



MUSIC DEPARTMENT STUDENT HANDBOOK

Academic Year 2024-25



MUSIC DEPARTMENT
COLLEGE OF THEOLOGY, ARTS, AND HUMANITIES
Concordia University-Chicago

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I. Using This Handbook

This Music Department Student Handbook is intended as a supplement to the undergraduate catalog under which each student enters. Its purpose is explanatory and advisory and is not intended to take the place of the official university policies for which all students are responsible.

Please make use of both this handbook and your undergraduate catalog as you proceed through your university years, in order to be informed, prepared, and timely in accomplishing what is required of you.

Feel free to talk to any member of the music faculty or staff who will be teaching and supporting you through your curriculum. Most of them are available on campus regularly. We are most happy to help you in your academic and musical growth. A list of contact information is contained in this handbook to assist you.

Sincerely,
The Faculty and Staff of the Music Department
9/18/24

II. Mission Statements and History

University Mission Statement

Steadfast in Jesus Christ as revealed in the Holy Scriptures, Concordia University Chicago promotes academic rigor in its liberal arts and professional programs; grounds students in objective truth, integrity, and excellence; and practices faithfulness to the Confessional teachings of the Lutheran Church—Missouri Synod, as it forms students for vocations in church, family, and the world.

Music Department Mission Statement

The music department at Concordia University Chicago recognizes that music is a gift of God and a means through which all people can participate in the richness of the human experience. As a cultural expression that sheds light on both the individual and society, music is an essential component of a liberal arts education.

In accordance with these beliefs, the department fulfills the university mission by forming musicians who will be servant leaders and advocates for the transformative power of music in church, school and community. The department provides Concordia students a variety of opportunities to study and perform music, enabling their lifelong growth and involvement in the arts, while enriching the larger community.

Music at Concordia University Chicago

Because music has a vital role in the life of the campus community and beyond, the music department provides ensemble experiences and academic study both for music majors and for non-majors. Building on its historic strengths in teacher education and in church music, Concordia offers a Bachelor of Music Education degree, a Bachelor of Arts major in music, the Parish Music Certificate (also known as the Director of Parish Music program), minors and concentrations in various programs, and a certificate in piano pedagogy. Graduate programs in music include the Master of Church Music and Master of Arts in Music degrees.

The department provides a wide range of ensembles to meet the needs and interests of a diverse student body. A rich palette of applied studies in voice, composition, harp, guitar, organ, piano, harpsichord, winds, strings and percussion is available to all students largely because of the presence of excellent teacher-performers in the Chicago area. A proportionately high number of non-music majors continue to study privately because of the excellent applied music faculty.

Recognizing the importance of music to the church and community, the University offers an active schedule of programs and concerts, a variety of workshops (including the *Vi Messerli Memorial* Lectures in Church Music), and a number of recordings of the performing groups.

III. Faculty/Staff Contacts

Music Department Contacts

- Charles P. Brown, division chair (Arts), KM 253 (708) 209-3066 charles.brown@cuchicago.edu
- Ambria Jones, arts division administrative assistant, KM 251 (708)-209-3060 ambria.jones@cuchicago.edu
- Rachel Leininger, tour manager, KM 213 (708)-209-3524 rachel.leininger@cuchicago.edu

Coordinators of Specific Areas

- **Choral Activities**
Charles Brown, KM 253 (708)-209-3066 charles.brown@cuchicago.edu
- **Church Music**
Emily Woock, KM 263 (708)-209-3138 emily.woock@cuchicago.edu
- **Jazz Band**
Alex Piela, alex.piela@cuchicago.edu
- **Library Liaison**
Charles Brown, KM 253 (708)-209-3066 charles.brown@cuchicago.edu
- **Music Education**
Emily Woock, KM 263 (708)-209-3138 emily.woock@cuchicago.edu
- **Music Theory and Composition**
Jonathan Stahlke, KM 257 (708)-209-3496 jonathan.stahlke@cuchicago.edu
- **Chamber Orchestra and Aural Skills**
Maurice Boyer, KM 259 (708)-209-3636 maurice.boyer@cuchicago.edu
- **Organ and Harpsichord**
Emily Woock, KM 263 (708)-209-3138 emily.woock@cuchicago.edu
Steven Wente, KM 267 (708)-209-3069 steven.wente@cuchicago.edu
- **Piano**
Kuang-Hao Huang, (773)-320-3060 kuang_hao.huang@cuchicago.edu
- **Preparatory and Community Piano Program**
Jeffrey Kleinsorge, director, KM 320 (708)-209-3141
jeff.kleinsorge@cuchicago.edu
- **Applied Study: Voice**
Susan Nelson, KM 122 susan.nelson@cuchicago.edu
- **Wind Symphony, University Band and Applied Study: Instrumental**
Richard Fischer, KM 265 (708)-209-3070 richard.fischer@cuchicago.edu

FULL-TIME FACULTY

Maurice Boyer	D.M.A.	University of Maryland
Charles P. Brown	D.M.A.	University of Arizona
Richard R. Fischer	D.M.A.	Michigan State University
Jonathan Stahlke	D.M.A.	College-Conservatory of Music, University of Cincinnati
Emily Woock	Ph.D. (ABD)	Indiana University

