

## PIANO TUNING

Although the campus pianos, including the ones used in Koten Chapel and Wentz Concert Hall, are tuned on a regular basis, every effort will be made to tune a piano just prior to a recital. However, if a student decides to change recital locations or dates, or to use a space not normally dedicated to recitals, he or she may be required to pay the staff piano tuner for a tuning.

## POSTERS AND FLYERS

Posters or flyers for the recital are the responsibility of the student. Students should balance creativity with professionalism in their designs. Posters should include the following information:

- Student's first and last name (do NOT simply say "John's recital")
- Student's instrument/voice
- Date, time, and location of the recital
- If you are holding a reception, you may note that

The **College's Posting Policy** states: Individuals and groups affiliated with the College may post approved and stamped announcements on College bulletin boards to advertise meetings, events, activities, and classes. Unless otherwise noted, bulletin boards in academic buildings, the White Activities Center, Kaufman Dining Hall, and the Rolland Center Boilerhouse Café, are all open for this category of postings. For approval to post in residence halls, please contact the Office of Residence Life at (630) 637-5858. All postings must be approved, and date stamped at the Harold and Eva White Activities Center's (WAC) front desk. Postings can only be posted for two weeks, unless approval is received from the Office of Student Involvement or Office of Residence Life



Works referred to by popular names are put in quotation marks and surrounded by parentheses:

Symphony no. 1 in D Major (“The Titan”) Gustav Mahler (1860–1911)

The terms Major and Minor should be capitalized (in other written text, minor is often lowercase):

Sonata no. 23 in F Minor, op. 57 (“Appassionata”) Ludwig van Beethoven (1770–1827)

When a key with flats or sharps is part of the formal title of a work, it should be spelled out (E-flat, not Eb). The word “flat” or “sharp” is lowercase and is preceded by a hyphen.

Symphony no. 3 in E-flat Major, op. 55 (“Eroica”) Ludwig Van Beethoven (1770–1827)

For works that have no catalog or opus number, use the date of composition in parenthesis:

Flames Must Not Encircle Sides (1980) Robert Dick (b. 1950)

### **Performance of Entire or Partial Work**

Follow the above guidelines for the title; list all movements being performed. If all movements are being performed, numbering them is optional, but movement titles must be indented.

Coastal Kaleidoscope Alyssa Morris (b. 1984)  
    Waves  
    Seals  
    Spring Tide

If only select movements are performed, number with Roman numerals or Arabic numerals per original order, and indent movements.

Coastal Kaleidoscope Alyssa Morris (b. 1984)  
    1. Waves  
    3. Spring Tide

OR

Coastal Kaleidoscope Alyssa Morris (b. 1984)  
    Waves  
    Spring Tide



## Adaptations, transcriptions, and arrangements

If a work has been adapted, arranged, or transcribed, list the name and dates of the composer followed by the adapter/arranger/transcriber. Use the abbreviations “arr.” for arranger; “trans.” for transcriber; and “adapt.” for adapted.

From <i>Old American Songs</i>	adapt. Aaron Copland
Simple Gifts	(1900-1990)
Long Time Ago	
“Summertime”	George Gershwin (1898-1937)
from <i>Porgy and Bess</i>	arr. Julian Bream (b. 1933)

## Foreign Language Terms

For foreign language titles, the letters, accents and diacritics in the original language should be preserved when referring to works by their original language title. For example, use:

Prélude à l’après-midi d’un faune

*not*

Prelude a l’apres-midi d’un faune

For untranslated titles from other languages, use the convention of the language of origin for capitalization and diacritical markings:

Grande symphonie funèbre et triomphale

*not*

Grande Symphonie Funèbre et Triomphale

# CONCERT ATTENDANCE

---

It is common for college and university music programs to require music majors and minors to attend a minimum number of concerts or recitals during the academic year. This purpose of this requirement is to ensure that students are broadening their perspective on types of musical performances and to verify that they are regularly attending concerts and recitals on campus and in the broader community.

Several music courses, such as conducting, theory, or history, may require concert attendance as part of the coursework. When enrolled in these courses, students may use the concerts and recital attendance to satisfy both the coursework and concert attendance requirements. Concert attendance is a requirement for graduation, and as such, it is part of a graduation checklist kept in the registrar's office.

## **Number of concerts you must attend**

### **Music majors**

The total number of concerts or recitals that Music majors need to attend is the equivalent of 4 concerts per term for 12 terms. For most students, this is 48 concerts. Because Music Education majors may not take classes or engage in any campus activities during the student-teaching term, their total would be 44 (for 11 terms on campus). The goal is for half of the concerts to be performances by NCC faculty or students, and half to be outside performances.

### **Music minors**

The total number of concerts or recitals that Music minors need to attend is the equivalent of 2 concerts per term for 12 terms. This equates to 24 concerts. Again, the goal is for half of the concerts to be performances by NCC faculty or students, and half to be outside performers.

### **Transfer students**

Students who transfer into the program or declare their major after freshman year will be required to complete the concert-attendance requirement based on the number of terms they are here or in the program. This number should be determined by the students in consultation with their advisor and reported to the Music office.

#### **Types of qualifying concerts and recitals:**

Classical, Jazz, World Music

#### **Level of performances:**

Professional or Collegiate

## **Timing**

Concerts and recitals must take place during the three main terms of the academic year (Fall, Winter, and Spring). Summer and D-term events do not qualify. Students attending the IMEA conference may submit up to four programs from the conference. These concerts should be concert length and college level or professional performances.

