



NORTH CENTRAL
COLLEGE 1861

DEPARTMENT OF MUSIC
GUIDEBOOK

INFORMATION, POLICIES, AND DEGREE PLANNING

DEPARTMENT OF MUSIC

MISSION 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.

The image shows a musical score for the song 'North Central College Alma Mater'. It is written on four staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. The first staff ends with a fermata over the final note. The second staff has a repeat sign after the word 'raise'. The third staff ends with a fermata over the final note. The fourth staff ends with a double bar line.



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PROGRAMS OF STUDY

Degrees offered: B.A. and B.M.E. (2026-2027 Catalog)

For complete information about the programs offered and requirements, please consult the catalog:

http://catalog.noctrl.edu/preview_entity.php?catoid=30&ent_oid=1634&returnto=3032

Major

- [Music Education, Choral Track, B.M.E.](#)
- [Music Education, Instrumental Track, B.M.E.](#)
- [Music Performance, Instrumental Track, B.A.](#)
- [Music Performance, Piano Track, B.A.](#)
- [Music Performance, Vocal Track, B.A.](#)
- [Music Composition and Production, B.A.](#)
- [Music, B.A.](#)
- [Music, Jazz Studies Track, B.A.](#)

Minor

- [Music Minor](#)
- [Jazz Minor](#)

MUSIC EDUCATION (CHORAL AND INSTRUMENTAL)

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). Please see the Catalog for additional requirements for music education majors.

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

North Central College

General Education (Core) requirements

Students must obtain their own copy of the Department of Education Student. 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 630-637-5107.

MUSIC (LIBERAL ARTS)

The B.A. in music is designed for the student interested in obtaining a wide range of musical experiences without focusing on performance or music education. The concentration includes a global perspective and technological perspective with an emphasis on research and writing.

MUSIC PERFORMANCE AND COMPOSITION

The Music performance track is designed for students who wish to pursue careers as performers, private studio teachers or composers; and for students planning to go to graduate school in related areas. Music Performance majors are required to take a rigorous core of music theory, history, techniques/pedagogy and applied lessons on their primary instrument or voice. Students are required to be in a large ensemble performing on their major instrument/voice every semester (except for piano). Entrance into the music performance track is determined by audition with the music department.

PERFORMANCE TRACK AND COMPOSITION 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 entrance 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 before the audition. Please consult the area coordinator for a timeline. 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 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 semester of the first year. In rare occasions, a student may be permitted to audition by the fall semester 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 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

Entrance Audition

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 20th 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 20th 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 full Recital (50 minutes of music)

VOCAL PERFORMANCE

Entrance Audition

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;

- 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

Entrance Audition

- 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's 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

Entrance Audition

The review 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.

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 as Music Composition major. 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.

Junior Recital

Recital should be 30-45 minutes in length and can include a performance on the student's primary instrument. Student may opt for an instrumental or vocal junior recital.

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 review 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 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 decision of the composition portfolio review committee will be conveyed to the student by letter.

MUSIC (JAZZ STUDIES)

The Jazz Studies track is designed for students who are considering careers as jazz performers, arrangers, composers or jazz educators and for students planning to go to graduate school in related areas. Jazz majors are required to take courses in jazz harmony, jazz improvisation, jazz history and jazz arranging and composition courses. Each semester in the program, students will take applied studio lessons on their primary instrument/voice, as well as participate in a jazz combo and a large ensemble, performing on that instrument. They are also required to take applied jazz piano for four semesters. Their program of study culminates with the presentation of their Senior Capstone Project, the Senior Jazz Concert.

Entrance into the Jazz Studies performance track is determined by audition with the jazz faculty. Students interested in pursuing a B.A. in Jazz Studies should consult Prof. Juan Pastor, 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 22 credit hours of music courses. See the catalog for more information.

JAZZ MINOR

The Jazz Minor offers courses in Jazz Harmony, Jazz Improvisation and Jazz History. Students can select a combination of courses to study while developing keyboard skills and learning to collaborate with other students in jazz ensembles.

RECITALS

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 below for the Senior Recital.

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.

SENIOR MUSIC CAPSTONE PROJECT (MUSI-491)

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 two semesters before the anticipated project completion.** Any student considering a Senior Project instead of the must first seek input from their applied teacher and any additional faculty who might be involved. 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.; students/faculty who will be involved)
- Project Timeline (when this is being researched and when it is being presented)

MUSIC CAPSTONE PROJECT / 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 spring semester of junior year. If the recital is scheduled for senior year, it is important to schedule the recital prior to student teaching.