ADJUNCT FACULTY

Mark Anderson, cello
Alyssa Arrigo, piano
Meg Busse, oboe
Becky Coffman, violin, viola
Nathalie Colas, voice
Robert Everson, percussion
Cynthia Fudala, flute
Paul Henry, guitar
Kuang-Hao Huang, piano
Jonathan Kohrs, church music
Amy Moeller, handbells
Susan Nelson, voice

Chris O'Hara, trumpet
Alex Piela, jazz band, jazz improvisation
James Robinson-Parran, piano
Jeremy Ruthrauff, saxophone
Nora Shaffer, clarinet
Julie Spring, harp
Thomas Stark, trombone
Christine Steyer, voice
John Tuck, string bass
Serena Voltz, euphonium, tuba
Petter Wahlbäch, theory and aural skills
Steven Wente, organ, harpshichord

PREPARATORY AND COMMUNITY PIANO PROGRAM

Jeffrey Kleinsorge, piano, PCPP director
Adrian Metzger, piano
Henri Poilevey, piano
Katrina Sudman, piano

EMERITI FACULTY

Evangeline Rimbach Ph.D.	Eastman School of Music, University of Rochester
Steven Wente D.Mus.	Northwestern University

Other Offices to Know

- Office of Academic Advising: Kreft Center (708) 209-3256
- Registrar's Office: Addison 151 (708) 209-3165
- Director of Campus Events: KCC (708) 209-3091
- Technology questions: CougarNet, Klinck Memorial Library (708) 209-3131
- Listening/Viewing Center: Klinck Memorial Library, Main Desk (708) 209-3050
- Academic Center for Excellence, CULearn CC248 (708) 209-3462
- Counseling Center, (708) 209-3229

Protecting Your Health

Caring for one's hearing, voice, and neuromusculoskeletal health should be of central concern to any practicing musician. Lack of care can lead to permanent damage and have a detrimental effect on one's ability to accomplish the daily tasks of the teaching and performing musician.

1. Long and repeated exposure to high decibel levels (listening to music with earbuds, sitting in front of brass, attending rock concerts) will be harmful to your hearing.
What to do: limit such exposure (use ear-buds sparingly, wear ear-planes/earplugs designed to dampen certain frequencies).
2. Poor use of the voice (screaming at sports events, poor singing technique, poor placement of the speaking voice) will wear on your voice.
What to do: don't scream, seek out a voice teacher who can assist with healthy use of the voice.
3. Physical issues (pain in hands, neck and back, for example) can be serious and should be addressed. There is no reward for "playing through pain."
What to do: seek advice from your teacher or medical professional at the first sign of discomfort to make sure that there are no physical reasons for pain (such as holding wrists at incorrect angles).

Advisories from NASM (National Association of Schools of Music) and PAMA (Performing Arts Medicine Association)

Hearing Health

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA-Student_Information_Sheet-Standard.pdf

Neuromusculoskeletal Health

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf

Vocal Health

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-Vocal_June-2014.pdf

IV. Academic Information

Programs of the Music Department

Undergraduate Programs for Music Majors

Bachelor of Arts (BA) Major/Minor in Music
Bachelor of Music Education (BME): Choral, Instrumental, General emphases (PreK-12 certification)

Undergraduate Programs for Music Minors

Bachelor of Arts in Secondary Education: Music Minor
Director of Christian Education: Music Emphasis

Special Department Programs (as an extension of the music major)

Certificate in Piano Pedagogy
Director of Parish Music (DPM)

Graduate Programs

Master of Church Music (MCM)
Master of Arts in Music (MA)

About the Music Programs

Music programs at Concordia are tailored for students who have specific interests in music. Students who are interested in teaching only music at the elementary, middle school or secondary level should pursue the Bachelor of Music Education degree with one or more of the emphases. Our graduates from this program teach at public and non-public schools and continue to perform and study music. Many seek advanced degrees in music or music education.

Students for whom music is a secondary area may pursue a minor in music in secondary education. The minor does not provide the background for further academic study in music.

The Bachelor of Arts program is a liberal arts degree. As such, it does not provide specific vocational training in music, but rather gives the student a broad background in the field, as well as excellent training in the liberal arts. Students who graduate with a BA in music continue to perform and study music, often pursuing a master's degree, and find occupations frequently in music related fields. A BA in music is often the choice of the musically talented pre-seminary student. Other students often combine a major or minor in music with study in another field, such as business or computer science.

The Certificate in Parish Music, as an additional component of the BA music major, provides the music foundation for one's service as a church musician. Students who receive the certificate are expected to be able to perform on organ or voice, to conduct, and to administer a full church music program. LCMS students who complete the Certificate in Parish Music and the required hours in theology are eligible to receive a call (roster status) within the Lutheran Church–Missouri Synod.

At the graduate level, Concordia offers two degree programs: Master of Church Music and Master of Arts in Music. The Master of Church Music degree is designed for the professional development of church musicians with significant training in music and theology. The Master of Arts in Music is a graduate-level program in music for those desiring church music or general studies in music.

