

# SCHOOL *of* MUSIC

*Residential Student Handbook*

2023-2024

**LIBERTY**  
UNIVERSITY.  
SCHOOL *of* MUSIC

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## DR. STEPHEN MÜLLER, DEAN

The School of Music



Thank you for choosing the Liberty University School of Music as your place for career preparation. We are so excited to have you as part of the growing student body dedicated to using their gifts, talents, and skills for the Glory of God. The Liberty University School of Music is a very special place. Here, you will find a wonderful environment for spiritual enrichment, creative opportunity, intellectual pursuit, dynamic expression, and strategic learning. This is also a great place to find friends. Many of you will establish life-long friendships while singing in a choir, playing in the orchestra, marching with the band, serving with a chamber group, writing a song or worshipping with a team of musicians. We are intentional in our efforts to establish a meaningful, affirming student community in the School of Music. Enjoy getting to know your fellow music students. Treasure these moments.

Liberty University and the School of Music are more than Christian in *name*, we are Christian in *culture*. That means everything we do in the School of Music is done in an effort to exalt Christ and build His Kingdom – including the way we train and equip musicians. We believe God wants us to steward every opportunity for His Glory and that what we do in this process can have an eternal impact. In addition to GREAT students, God has also assembled in the School of Music an incredible team of devoted teachers and professional practitioners. These are highly skilled men and women dedicated to providing students:

- 1) A world-class education experience.
- 2) Opportunity to grow in their aptitude and ability and performance skill in their instrument of choice.
- 3) Opportunity for Spiritual, Educational, and Social Transformation and growth sufficient to make meaningful contribution to their culture, discipline, and the Kingdom of God.
- 4) Opportunity to discover potential through mentoring and discipleship experiences.
- 5) Assistance in finding career placement in their chosen area of music performance, skill set and/or ministry.

Finally, allow me to address the parents of our students. Thank you for trusting us with your most precious gift: your child. We promise to treasure your gift and to take care of your son or daughter to the very best of our ability. We look forward when on graduation day your young adult child crosses the finish line as a skilled, thoroughly prepared musician!

Looking forward,

**Dr. Stephen Müller**

Dean

LU School of Music

## **DR. PAUL RUMRILL, ASSOCIATE DEAN**

The Center for Music and Worship

Welcome to the Liberty University School of Music! The Center for Music and Worship stands at the heart of our vision and activities at the SOM, seeking to develop music majors in every discipline - to model lives of worship and devotion in all that they do. For students that have embraced the call to worship in local churches, national ministries, and international initiatives, the Center for Music and Worship equips and challenges them to live as fully-devoted followers of Christ.



We are delighted that you have chosen to follow Him within the discipleship and devotional programs of the Center for Music and Worship. Our faculty believe that the local church is at the center of Christ's activities around the globe. We seek to train leaders, facilitators, and support personnel for corporate worship vocationally, bi-vocationally, and in support roles connecting with the local church. Most of our teachers are currently serving or have served in worship ministry for more than a decade and are skilled in teaching theology, team development, platform ministries, administration, worship technologies, and growth in personal devotion. We prepare students to serve in this grand field with humility and excellence.

God has enabled us to be the largest and most influential university center for corporate worship in the 21<sup>st</sup> century. We seek to mentor you and connect you with peer-partnerships throughout your time in the Center; our commitment to pray for you and help to encourage your prayer life is a significant feature of our mission. While we coach students to minister in cutting-edge styles, we do not shape them to simply perform the current trends - our mission is to respond to Christ's call in the gospel, regardless of style or ministerial approach. By mandating a solid theology based on a Biblical worldview and the devotional values of the New Testament, we will provide you numerous outlets to engage in music and worship within core classes, cultural frameworks, relevant methods training, dynamic ensembles, and significant practicum and internship experiences.

Above all this, our people love Jesus—we seek to trust Him and obey Him with everything we've got! Looking forward to honoring Him with you during your time at Liberty University.

**Paul Rumrill, D.M.A., D.W.S.**

Associate Dean

Center for Music and Worship

## **DR. GABRIEL MILLER, ASSOCIATE DEAN**

The Center for Music Education and Performance



We are so glad that you have answered the call to journey with us in your pursuit of a music degree. On behalf of the Center for Music Education and Performance, welcome to LU! The CMEP houses our degrees in music education (B.M. and M.A.) and performance (B.M.), as well as our liberal arts degrees in music (B.S.), and the music minor. Over 40 full-time faculty members serve the CMEP and other centers, as a unified team that supports you and educates you every step of the way. These professors range from practicing musicians and talented pedagogues to certified music education specialists to experienced recording engineers and seasoned worship leaders and more. Best of all, each one is here to impact your life in a positive way, for the glory of God! As you enter and work through your chosen program, know that you are joining a unique group of musicians who hold dear the firm convictions of the Christian faith while striving for excellence in all we do.

In this unprecedented time, it has never been more critical to be able to prepare a generation of Christian educators who can stand for truth and impact the world around them, as lights in the darkness. Likewise, the arts community is under assault, and now-more-than-ever the need is profuse for Christian artists and performers who freely give their talents back to God from a position of rock-solid identity and a robust understanding of the true purpose of life and living. And here you are! You are the next man or woman in line to be part of the Father's master plan to bring everything under subjection to Christ, that God may be all in all. We are here to give you one of the most important preparatory pieces in your journey to fulfill the call of God on your life! And we are so thrilled to be able to do so.

Manifold blessings to you as we yield ourselves together to His every command.

### **J. Gabriel Miller, Ph.D., D.W.S.**

Associate Dean

Center for Music Education and Performance

## ABOUT THE LIBERTY UNIVERSITY SCHOOL OF MUSIC

**The School of Music** maintains a vision, goals, and purposes that align with those established by Liberty University. Recognizing the Liberty University evangelical distinctive and desire for its schools to provide eclectic programs of study, the music unit is organized to meet the dynamic, diverse, and essential needs of the community it serves.

The **Mission of the Liberty University School of Music** is to train and equip musicians to be Champions for Christ. The ultimate goal is to instill in the heart of each musician a commitment to:

Worship Lifestyle  
Servant Leadership  
Stylistic Diversity  
Academic Inquiry  
Skillful Musicianship  
Artistic and Creative Expression  
Sharing Christ through Music

The School of Music features three academic/administrative centers:

The **Center for Music and Worship** trains and equips musicians to serve the evangelical community.

The **Center for Music Education and Performance** trains and equips musicians to serve as performers and music educators.

The **Michael W. Smith Center for Commercial Music** trains and equips musicians to serve the commercial music industry.

## ACCREDITATION AND PROFESSIONAL MEMBERSHIPS

Accreditation ensures that Liberty University has met strict standards with regard to degree programs, faculty, administration, student support, and services. Accreditation also ensures that courses taken and degrees earned through Liberty University will be accepted by other accredited institutions recognized by the U.S. Department of Education. Schools participate in the accreditation process in order to gain third-party recognition that verifies the institution meets standards of academic and administrative quality and is committed to continual improvement.

### SACS - Southern Association of Colleges and Schools

Liberty University is accredited by the Southern Association of Colleges and Schools Commission on Colleges to award associate, bachelor, masters, specialist, and doctoral degrees. SACS-COC accredits degree-granting higher-education institutions in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, and Virginia, which make up one of six geographic regions for accreditation in the United States.

As an accredited institution, Liberty University is eligible to participate in federal educational programs such as military tuition assistance, government tuition reimbursement programs, the GI Bill, and corporate tuition assistance. Credits and degrees earned through Liberty are therefore recognized by private industry and by the military and federal government for promotion, assignment, and position qualification standards.

### NASM – National Association of Schools of Music

The Liberty University School of Music has been accredited by the National Association of Schools of Music (NASM) since 2015. Accreditation by NASM ensures that the strictest of standards among schools of music across the country are being followed. NASM accreditation also ensures that educational quality standards are being met and that students are receiving the education they are advertised.

# Academic Policies



# ATTENDANCE AND OTHER GENERAL POLICIES AND PROCEDURES

**General Academic Information and Policies for the university may be found here:**

Undergraduate:

<https://catalog.liberty.edu/undergraduate/academic-support/academic-information-policies-resident-program/>

Graduate:

<https://catalog.liberty.edu/graduate/academic-support/academic-information-policies/>

**University Attendance Policies and Procedures may be found here:**

General:

<https://wiki.os.liberty.edu/display/IE/Attendance+Policy>

Undergraduate:

<https://wiki.os.liberty.edu/display/IE/Resident+Undergraduate+Class+Attendance+Policy>

## FRESHMAN / SOPHOMORE / TRANSFER REVIEWS

Liberty University is an open-enrollment institution, meaning freshman students may begin any program of study during their first semester. Students are “officially” admitted to the School of Music upon successful completion of the Sophomore Review and are then eligible to continue in their degree program and concentration.