All programs for a term are due on the last day of that term.

## **Verification**

Each program turned in to the Music office for concert-attendance credit should be signed by the student and by a faculty member, as verification of attendance. At NCC events, it is easy to have a faculty member sign it at the event. If the performance has no printed program, such as a jazz club performance, the event information should be written on a sheet and turned in in lieu of a program (this needs to include date, performer(s), and venue).

## **Tracking**

A list of music majors and minors with concert-attendance totals is posted on the bulletin board near the Music Mac Lab. It gives the total number of concerts required for each student, the total number of concerts credited to date, and detail information about the current term's attendance. If there are any questions, a student should inquire at the Music office.

# PIANO PROFICIENCY EXAM (PPE)

---

All music majors will be required to take the Piano Proficiency Exam (PPE) in order to proceed to upper level music study. Typically, students will take this exam in the spring term of sophomore year, or as soon as possible for transfer students. The PPE is designed to assess basic keyboard skills that are considered foundational for all musicians.

To pass the PPE, students will be expected to do the following:

- Play one prepared piece of piano literature. Difficulty level should be comparable to a Bach Invention or a Clementi Sonatina movement.
- Play any major or minor scale with correct fingering, two octaves. All forms of the minor scale should be learned; the harmonic minor form should be stressed.
- Sight-read an accompaniment, piano piece, or hymn of moderate difficulty (two-part or three-part textures)
- Harmonize a melody at sight

A student who does not successfully pass the Piano Proficiency Exam will be tested again at the end of the following term on those portions that were not completed successfully. Students who do not pass the exam on the second attempt will not be allowed to continue in the program unless the Music faculty finds extenuating circumstances that would allow for further probationary periods.

Samples of literature and sight-reading examples are available from Prof. Vanderwall. Students should work with their piano teacher to prepare for the PPE and to schedule an examination time. Transfer students and those entering the program with extensive piano background should contact their academic advisor or Prof. Vanderwall to arrange for a special exam time.

# COMPREHENSIVE MUSICIANSHIP EXAM (CME)

All Music Education majors must complete the Comprehensive Musicianship Exam (CME). This exam is designed to assess the skills and overall musicianship of the Music Education student in order to determine his or her readiness for student teaching. The CME is scheduled mid-way through spring term of junior year/the term prior to student teaching (toward the end of the conducting and methods sequence).

## **Requirements for Choral majors:**

- Demonstrate the ability to play piano, open score, up to four voices at sight and play choral and solo voice accompaniments of moderate difficulty
- Demonstrate proficiency in reading, analyzing, and conducting choral scores; demonstrate proficiency in articulating decisions regarding stylistic practice, repertoire selection, and related conducting topics
- Demonstrate knowledge of music education philosophy, issues, rehearsal and teaching techniques, and standards/curriculum/assessment in a mock interview with Music Education faculty

## **Requirements for Instrumental majors:**

- Demonstrate the ability to analyze scores from formal and harmonic prospective using standard terminology and functional harmonic labeling
- Demonstrate the ability to transpose each common orchestral and band instrument from concert pitch to written pitch and from written pitch to concert pitch
- Perform specific scales and beginner-level etudes on each assigned instrument at a proficient level
- Instruct a beginning lesson on each instrument
- Demonstrate knowledge of instrumental repertoire for each major grade division (Elementary, Junior High/Middle School, and High School) and present a personal criterion for selecting quality literature
- Demonstrate knowledge of music education philosophy, issues, rehearsal and teaching techniques, and standards/curriculum/assessment in a mock interview with Music Education faculty

Students who do not successfully pass the Comprehensive Musicianship Exam will be tested again at the end of the term in which the exam was taken. Students who do not pass an exam on the second attempt will not be allowed to student teach unless the music faculty finds extenuating circumstances which would allow for further probationary periods.

## **Wind and Percussion Technique Exam**

All Instrumental Music Education students must complete this exam during the term prior to student teaching, typically the third term of the third year. As part of the CME, this exam will take place during the second and third week of said term, so that there is time for retakes if necessary.

### **Goal**

The goal of this exam is to isolate and assess the knowledge of technique and pedagogy of the wind and percussion instruments studied in instrumental technique classes. It is designed to assess the student's knowledge of the common instruments they will be expected to know during their student teaching term and provide the student with a guide for further growth.

### **Contents**

Students will need to be able to play the following major scales on the instruments noted below. The scale should be played in half notes and at a tempo of at least a quarter note = 60.

Flute	2-octave E-flat scale
Clarinet	2-octave B-flat scale (concert A-flat)
Alto Saxophone	2-octave D scale (concert F)
Trumpet	1-octave D scale (concert C)
French Horn	1-octave C scale (concert F)
Trombone	1-octave E-flat scale (concert E-flat)

Students should be prepared to show how to teach beginning embouchure acquisition and hand position on these instruments.

For percussion, students will need to demonstrate the correct hand position for the snare drum sticks and perform a five-stroke roll, long roll, and paradiddle.

### **Assessment**

Students will be assessed on tone production, embouchure, hand position, playing position, and general facility on the instrument(s). They will also be assessed on clarity of instruction and overall knowledge of the instrument(s).

# SCHOLARSHIPS

---

## MUSIC SCHOLARSHIPS

Any student, regardless of major, may audition for a performance-based scholarship. Specific audition requirements for instrumental, choral, and jazz scholarships are described below. Students who receive music scholarships are required to participate fully in the large ensemble to which they are assigned and take lessons with NCC applied faculty on their main instrument/voice.