Specific Degree Programs

Students are referred to the academic catalog for their official program: <https://cuchicago.edu/academics/catalog/>. Students are reminded that they are responsible to complete the academic program according to the year in which they enter Concordia. Please go to the table of contents and click on the appropriate area. Programs are located within the colleges:

College of Theology, Arts, and Humanities: Bachelor of Arts in music; music minor; Director of Parish Music certificate; Certificate in Piano Pedagogy

College of Education: Bachelor of Music Education

DegreeWorks is the tool by which academic programs are planned and records of academic progress are kept.

Expectations for Ensemble Membership (Bachelor of Music Education)

1. Choral: 7 semesters of Kapelle or other choral ensemble at discretion of faculty, 1 semester of an instrumental ensemble (8 semesters total)
2. Instrumental: 6 semesters of an instrumental ensemble according to primary instrument (strings: Chamber Orchestra; winds/brass/percussion: Wind Symphony or other instrumental ensemble at discretion of faculty), 1 semester of Jazz Band and 1 semester of a choral ensemble (8 semesters total) Jazz Band experience is highly encouraged.
3. Double emphasis:
 - a. Choral/instrumental: 4 of Wind Symphony, 4 of Kapelle, 1 of Jazz Band, 1 of an elective ensemble (Schola Cantorum, Chamber Orchestra, etc.) (10 semesters total)
 - b. Choral/general: 6 semesters of Kapelle or other choral ensemble at discretion of faculty, 2 semesters of an instrumental ensemble (8 semesters total)
 - c. Instrumental/general: 6 semesters of Wind Symphony, 2 semesters of a choral ensemble (8 semesters total)

Expectations for Participation for Music Scholarship Students

All students receiving an incoming music scholarship, or a returning-student endowed (named) scholarship are expected to register for applied music lessons in the appropriate area and to participate in one of the following ensembles (membership based on audition and the needs of the department):

Chamber Orchestra
Kapelle
Schola Cantorum
Wind Symphony

Courses to Be Offered: 2024-25 Academic Year

Course offerings are subject to change

Fall 2024	Spring 2025
<p>MUS 1112 Introduction to Music Theory MUS 1461 Instrumental Tech: Strings MUS 1503 Exploration of Music MUS 1611 Keyboard Technique I MUS 1631 Keyboard Technique III MUS 2112 Aural Skills I MUS 2123 Music Theory II: Chromatic MUS 3132 Aural Skills III MUS 3213 History of Western Music to 1750 MUS 3432 Methodologies of Music Learning MUS 4142 Music Theory: Counterpoint MUS 4313 Music for the Contemporary Church</p>	<p>MUS 1431 Instrumental Tech: Double Reeds/Flute MUS 1621 Keyboard Technique II MUS 1691 Keyboard Technique IV MUS 2113 Music Theory I: Diatonic MUS 2122 Aural Skills II MUS 2253 History of Jazz MUS 2402 Vocal Techniques for the Music Educator MUS 3142 Aural Skills IV MUS 3223 History of Western Music 1750–1900 MUS 3421 Instrumental Pedagogy MUS 3883 Basic Conducting MUS 4153 Music Theory: Form and Analysis MUS 4652 Piano Ped and Lit I MUS 4661 Practicum in Piano Pedagogy I MUS 4882 The Instrumental Program and Repertoire</p>
Fall 2025	Spring 2026
<p>MUS 1112 Introduction to Music Theory MUS 1421 Instrumental Tech: Single Reeds MUS 1441 Instrumental Tech: Upper Brass MUS 1503 Exploration of Music MUS 1611 Keyboard Technique I MUS 1631 Keyboard Technique III MUS 2112 Aural Skills I MUS 2123 Music Theory II: Chromatic MUS 2412 Singer’s Diction MUS 3132 Aural Skills III MUS 4263 20th Century Literature & Techniques MUS 4362 Musical Heritage of the Church MUS 4433 Teaching Music – K-12 MUS 4483 Advanced Choral Conducting MUS 4883 Advanced Instrumental Conducting MUS 4672 Piano Ped and Lit II MUS 4681 Practicum in Piano Ped II</p>	<p>MUS 1411 Introduction to Music Education MUS 1451 Instrumental Tech: Lower Brass MUS 1471 Instrumental Tech: Percussion MUS 1621 Keyboard Technique II MUS 1691 Keyboard Technique IV MUS 2113 Music Theory I: Diatonic MUS 2122 Aural Skills II MUS 2203 Survey of Western Music MUS 2243 Music of World Cultures MUS 3541 Music Technology MUS 3883 Basic Conducting MUS 4141 Aural Skills IV MUS 4163 Orchestration and Arranging MUS 4322 Service Playing and Liturgical Leadership MUS 4453 The K-12 Choral Program—Repertoire and Techniques MUS 4643 The Literature of the Piano</p>