### Freshman Review

All students declaring a major in music are required to complete a Freshman Review at the end of their second semester of applied music study at Liberty University. This evaluation is intended to provide feedback to students related to their potential success in their chosen field of music. Four criteria will be assessed during the review: 1) Academic performance; 2) Spiritual growth/character/integrity; 3) Musical Aptitude (including musical skill, performance growth); and 4) Attitude (Love for music, relationship to other students, professionalism, commitment to mission). The faculty committee will identify and convey to the student areas of musical, academic, social, and spiritual strengths and/or weaknesses.

Upon completion of the **Freshman Review**, the faculty may:

- 1) **RECOMMEND** the student for continued studies toward completion of the Sophomore Review.
- 2) **PROVISIONALLY RECOMMEND** the student for continued studies, provided they meet the four criteria for acceptance by committee review in the following semester. Faculty will make this assessment when students are deemed deficient in two or more of the four criteria above.
- 3) **ALTERNATIVELY RECOMMEND** the student continue studies toward a different degree within the field of music. Such a recommendation would typically be based on demonstrated skill level and the student’s stated career objectives.
- 4) **REDIRECT** the student into a different major outside the field of music when requisite skill levels have not been demonstrated.

**Note:** Upon completion of the Freshman Review, the student will be notified of the faculty decision by an SOM administration representative via email.

### Sophomore Review

All students declaring a major in music are required to complete a Sophomore Review near the end of their fourth semester of study at Liberty University. (Those applying for acceptance into the BM in Commercial Music Performance and BM in Songwriting degrees must complete the Sophomore Review by the end of their third semester at LU.) **This review will determine official acceptance into the School of Music in the declared program of study.** As part of this evaluation, students will perform on their primary instrument. Four criteria will be assessed during the review: 1) Academic performance (minimum GPA of 2.0 in all music courses); 2) Spiritual growth/character/integrity; 3) Musical Aptitude (including musical skill, performance growth); and, 4) Attitude (Love for music, relationship to other students, professionalism, commitment to mission).

Upon completion of the **Sophomore Review**, the faculty may:

- 1) **RECOMMEND** the student for acceptance into the declared program of study.
- 2) **PROVISIONALLY RECOMMEND** the student for acceptance into the degree of choice, provided they meet the four criteria for acceptance by committee review the following semester. Faculty will make this assessment when students are deemed deficient in two or more of the four criteria above.
- 3) **ALTERNATIVELY RECOMMEND** the student continue studies toward a different degree within the field of music. Such a recommendation would typically be based on demonstrated skill level and the student’s stated career objectives.
- 4) **REDIRECT** the student into another major outside the field of music when requisite skill levels have not been demonstrated.

**Note:** Upon completion of the Sophomore Review, the student will be notified of the faculty decision by an SOM administration representative via email.

### **Transfer Student Review**

All students transferring into the School of Music having completed four or more semesters of music studies at another academic institution are required to complete the **Transfer Student Review** during the first semester of enrollment at Liberty University. Transfer students meet with a faculty committee to evaluate coursework in music at their previous institution and to determine potential for success in the Liberty University School of Music. **This review will determine official acceptance to the School of Music in the declared program of study.** As part of this evaluation, students will perform on their primary instrument. Four criteria will be assessed during the review: 1) Academic performance (minimum GPA of 2.0 in all music courses); 2) Spiritual growth/character/integrity; 3) Musical Aptitude (including musical skill, performance growth); and, 4) Attitude (Love for music, relationship to other students, professionalism, commitment to mission).

Upon completion of the **Transfer Student Review**, the faculty may:

- 1) **RECOMMEND** the student for acceptance into the declared program of study.
- 2) **PROVISIONALLY RECOMMEND** the student for acceptance into the degree of choice provided they meet the four criteria for acceptance by committee review the following semester. Faculty will make this assessment when students are deemed deficient in two or more of the four criteria above.
- 3) **ALTERNATIVELY RECOMMEND** the student continue studies toward a different degree within the field of music. Such a recommendation would typically be based on demonstrated skill level and the student's stated career objectives.
- 4) **REDIRECT** the student into another major outside the field of music when requisite skill levels have not been demonstrated.

**Note:** Upon completion of the Transfer Student Review, the student will be notified of the faculty decision by an SOM administration representative via email.

### **Review Appeals**

On rare occasions, extraordinary circumstances arise which make it impossible for an individual to appear at the Freshman, Sophomore, or Transfer Student Review, or to perform at his or her usual level of skill (generally due to severe illness or personal tragedy). Under such circumstances, if a student is redirected to a different music degree or another degree within the University system, a student may appeal the decision of the faculty to the Performance Review Appeals Committee (PRAC). The student must appeal to the PRAC in writing through the Chair of Applied Music Studies, submitting documentation supporting the validity of the appeal. It is the option of the Chair to refer the appeal to the PRAC or to refuse to entertain the appeal. If the appeal is referred to the PRAC, the PRAC may:

- 1) Work to ascertain the validity of the appeal.
- 2) Make recommendations about the disposition of the appeal.
- 3) Act in place of the music faculty to accept, provisionally accept, or redirect a student.
- 4) Decide to allow a student to appear before the music faculty at the next Performance Review with or without a recommendation to modify the application of policies respecting the amount of time that must elapse between successful completion of the performance review and the senior recital presentation.

Those comprising the PRAC are the student's Department Chair, the Chair of the Department of Applied Studies, the Keyboard Coordinator, an Instrumental Coordinator, and the Vocal Coordinator. Typically, a student's instructor is invited to PRAC meetings to assist in the discussion of any appeal. Each member of the PRAC has only one vote, regardless of the number of positions a member may hold. The decision made by the PRAC is approved by a simple majority vote. The appeal is rejected in the case of a tie vote. The recommendation of the PRAC is sent to the Associate Deans and Dean for a final decision. A student may appeal a performance review decision only one time.

## KEYBOARD PROFICIENCY EXAMINATION (KPE)

Functional piano skills are necessary for success in the field of music. The School of Music faculty is committed to providing each student with programs of study and resources that assist in equipping those called in all of the music disciplines and majors we serve.

**ALL School of Music degree candidates must complete the Keyboard Proficiency Examination (KPE).** The KPE may be completed in one of two ways: group piano courses or private applied instruction.

### General KPE Policies

The expected competency level for students is consistent with the requirements found in NASM-accredited music programs across the country. Students are required to prepare for the examination under the instruction of Liberty University piano faculty in group or private courses until the examination is successfully completed. Since keyboard skills also help students in their coursework in music theory and musicianship, **ALL students enrolled in music theory must also be enrolled in a group piano course.**

During the first week of the first semester of enrollment in any SOM program, all freshman and transfer students must enroll in MUSC 112. Each student's ability at the keyboard will be assessed during the first week of classes, and he or she will either remain in group piano classes or be recommended for applied piano lessons.

Music Education students must successfully complete the entire KPE ***no later than one semester prior to student teaching.*** No one will be admitted to student teaching who has not first passed the KPE.

**All music majors must pass the KPE prior to graduation for degree conferral.**

### The Keyboard Proficiency Exam

The KPE is divided into nine elements, each of which is evaluated separately and requires an 80% pass rate. The student passes each section of the examination when the evaluating faculty recognizes that the student's keyboard skill is minimally functional for that particular portion. The student's skill is determined to be "functional" when the piece, progression, or technical challenge is performed with little-to-no pitch or rhythm errors while the continuity of the presentation remains intact.

**KPE Requirements include the following:**

- 1) Repertoire I
- 2) Repertoire II
- 3) SATB Hymn
- 4) Worship Repertoire
- 5) Harmonization I
- 6) Harmonization II
- 7) Sight Reading
- 8) Scales
- 9) Arpeggios

### **Preparing for the Keyboard Proficiency Examination**

To acquire the skills necessary to pass the Keyboard Proficiency Examination (KPE), the following courses of study are recommended:

- 1) The student enrolls in group piano MUSC 112, 243, 244, and 345. This sequence of courses can help the student acquire the skills necessary for successful completion of the KPE. Elements of the KPE are completed as a part of examinations in these classes. The following requirements are included in each respective class piano syllabus:
  - A. Students must pass each keyboard proficiency element with a score of 80% or higher.
  - B. If the student follows these guidelines, it is possible for him or her to complete the KPE in four semesters.
    1. KPE Syllabus requirements for MUSC 112: Classical Repertoire I and Worship Repertoire
    2. KPE Syllabus requirements for MUSC 243: Classical Repertoire II, Scales, and Arpeggios
    3. KPE Syllabus requirements for MUSC 244: SATB Hymn and Harmonization I
    4. KPE Syllabus requirements for MUSC 345: Harmonization II and Sight Reading
- 2) Qualified students may also prepare for the examination as part of the MUSC 141-442 series of Private Keyboard Instruction courses. Elements of the KPE may also be passed as a part of jury examinations for private piano students.
- 3) Transfer students will meet with the Group Piano Coordinator to determine the best level of piano instruction for placement in group piano or applied piano lessons.