In order to retain a music scholarship, the student must receive a B or higher in **both** the ensemble and lesson for which the scholarship is given. (NOTE: a B- is *lower* than a B and *does not qualify*.) Piano scholarships require the student to audition for the Piano Honors Recital and may require the student to accompany juries, recitals, and/or ensembles; the exact assignment is determined yearly by the piano faculty.

Students failing to meet the above criteria will be notified and put on a one-term probationary period during which the scholarship will be continued. If areas of concern are not improved by the end of the probationary period, the student's award may be removed. Music faculty reserve the right to extend the probationary period based on extenuating circumstances. Scholarships are renewable for students who remain in good standing.

The scholarship audition procedures described below are also used for acceptance of music majors into the various instrumental, choral, and jazz ensembles. Scholarship auditions should be completed by March 1; in special cases, late auditions may be heard.

### **Audition Requirements for Instrumental Scholarships**

- One prepared solo showing the student's overall technical and expressive ability
- Sight reading and all major and minor scales
- Two letters of recommendation from music professionals who know the student and his/her musical background (band director, applied instructor, etc.)

### **Audition Requirements for Choral Scholarships**

- Two memorized art songs (no "pop" songs will be accepted). One must be in English, the other in a foreign language. An accompanist will be provided, though students may choose to bring their own. No accompaniment tapes are accepted.
- Sight reading
- Two letters of recommendation from music professionals who know the student and his/her musical background (choral director, voice teacher, church choir director, etc.)

# JAZZ SCHOLARSHIPS

Demonstration of basic skills in the following areas is required:

- Technique (scales, arpeggios, etc.)
- Improvisation (blues, rhythm changes, etc.)
- Sight reading
- In addition, pianists and guitarists should demonstrate the ability to comp over blues and/or rhythm changes; bass players should demonstrate the ability to construct bass lines over the same. Drummers should demonstrate a basic command of styles (medium swing, even eighth, ballad, Latin, etc.)
- Two letters of recommendation from music professionals who know you and your musical background (band director, private instrument teacher, etc.)

*Note: Jazz pianists and guitarists should demonstrate the ability to comp over blues and/or rhythm changes; bass players should demonstrate the ability to construct bass lines over the same. Drummers should demonstrate a basic command of styles (medium swing, even eighth, ballad, Latin, etc.)*

## JAZZ AWARD REQUIREMENTS:

If you are awarded a jazz scholarship, you will be required to:

- Register each term for a one-hour applied lesson on their instrument/voice with the appropriate jazz faculty member
- Register for and participate in assigned jazz ensembles
- Maintain a “B” average in the applied lessons and ensembles that pertain to the award. Failure to maintain this grade point average will put the recipient on scholarship probation for a term, in order to make the necessary adjustments to bring the grade point average up to the required level. Failure to achieve this will result in canceling the scholarship.
- Attend all jazz studies events (student jazz concerts, senior project concerts, etc.) including the Jazz Faculty Concert Series concerts. There are eight jazz faculty concerts presented each academic year. Jazz Award recipients are required to purchase a season ticket at the deeply discounted cost of \$96 for the year. Failure to attend required jazz studies events will result in a significant decrease in the Jazz Scholarship amount.

## ACADEMIC SCHOLARSHIPS

In addition to music scholarships, North Central College offers academic scholarships to outstanding students who have achieved a high academic rank and high ACT and/or SAT test scores. For more information, contact the Office of Admission or the Office of Financial Aid.

## OTHER FINANCIAL AID OPPORTUNITIES

North Central College offers additional financial aid opportunities for qualified students. All students are urged to contact the Office of Admission or Office of Financial Aid to receive information.

## ACCEPTANCE OF SCHOLARSHIPS

North Central College is pleased to be able to present students with numerous opportunities to earn scholarships in the arts. For each acceptance, the student is expected to fulfill all aspects of that scholarship's requirements.

Students should therefore make a careful assessment of how many scholarships they can reasonably accept. The policy is to maintain the amount of the scholarship award for four years. Students who are unable to fulfill their scholarship requirements for **one** term because of study abroad, student teaching, internships, or a verifiable, unavoidable class conflict will not be penalized; the scholarship amount will stay the same for that academic year. However, students must receive permission to have their scholarship continued if there is more than a one-term conflict for any reason.

# COSTS

---

Throughout your time at North Central College there are additional costs that students may incur. Below is a list of approximate costs. Some of these will occur each year you are participating in a particular organization or ensemble; others will be specific to a year or event. In every case, please plan accordingly for these expenses.

## **Applied Lesson Fees**

Lessons are required for student with music scholarships, and cost \$200/term for 30-minute lessons and \$400/term for 60-minute lessons. Music majors should consult with their applied lesson teacher on the appropriate length of lesson.

## **Recitals**

Accompanist fees (ranges from \$150 – \$300 depending on length of recital), attire, and reception costs (varies). Please talk to your accompanist to ensure you are aware of the fee you will be charged and will be prepared to pay in a timely manner.

## **Music Education majors**

Enrollment in NAFME and attendance of IMEA conference in Peoria is approximately \$175/year.

## **Practicum/Student teaching costs**

TB tests, background checks, transportation to/from practicum site, edTPA submittal; costs will vary. Please consult Education Department website.

## **Jazz Scholarship students**

Attendance at Jazz Concert Series is mandatory. Purchase of a series subscription is \$96.

## **Marching Band students**

Outings, uniform, and additional expenses are approximately \$200/year. Please consult the Marching Band Handbook for additional and specific information.