Projected Courses to Be Offered: 2026-2027 Academic Year

Fall 2026	Spring 2027
<p>MUS 1112 Introduction to Music Theory MUS 1421 Instrumental Tech: Single Reeds MUS 1461 Instrumental Tech: Strings MUS 1503 Exploration of Music MUS 1611 Keyboard Technique I MUS 1631 Keyboard Technique III MUS 2112 Aural Skills I MUS 2123 Music Theory II: Chromatic MUS 2243 Music of World Cultures MUS 3132 Aural Skills III MUS 3213 History of Western Music to 1750 MUS 4142 Music Theory: Counterpoint MUS 4313 Music for Contemporary Church MUS 3412 Methodologies of Music Learning</p>	<p>MUS 1371 The Church Musician MUS 1411 Introduction to Music Education MUS 1431 Instrumental Tech: Double Reeds/Flute MUS 1621 Keyboard Technique II MUS 1691 Keyboard Technique IV MUS 2113 Music Theory I: Diatonic MUS 2122 Aural Skills II MUS 2253 History of Jazz MUS 2402 Vocal Techniques for the Music Educator MUS 3142 Aural Skills IV MUS 3223 History of Western Music 1750-1900 MUS 3421 Instrumental Pedagogy MUS 3541 Music Technology MUS 3883 Basic Conducting MUS 4153 Music Theory: Form and Analysis MUS 4322 Service Playing and Liturgical Leadership MUS 4882 The Instrumental Program and Repertoire</p>

The following courses are offered each semester:
MUS 3501 Music Convocation
MUS 3650 Piano Proficiency
MUS 4320 Field Work: Dir. Parish Music
MUS 4520 Senior Recital
MUS 4523 Senior Composition Project
MUS 4990 Arts Administration Field Experience: Chicago Symphony
All MUSA and MUSE

The following courses are offered on an at-need or interest basis:

<p>MUS 4213 The Literature of the Organ MUS 4472 Vocal Ped for Choral Conductor MUS 4512 Handbells in School and Worship MUS 4543 Organ Design and Registration MUS 4643 The Literature of the Piano MUS 4652 Piano Ped and Lit I MUS 4661 Practicum in Piano Pedagogy I MUS 4672 Piano Ped and Lit II MUS 4681 Practicum in Piano Ped II</p>

V. Facilities

Kretzmann Hall, built in 1950 with an addition in 1964, houses the music department. Kretzmann Hall is named for an outstanding family of Lutheran church workers, many of whom contributed time and abilities to the mission of Concordia University Chicago.

Performance Facilities

A four-manual mechanical action organ (Zimmer 1980/Berghaus 2004) is found in the Chapel of Our Lord, where daily chapel services are held. Many large ensemble performances are held in the chapel. Solo performances and some ensemble performances are held in the band room, the choir room, or the chapel. Geiseman Auditorium (south gym) houses the annual Spring Music Festival and occasionally other performances.

Rehearsal Rooms

Most rehearsals are held in either the band room (KM 230) or Gieschen Recital Hall (KM 225). Please check your ensemble listing for the room assignment.

Teaching Studios

Various studios are listed below. Please check with your applied teacher for specific studio assignments. Every effort is made to keep the same studio assignment for each student throughout the semester.

Keyboard studio: KM 214	This is the main teaching studio for college-level students. It has two pianos, one of which is a seven-foot Steinway grand. Intermediate and advanced students with special permission may use this studio space for practice when it is vacant. Relatively new to the space is a gift from distinguished alum, Dr. Walter L. Pelz '48. The organ was built by the Martin Ott Pipe Organ Company of St. Louis, MO, in 1984 for the Pelz home.
Piano studios: KM 320, 322, 323	Each of these studios has two pianos, at least one of which is a studio grand piano. These studios are used primarily for Preparatory and Community Piano Program, but other faculty may use these studios as teaching space. Intermediate and advanced students with special permission may use these studios for practice when they are vacant. Please check with your instructor as to studio assignment. Intermediate and advanced students may reserve a key for a studio. Please see the music office for details.
Organ studios: KM 221, 222, 224	Organ studios serve also as the practice rooms for organ. Lessons are taught in the chapel, on the organ in the choir room, or in the studios. The organ in the choir room is available for practice when the room is available.
Voice studios: KM 122, and other rooms	Each of these studios is equipped with a piano. Because of the large number of students in the voice program, occasionally a different studio is used for lessons.
Instrumental studios: KM 120, 123, 129, 131	Some of these studios have pianos and some do not. Please check with your instructor as to assignment.
Percussion studio: KM 208	This studio is available to percussion students and designated Wind Symphony members for lessons and practice.

Student Lounge

A student lounge is located at the south end of Kretzmann Hall. We ask that students help to maintain the cleanliness and orderliness of the room.

Practice Facilities

During the summer of 2012, seven Wenger soundproof practice rooms were installed on the second floor of the practice room wing. Additional improvements included new floor tile, drop ceilings, paint, blinds and radiator covers. Smaller improvements were also made on the first level.

Unlocked practice rooms are available to any music student on a first come-first served basis. Students are issued keys for the locked practice rooms. Tuning and maintenance problems are to be reported to the music office.