### **Other Policies relating to the Keyboard Proficiency Examination**

The notice of completion of the Keyboard Proficiency Examination is reported to the CASAS professional advisor and noted on the student's official transcript and Degree Completion Plan. The SOM Office and the Group Piano Coordinator maintain records on the status of students relative to progress toward the completion of the KPE.

In rare instances, the KPE committee may determine that a student does not present the potential to ever complete the KPE. In such cases, the committee may make any number of recommendations, including a change of program.

## CONCERT AND RECITAL ATTENDANCE

Attendance and participation in musical performances are essential components of a musician's education. Performance helps the student prepare to be a professional musician, while attendance at concerts and recitals familiarizes the student with a wide variety of musical styles and different performing techniques. Students are encouraged to attend music concerts and recitals, both on and off campus.

### Concert/Recital Attendance Requirements

During each semester, music majors and music minors enrolled full-time are required to attend concerts and/or recitals approved by the School of Music. Consult the table below for the number of concerts/recitals required before specific music degree programs are awarded:

Degree	Concert/Recital Requirements
BM Performance	56
BS Music	56
BM Music Education	32
BM Commercial Music	32
BS Commercial Music	32
BM Worship Leadership	32
BS Music and Worship	32
BM Music in World Cultures	32
BS Music in World Cultures	32
Music Minor	24

Transfer students are credited recital credits according to major in proportion to the number of semesters being transferred in (i.e., 7 per semester for majors requiring 56 or 4 per semester for majors requiring 32).

For Music Education students, the recital attendance requirement should be met prior to student teaching.

### Concert and Recital Attendance Credit Procedures

Concert/Recital attendance at major events in the School of Music is recorded by swiping student ID's both before and after the event. A student who arrives later than ten minutes after a performance's announced starting time will not be permitted to swipe-in and will not receive credit for attendance. A student who leaves a performance at any time prior to its completion will not be permitted to swipe-out and will not receive attendance credit.

Major events include, but are not limited to: Area Recitals; Encore Recitals; Faculty Concert Series; Christian Artist Series; Ensemble concerts; *Christmas on the Boulevard*; and *Night of Worship*.

A careful record of each student's recital attendance is maintained by the School of Music office. Students are advised to keep track of their own recital attendance in case of discrepancy. If a discrepancy occurs, the student is to contact the School of Music office immediately. Any dispute will be resolved by the appropriate Associate Dean. The decision of the Associate Dean will be final.

### Off-Campus Concerts and Recitals Policy

Some music performances that are scheduled at facilities off-campus may be considered toward the fulfillment of attendance requirements. Such special approvals are typically given for programs with commensurate levels of musicianship and academic rigor as those offered in our building. **A student must receive approval from SOM administration prior to attending any off-campus recital or concert if attendance credit is desired.** In such cases, the student should request approval by submitting proof of attendance (e.g., selfie).

# RECITAL ETIQUETTE

Students attending School of Music concerts or recitals are expected to appear in class dress as defined by the Liberty Way, but students should understand that standards of audience dress for formal musical presentations are elevated. A person who attends a concert or recital should be familiar with some basic guidelines of etiquette that constitute appropriate behavior at music presentations. The School of Music enforces policies that conform with standard concert etiquette:

## Audience Etiquette

- 1) A performer should be applauded before and after the performance.
- 2) Performances of multi-movement works should be applauded only at the beginning and end of the *entire* work, not between movements.
- 3) In song recitals, it is appropriate to applaud after single songs and at the conclusion of a group of related songs.
- 4) No one may enter the hall to be seated during the performance of a musical selection. (One should wait for a break in the program marked by applause.)
- 5) Audience members are requested to refrain from exiting the hall during the performance of a musical selection, except in the case of an extreme emergency.
- 6) Cell phones should only be used for accessing recital programs. They should be turned to silent mode before any performance. Please refrain from reading emails or texting during concerts.
- 7) Unauthorized flash photography or video recording is not permitted during a performance.
- 8) Audio recording is not permitted during a performance, unless approved by the School of Music.
- 9) Gentlemen do not wear headwear (hats) in the performance hall.
- 10) Any inappropriate behavior may result in a student's immediate expulsion from the concert or recital and forfeiture of attendance credit.
- 11) Finally, the principle that Jesus taught ("Do unto others as you would have them do unto you") applies in recitals and concerts: treat the performer and fellow audience members in the same manner that you would like to be treated if roles were reversed.

## Performer Etiquette

The student who is participating in a recital, program, or performance event is responsible to know the order of the program and to know where he/she is to enter the stage area. The student performer should also know whether a stage manager will be working immediately before his/her performance and should wait until the stage is clear and everyone in the recital hall is seated before taking position on the stage. It is expected that all recitals and performance events be opened with prayer. Appropriate acknowledgment of audience appreciation is encouraged. The performer should also recognize the accompanist or accompanying participants at the end of the performance. Any questions pertaining to stage decorum should be addressed with the individual instructor prior to the recital, program, or performance event. All tuning, placement of chairs, etc., must be completed prior to the starting time of the recital.

## DRESS CODE FOR RECITALS/PROGRAMS/PRESENTATIONS/REVIEWS

The nature of recital performance or presentation is to highlight the student's artistry and musicianship in a presentation that draws attention to the expressiveness of the music and, if applicable, communication of the text. The goal of recital dress is to avoid drawing attention away from the performance. In order to ensure success of the recital in all aspects, students must show their applied music professor their attire either in person or in a photo (both front and back) at least two weeks before every type of presentation listed below. The women of the faculty would be happy to help women find appropriate dress, if needed. The men of the faculty would be happy to help men find appropriate attire, if needed. NOTE: For all recitals, please avoid colognes and perfumes.

### **Senior Solo Recitals (MUSC 498)**

**Men:** Black tuxedo with black dress shoes

(Or) Suit (tie is optional according to the needs of the instrument)

**Women:** Formal Gown

- a. Length: mid-shin to the floor (nothing at or above the knee)
- b. Not too tight to the body (should have good movement and flow)
- c. No sheer (see-through) material
- d. No strapless or thin-strapped gowns
- e. Slits – no further than to the knee (nothing above the knee)
- f. Shoes (closed-toed) – no stiletto; dressy flat or reasonable heels acceptable

### **Junior Solo Recitals (MUSC 398)**

**Men:** Suit (tie is optional according to the needs of the instrument)

- a. No jeans
- b. Dress shoes should be shined (no sneakers or sandals)

**Women:** Formal Dress

- a. Length: below the knee
- b. Not too tight to the body (should have good movement and flow)
- c. No sheer (see-through) material
- d. No strapless or thin-strapped gowns
- e. Slits – no further than to the knee (nothing above the knee)
- f. Shoes (closed-toed) – no stiletto; dressy flat or reasonable heels acceptable

(Or) Dressy pant suit (if appropriate to the needs of the instrument)

### **Worship Programs (MUSC 396/496)\***

**Men:** Button-down shirt or dressy shirt (no t-shirt) and jacket with dressy jean, khaki pant or dress pant. No holes, no rips, not baggy, not skinny, not faded in jeans

No sneakers

**Women: Option 1:** dress (below the knee) or dressy pant suit (avoid loud colors)

**Option 2:** Solid color dressy shirt (avoid loud colors) with jacket, dressy jean (no holes, no rips, not baggy, not skinny) or khaki pant

*\*If the 396 or 496 are performed at a church off campus, the advisor will consult with the pastor as to the dress standards of the church and the above dress code may adjust (only to a higher standard, if needed).*

### **Commercial Music Performance and Songwriting Presentations (MUSC 468)**

**Men:** Button-down shirt or dressy shirt (no t-shirt) and jacket with dressy jean, khaki pant or dress pant. No holes, no rips, not baggy, not skinny, not faded in jeans

No sneakers

**Women: Option 1:** Dress below the knee or dressy pant suit (no leather material), Jackets optional

**Option 2:** Solid color dressy shirt (avoid loud colors) with jacket, dressy jean (no holes, no rips, not baggy, not skinny) or khaki pant



### **Jazz Solo Presentations (MUSC 468)**

**Men:** Suit (tie is optional according to the needs of the instrument)

- a. No jeans
- b. Dress shoes should be shined (no sneakers or sandals)

**Women:** Formal Dress

- a. Length: below the knee
- b. Not too tight to the body (should have good movement and flow)
- c. No sheer (see-through) material
- d. No strapless or thin-strapped gowns
- e. Slits – no further than to the knee (nothing above the knee)
- f. Shoes (closed-toed) – no stiletto; dressy flat or reasonable heels acceptable

(Or) Dressy pant suit (if appropriate to the needs of the instrument)

### **All other 368 or 468 Presentations not mentioned specifically:**

**Men:** Button-down shirt or dressy shirt (no t-shirt) and jacket with dressy jean, khaki pant or dress pant. No holes, no rips, not baggy, not skinny, not faded in jeans. No sneakers.