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 50 minutes with approximately 25 minutes of vocal and 25 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 (B.A. MUSIC)

Music majors in B.A. Music are required to present a Music Capstone Project (MUSI-491)

MUSIC MAJORS (B.A. MUSIC PERFORMANCE)

Music majors in the B.A. Music Performance Vocal Track are required to present a Capstone Voice Recital (MUSI-492)

Music majors in the B.A. Music Performance Instrumental Track are required to present a Capstone Instrumental Recital (MUSI-493)

Music majors in the B.A. Music Performance Piano Track are required to present a Capstone Piano Recital (MUSI-494)

MUSIC MAJORS (B.A. MUSIC COMPOSITION)

Music majors in B.A. Music Composition are required to present a Capstone Composition Recital (MUSI-495)

MUSIC MAJORS (JAZZ STUDIES)

Jazz Studies majors are required to present a Senior Jazz Project (MUSI-401)

MUSIC AND JAZZ MINORS

Music and Jazz minors are not required to present any recitals but may opt to do so with their applied teacher's consent, and must pass their Recital Permission.

PLANNING AND SCHEDULING

All Junior and Senior Recitals must be scheduled with the Academic Assistant through the music office in FAC 33. Follow these steps to plan and schedule your recital:

Step 1 (Repertoire Selection and Approval): Once the student has decided on the recital repertoire in conjunction with the student's applied teacher, the area coordinator must have final approval.

Step 2 (Date and Venue Selection): The student accesses school [calendar](#) to look for available dates and venues. The student will need to choose a time/venue for a dress rehearsal as well as a time/venue for the recital performance. It is required that the student chooses two or three dates/venues for both the dress rehearsal and the performance to avoid any possible scheduling conflicts

Step 3 (Confirm Availability): The applied teacher and accompanist must be present for both the dress rehearsal and the recital performance; the student must confirm availability with both individuals.

Step 4 (Recital Permission): The student must schedule the "Recital Permission" with the area coordinator so that approval may be given for the recital to take place.

Step 5 (Official Scheduling): Once all of the dates have been confirmed, the student must complete the "Recital Scheduling Request" form to officially schedule the recital. Once this form is submitted to the Academic Assistant in the music office, the student will receive confirmation of the recital schedule. **The request needs to be submitted by the end of the 6th week each semester or at least four weeks prior to the recital date, whichever occurs first.**

Step 6 (Final Submission of Program): The student must submit the recital program at least two weeks prior to the recital performance date using the recital program template. Once all of the dates are approved the template will be made available to the student by the Academic Assistant.

The purpose of the Recital Permission is to determine the student's readiness to present the recital. Students must pass their Recital Permission in order to be allowed to present their recital.

All recitals presented in a given semester must be **completed before final exam week.**

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. Chou. 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. It is important that the student communicate with the accompanist as to what format the music should be in before submission. For example, the accompanist may require original scores, high quality paper copies, or high quality digital versions (PDFs, etc.).

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. 50 printed programs will be provided by the Academic Assistant. Voice students should include a QR code for all text translations that appear in the program.

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 completed 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.

STYLE GUIDE FOR RECITAL PROGRAMS

The NCC Department of Music follows style as outlined in the *Chicago Manual of Style*, published by the University of Chicago Press. There is a copy in the music office.

Title of Works

Individual instrumental works identified by their generic titles—Symphony, String Quartet, Toccata, Prelude, Sonata, etc., as well as part of the Latin mass, such as Kyrie, Gloria, etc.—are capitalized and in Roman face type (no italics or quotes).

Nocturne in E-flat Major, op. 9, no. 2

Frédéric Chopin (1810–1849)

Titles assigned by the composer to a specific work are considered true titles, much as a book (*Moby Dick*) has a true title. True titles are italicized:

Il barbiere di Siviglia

Gioachino Rossini (1792–1868)

When a work contains both a generic title and a true title, the true title is italicized, and the generic title is not:

Overture from *Il barbiere di Siviglia*

Gioachino Rossini (1792–1868)

The abbreviation for number (no.; plural nos.) and the abbreviation for opus (op.; plural opp.) are set in Roman and usually lowercased.