- Piano practice rooms— KM 113/114, 115/116, 117, 131/132, 311, 313, 315, 317
- Piano studios with grand pianos (special permission and key required)—KM 214, KM 320, KM 322, KM 323—see below
- Organ practice rooms (key required)—KM 221, 222, 224
- Chapel organ (permission required)
- Instrumental and voice practice rooms with music stand—KM 328, 330, 332
- Percussion students practice in the percussion studio (KM 208) or in the band room.
- Instrument locker rooms—KM 107, 118, 119, 124, 125/126, 127/128

Piano Studio Usage Policy

Intermediate and advanced students may practice in the teaching studios according to the following regulations:

1. Usage is limited to piano students at the 3000 level OR those who are taking piano as their primary instrument, by permission of the instructor. No other students may use the rooms.
2. Studios are available only when not being used for teaching. Make-up lessons and other impromptu usage by any faculty member takes precedence over student practice (even if the student has signed it out).
3. Each student will be issued a key for one studio (please come to the music office: \$10 deposit required).
4. Students may sign out times on the schedule posted on the door of each studio. Each student is allowed up to four hours per week in the three studios combined.
5. Students are encouraged to use the studios for individual practice or for rehearsals with a vocal or an instrumental soloist, but not for activities such as working on class assignments.
6. Current rules of practice rooms (no food, drink) will be strictly enforced.
7. Any violations of practice room etiquette may result in the forfeiture of the key and privileges to the studios.

Other Room Numbers

Band library—KM 102, 108, 307

Choral robes—KM 308

Symphony of OPRF—KM 112

Waiting room—KM 325

Choral library—KM 101, 215, 217, 223

Adjunct faculty mail room—KM 309

Storage—KM 109, 110, 121

Facilities to Support Music Study

Klinck Memorial Library

The physical music collection is located on the second floor of the library. Music books and scores are catalogued under the Library of Congress call number classification letter "M". Call numbers for music related materials can be found by using the online catalog located on the [library homepage](#). The [I-Share catalog](#) used in the library is from CARLI, a consortium that connects the CUC library to over 80 academic libraries in Illinois. Concordia community members can easily borrow physical materials from these libraries for free through the catalog.

Music databases and other resources can be located on the [Music Guide](#). For off-campus access, you will need to log-in using your CUC username and password.

Music databases include:

- [Oxford Music Online](#)
- [Naxos Music Library](#)
- [Music Online Performance in Video](#)
- [Music journals are found in the catalog](#)

The University collection of sound recordings consists primarily of [commercial CDs](#), and are available on the first floor for checkout. Headphones are also available at the main circulation desk. A Concordia ID is required to check out library materials.

The physical music collection is located on the second floor of the library. Music books and scores are catalogued under the Library of Congress call number classification letter "M". Call numbers for music related materials can be found by using the online catalog located on the [library homepage](#). The [I-Share catalog](#) used in the library is from CARLI, a consortium that connects the CUC library to over 80 academic libraries in Illinois. Concordia community members can easily borrow physical materials from these libraries for free through the catalog.

The Center for Church Music is located on the upper floor of the library, which contains a [historic hymnal collection](#). To access the Center, you may contact the music department to schedule an appointment or request access from a professional library team member.

Martha Gast Memorial Music Computer Lab

Located in KM 201, this laboratory contains 5 PC and midi-keyboard workstations (2 Macs and 3 Windows) to help students in theory, composition, jazz improvisation, marching band drill design and other computer-aided activities. Available software includes the following: Finale notation software (no longer available in 2025-26), Sibelius, Band-in-a-Box, Auralia, Musica Practica, and other software, including sequencing software.

The music computer lab should be available any time Kretzmann is open. If you find the lab locked, call Public Safety at 708-209-3039/ext. 3039. No food or drink is permitted in this room.

The music computer lab is designated for music projects and courses, and students may use it to check e-mail or other computer work as space allows. Printing is also available.

Keys

Keys for the organ rooms or any other special practice rooms are available in the music office (KM 251). Students are expected to bring a \$10 deposit for each key. Keys can be returned for deposit refund at the end of the academic year or until graduation. Keys for the chapel organ and the chapel piano are available for single use sign-out in the music office and at the campus switchboard.

- At no time are the windows in any practice room door to be covered.
- Food and drink are not permitted in the practice rooms.

Lockers

Student lockers for storing music and books are available in a room at the south end of Kretzmann Hall. Please go to the music office for a selection of available lockers. Keys are available in the music office for a deposit of \$10 each. A locker may be retained into summer for those students with prior permission who demonstrate a valid reason. Please contact Ambria Jones, KM 255 if you wish to keep your key for the summer.

Larger lockers for instruments are available through the band office, and are located throughout the practice corridors.

Room Reservations

Reservations for halls and rooms for concerts, rehearsals, meetings, receptions, etc., are to be made through the Ambria Jones, KM 255 (708-209-3062). For public events, refer to the director of campus events at Koehneke Community Center (708-209-3091).

Building Hours

Hours are posted in the lobby outside the band and choral rooms. The building closes at 11:00 p.m. every day classes are in session. Students in the building at the time of closing may stay an additional two hours.

Smoking Policy

Concordia University Chicago is a smoke-free campus. Use of smoke-producing products, including but not limited to cigarettes, cigars, cigarillos, mini-cigars, e-cigarettes, tobacco alternative vapor or vaping products and hookahs is prohibited on all properties owned or leased by the University.