**Women: Option 1:** Dress below the knee or dressy pant suit (no leather material), Jackets optional

**Option 2:** Solid color dressy shirt (avoid loud colors) with jacket, dressy jean (no holes, no rips, not baggy, not skinny) or khaki pant

### **Area and Encore Recitals**

**Men:** Suit (tie is optional if appropriate to the needs of the instrument)

- a. No jeans
- b. Dress shoes should be shined (no sneakers or sandals)

**Women:** Formal Dress

- a. Length: below the knee
- b. Not too tight to the body (should have good movement and flow)
- c. No sheer (see-through) material
- d. No strapless or thin-strapped gowns
- e. Slits – no further than to the knee (nothing above the knee)
- f. Shoes (closed-toed) – no stiletto; dressy flat or reasonable heels acceptable

(Or) Dressy pant suit (if appropriate to the needs of the instrument)

### **Freshman and Sophomore Reviews:**

**Men:** Button-down shirt or dressy shirt (no t-shirt) and jacket with dressy jean, khaki pant or dress pant. No holes, no rips, not baggy, not skinny, not faded in jeans. No sneakers.

**Women: Option 1:** Dress below the knee or dressy pant suit (no leather material), Jackets optional

**Option 2:** Solid color dressy shirt (avoid loud colors) with jacket, dressy jean (no holes, no rips, not baggy, not skinny) or khaki pant

### **Dress code for collaborative pianists:**

In keeping with professional standards, the collaborative pianist must match the level of attire of the performer and needs approval (in advance of the recital) from the applied music instructor.

## JUNIOR/SENIOR RECITALS (MUSC 398/498)

Some degree programs in the School of Music require the completion of a Junior and/or Senior Recital. It is the student's responsibility to complete all pre-requisites to the recital. For more information, see the LU Undergraduate Catalog.

Shorter recital programs may be scheduled together (sharing an hour time slot, with the two programs presented in succession), and we encourage this.

### **Recital Hearing Policy**

- The recital hearing occurs 2-4 weeks before the recital.
- A minimum of three faculty members (including the student's applied professor) must attend the hearing.
- The recital hearing substitutes for the student's regular semester-ending jury.
- Hearing/jury sheets are kept on file by the School of Music.

\*NOTE: Refer to the SOM Handbook section entitled "Printed Program Policy" for program content submission guidelines.

## GROUP WORSHIP PROGRAMS (MUSC 396/496)

Some degree programs require that students present two Group Worship Programs. The first will be presented during the student's junior year (MUSC 396 – Junior Worship Program), and the second will be presented during the senior year (MUSC 496 – Senior Worship Program). Students are responsible for the preparation, programming, and presentation of these two Group Worship Programs.

### Worship Program Requirements

Students will be grouped together at the beginning of the semester. Once grouped, students will begin preparing their Worship Program with guidance from their assigned Faculty Advisor. Students are responsible for the choice of theme, song selection, preparation of songs, worship flow, and ultimately, the overall presentation. They will design all these elements in light of the group to which they are assigned and the kind of presentation opportunity before them (recital hall presentation, local church ministry service, etc.). Students will be evaluated on the preparation and presentation, including the use of Scripture, multi-media, drama, lighting, and instrumentation. These programs are designed to demonstrate both the student's performance abilities and his or her knowledge, aptitude, and capability in developing, rehearsing and implementing a worship presentation similar to what he or she will face in the week-to-week preparation for congregational worship in the local church.

**See the MUSC 396/496 Handbook for official guidelines concerning Group Worship Programs.**

# COMMERCIAL MUSIC PERFORMANCE & SONGWRITING EVENTS

## Commercial Music Majors

Commercial Music majors audition to perform in the Commercial Music Showcase each semester. Each student selected presents one song approved by their instructor. Students are accompanied by the SOM house band. The School of Music will provide an audio engineer. *Students performing their MUSC 498 recital are exempt from the Showcase requirement that semester.*

## Commercial Music Performance Majors

### Junior Year

All Commercial Music Performance students will participate in a MUSC 368 presentation in either the fall or spring semester of their junior year.

### Senior Year

- 1) All Commercial Music Performance students will present a 30- to 40-minute, classical-based recital (MUSC 498) on the student's *primary* instrument.
- 2) All Commercial Music Performance students will present a Senior Commercial Music Performance Program (MUSC 468) in either the fall or spring semester of their senior year. This presentation is based on work done with the student's Artist Coach/Instructor.
- 3) Commercial Music Performance students are not required participate in Group Worship Programs in their senior year.

## Songwriting Majors

### Every Semester

Songwriting majors audition for the *Songwriters' Café* each semester. In the showcase, students present one song, written or co-written during that semester, which has been approved by their instructor. Due to the setup and sound check involved, accompaniment should be limited to a few instruments. Full bands are not allowed. The School of Music will provide an audio engineer. *Students performing their MUSC 498 recital are exempt from the Showcase requirement that semester.*

### Junior Year

All Songwriting students will participate in a Junior Group Worship Program (MUSC 396) in either the fall or spring semester of their junior year.

### Senior Year

- 1) All Songwriting students will present a 30- to 40-minute, classical-based recital (MUSC 498) in the student's *strongest* instrument. In this case, latitude will be given for vocalists. The Keyboard Proficiency will ensure that students have a baseline proficiency in the instrument prior to graduation.
- 2) All Songwriting students will present a Senior Songwriting Program (MUSC 468) in either the fall or spring semester of their senior year. The presentation is based on work done with the student's Songwriting Instructor.
- 3) Songwriting students are not required participate in Group Worship Programs in their senior year.

## AREA RECITALS

School of Music Area Recitals are scheduled by applied discipline throughout the semester. There is typically a minimum of six dates scheduled for each applied area per semester to accommodate the number of students needing to perform. Performances include a variety of musical selections representing a broad cross-section of musical styles. Applied teachers make recommendation for students to perform on the Area Recital based upon student readiness.

### **Area Recital Attendance and Performance Policy**

All School of Music majors are required to attend Area Recitals each semester. SOM majors in their second or third semester of lessons and beyond are required to perform in one Area Recital each semester. The attendance and performance requirements are for the student's primary area. Students attend a minimum of two area recitals and three studio classes per semester; the applied lesson grade is deducted up to 100 points for absences from these events (20 points are deducted for each absence). If students wish to attend and/or perform in their secondary or minor area, it is permissible but not required.

Area recitals require information on performers and repertoire (title, composer, composer dates) to be submitted to the Program Content Editor by applied professors no later than one week before the recital event. Thus, students should work with their applied professor to confirm repertoire information.

**Note:** In the case of a conflict between a recital and a course, the student will be excused from the recital attendance requirement. However, the student will be asked by their applied professor to perform once during the semester. For that one performance, the student is responsible for asking their professor to excuse them from class with proper notice. If the professor does not excuse them, they cannot perform in the recital.

## PROGRAM POLICY

### **398/498 (Junior/Senior Recitals) & 368/468 (Junior/Senior Commercial Music Programs)**

All 398/498 and 368/468 student events require programs (with performer and repertoire information) to be made available for distribution to the audience. At the beginning of each semester, the Program Content Editor will email the Student Recital Information Submission Form to each student who has scheduled a recital for that semester. The student must fill out the form and email it to their applied professor at least **four (4) weeks** before their scheduled recital date. The student's applied faculty member should then submit this form to the Program Content Editor **three (3) weeks** in advance of the recital; this will allow adequate time for proofing. Students should communicate with their professor to make sure their program information has been submitted by the 3-week deadline. A digital photo file of the featured student performer is recommended for inclusion in the program and other materials. All headshots submitted must comply to the dress code standards outlined in the Liberty Way.