String Quartet no. 1 in F Major, op. 18, no. 1

Ludwig Van Beethoven (1770–1827)

The abbreviation designating a catalog of a particular composer's works is always capitalized.

Piano Trio No. 38 in G Major, Hob. XV: 24

Franz Joseph Haydn (1732–1809)

The following are a few of the many catalog abbreviations:

- BWV (Bach-Werke-Verzeichnis; Schmieder's catalog of J. S. Bach)
- WoO (thematisch-bibliographisches Werkverzeichnis. McCorkle's catalog of Brahms)
- D. (Deutsch's catalog of Schubert)
- K. (Köchel's catalog of Mozart)
- Hob. (Hoboken's catalog of Haydn)

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

A single piece from a musical, opera, or collection of works

The title of the musical, opera, or collection is italicized:

Fantaisie Brillante on Themes from Bizet's *Carmen*

Francois Borne (1840–1920)

Use Roman type within quotation marks for an aria from a larger work. The name of the larger work is italicized and indented.

“Aus Liebe will mein Heiland sterben”
from *St. Matthew's Passion*

Johann Sebastian Bach
(1685–1750)

“Et exultavit spiritus meus in Deo salutari meo”
from *Magnificat*

Bach

“Somewhere”
from *West Side Story*

Leonard Bernstein
(1918–1990)

Multiple pieces from a musical, opera, or collection of works

If performing a set of pieces from a larger work, the work should be listed first, italicized, and preceded by the word ‘from.’ The individual songs are listed underneath in quotations, and are indented.

from *St. Matthew's Passion*
“Erbarme dich”
“Können tränen”

Johann Sebastian Bach (1685–1750)

Composers and composer dates

- Use full names for composers and list applicable birth and death dates in parentheses to the right of or under the name. For living composers, indicate birth date with a “b.” (b. 1950) [*not* (1950 – present or 1950 –)]
- Composer names and dates should be right aligned
- If a composer's dates are known: (1900–1990)
- If a composer's dates are not known but there is a standard date range: (c. 1500–1555)
- If a composer appears more than once on your program, use only their last name (with no dates) after the initial appearance.
- There are two types of dashes: the en dash and the em dash. The en dash, which is the shorter of the two, should be used for date ranges: 1900–1990 not 1900-1990 (which uses a hyphen, not a dash). (In Word: Insert: Advanced Symbol: Special Characters)

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’après-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

INSTRUMENT STORAGE

Instrument locker storage is available in the Wentz Fine Arts Center. Instrument lockers are located in both of the upper level corridors to the Wentz Concert Hall lobby. Additional lockers are located in the lower level hallway of the fine arts center. Instrument lockers will be approved by and assigned to individual students by the Academic Assistant in the Department of Music. Students must provide their own combination locks. Locker storage space is limited; priority for a large locker will be given to students with a cello or a tuba.

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 6 concerts per semester for 8 semesters. 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 semester, their total requirement is 42 concerts or recitals (6 concerts for each of the 7 semesters 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 and Jazz minors

The total number of concerts or recitals that Music minors need to attend is the equivalent of 3 concerts per semester for 8 semesters. This equates to 24 concerts. 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 semesters 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 (NOT high school)

Timing

Concerts and recitals must take place during the two main semesters of the academic year. Summer and May 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, *not* high school level concerts.

All programs for concert attendance credit must be turned in within two weeks of the concert date.

Verification (still need to update!)

All approved concerts or recitals at NCC will have a sign-in sheet made available at the performance. Students must add their name in person and attend the entire performance to receive full credit for attendance. Regarding non-departmental concerts and recitals, and including concerts and recitals off campus, students will need to verify by turning in the original concert program with ticket stub. If the performance has no printed program or ticketing, such as a jazz club performance, the student is required to take a 'selfie' photo at the event in question. The event information, along with the 'selfie' photo, should be sent as an email in lieu of a program (this includes date, performer(s), and venue). The email should be sent to the Department of Music Chairperson, Dr. Susan Chou schou@noctrl.edu.

Tracking

A list of music majors and minors with concert attendance totals is posted on the bulletin of the Music Academic Assistant. 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 semester's attendance. If there are any questions, a student should inquire at the Music office.

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 semester of junior year/the semester 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 semester 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 semester prior to student teaching, typically the second semester of the third year. As part of the CME, this exam will take place during the second and third week of said semester, 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 semester 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)
Violin	2-octave D scale

Students should be prepared to show how to teach beginning embouchure acquisition and hand position on these instruments, and to demonstrate understanding of different articulations or bowing.