Campus Telephones

A campus telephone is located across from KM 269 in the north section of Kretzmann Hall.

Photocopying

Students may use their IDs to print and copy at various machines throughout campus. If you wish to use the Kretzmann machine in KM 251, please check with Ambria Jones, KM 255 (708-209-3062)

VI. Academic Information

Academic Advising

For their first year, students are assigned an advisor through the Office of Academic Advising. For their sophomore through senior years, students will be assigned a departmental faculty advisor. Students may request a particular faculty member, but the final assignment rests with the department chair. Throughout the process, the Office of Academic Advising and faculty advisers guide students in their program selection. **Ultimately, the student alone is held responsible for the selection of the proper courses in the proper sequence to fit the selected degree program as indicated in the University catalog.**

In general, most of the freshman- and sophomore-level courses, such as music theory, aural skills, music history and basic conducting, are offered every year. Upper-level courses, including methods courses, vocal and instrumental techniques courses, and many of the church music courses, are offered every other year or every three semesters. You may consult the sequence of projected course offerings printed in this handbook, or you may consult with your advisor.

Late Work Policy (MUS courses only)

All assignments must be submitted by the deadline listed on Blackboard. Late submissions will incur a deduction of 10% per calendar day after the deadline listed on Blackboard.

For example, if an assignment is due at 11:59 pm on Friday and the assignment is turned in on Saturday at 12:00 am, the assignment is then late and there will be a 10% deduction on the assignment grade.

Students are responsible for submitting assignments promptly, regardless of absences. No assignments will be accepted more than 7 calendar days past the due date.

Extensions are at the instructor's discretion but must be requested at least one day before the deadline.

Attendance Policy

No unexcused absences are allowed. Excused absences—illness, family emergencies, religious holidays, or University-sponsored events—must be communicated to your instructor ahead of time. It is your responsibility to schedule appointments, meetings, and trainings outside of class time.

If you need to miss a class, notify your instructor at least one hour before the scheduled start time. Failure to do so will result in an unexcused absence. Zero to ten minutes late to class counts as a tardy. Three tardies amount to one unexcused absence. More than ten minutes late counts as an unexcused absence. Unexcused absences will result in a grade deduction. (Refer to the syllabus specific to each course.)

Applied Instruction Attendance

Students are expected to attend all lessons for which they are registered. Attendance policies may vary with the instructor. It is the responsibility of the student to learn and abide by each instructor's policy. Students should always notify instructors regarding their absences. Missing applied lessons is serious because it wastes valuable instructor time and may result, first, in the student's forfeiture of the lesson time and, second, if two or more lessons are missed, the lowering of the final grade by one letter.

University Excused Absences

Absences from classes, ensembles, and lessons caused by participation in University-related functions should be counted as excused absences by the instructor. Homework or tests missed during those absences should be made up at the convenience of the instructor.

Drop-Add Policy

The university policy for the withdrawal and addition of courses applies to all music courses, including applied music. Students are cautioned that tuition refunds, for example, follow the university policy, even if the student does not attend the lesson or class.

Mid-term Low Grade Report

Low grade reports are requested by the Office of Academic Advising for all students performing below C work. Students who receive these warnings are advised to contact instructors to see how they may improve. Many of the core music courses have a requirement of a grade of C or higher in the preceding course (music theory and history). Students in the BME program must have a 3.0 (grade of B) in the major and other specific GPA requirements. (Please refer to specific requirements for the College of Education.) **All education students must receive at least a C- or higher in courses counted toward the college of education programs (please check the College of Education handbook for the exact requirements).**

End-of-Year Review

Toward the middle of each spring term, the music faculty will conduct, as deemed necessary, an evaluation of student progress, based upon such items as course grades, jury reports, attendance in coursework, ensemble participation, applied lessons, and input from performance faculty and all full-time faculty. Music majors may be asked to evaluate their own progress toward meeting their goals and the requirements of the music programs. Short meetings may be scheduled with two faculty members to discuss student progress, assess weaknesses, and to determine goals for the coming year.

In addition, students in education programs have an extensive set of in-progress checkpoints to meet. This process is given in its entirety in the undergraduate bulletin.

VII. Applied Music Study

Availability

Private applied music lessons are made available on a first priority basis to music major/minors and then to non-music students if space is available on the applied teacher's schedule. The music department of Concordia University has made a firm commitment to offer applied lessons to all interested Concordia students as much as possible.

Credit

Students receive one semester hour of credit for a 50-minute lesson. The 50-minute lesson is required of all majors, together with the co-requisite of MUS 3501 Convocation, which meets on Thursdays at 11:30 a.m. Additionally, 25-minute lessons are offered to non-majors and majors pursuing a secondary performance area for 0.0 or 0.5 semester hours of credit. By recommendation of the instructor to the department chair, non-majors may register for a full 1.0 credit hour lesson. However, students are expected to achieve within the parameters of such study and will be required to meet performance requirements in MUS 3501 Convocation. In exceptional cases, students may register for an additional lesson on the same instrument.