# STUDENT OPPORTUNITIES

---

## PERFORMING ENSEMBLES

### CHORAL

Cardinal Chorus (MUS 110, Prof. Warfel) Tuesday and Thursday 10:00 AM – 11:10 AM

Concert Choir (MUS 111, Prof. Wis) Monday, Wednesday, Friday 12:00 PM – 1:10 PM

Women's Chorale (MUS 116, Prof. Wis) Monday, Wednesday, Friday 1:20 PM – 2:30 PM

Chamber Singers (MUS 307, Prof. Wis) Monday 4:00 PM – 6:00 PM

Naperville Chorus (MUS 113, community-based large choir, Prof. Martinez)  
Monday 7:30 PM – 9:30 PM

Opera Workshop (MUS 205, selected terms, Prof. Boemler) Times TBD

Vocal Jazz Ensemble (MUS 245, Prof. Borla) Tuesday and Thursday 4:00 PM – 5:50 PM

### INSTRUMENTAL

Concert Winds (MUS 114, Prof. Van Oyen) Tuesday and Thursday 2:00 – 3:50 PM

Symphony Band (MUS 107, Prof. Kelley) Monday and Wednesday 2:30 – 3:50 PM

Chamber Players (MUS 307, Prof. Kelley) Times TBD

Chamber Strings (MUS 307, Prof. Gallagher) Wednesday 4:00 – 5:30 PM

Big Band (MUS 115, Prof. Coffman) Times TBD

Jazz Combos (MUS 241, Prof. Mouse and jazz faculty) Times TBD

Flute Choir (MUS 307, Prof. Bennett) Tuesday 12:30 – 1:45 PM

Clarinet Choir (MUS 307, Prof. DiOrio) Monday 7:30 – 9:00 PM

Percussion Ensemble (MUS 307, Prof. Blanchet) Times TBD

Cardinal Athletic Band (athletic events) (MUS 106, Prof. Kelley) Monday and Thursday  
6:30 PM – 8:30 PM rehearsals plus special events and game days

Most ensembles require an audition. Interested students should contact the individual director for more information. While students are encouraged to do this at any time of the year, those wishing to be eligible for associated scholarships are urged to complete their audition before March 1 for the following academic year.

Students must register in order to be eligible to participate in ensembles. Students also must register for credit, unless they have already reached the 12.0 credit limit for full time. In the case of certain smaller ensembles, students may be required to register for credit, even if this means they will exceed 12.0 credits and will need to pay an overload fee.

Students should register for ensembles during spring registration (current students) or summer orientation (new students). Late registration may jeopardize the status of some of the smaller ensembles, which need a minimum number of members.

A certain number of performance-based scholarships are available for participation in the Concert Choir, Women's Chorale, Cardinal Chorus, Concert Winds, Symphony Band, Cardinal Athletic Band, Chamber Strings, and various Jazz instrumental and vocal ensembles (see details under Scholarships in this guidebook).

## APPLIED INSTRUMENTAL AND VOCAL STUDY

All North Central College students are eligible to study an instrument or voice with an applied teacher. Students on scholarship or who are majoring in music are required to take lessons with North Central College faculty.

Students must register in order to take applied lessons. Students also must register for credit, unless they have already reached the 12.0 credit limit for full time. In certain cases, students may be required to register for credit, even if this means they will exceed 12.0 credits and will need to pay an overload fee. Lesson registration must be completed by noon on Friday of week 2 each term.

Summer lessons may be available with your applied instructor; however, summer lessons must be taken for full credit. No zero-credit option exists for summer lessons.

# NAFME

All Music Education majors are required to join National Association for Music Education (NAfME) at their own expense, which is approximately \$35 annually. Go to <https://nafme.org> to join or to renew your membership. North Central College's chapter number is 250.

## NAFME STUDENT CHAPTER

The Department of Music sponsors a student chapter of National Association for Music Education. The largest professional music organization in the world, NAfME sponsors conferences and publishes a variety of journals with helpful articles about music teaching. Members of North Central's NAfME chapter attend meetings at which guest speakers or performers make presentations and attend the Illinois Music Education Conference in Peoria in late January each year. ICMEA (Illinois Collegiate Music Educators Association), the student NAfME chapters from Illinois, also hosts an annual conference in the fall. Cost for attending the mandatory conference is approximately \$140.

Music minors and others interested in music teaching are encouraged to be involved as well. Membership information will be made available at the beginning of each school year. Students may contact the NAfME Chapter Advisor, Prof. Wis, or the current NAfME student president. The Music Education bulletin board in the Fine Arts Center has current information regarding NAfME activities.

## NAFME CHAPTER MEETINGS 2018-2019

Abby Mandel, President [ammandel@noctrl.edu](mailto:ammandel@noctrl.edu)  
Sam Collins, Vice President [scollins@noctrl.edu](mailto:scollins@noctrl.edu)  
Michelle Lackemacher, Secretary [melackemacher@noctrl.edu](mailto:melackemacher@noctrl.edu)  
Ian Henning, Treasurer [ilhening@noctrl.edu](mailto:ilhening@noctrl.edu)

Dr. Ramona Wis, Chapter Advisor [rmwis@noctrl.edu](mailto:rmwis@noctrl.edu)  
Dr. Sean Kelley, Co-Coordinator of Music Education [spkelley@noctrl.edu](mailto:spkelley@noctrl.edu)

**Attendance at NAFME and the IMEC is required for Music Education majors.  
Please do not schedule practicum hours, lessons, or work during these times.**