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 if required.

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 Department 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-semester 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.

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** semester because of study abroad, student teaching, internships, or a verifiable, unavoidable class conflict required by the major 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-semester 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 \$525/semester for 30-minute lessons and \$1050/semester for 60-minute lessons. Music majors should consult with their applied lesson teacher on the appropriate length of lesson.

Recitals

Accompanist fees (ranges from \$200 – \$400 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.

Practicum/Student teaching costs

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

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

Concert Choir

Chorale

Chamber Singers

Opera Workshop

Vocal Jazz Ensemble

INSTRUMENTAL

Concert Winds

Symphony Orchestra

Marching Band

Basketball Band

Big Band

Jazz Combos

Latin Jazz Ensemble

Flute Ensemble

Percussion Ensemble

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 by the Friday before spring break 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 18.0 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 18.0 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, Wind Orchestra, Cardinal Athletic Band, Chamber Orchestra, and various Jazz instrumental and vocal ensembles (see details under Scholarships in this guidebook).

APPLIED INSTRUMENTAL AND VOCAL STUDY

(Still need updates!!) 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 are responsible for registering for applied lessons in a timely manner. Students may not attend a lesson until they are registered. Students are responsible for confirming their schedule with their applied teacher. Any lessons missed during weeks the student is not registered cannot be made up.

Students also must register for credit, unless they have already reached the 18.0 credit limit for full time. In certain cases, students may be required to register for credit, even if this means they will exceed 18.0 credits and will need to pay an overload fee. **Lesson registration must be completed by the 10th day of each semester.**

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.

MUSIC EDUCATION STUDENT ORGANIZATIONS

NCME (NORTH CENTRAL MUSIC EDUCATION)

North Central Music Education majors are required to be a part of our student music education organization, NCME. Student officers run the chapter which includes clinics with music education specialists on a variety of topics related to our profession. The organization meets monthly during community hours.

First semester NCME officers are: Shannon Blonski - President; Joie Fagaragan - Vice President; Tiffanie Ericksen – Social Media; Liliana Saucedo - Secretary. The faculty advisor is Mr. Bryan Miller.

Music Ed majors are required to attend all NCME meetings during the community hour on campus in room 25 in Pfeiffer Hall. Practicum hours are not excused. Plan ahead with your practicum supervisor so your schedule is clear of conflicts. **YOU ARE A PART OF A PROFESSION:**

Music education students at North Central **are required to join one professional music education organization at their own expense.** Choral/General majors must join ACDA, Instrumental-Band members must join NBA, and Instrumental-String members must join ASTA. Membership comes with rights, privileges, and benefits. See the benefits of joining a professional music education organization here:

<https://majoringinmusic.com/benefits-of-joining-a-national-music-association/>

Choose one or more professional organizations to join:

ACDA (American Choral Director's Association) <https://acda.org/>

NBA (National Band Association) <https://nationalbandassociation.org/>

ASTA (American String Teachers Association) <https://www.astastrings.org>

EVENTS FOR FUTURE MUSIC EDUCATORS

As college students at North Central, **you are required to attend at least one event his year for at least one full day.** Decide which one is best for you.

ALL AREAS

IMEC - ILMEA Conference in Peoria: <https://ilmea.org/imec>

***TMEA** - in San Antonio, TX:: <https://www.tmea.org/convention/>

***OMEA** -in Columbus, Ohio: <https://www.omeapdc.com/>

CHORAL/GENERAL

ILACDA Fall Conference at U of I: <https://www.il-acda.org/fallconference/>

ACDA Midwest Regional Conference in Chicago (Choral only)
<https://midwesternacda.org/acda-midwestern-conference-call-for-choirs-interest-sessions/>

BAND/ORCHESTRA

Midwest Clinic in Chicago: 12/19-22 (Band and Orchestra only) <https://www.midwestclinic.org/>

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. 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.**

EICHLER PIANO LAB

The Eichler Piano Lab is located on the fourth floor in Goldspohn Hall (Goldspohn 41). No food or drink is allowed in the Piano Lab. Students who are enrolled in Class Piano will have ID card access to the lab outside of class time for practicing. Students are not allowed to unplug any headphones or cables. Please turn off the power of the digital piano when practicing is complete.