Practice

For a 0.0 or 0.5 credit hour lesson, there is the expectation of 45 minutes to one hour of practice per day. For a 1.0 credit lesson, there is the expectation of at least one and a half hours of practice per day. For voice study, because of the nature of the human voice, the time expectations are a half hour per day for beginning students; extra time will be required for memorization. More advanced students will obviously be expected to spend more time practicing. Please consult with your instructor for more specific guidelines.

Each applied music course may be repeated for credit. Please see your instructor for a list of repertoire, as available.

Additional information may be obtained in the offices of each applied music area coordinator.

Piano: Kuang-Hao Huang, kuang_hao.huang@cuchicago.edu

Voice: Susan Nelson, susan.nelson@cuchicago.edu

Instrumental: Richard Fischer, KM 265, 708-209-3070, richard.fischer@cuchicago.edu

Organ: Emily Woock, KM 263, 708-209-3138, emily.woock@cuchicago.edu

Composition: Jonathan Stahlke, KM 257, 708-209-3496, jonathan.stahlke@cuchicago.edu

Applied Music Levels

There are three applied levels: Applied Music (2000), intended for non-majors or majors on a secondary instrument; Applied Music for Majors I (3000), and Applied Music for Majors II (4000). The music applied number consists of the prefix MUSA and four digits, the first of which indicates the level and the middle two of which indicate the instrument. Individual levels vary with the instrument. At the end of term jury, the music major students will be assigned either to continue at the same level or to move up to the next level. **It is expected that music majors will advance to the 4000 level in their primary instrument at least two semesters before the senior recital is to be performed.**

Class Instruction

Group instruction in piano is available for both music and non-music students with little or no background. Group instruction carries one hour of credit with two class meetings per week. Music majors (BME and BA) should register for MUS 1611, 1621, 1631, and 1691 Keyboard Technique I, II, III, and IV. These courses help prepare the student for the piano proficiency test.

In addition, interested non-majors may take the MUS 1421-1471 Instrumental Techniques courses if there is space and/or instruments available.

Fees

Because of the one-on-one nature of applied study, there is a charge for all students enrolled in applied music study for each semester. The current fee is \$300 for each registration. The fee does not pertain to the Keyboard Technique courses.

Juries

At the end of each fall and spring semester, performance examinations are held in every applied area. All students, majors and non-majors alike, taking private applied lessons for credit must perform before representatives of the performance faculty in their applied area. Repertory requirements vary for the number of credit hours taken and the applied area of study. There are no scheduled juries during summer sessions, though instructors will endeavor to schedule jury meetings for their students. Students are encouraged to inquire about jury requirements from their instructor well in advance. Juries for each semester are scheduled usually held during exam week.

Special juries for music majors include the leveling up jury and the recital preparation jury.

The leveling up jury is taken when a student is ready to move from 3000 level Applied Music for Majors I to 4000 level Applied Music for Majors II. The jury will be up to 20 minutes and should include twice as much music as the regular jury, plus additional scales for instrumentalists.

The recital preparation jury is required the semester before the intended senior recital and should consist of 15-20 minutes of music from the recital program.

VIII. Performance Opportunities

MUS 3501 Convocation provides the primary venue for student performance, allowing for solo and chamber performance experiences. Students may perform solos in end-of-term departmental or honors recitals by audition. Students have the opportunity to perform in a chamber concert each term as directed by the instructor and for other events as the opportunity arises. In addition, the main ensembles at Concordia present at least one concert per semester.

Senior or other special recitals are decided upon in consultation with the appropriate applied teacher and must receive approval both from the department and from the recital audition committee. Students are referred to the Recital Preparation Guide and the Undergraduate Recital Policy, both available in this handbook and in the music office.

Performance Competitions

There are two student performance competitions. Dates and pertinent information are published annually. Students must obtain the approval of their applied music teacher before auditioning.

Departmental/Honors Recitals

Two departmental recitals are held each semester. The purpose of the recitals is to provide students who have excelled in their performance area during the semester with the opportunity to perform for peers and faculty. Auditions for the departmental recitals are judged by a jury of three faculty members. One of the departmental recitals is designated the honors recital, and includes those performances which have been deemed by the committee to be the most proficient. (A non-competitive senior recognition recital is held in May in conjunction with the commencement activities.)

Music major students are **expected** to audition for departmental/honors recitals each semester, with the exception of the first semester. Being regularly prepared to audition and perform is an important part of musical growth and helps to prepare the student for performing the senior recital.

Solo/Concerto Competition

Any student taking applied lessons with a faculty member may audition before an independent jury with a movement of a concerto or comparable vocal work to be featured as a soloist on the Chamber Orchestra concert in the spring semester. Further information, policies and applications are available from the Chamber Orchestra director.

Student Performance—Off-campus

Students are encouraged to perform off-campus to further their professional experience and should obtain the consent of their applied music teacher prior to the scheduled performance. Students must abide by their teacher's recommendation and maintain a satisfactory grade-point average. Students represent Concordia University Chicago and are expected to handle their dealings with constituents and their off-campus performances in a professional manner. Conversely, individuals and groups desiring the services of Concordia students are encouraged to treat the students as professionals as well.

IX. Concordia University Ensembles

All Concordia University Chicago students are welcome and encouraged to join ensembles appropriate to their interests and musical background. All ensembles receive credit, but only certain ensembles count toward music degree requirements as indicated by the ♪ symbol.