FALL TERM 2018			
Week 1	Sunday, September 9	Music Welcome Day	1:00 PM, FAC 138
Week 3	Thursday, September 27	Chapter meeting	12:15-1:30 PM, Pfeiffer 25
Week 9	Thursday, November 8	Chapter meeting	12:15-1:30 PM, Pfeiffer 25
WINTER TERM 2019			
Week 3	Thursday, January 17	Chapter meeting	12:15-1:30 PM, Pfeiffer 25
<b>Week 4</b>	<b>Thursday-Saturday, January 24-26</b>	<b>IMEC, Peoria</b>	<b>Early Thursday morning through late Saturday afternoon</b>
<b>IMEC is the Illinois Music Educators Conference in Peoria</b> <b>Concerts, workshops, exhibits, alumni reception, and more! Our most important professional event!</b>			
Week 9	*Thursday, February 28	Chapter meeting	12:15-1:30 PM, Pfeiffer 25
<i>*Students registered for spring EDN 361 Content Reading may attend the Tuesday, February 26 orientation meeting instead of the scheduled February 28 meeting, approved by the Ed. Department.</i>			
SPRING TERM 2019			
Week 3	TUESDAY, April 9	Chapter meeting	12:15-1:30 PM, Pfeiffer 25
<i>*Based on past experience, this would be NCUR week. Students attending would leave campus Wednesday, so we moved our meeting to Tuesday. We need a full meeting for office elections!</i>			

### Education Department meetings to note:

**Teach First** meets during community time on weeks 2, 4, and 8.

**EDN 101 Orientation meetings** are Thursday of Week 1 and Tuesday of Week 2, each term, from 12:00-1:45 PM.

The **Debriefing meeting** is Thursday of Week 9 of fall and winter terms, and Week 8 of spring term. All meetings are 8:30 PM – 10:00 PM.

*Watch for regular updates and emails from the Education Department and refer to them for all policy matters and deadlines related to Teacher Education!*

## ILLINOIS MUSIC EDUCATION CONFERENCE

Each year, all Music Education majors are required to attend the annual Illinois Music Education Conference in Peoria at their own expense. The cost is approximately \$140, which covers bus transportation to and from the event and hotel stay for two nights (quad occupancy) with the NCC chapter. Conference costs are due the first week of fall term; information is given in late summer about how and whom to pay. (Total costs for national NAFME membership and the Illinois Music Education Conference are about \$175.)

This year's Illinois Music Education Conference will be held January 24-26, 2019, at the Peoria Civic Center. Students attending will be excused from classes on Thursday and Friday, though they will be responsible for all missed work.

## MUSIC MAC LAB

The Music Mac lab located in the FAC is open to all students currently listed as music majors or minors, or who are registered for a MUS course. Access to the lab is by ID card swipe only. **The door of the lab is to remain closed.** Other students should not be let in, since security is dependent on having a record of those who have swiped their card to gain access. In other words, if a student lets someone in on their card and a problem with theft or tampering of equipment occurs, the student whose card permitted access will be questioned.

The primary reason for the lab is to provide opportunities for music-related work, such as theory assignments using Finale. The lab should not be used routinely to check e-mail or to print out papers for non-music classes.

The Music Mac Lab is a designated quiet space. Please refrain from loud talking and listen to music and audio with the use of headphones. Eating is not allowed in the labs at any time. Please make sure all drinks are covered or have lids.

Students will need to bring their own headphones to the lab; none will be provided.

Please do not leave any personal items, instruments, books, or other personal equipment unattended in the computer lab. Items left unattended will be removed from the lab and placed in Lost and Found.

If there are problems with the computers, the ITS Help Desk should be notified by phone (630-637-5440) or by e-mail ([helpdesk@noctrl.edu](mailto:helpdesk@noctrl.edu)).

<https://its.noctrl.edu/computer-labs/computer-lab-guidelines>

## PRACTICE ROOMS

Practice rooms are available on the east side of the hallway in the Fine Arts Center and on the second and third floors on the west side of Pfeiffer Hall. Please be aware that during prime teaching hours (9:00 AM – 4:00 PM weekdays), many of these rooms will be occupied by teachers. Rooms are commonly available during early morning hours, evenings, and weekends. Practice rooms are available on a first-come, first-served basis.

There is no food or drink allowed on or near the pianos. Piano benches and stands that are in practice rooms should not be moved. **For insurance reasons, the practice rooms cannot be used by students or faculty to teach lessons to anyone who is not a student at North Central College.**

## FACILITY USE

The Music department is fortunate to have multiple spaces for teaching and rehearsing, including Wentz Concert Hall and the Fine Arts Center, as well as Pfeiffer Hall. Because of the heavy use of these spaces by the NCC community and outside rentals, the following commonsense rules for use are critical to observe:

- Straighten the chairs and stack the stands before leaving a room
- Shut off any sound or video equipment that was used
- Do not re-patch or unplug sound or video equipment
- Erase the white boards. Leave the dry erase markers for the next person to use
- Cover the piano with the padded cover
- Return large instruments, racks, folio cabinets, tables, and any other large pieces to their proper spots
- Please do not enter FAC 114 once rehearsals have begun

Finally, observe the room use schedule, which is posted in key spots around the building, and be sure to respect all posted class and rehearsal times.

## FACILITY HOURS

The building hours of operation are as follows:

**Fine Arts Center:** 7:00 AM – 1:00 AM (keycard access)

**Pfeiffer:** Monday – Saturday, 7:00 AM – 10:00 PM; Sunday 12:00 PM – 8:00 PM (no keycard)

On occasion, buildings will be closed due to special events such as appearances by high-profile guest artists; notices will be posted in the buildings regarding any closures.