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 during rehearsals.
- Please do not move the furniture in Koten Chapel

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: Monday – Sunday, 7:00 AM – 6:45 PM (keycard access after 6:45 PM)

Pfeiffer: Monday – Sunday, 7:00 AM – 6:45 PM; Sunday (keycard access after 6:45 PM)

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.

FACULTY DIRECTORY

FULL-TIME FACULTY	Email	Phone	Office
Dr. Ramona M. Wis Director of Choral Activities Concert Choir, Chorale, Chamber Singers	rmwis@noctrl.edu	630-637-5629	FAC 121
Dr. Jonathon Kirk Composition, Music Technology, Electronic and Computer Music, Arranging, Theory	jkirk@noctrl.edu	630-637-5662	FAC 31
Dr. Susan Chou Chairperson, Department of Music Coordinator of Piano Studies Class Piano, Applied Piano	schou@noctrl.edu		FAC 127
Dr. Roger Wu Fu Director of Bands Concert Winds, Cardinal Athletic Bands	phwufu@noctrl.edu		FAC 121
Dr. Michael Remy Coordinator of Music Education Music Education	mhremy@noctrl.edu		FAC 125

HALF-TIME FACULTY	Email	Phone	Office
Angela Presutti Korbitz Coordinator: Voice Applied Voice, Vocal Diction and Voice Pedagogy	apkorbitz@noctrl.edu	630-637-5382	FAC 127
Juan Pastor Drumset, Music Theory, World Music	jdpastor@noctrl.edu	630-637-5382	FAC 135

ADMINISTRATIVE OFFICE

Victoria Kinder

Academic Assistant, Department of Music

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

Faculty	Area	Email
Daniel Anderson	Double Bass, Jazz Bass	dlanderson@noctrl.edu
Ann August-Waldron	Piano	aaugustwaldron@noctrl.edu
Dakarai Barclay	Jazz Trumpet	dbarclay@noctrl.edu
Jennifer Barrett	Voice	jlbarratt@noctrl.edu
Ross Berkley	Music Education	rpberkley@noctrl.edu
Maxwell Briggs	Tuba and Euphonium	mbriggs@noctrl.edu
Joann Cho	Music Theory	jcho@noctrl.edu
Timothy Coffman	Jazz Trombone, Coordinator of Jazz	tjcoffman@noctrl.edu
Marie Engle	Voice	
Mara Gallagher	Violin, Viola	mgallagher@noctrl.edu
David Grant	Composition	dcgrant@noctrl.edu
Eric Gratz	Violin	egratz@noctrl.edu
Jun-Hee Han	Piano	jhan@noctrl.edu
Ellen Huntington	Flute	echuntington@noctrl.edu
Tiffany Iwinski	Music Education	tgiwinski@noctrl.edu
Brian Kachur	Saxophone	bakachur@noctrl.edu
Meghan Kats	Marching Band	mmkats@noctrl.edu
Kevan Kosobayashi	String Techniques	ktkosobayashi@noctrl.edu
Katelyn Lee	Voice	kelee3944@noctrl.edu
Andrea Lafranzo	Conducting	alafranzo@noctrl.edu
Claire Langenberg	Cello	cwlangenberg@noctrl.edu
David Lesniak	Music Education	dslesniak@noctrl.edu
Helaine Liebman	Voice, Music History	
Paul Lowry	Trumpet	pjlowry@noctrl.edu
John McLean	Guitar	jtmclean@noctrl.edu
Ember Miller	Clarinet	emiller@noctrl.edu
Benjamin Nadel	Director of Orchestra	benadel@noctrl.edu
Daniel O'Connell	Horn	dpoconnell@noctrl.edu
Mitch Paliga	Jazz Saxophone	mlpaliga@noctrl.edu
Brandon Podjasek	Percussion	bppodjasek@noctrl.edu
Abigail Reccards	Vocal Jazz	ariccards@noctrl.edu
Kimberlie Richter	Bassoon	kjviscontirichter@noctrl.edu
Gabriel Andrew Rozsa	Trombone	garozsa@noctrl.edu
Robert Saul	Accompanist	rjsaul@noctrl.edu
Aaron Short	Voice	ashort@noctrl.edu
Brad Stirtz	Jazz Vibe	bjstirtz@noctrl.edu
Victoria VerHoven	Voice	vverhoven@noctrl.edu
Jon Warfel	Piano, Organ	jrwarfel@noctrl.edu
Christopher White	Jazz Piano	cewhite821@noctrl.edu
Tricia Wlazlo	Oboe	tlw lazlo@noctrl.edu
Nichole Young	Harp	nmyoung@noctrl.edu

HEALTH, WELLNESS, AND SAFETY FOR MUSICIANS

The Department of Music at North Central College coordinates with numerous offices on campus including the [Dyson Wellness Center](#) and [Office of Student Affairs](#) regarding health, wellness, and safety. As a reminder, all medical treatment required by an individual should be managed through the Dyson Wellness Center or professional medical providers.