Programs will be made available to audiences in digital format. A proof of the entire program will be sent to the supervising faculty member for approval before it is published. Students may receive up to 10 printed programs for posterity, by request. These printed copies will be designed in a folded, double-sided, 8.5x11-inch format.

### **496\* (Senior Group Worship Programs)**

As part of the research element of the Senior Group Worship Programs, students are required to include student group information (including each student's declared major and concentration), song information (including title, composer, arranger, and birth/death dates of composers), and program notes for each song. This information should be submitted to the Group Faculty Advisor who will then submit the information to the Program Content Editor via [somprograms@liberty.edu](mailto:somprograms@liberty.edu). Information should be submitted **immediately following the passed hearing**.

*\*396 Junior Group Worship Programs do not require program notes.*

# PRACTICA AND INTERNSHIPS

## **Purpose**

The LU School of Music Practicum & Internship Program exists to provide experiential career preparation for music students, regardless of discipline. This is accomplished through hands-on experiences and direct collaboration with professionals in qualified arenas that provide advanced mentorship, practical understanding, and professional development, producing musicians, industry professionals, and worship leaders that are equipped, skilled, and proven to be Champions for Christ in their chosen fields and spheres of influence.

## **Practica**

Practicum courses (MUSC 394/395) are supervised, practical applications of music leadership at an approved publishing company, church, para-church organization, recording studio, artist, or other approved organization. Students learn under the supervision of a mentor and learn principles of team building, management, planning, program presentation and more. Students are encouraged to seek out for themselves practicum service opportunities in local churches and ministries. Assistance with placement for practicum is also provided to students through the Director of Practica & Internships. Note: Upon approval of the Director of Practica & Internships, students may complete a Practicum course over a summer semester at an approved site outside the Lynchburg area.

In addition to local service, MUSC 394/395 also meets for in-person class sessions four times per semester. These dates vary per semester and can be found on ASIST.

## **Internships**

The Internship course (MUSC 499) is a capstone course providing practical application of musical, cultural and/or technical knowledge under the supervision of a practicing professional in an approved organization. Applications are processed by the Director of Practica & Internships. Although the class only takes place during one semester (usually the summer between the student's junior and senior years), the process will begin during the fall semester prior to the summer of service. Although Summer Internships are most popular, students have the option of completing their Internship in the Fall, Spring, or Summer semesters, with approval from the Director of Practica and Internships.

Early each Fall, there is an Internship meeting for those students who need to complete an internship in the coming year. This meeting is announced through the SOM's school-wide email communication system. Next, the student must complete the Internship Application found on the [SOM Internship Website](#). The Director of Practica and Internships will then be in communication with each student to establish the process moving forward.

For more information about Internships, visit the [SOM Internship Website](#).

## STUDENT TEACHING AND TEACHER LICENSURE

### Student Teaching Policies

The following information pertains to Music Students seeking Teacher Licensure as part of the Bachelor of Music in Music Education. First, the regulations from the Virginia Department of Education (VDOE) are listed to provide understanding of state requirements for student instruction and teaching experience (quoted from *Regulations Governing the Review and Approval of Education Programs in Virginia*). This is followed by the Liberty University policy for admission into the Teacher Licensure program (quoted from the Liberty University webpage) and the protocols for student placement and supervision (quoted from *Liberty University Student Teaching Handbook*). For more detailed information related to activities during student teaching, timelines, and student teacher code of conduct and professionalism, please see the Liberty University Teaching Handbook. The last section describes the requirements for teacher candidates. Students working toward the Teacher Licensure should become familiar with these sections.

Virginia Department of Education Regulations:

#### **8VAC20-542-20. Administering the Regulations.**

- 1) Professional education programs in Virginia shall obtain national accreditation from the National Council for the Accreditation of Teacher Education (NCATE), the Teacher Education Accreditation Council (TEAC), or a process approved by the Board of Education.
- 2) Teacher candidates shall complete academic degrees in the arts and sciences (or equivalent), except in health, physical, and career and technical education. Candidates in early/primary education preK-3, elementary education (preK-6) middle education (6- 8), and special education programs may complete a major in interdisciplinary studies or its equivalent.
- 3) Professional studies coursework and methodology, excluding field experiences, are limited to 24 semester hours for any baccalaureate degree program (or equivalent thereof) in early/primary education (preK-3), elementary education (preK-6), and special education. All other baccalaureate degree programs (or equivalent thereof) shall not exceed 18 semester hours of professional coursework and methodology, excluding field experiences.
- 4) Institutions of higher education seeking approval of an education program shall be accredited by a regional accrediting agency.

### **Admission to the Teacher Licensure Program**

Application to Liberty University's Teacher Licensure Program usually takes place at the end of the student's freshman year as part of the course requirements for EDUC 175, MUSC 210, Introduction to Music Education, and EDUC 275, Gate 2. (Transfer students should apply at the end of their first semester at Liberty.) The initial entrance requirements are:

- 1) A minimum cumulative GPA of 3.0.
- 2) The successful completion of 30 semester hours (Transfer students must complete a minimum of 15 of the 30 hours at Liberty. Transfer credits must be approved by the Program Coordinator.)
- 3) Satisfactory citizenship and behavior while enrolled at Liberty. (Candidates who have been expelled or suspended are not eligible for initial entry until fully reinstated to good standing by the Dean of Student Development.)
- 4) The completion of MUSC 210, Introduction to Music Education, with a minimum grade of "C." (Transfer credit must be approved by the Program Coordinator).
- 5) Acceptable scores\* on the VCLA and the completion and submission of the Gate 2 Checklist and Application on LiveText: [https://www.liberty.edu/education/wp-content/uploads/sites/24/2021/01/Gate2\\_Grad\\_Application\\_Checklist\\_Initial\\_Licensure-1.pdf](https://www.liberty.edu/education/wp-content/uploads/sites/24/2021/01/Gate2_Grad_Application_Checklist_Initial_Licensure-1.pdf)



Equally important to the admission requirements into the Teacher Licensure Program are those criteria which govern the maintenance of the candidate's status once entry into the program is achieved. These criteria are listed below:

- 1) A minimum cumulative GPA of 3.0 must be maintained. (Candidates who fall below this minimum will be dropped from the program.)
- 2) Satisfactory citizenship and behavior must be maintained. (Candidates suspended or dismissed from Liberty University will be dropped from the program. Any candidate who has not been admitted or who has been dropped from the program will be ineligible to take upper level education courses. Any candidate who has been dropped from the program is eligible to reapply in writing through the Teacher Licensure Office no sooner than the semester following dismissal from the program. *A candidate may be reinstated only once.*)
- 3) The candidate is subject to dismissal from the program anytime following their initial acceptance until graduation, should any disqualifying difficulties arise.

### Placement and Supervision

- 1) To begin the placement process the student teacher must complete an application to complete their student teaching (Gate 3 application) through LiveText. Once the Gate 3 application is reviewed and accepted then placement requests will be sent to requested schools. Placements would then be confirmed by the placement coordinator (i.e. principal, superintendent, etc.) for the school district.
- 2) The *cooperating school* must be accredited. Placements must be in accredited Christian/private school or public school unless the teacher candidate is already employed at the school. Local placements are arranged within driving distance from campus.
- 3) The *Cooperating teacher* must hold a teaching license in the student teacher's subject endorsement area and must have a minimum of three years of experience.
- 4) The *On-site mentor* (for EDUC 591 and 593 students) must hold a teaching license in the student teacher's subject endorsement and must have a minimum of three years of experience.
- 5) The *University/On-site supervisor* must hold a master's degree or above in education or a related field and must have classroom teaching experience.
- 6) If a cooperating teacher requests for a substitute teacher, the student teacher will report as normal. Student teachers cannot substitute for the cooperating teacher. The student teacher must always have supervision.