# IMPORTANT DATES

---

## JURIES

### WOODWIND

Accompanist: Jon Warfel

**Winter 2019** Friday, **February 8** (Koten Chapel) *Rehearsals: Jan. 31, Feb. 1, and Feb. 7*

**Spring 2019** Friday, **May 24** (Koten Chapel) *Rehearsals: May 16, 17, and 23*

### BRASS and PERCUSSION

Accompanist: Michael Giuliani

**Winter 2019** Friday, **February 8** (FAC)

**Spring 2019** Friday, **May 24** (FAC)

### STRING

Accompanist: Jon Warfel

**Fall 2018** Wednesday, **November 14** (Koten Chapel)

**Winter 2019** Wednesday, **March 6** (Koten Chapel)

**Spring 2019** Wednesday, **May 29** (Koten Chapel)

### VOCAL

Accompanist: Barbara Vanderwall

**Fall 2018** Monday, **November 19** (Koten Chapel)

**Winter 2019** Monday, **March 11** (Koten Chapel)

**Spring 2019** Monday, **June 3** (Koten Chapel)

### PIANO

**Fall 2018** Tuesday, **November 20**

**Winter 2019** Tuesday, **March 12**

**Spring 2019** Tuesday, **June 4**

### JAZZ

**Winter 2019** **March 11 and 12** (FAC)

**Spring 2019** **June 3 and 4** (FAC)

# CHORAL SEASON EVENTS 2018 – 2019

All events are in Wentz Concert Hall  
(Schedule as of May 30, 2018)

**MUSIC WELCOME DAY**, Sunday, September 9

Various events, 11:00 AM – 6:00 PM

This is mandatory.

Check the Music Department website and email over the summer  
for schedule of the day and your particular events.

FALL TERM 2018					
Week	Date	Event	Ensemble(s)	Call time	Event time
6	Wednesday, October 17	<b>Honors Choral Invitational</b>	Cardinal Chorus Concert Choir Women's Chorale Chamber Singers	6:30 PM	7:30 PM
7	Friday, October 26	<b>Homecoming "Kickoff" Concert</b>	All (4) Choirs Concert Winds Symphony Band Jazz Combo Other, TBD	TBD	8:00 PM
TBD	TBD	Possible <b>run-out performances</b>	TBD	TBD	TBD
WINTER TERM 2019					
Week	Date	Event	Ensemble(s)	Call time	Event time
7	Wednesday, February 13	HOLD for possible <b>Winter Choral Gala Concert</b>	Cardinal Chorus Concert Choir Women's Chorale Chamber Singers	TBD	TBD
7	Friday, February 15	<b>Winter Choral Gala Concert</b>	Cardinal Chorus Concert Choir Women's Chorale Chamber Singers	TBD	7:30 PM
7 and 9	Saturday, February 16 <i>and</i> Saturday, March 2	<b>Audition Days</b>	Chamber Singers Others TBD	11:30 AM	Finished approx. 1:15 PM
11	TBD during Spring Break	Possible <b>Choir Tour</b>	TBD		

Other winter dates of interest: **ILMEA conference in Peoria**: Thursday, January 24 through Saturday, January 26 (all **Music Ed** majors will attend)

SPRING TERM 2018					
Week	Date	Event	Ensemble(s)	Call time	Event time
6	Tuesday, April 30	<b>Chamber Singers “Metamorphosis” Concert</b>	Chamber Singers	TBD	7:30 PM
7	Wednesday, May 8	<b>Women’s Chorale “Finale!” Concert</b>	Women’s Chorale	TBD	7:30 PM
9	Tuesday, May 21	<b>Cardinal Chorus and Chamber Strings Spring Concert</b>	Cardinal Chorus Chamber Strings	TBD	7:30 PM
9	Wednesday, May 22	<b>Concert Choir Graduation Concert</b>	Concert Choir	TBD	7:30 PM
11	Friday, June 7	<b>Baccalaureate Service</b>	Women’s Chorale	1:00 PM rehearsal; 5:30 PM call time	6:15 PM

PLEASE NOTE:

1. **Share these dates with families, friends, employers, other performance faculty, coaches, and anyone else to whom you are responsible.** These are required dates as per ensemble membership and your choral scholarship.
2. **PUT THESE DATES IN YOUR CALENDARS NOW.**
3. **Be honest about these dates when you apply for a job or audition for a show.** These are non-negotiable conflicts.
4. You are expected to **manage your schedule and responsibilities.** No “oops, I forgot” or “I have to work.” Managing your responsibilities and professional commitments is part of your professional growth during your college career.
5. **Keep these dates in mind when you schedule recitals or consider other commitments.** You want to have energy, good health, a positive attitude, and enough time to enjoy your music making so leave buffer room to allow for some breathers.