The following topics for *musician* health, wellness, and safety include, but are not limited to:

- Hearing Health
- Vocal Health
- Neuromusculoskeletal Health
- General Injury Prevention
- Proper Handling and Operation of Equipment and Technology

Information, brochures, and links regarding musician health, wellness, and safety are provided below:

HEARING HEALTH

National Association of Schools of Music advisories on hearing health:

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

[Hearing Health Foundation](#)

<https://hearinghealthfoundation.org/musicians>

NEUROMUSCULOSKELETAL & VOCAL HEALTH

National Association of Schools of Music advisories on nms and vocal health:

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>

WELLNESS

Choral Net <https://choralnet.org/> blog by Dr. Wis, “The Conductor as Yogi,” weekly topics on wellness for musicians, including:

“*What If I Can’t Meditate?*” <https://choralnet.org/2020/07/the-conductor-as-yogi-what-if-i-cant-meditate/>

“*Still the Mind Chatter*”. <https://choralnet.org/2020/07/the-conductor-as-yogi-still-the-mind-chatter/>
“*Tapas* (or “*The best way out is always through*”). <https://choralnet.org/2020/08/the-conductor-as-yogi-tapas-or-the-best-way-out-is-always-through/>

“*The Well Choir (Breath)*”. <https://choralnet.org/2020/08/the-conductor-as-yogi-the-well-choir-breath/>

Youtube videos

Intro to Meditation for Musicians <https://youtu.be/A2Il5R9TW7k>

5 Senses Meditation for Musicians <https://youtu.be/v0cHm7WnLbo>

A Meditation for Managing School Stress <https://youtu.be/TCY7m10sCF0>

Online resources

Meditation for Musicians: A Practical Guide by Tim Holt

<https://www.timholtmusic.com/folio/meditation-for-musicians>

Six Dimensions of Wellness

<https://cdn.ymaws.com/members.nationalwellness.org/resource/resmgr/pdfs/sixdimensionsfactsheet.pdf>

Managing Performance Anxiety

<https://bulletproofmusician.com/how-to-make-performance-anxiety-an-asset-instead-of-a-liability/>

Alexander Technique

<https://alexandertechnique.com/>

Recommended Books

Musician's Yoga: A Guide to Practice, Performance, and Inspiration by Mia

Olson. https://www.amazon.com/dp/0876390955/ref=cm_sw_em_r_mt_dp_S9WoFb286HJ2P

Move Your DNA: Restore Your Health Through Natural Movement by Katy Bowman,

M.S. https://www.amazon.com/dp/1943370109/ref=cm_sw_em_r_mt_dp_CQ-oFbXV45CSF

The Musician's Way: A Guide to Practice, Performance, and Wellness by Gerald Klickstein

[https://www.amazon.com/Musicians-Way-Practice-Performance-](https://www.amazon.com/Musicians-Way-Practice-Performance-Wellness/dp/0195343131/ref=sr_1_1?dchild=1&keywords=wellness+for+musicians&qid=1629293715&sr=8-1)

[Wellness/dp/0195343131/ref=sr_1_1?dchild=1&keywords=wellness+for+musicians&qid=1629293715&sr=8-1](https://www.amazon.com/Musicians-Way-Practice-Performance-Wellness/dp/0195343131/ref=sr_1_1?dchild=1&keywords=wellness+for+musicians&qid=1629293715&sr=8-1)

ADDENDUM ON HEALTH AND SAFETY FOR COVID-19

For more general information on health and safety during the Covid-19 pandemic, please visit the following links from the Centers for Disease Control and the Illinois Department of Public Health:

<https://www.cdc.gov/coronavirus/2019-nCoV/index.html>

<http://www.dph.illinois.gov/covid19>