### Requirements

#### Teacher candidates will:

- 1) Attend 15 consecutive weeks of student teaching. This requires the student teacher to be in attendance for the full work day every day during the 15-week placement.
- 2) Complete a minimum of 300 clock hours (combined total for placements) of full-time classroom experience at the level and area(s) of endorsement(s). Due to the requirement to be in the classroom all day, every day the total number of hours may far exceed the 300-hour minimum.
- 3) Include (within the 300 clock hours) a minimum of 150 clock hours of supervised direct teaching activities. A minimum of 150 hours will be completed as indirect hours.
- 4) Be required to complete a minimum of 300 field hours. These hours must be completed throughout the school day in which the students are present. A minimum of 150 of those hours must be direct teaching hours and a minimum of those must be indirect.
  - a) Direct teaching hours include: time spent directly teaching students in a regular classroom setting in the student teacher's endorsement area. Direct teaching hours also include spending time engaging students in the learning process. Examples include teaching a lesson, tutoring, working one-on-one, co-teaching a lesson with a regular/special education teacher, administering a test.
  - b) Indirect teaching hours include: time spent with students in a school setting (observing the lead teacher, assisting other teachers – coaching, field trip, bus duty, etc.) in the student teacher's endorsement area. Indirect hours also include observation, recess duty, bus duty, lunch duty, assemblies.

- c) Activities which you may participate in but cannot be included as either direct/indirect hours include: planning period, lunch time (unless lunch duty supervising students), parent teacher conferences, faculty meetings.
- 5) Teacher candidate attendance at IEP meetings and other such types of important confidential and “closed door” meetings is at the discretion of the school. The teacher candidate is expected to participate in all types of duties and responsibilities that would be aligned with normal teaching duties (such as attendance at IEP meetings, parent/teacher conferences, etc.) but the administration and faculty of the site school determine the appropriateness of the teacher candidate’s presence at these events.
  - 6) Participate in experiences related to *every* competency listed on the Candidate Pre-Service Assessment of Student Teaching (CPAST) for their endorsement(s).
  - 7) Include experiences (through both student teaching and field placements) at multiple grade levels.
    - a) PreK-12 placements must include PreK-5 and 6-12 secondary levels.
    - b) Special education experiences must include K-5 and 6-12 levels.
    - c) Elementary placements must include PreK-6 levels.
    - d) Dual endorsements must include placements in both endorsements.
    - e) Secondary experiences should include 6-12 levels.
  - 8) Include all field experiences and student teaching experiences on the Field Experience Summary (FES): [https://www.liberty.edu/education/wp-content/uploads/sites/24/2020/08/FE\\_Field\\_Experience\\_Handbook\\_Current.pdf](https://www.liberty.edu/education/wp-content/uploads/sites/24/2020/08/FE_Field_Experience_Handbook_Current.pdf)
  - 9) Begin as co-teachers with their Cooperating teachers using one of the co-teaching models or a combination of models appropriate for the placement.
  - 10) Assist teachers in other classes related to endorsement area as schedule permits throughout the placement.
  - 11) Gradually assume greater responsibility for teaching duties.
  - 12) Assume primary responsibility for teaching duties and classroom management for at least four full weeks (or two full weeks for each 7 ½ week placement).
  - 13) Gradually release primary responsibility for the classroom.
  - 14) Fulfill all duties required for classroom teachers - including faculty meetings, parent-teacher conferences, field trips, etc.
  - 15) Not be required to attend overnight trips or activities requiring large expenditures.  
[Note: Check with the University/On-site supervisor.]
  - 16) Check school-specific emails and texts that announces school closings.
  - 17) Plan and arrange everything you do in advance, including any absences that must be taken. (Planned absences are to be avoided during student teaching and are not approved until all paperwork is processed - allow at least 5 school days. Plan for emergencies.
  - 18) Request permission using the appeal form if you plan to work or participate in any outside activities during student teaching. Outside commitments must be eliminated or minimized. (Example of activities that would NOT be approved: serving as an RA, actively competing on a sport or club team, participating in extra-curricular and/or university-related activities such as choral groups, theatre productions, etc.)
  - 19) Student teachers should maintain a professional relationship with all school personnel.

# APPLIED STUDIES

## Private and Group Instruction

*All Private and Group instruction requires a placement audition. See SOM website for details.*

### Private Lessons

Private lessons meet once a week for either 30 minutes or 60 minutes. The lessons involve learning technique and repertoire from both classical and contemporary styles. Students will conclude each semester with a jury. Jury requirements vary by instrument. The faculty will constructively critique and grade the student based on the progress for the semester. During the semesters of MUSC 398 - Junior Recital and MUSC 498 - Senior Recital, the recital hearing substitutes for the jury. The Freshman and Sophomore Reviews also replace that semester's jury. (The repertoire for voice lessons may include Italian, German, French, and English/American art songs, spirituals, musical theater, opera, oratorio, as well as gospel, contemporary Christian, and contemporary worship music.)

### Group Lessons

Freshmen vocal majors in our liberal arts degree programs are placed in group lessons. All music majors also take a group lesson on their secondary instrument. The class includes basic principles of technique and beginning repertoire. Students will sing or play individually and as a class. The group lesson satisfies the applied lesson requirement on the DCP for the first two semesters of primary applied lessons for voice majors in the B.S. Commercial Music and B.S. Music and Worship degree programs, and it satisfies the secondary instrument/area requirements on the DCP for all majors.

## Practice Requirements

Practice requirements vary by applied area and are outlined on the applied lesson syllabi.

### Attendance Policy/Make-Up Lessons

- 1) Classes that meet once per week will permit no more than one unexcused absence per semester.
- 2) Questions regarding unexcused absences must be resolved by the student with the faculty member **within one week of the absence**. Extraordinary circumstances regarding excessive absences will be addressed by the student with the faculty member, department chair, and dean as required.
- 3) At the 100/200 level, penalties for each unexcused absence over the permitted number per semester will be as follows:
  - a) 150 points for classes that meet once per week
  - b) 75 points for classes that meet twice per week
- 4) Excused absences include all Liberty University sponsored events, to include athletic competition or other provost-approved event. In addition, absences due to medical illness that are accompanied by a doctor's note will be excused. Students will **not** be penalized for excused absences.
- 5) If the instructor is unable to meet with the student for a lesson, the lesson will be rescheduled. Lessons will **NOT** be rescheduled when the student has to miss.
- 6) Students must attend a minimum of 12 lessons in a given semester to receive credit for that applied course.

### Policy on Injuries

It is expected that students enrolled in applied music lessons are in a physical condition to engage in and complete the coursework required for performance. This means that while there are normal developmental issues every student must work through, the student is in a state of health to work according to standards of learning their instrument or voice without modifications or habilitation needs.

Should a student report an injury specific to their ability to use their instrument or voice in a basic and healthy functional manner, the student will need to seek medical and professional treatment outside of Liberty University's School of Music before being enrolled in applied music lessons. This is also true if the student has been enrolled in applied music lessons and an injury occurs during their course of study. Their lessons will then be suspended until released from the medical professional.

Applied music professors may also express concerns about a student's current function should they notice unusual and persistent functional changes that have not been observed in prior lessons. The student may be asked to seek a doctor's examination regarding their physical condition before continuing in lessons.

For those with a diagnosed injury, a written release from a medical professional must be presented to the applied music professor as well as the Chair of Applied Music Studies in order to be enrolled in applied music lessons. This release must state something to the effect that the student may resume full use of their voice or instrument without modifications to their course of study. In other words, habilitation for the physical use of the instrument or voice has been accomplished.

Upon return to applied music lessons, students are expected to follow any medical or professional advice and/or exercises that help them remain in a state of healthy function.

### **Accompanying Policies**

The dynamic between vocalists/instrumentalists and their accompanists is a crucial part of performance study at Liberty University. Generally, most non-piano, non-guitar applied lessons will require the services of an accompanist during the semester for class performances, area recitals, juries, some lessons, etc.

It is understood that some sort of financial compensation will need to be provided by the student needing an accompanist's services. Rare exceptions to this arrangement will happen in conjunction with accompaniment classes (such as MUSC 401 and MUSC 404) or by mutual consent of the musician and his/her accompanist.

Compensation to the accompanists should reflect the number of hours in lessons and rehearsals as well as the final performance(s).

It is understood that the student will provide sheet music to the accompanist in a reasonable time frame. The student should bring the sheet music to the accompanist at least three weeks before the first rehearsal.

Certain faculty and select students will be available for challenging pieces; these accompanists will be listed in the offices of the Chairman of Applied Music Studies, the Coordinator of Vocal Studies, and the Coordinator of Keyboard Studies. The student is under no obligation to go with one of the listed accompanists for his or her challenging pieces; the list is simply provided as a guide for consultation and resourcing.

### **Guidelines for Choosing Accompanists**

The accompanying needs of our School of Music, as reflected in pianistic difficulty, can be *generally* tiered in the following manner:

Level I Pieces - Most freshman and sophomore worship primary and secondary works; freshman and sophomore music education instrumental applied, vocal applied, and music minor applied works; first-semester instrumental performance applied works.