## BAND CONCERTS 2018 – 2019

<b>FALL TERM 2018</b>			
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>	<b>Ensemble(s)</b>
7	Friday, October 26 8:00 PM	<b>Homecoming “Kickoff” Concert</b>	Concert Winds Symphony Band
10	Tuesday, November 13 7:00 PM	<b>Concert Winds Invitational</b>	Concert Winds
10	Wednesday, November 14 7:00 PM	<b>Chamber Players &amp; Symphony Band Fall Concert</b>	Chamber Players Symphony Band
<b>WINTER TERM 2019</b>			
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>	<b>Ensemble(s)</b>
9	Saturday, March 2 7:00 PM	<b>Chords for Kids</b>	Concert Winds
10	Thursday, March 7 7:00 PM	<b>Winter Concert</b>	Symphony Band Chamber Players
<b>SPRING TERM 2019</b>			
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>	<b>Ensemble(s)</b>
3	TBD	<b>Concert Winds Tour</b>	Concert Winds
5	Wednesday, April 24 7:00 PM	<b>Concert Winds Return from Tour Concert</b>	Concert Winds
10	Tuesday, May 28 7:00 PM	<b>NCC Band Program Spring Concert &amp; Senior Celebration</b>	Concert Winds Symphony Band Chamber Players

## VOICE STUDIO RECITALS

<b>FALL TERM 2018</b>		
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>
7	Thursday, October 25 12:00 PM – 1:00 PM	<b>Voice Studio Recital</b>
9	Thursday, November 8 12:00 PM – 1:00 PM	<b>Voice Studio Recital</b>
	TBD	<b>Vocal Honors Recital</b>
<b>WINTER TERM 2019</b>		
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>
7	Thursday, February 14 12:00 PM – 1:00 PM	<b>Voice Studio Recital</b>
9	Thursday, February 28 12:00 PM – 1:00 PM	<b>Voice Studio Recital</b>
	TBD	<b>Vocal Honors Recital</b>
<b>SPRING TERM 2019</b>		
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>
7	Thursday, May 9 12:00 PM – 1:00 PM	<b>Voice Studio Recital</b>
9	Thursday, May 23 12:00 PM – 1:00 PM	<b>Voice Studio Recital</b>
	TBD	<b>Vocal Honors Recital</b>

## SMALL INSTRUMENTAL ENSEMBLES CONCERTS 2018 – 2019

<b>FALL TERM 2018</b>			
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>	<b>Ensemble(s)</b>
9	Tuesday, November 6 7:00 PM	<b>Instrumental Small Ensemble Concert</b>	Flute Choir Clarinet Choir Percussion Ensemble Other ensembles TBA

<b>WINTER TERM 2019</b>			
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>	<b>Ensemble(s)</b>
10	Tuesday, March 5 7:00 PM	<b>Instrumental Small Ensemble Concert</b>	Flute Choir Clarinet Choir Percussion Ensemble Other ensembles TBA

<b>SPRING TERM 2019</b>			
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>	<b>Ensemble(s)</b>
9	Thursday, May 23 7:00 PM	<b>Percussion Ensemble Spring Concert</b>	Percussion Ensemble
8	Tuesday, May 14 7:00 PM	<b>Cascading Clarinets</b>	Clarinet Choir
8	Sunday, May 19 2:00 PM	<b>11th Annual Flute Extravaganza</b>	Flute Choir
9	Tuesday, May 21 7:30 PM	<b>Cardinal Chorus and Chamber Strings Spring Concert</b>	Cardinal Chorus Chamber Strings

## PIANO STUDIO RECITALS

<b>FALL TERM 2018</b>		
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>
10	November 15, 12:05 PM	<b>Student Piano Recital</b>
<b>WINTER TERM 2019</b>		
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>
10	March 7, 12:05 PM	<b>Student Piano Recital</b>
	TBA	<b>Piano and Vocal Honors Recital</b>
<b>SPRING TERM 2019</b>		
<b>Week</b>	<b>Date /Time</b>	<b>Concert</b>
10	May 30, 12:05 PM	<b>Student Piano Recital</b>

## WOODWIND, BRASS, AND PERCUSSION HONORS RECITALS

<b>WINTER TERM 2019</b>		
<b>Week</b>	<b>Date /Time</b>	<b>Venue</b>
10	Thursday, March 14 7:00 PM	<b>Wentz Concert Hall</b>
<b>SPRING TERM 2019</b>		
<b>Week</b>	<b>Date /Time</b>	<b>Venue</b>
10	Thursday, May 30 7:00 PM	<b>Wentz Concert Hall</b>

## JAZZ FACULTY AND STUDENT CONCERTS 2018 – 2019

It is required for all students with a jazz scholarship to purchase a ticket package from the NCC Box Office for the Jazz Faculty Series, noted with an \* in the table below. See *Costs* for more information.

<b>Jazz Concerts 2018 – 2019</b>		
<b>Date</b>	<b>Event</b>	<b>Event time</b>
September 14, 2018*	An Evening with Jazz Vocalist Janice Borla	8:00 PM
November 2, 2018*	An Evening with Jazz Trumpeter Art Davis	8:00 PM
November 7, 2018	The Fall Great Evening of Jazz	7:30 PM
December 7, 2018	Sixth Annual Jazz Faculty Christmas Concert	8:00 PM
January 18, 2019*	An Evening with Jazz Saxophonist Mitch Paliga	8:00 PM
February 22, 2019*	An Evening with Jazz Vibraphonist Brad Stirtz	8:00 PM
February 27, 2019	Winter Student Jazz Concert	7:30 PM
March 8, 2019*	North Central College Big Band with Jazz Faculty Guest Artists	8:00 PM
March 29, 2019*	An Evening with Bassist Kelly Sill and Drummer Jack Mouse	8:00 PM
April 17, 2019	Spring Student Jazz Concert	7:30 PM
April 26, 2019*	An Evening with Jazz Trombonist Tim Coffman	8:00 PM
May 17, 2019*	An Evening with Jazz Pianist Chris White	8:00 PM
May 29, 2019	The Spring Great Evening of Jazz	7:30 PM