Vocal

Kapelle (TR 4:00-5:45 p.m.; W 4:00-5:00 p.m.) ♪

Charles Brown

A select choir performing sacred and secular repertoire for the Services of Lessons and Carols, public concerts, fall and spring tours, and frequent local runouts to area churches. International tour every four years. By voice placement hearing.

Schola Cantorum (MWF 11:30 a.m.-12:30 p.m.) ♪

Maurice Boyer

A choir performing short sacred works for chapel services, the Service of Lessons and Carols performances, and the Spring Music Festival. Limited local runouts. By voice placement hearing.

Laudate (WF 2:00-3:00 p.m.)

Susan Nelson

A small women's choir performing advanced repertoire for chapel services, the Services of Lessons and Carols, local runouts to area churches, and other occasional concerts. By voice placement hearing.

Männerchor (T 7:00-8:40 p.m.)

Peter Stigdon

A small men's choir performing advanced repertoire for chapel services, the Services of Lessons and Carols, local runouts to area churches, and other occasional concerts. By voice placement hearing.

Instrumental

Wind Symphony (TR 4:00-5:45 p.m., W 4:00-5:00 p.m.) 🎵

Richard Fischer

A large instrumental ensemble performing repertoire for symphonic band for public concerts, fall and spring tours, and frequent local runouts to area churches. International tour every four years. By audition.

Chamber Orchestra (MF 4:00-5:30 p.m., W 5:10-6:10 p.m.) 🎵

Maurice Boyer

A small ensemble of string and wind players performing standard symphonic repertoire. Concerts in fall and spring, often in collaboration with other performing ensembles. The Chamber Orchestra sponsors the solo/concerto competition each year. Occasional runouts. By audition.

University Band (R 7:45-9:30 p.m.)

Richard Fischer

A large instrumental ensemble performing repertoire for symphonic band for public concerts. Members include University students and members from the community.

Jazz Band (M 5:30-6:50 p.m.)

Alex Piela

A small ensemble of wind, brass, keyboard, bass, and percussion players performing swing and jazz repertoire from the 1950s to the present. Public concerts. By audition.

Cougar Band (Rehearsal time varies)

Owen Kaiser

A small, student-led ensemble of wind, brass, and percussion players. Performs at athletic events.

Handbell Ensemble (T 6:00-7:00 p.m.)

Amy Moeller

Performing repertoire for 3- to 5-octave handbells, the Handbell Ensemble plays for the Service of Lessons and Carols, Spring Music Festival and chapel services. Previous experience expected but not required.

[note: 🎵 = ensembles that fulfill music scholarship expectations]

X. Scholarships

For Incoming Students

Freshman and transfer students may receive an incoming student scholarship. These awards are determined by a faculty audition committee in consultation with the Office of Financial Planning conducted in February and announced in March of the year preceding the intended year of enrollment. These music scholarships are renewable for three additional years, dependent upon the student's continued contributions to the music department and satisfactory academic and musical progress. Specific requirements for the scholarship are listed on the scholarship application form, but almost always include membership in an ensemble or serving as a piano accompanist or chapel organist. Scholarship students are required to be registered for applied music in their primary performance area.

For Returning Students

In addition to the renewable scholarships offered to incoming students, Concordia is fortunate to offer named, endowed scholarships through the Foundation Office. Specific amounts and requirements for each scholarship are announced in the spring semester for the following academic year. Usually the music scholarship audition occurs concurrently with the spring departmental/honors recital auditions.

Returning student scholarships can be awarded in addition to any other financial aid, including the incoming student scholarships. Application for these scholarships is made through the Office for Financial Planning. It is also expected that students receiving any music scholarship will continue to make significant contributions to the music program.

XI. Cultural Events

Concordia University Chicago is located in an area rich in the performing arts with easy access to world-class performers such as the Chicago Symphony Orchestra, the Lyric Opera of Chicago and other professional performing groups of all musical time periods, styles, and genres. The music faculty encourages all students to take advantage of opportunities in the arts, including visual art, dance and theatre. Watch the bulletin boards on the main level of Kretzmann Hall for notices of music events.

Some of the events may include:

- Faculty and guest recitals on campus
- Group trips to Symphony Center, Lyric Opera, and the Newberry Library
- Bach Cantata Vespers series at Grace Lutheran Church, River Forest
- Music of the Baroque Christmas concert at Grace Lutheran Church, River Forest
- Oak Park-River Forest Symphony concert series at Dominican University
- Newberry Consort (early music) concert series
- Chicago Symphony Orchestra concert series, Symphony Center, Chicago (student tickets often available) <http://cso.org/TicketsAndEvents/Students.aspx>
- Visiting artists series, Symphony Center, Chicago
- Lyric Opera season, Chicago
 - “Next” program offers reduced price tickets:
<https://www.lyricopera.org/lyricunlimited/next>
 - Podcasts at <http://www.lyricopera.org/watchandlisten/index.aspx>
- Visiting artists at Dominican University, River Forest
- Visiting and local artists in concert series at local churches
- *Vi Messerli Memorial Lectures in Church Music*, on campus