Level II Pieces - Junior and senior worship primary and secondary works; junior and senior music education instrumental applied, vocal applied, and music minor applied works; second- through fourth-semester instrumental performance applied works. Also, specialized works chosen for (worship) student vocalists, such as art songs from the Late Romantic and Twentieth Century masters (Brahms, Wolf, Vaughn Williams, Quilter, Barber, etc.), would qualify as Level II pieces.

Level III Pieces - Upperclassman-level instrumental performance applied works, and specialized works for all vocalists and instrumentalists of any semester such as opera and music theater transcriptions and second piano parts/orchestral reductions of concerti.

## SCHOLARSHIPS AND STUDENT WORKER POSITIONS

A list of scholarships available to current students is listed on the [SOM scholarships website](#). Students interested in being considered for an SOM scholarship must complete the application found at this website. Applications must be submitted by the deadline listed on the website. No audition is necessary for current/continuing students.

### Qualifications for Scholarships

#### Student Scholarship Award Guidelines

Recipients shall be selected by the Liberty University School of Music Scholarship Committee based on the following criteria: musicianship, scholarship, financial need (according to the standards of the Financial Aid Office at Liberty University), and walk with God. Recommendations and nominations by the School of Music faculty are also considered.

#### Basic Qualifications

Any recipient of a Liberty University School of Music Scholarship must meet the following basic qualifications:

- 1) Students must be full-time and SOM majors at Liberty University for the duration of the term of the award.
- 2) Maintain good academic standing during the term of award.
- 3) Recipients shall reimburse the School of Music Scholarship Fund the amount of any unused portion of the awarded scholarship
- 4) *Transfer Applicants ONLY* – Transfer students must obtain a letter of release from their current school before being considered for a scholarship at the Liberty University School of Music per National Association of Schools of Music (N.A.S.M.) stipulation. (Most schools will provide students with a letter of release upon request.)

#### How Scholarships Work With Financial Aid

Liberty University School of Music scholarships are considered financial aid, just as grants, work-study, and loans; however, they are "departmental" awards based on your Music Scholarship Application and Audition, and are awarded independently of any "need-based" awards received from the Financial Aid Office. Federal and state financial aid programs require that students not receive financial aid in excess of one's cost of education, which includes living expenses. Need-based aid, such as grants and subsidized loans, must remain within a student's financial need as determined by the FAFSA. Scholarships are factored into financial need assessments. A student's need-based financial aid may be revised because of the departmental scholarship awards he or she is receiving from the Liberty University School of Music. This includes tuition exemptions and waivers.

#### Liberty University Scholarships/Financial Aid

Information about University-wide scholarships (scholarships that are not specifically for music students) and other types of financial assistance is available at the [Student Financial Services webpage](#).

## STUDENT WORKER POSITIONS

Multiple positions are available for students either as Work Assistants or Work Study:

- 1) Music Monitors: Requires at least a 3.0 GPA and the ability to work nights and weekends.
- 2) Theory Graders: Selected based on proficiency and skill in Music Theory, demonstrated in coursework.
- 3) Media Technicians: Selected based purely on skill and ability.
- 4) Office Assistants: Requires at least a 3.0 GPA and clerical/administrative abilities.
- 5) Piano Technician Assistants: Selected based purely on skill and ability.

All positions are posted on the HR website and positions open periodically. All hiring is facilitated by the School of Music Administrative Director.

## GRADUATE STUDENT POLICIES

### **Thesis, Curriculum Project, Worship Ministry Project, Lecture Recital**

Policies and protocols for completing the Thesis, Curriculum Project, Worship Ministry Project, or Lecture Recital may be found [here](#).

### **Graduate Music Comprehensive Exam**

All residential master's students must take a Comprehensive Exam in or near the final semester of study. After registering for the course (MUSC 692), the student will be assigned a committee and committee chair. The chair will be responsible for sending the student a series of essay questions. The student will have one week to research and write up responses to the questions. Students should respond in Turabian format. Answers should be thorough and demonstrate a robust level of scholarship. After the committee reviews the responses, the student will appear before the committee to defend the answers orally. The committee may ask for elaboration on certain points. At the end of the written and oral portions of the exam, the committee will rate the work. One of three judgments will result:

PASS: No further work is required from the student.

PROVISIONAL PASS: The committee will ask the student to submit a follow-up written response remediating any deficiencies revealed in the comprehensive exam process. Once the response is submitted, the committee will evaluate to determine whether or not the student passes.

NO PASS: The student will be required to retake MUSC 692 in a later semester.

### **Graduate Student Assistantships and Scholarships**

Graduate Student Assistantships and Scholarships are available for residential graduate students. Students are encouraged to apply in the Spring for subsequent Fall-Spring GSA's. Once assistantships are assigned, scholarships are awarded by the School of Music administrative team to as many of the remaining graduate students as funds will allow. (Students who apply for but do not receive a GSA position will automatically be considered for a scholarship.)

# CODES OF CONDUCT AND ETHICS

## STUDENT CODE OF CONDUCT

- 1) Students should behave courteously toward one another at all times.  
*“Do nothing from selfishness or empty conceit, but with humility of mind let each of you regard one another as more important than himself; do not merely look out for your own personal interests, but also for the interests of others.”* (Philippians 2:3-4, NASB)

Examples of respectful conduct:

- Knock before entering faculty offices and wait to be invited in.
  - Do not interrupt the conversations of others.
  - Speak with respect to people in authority over you.
  - Address faculty by their proper titles (e.g., Dr. Suttles, Dr. Hugo, Mr. or Professor Feldman, Mrs. or Professor Ready, etc.). Alternatives to last names may also be acceptable only if permission has been granted by a particular faculty member (e.g., Dr. G. and Dr. S. for the Millers).
- 2) When someone else is speaking, listen quietly.  
*“...But let everyone be quick to hear, slow to speak and slow to anger.”* (James 1:19, NASB)
  - 3) Cell phones and other electronic devices will be silenced in class and kept in the student’s book bag except when given permission by the instructor or in emergency situations, which will be explained to the faculty member prior to the beginning of class.
  - 4) Computers may be used in class for note taking and other class-related activities if approved by the instructor. Students will not check email or interact with social media during class time.
  - 5) Students will come to class rested and prepared to participate. Students who fall asleep will be dismissed from class.  
*“He gives strength to the weary, and to him who lacks might He increases power.”* (Isaiah 40:29, NASB)
  - 6) Students who arrive late to class will quietly move to the back of the classroom and not disrupt the learning of others.
  - 7) Take responsibility for your own actions rather than blaming others.
  - 8) Students will not attempt to use the equipment in any classroom unless first given permission.
  - 9) Respect will be shown for all instruments in the music buildings. Students will adhere to the Piano Use Policy and refrain from placing ANY objects or personal belongings on the pianos. These pianos should be used only with the greatest of care for their longevity and functionality. Nothing may be placed on the pianos except sheet music, hands, and piano covers.
  - 10) All students will abide by the Practice Room Policy for use of practice rooms.
  - 11) Students will seek to conduct themselves in a *“manner worthy of the calling with which you have been called.”* (Ephesians 4:1, NASB)
  - 12) Students who engage in sexual misconduct of any form will be subject to appropriate discipline, possibly including dismissal from the Program.

## STUDENT CODE OF ETHICS

### **Dress Code**

Students are expected to come to class dressed in a manner consistent with [The Liberty Way](#). See also <http://www.liberty.edu/studentaffairs>.

### **Honor Code**

We, the students, faculty, and staff of Liberty University, have a responsibility to uphold the moral and ethical standards of this institution and personally confront those who do not.

### **Academic Misconduct**

Academic misconduct includes: academic dishonesty, plagiarism, and falsification. See [The Liberty Way](#) for specific definitions, penalties, and processes for reporting.

### **Academic Dishonesty**

During examinations, academic dishonesty shall include the following:

- 1) Referring to information not specifically condoned by the instructor.
- 2) Receiving information from a fellow student.
- 3) Stealing, buying, selling or transmitting a copy of any examination.

### **Plagiarism**

Plagiarism (papers, projects or any assignment prepared outside of class) shall include the following:

- 1) Omitting quotation marks or other conventional markings around material quoted from any printed source.
- 2) Paraphrasing a specific passage from a specific source without properly referencing the source.
- 3) Replicating another student's work or your own work or parts thereof and submitting it as an original.

### **Falsification**

Falsification of a school document shall include the following:

- 1) Unauthorized signing of another person's name to an official form or document.
- 2) Unauthorized modification, copying, or production of a University document.