# FACULTY DIRECTORY

---

FULL-TIME FACULTY	Email	Phone	Office
<b>Dr. Jonathon Kirk</b> <b>Chair, Department of Music;</b> Theory, Composition, Electronic and Computer Music, Arranging and Composition, Aural Skills	<a href="mailto:jkirk@noctrl.edu">jkirk@noctrl.edu</a>	630-637-5662	FAC 31
<b>Dr. Lawrence Van Oyen</b> <b>Director of Bands and Coordinator of Instrumental Faculty;</b> Theory, Concert Winds, Applied Saxophone	<a href="mailto:lgvanoyen@noctrl.edu">lgvanoyen@noctrl.edu</a>	630-637-5628	FAC 119
<b>Dr. Sean Kelley</b> <b>Director of Athletic Bands and Co-coordinator of Music Education;</b> Symphony Band, Cardinal Athletic Band, Music Education Supervision	<a href="mailto:spkelley@noctrl.edu">spkelley@noctrl.edu</a>	630-637-5625	FAC 135
<b>Dr. Kelley Tatro</b> Music History, Ethnomusicology, Interdisciplinary Studies	<a href="mailto:kjtatro@noctrl.edu">kjtatro@noctrl.edu</a>	630-637-5626	FAC 125
<b>Dr. Ramona M. Wis</b> <b>Director of Choral Activities and Co-coordinator of Music Education;</b> Conducting, Choral Education Methods, Concert Choir, Women's Chorale, Chamber Singers	<a href="mailto:rmwis@noctrl.edu">rmwis@noctrl.edu</a>	630-637-5629	FAC 121

HALF-TIME FACULTY	Email	Phone	Office
<b>Jack Mouse</b> <b>Coordinator: Jazz Studies</b> <b>Program;</b> Jazz Combos, Applied Drum Set	etmouse@noctrl.edu	630-637-5347	FAC 133
<b>Linda Ogden Hagen</b> <b>Coordinator: Vocal Studies;</b> Applied Voice	logdenhagen@noctrl.edu	630-637-5627	FAC 137
<b>Barbara Vanderwall</b> <b>Coordinator: Piano Studies;</b> Applied Piano, Accompanist	bsvanderwall@noctrl.edu	630-637-5382	FAC 127

## ADMINISTRATIVE OFFICE

Kimberly Magett: Academic Assistant, College of Arts and Sciences

kmagett@noctrl.edu | 630-637-5372 | FAC 33

PART-TIME FACULTY		Email
Ann August-Waldron	Piano	aaugustwaldron@noctrl.edu
Jennifer Barrett	Voice	jlbarrett@noctrl.edu
Marie Bennett	Flute, Flute Choir, Aural Skills	mmbennett@noctrl.edu
George Blanchet	Percussion, Percussion Ensemble	gablanchet@noctrl.edu
Derek Boemler	Voice	dtboemler@noctrl.edu
Janice Borla	Jazz Voice, Vocal Jazz Ensemble	jborla@noctrl.edu
Jennifer Budziak	Advanced Choral Conducting	jkbudziak@noctrl.edu
Kathy Christian	Piano	kpchristian@noctrl.edu
Elliot Cless	Music Composition and Theory	etcless@noctrl.edu
Timothy Coffman	Jazz Trombone, Big Band	tjcoffman@noctrl.edu
Arthur Davis	Jazz Trumpet	aldavis@noctrl.edu
Andrea DiOrio	Clarinet, Clarinet Choir	ardiorio@noctrl.edu
Thomas Dymit	Voice	edymit@noctrl.edu
Chelsea French	Trombone	cafrench@noctrl.edu
Mara Gallagher	Violin, Viola, Chamber Strings	mgallagher@noctrl.edu
Michael Giuliani	Accompanist	michaelgiulianiwor@gmail.com
David Grant	Music Composition, Theory	dcgrant@noctrl.edu
Angela Presutti Korbitz	Voice, Vocal Pedagogy & Techniques	apkorbitz@noctrl.edu
Claire Langenberg	Cello	cwlangenberg@noctrl.edu
Paul Lowry	Trumpet	pjlowry@noctrl.edu
Nichole Luchs	Harp	nmluchs@noctrl.edu
Jeordano Martinez	Naperville Chorus	jsmartinez@noctrl.edu
John McLean	Guitar, Jazz Harmony, Jazz Improvisation	jtmclean@noctrl.edu
Ben Nadel	Director, Chamber Strings	benadel@noctrl.edu
Daniel O'Connell	French Horn	dpoconnell@noctrl.edu
Mitchell Paligia	Jazz Saxophone, Jazz Combo, Jazz History	mlpaligia@noctrl.edu
Kimberlie Richter	Bassoon, Applied Inst. Faculty Coordinator	kjviscontirichter@noctrl.edu
Phillip Serna	String Bass	pwserna@noctrl.edu
Kelly Sill	Jazz Bass	klsill@noctrl.edu
Bradley Stirtz	Vibraphone	bjstirtz@noctrl.edu
Victoria VerHoven	Voice	vverhoven@noctrl.edu
Jon Warfel	Piano, Accompanist, Cardinal Chorus	jrwarfel@noctrl.edu
Christopher White	Jazz Piano, Jazz Combo	cewhite821@noctrl.edu
Josh Wirt	Tuba	jawirt@noctrl.edu
Tricia Wlazlo	Oboe	tlwlazlo@noctrl.edu
Katherine Young	Music Composition	kayoung@noctrl.edu