The penalty for any form of in-class dishonesty will result in a grade of "F" for the course. It will also include appropriate discipline, which will be administered by the Division of Student Affairs. Any student who shall knowingly assist in any form of dishonesty shall be considered as equally responsible as the student who accepts such assistance.

### **Reporting Procedure**

The reporting procedure is as follows:

- 1) The instructor will confront the student within one week of the discovery of the infraction.
- 2) The instructor will write a report outlining the violation.
- 3) The report will be provided to the student along with the sanctions recommended.
- 4) The student will receive a grade of "F" for the course. NOTE: The student will be allowed to appeal (see appeal process below).
- 5) The report will be sent to the department chairperson.
- 6) A copy of the report will be sent to the Division of Student Affairs at which time the appropriate Dean will determine the penalty for each infraction.

### **Appeal Procedure**

When a student has been accused of academic dishonesty, which necessitates disciplinary action, and the student feels he/she is being unjustly accused or is being treated unfairly, he/she may wish to appeal the decision of the faculty member. That appeal process is as follows:



- 1) The student may submit a written appeal to the associate dean. The associate dean will review the instructor's report and the student's written appeal, then notify the instructor and the student of his/her decision.
- 2) If the student is not satisfied with the associate dean's decision, he/she may submit a written appeal to the dean of the School of Music. The Dean will review the student's appeal, as well as the faculty member's report. When a decision has been reached, the Dean will notify the associate dean, the faculty member and the student.
- 3) If the student is not satisfied with the Dean's decision, he/she has one calendar week from the date notification is received to request a hearing before the Senate Committee on Academic Admissions and Standards. The Dean will contact the Registrar who will arrange the hearing. The committee will meet with the student, review all reports and facts, and make a recommendation to the Provost/Vice President for Academic Affairs. The Provost/Vice President will make a decision based on the committee recommendation and will notify the student of that decision. The Provost/Vice President's decision is the final step in the appeal process.

### **Disability Statement**

Students with a documented disability may contact the Office of Disability Academic Support for arrangements for academic accommodations. For all disability testing accommodation requests (i.e. quieter environment, extended time, oral testing) the Tutoring/Testing Center is the officially designated place for all tests administered outside of the regular classroom.

### **Drop/Add Policy**

A fall/spring course may be dropped without a grade, tuition, and fee charges within the first five days of the semester. From the sixth day until the end of the tenth week, a fall/spring course may be withdrawn with a grade of W or WF

### **Classroom Policies**

The inappropriate use of technology, such as cell phones, iPods, laptops, calculators, etc. in the classroom is not tolerated. Other disruptive behavior in the classroom is not tolerated. Students who engage in such misconduct will be subject to the penalties and processes as written in [The Liberty Way](#).

### **Computing Ethics**

Many students will have use of the computing resources of the University either through classes requiring such use or through on-campus employment that accesses these resources. Copyright laws and license agreements govern the use of the computer software used on these resources. Liberty University strictly obeys these laws and agreements. No student is ever to make copies of University-owned computer software.

Liberty University has published a "Code of Computing Ethics" and an "Academic Computing Policy Manual." If you use the computing resources of the University, you are responsible for adhering to these policies. If the instructor or the campus employer authorizing your access to the computer resources of the University does not give you a copy, it is your responsibility to ask for one.

Violation of these standards will make a student subject to disciplinary action by Liberty University or may lead to denial of future computing privileges for that student. For violation of laws and license agreements, a student may also be subject to other private or public legal action under applicable State of Virginia laws and regulations or federal laws and regulations. If the violation of such laws and license agreement results in financial loss to Liberty University, damages and costs assessed the University will in turn be assessed against the student who violated the laws/agreements.

# Building Policies

## GENERAL ROOM USAGE

The School of Music facilities are an important part of the resources God has entrusted to us. We expect the rooms and equipment within to be treated with proper care and respect. Student dress and behavior within the School of Music must be in accordance with the Liberty Way. Food and drink are not permitted in rooms where posted.

### CONCERT HALL

In the Concert Hall, as well as all other areas of the School of Music building, students are expected to treat the building with respect. The following are the rules and policies concerning the Concert Hall:

- 1) **No food or drink is permitted in the Concert Hall** (other than sealed water bottles).
- 2) Students are not permitted to stand on the seats or cross rows by standing on chairs or armrests.
- 3) Students should not rest their feet on the seat backs of the row in front of them.

### PRACTICE ROOM USAGE

The School of Music has 50 practice rooms in the School of Music building. Students must bring their Liberty University Flames Pass to the monitor desk on the Terrace level of the building to access a room. Upon arrival, students must swipe their flames pass and a monitor will assign the student to a practice room. A Practice Room Policy Acknowledgement form must also be signed when first using the practice rooms.

#### Practice Room Policy

- 1) All students must swipe both **in and out** at the monitor desk to use a Practice Room. This includes each member of a group rehearsing together in the same Practice Room. **Failure to swipe in or out may result in a suspension from Practice Room Privileges.**
- 2) School of Music students are granted first priority to use the Practice Rooms. Liberty students from other disciplines may use the Practice Rooms when they are not being fully used by SOM students.
- 3) SOM students will be asked to vacate their Practice Room after 1 hour when other SOM students are waiting to use a room (2 hours for piano students).
- 4) No food or drink is permitted in the Practice Rooms with the exception of sealed water containers.
- 5) No items should be placed on top of the Practice Room pianos.
- 6) Any problem with a Practice Room instrument or space should be reported to the monitor on duty.
- 7) The window of a Practice Room may not be covered and the lights must remain on while in use.
- 8) SOM pianos, instruments, amps, benches, chairs and music stands are not to be removed from the Practice Rooms.

## ROOM SCHEDULING FOR GROUP REHEARSALS

School of Music students may request usage of a room for class-related rehearsals for up to two hours per day (which includes set up and tear down). Requests must be made at least two business days in advance of the requested time. Eligible rehearsals include rehearsals for artist programs, worship programs, recital programs, chamber music groups, and class other related ensembles.

\*Room availability is extremely limited during certain times of the day and certain weeks of the year. Please be aware that there may not be any space available at your preferred time.

## ROOM USAGE FOR RECITALS AND ARTIST OR WORSHIP PROGRAMS

Recitals and Artist or Worship Programs are typically scheduled in the recital halls (MUSIC 170 & 305) or one of the larger classrooms (MUSIC 160 & 180) but other venues may be used on occasion. No food or drink is permitted in these venues with the exception of sealed water containers.

## STUDENT RECITAL SCHEDULING

For scheduling student recitals, applied lesson professors will meet with the Director of Programming by April to plan each students' junior or senior recitals for the following academic year. For example, 2023-2024 recitals will be planned by April 2023. Please contact the Director of Programming for further information.

## WORSHIP PROGRAM SCHEDULING

All MUSC 396 (Junior Worship Program) and MUSC 496 (Senior Worship Program) hearing and program dates and times will be scheduled at the beginning of each semester.

### MAC LAB

The School of Music Mac Lab consists of 25 iMacs and is located in 040 on the 0-level of the School of Music building. Courses in music notation, music technology, songwriting, and artist development are taught in this lab and it is open for student usage when class is not in session. Hours of operation are posted on the lab door. Each workstation includes an M-Audio keyboard controller and Mbox Pro recording interface. Students in this lab have access to a large suite of software including Finale, Logic, ProTools, Ableton Live, Reason and more. No food or drink is permitted in the Computer Lab with the exception of sealed water containers.

### PIANO LAB

The School of Music Piano Lab consists of 16 digital pianos located in MUSC 274 on the 2<sup>nd</sup> floor of the School of Music building. Group piano courses are taught in this lab, and it is open for student practice time when class is not in session. Hours of operation are posted on the lab door. A MIDI-to-USB connection is available at each station. This allows students with music notation or recording software on their laptops to use the piano as a keyboard interface. No food or drink is permitted in the Piano Lab with the exception of sealed water containers.

# Health and Safety Information

## LIBERTY UNIVERSITY SCHOOL OF MUSIC HEALTH AND SAFETY STATEMENT

While the LU School of Music makes every effort to inform students of healthful approaches to musical activities, students are responsible for their own behaviors.

Students studying music at the LU School of Music should be aware of the following facts:

- Prolonged exposure to excessively loud sound can result in hearing loss. Students should consult the OSHA website for standards regarding permissible sound levels for the prevention of hearing loss. In excessively loud performance conditions, hearing protection is recommended.
- Practicing with inappropriate technique can cause several kinds of tissue damage. At the first sign of pain or discomfort resulting from practice, see your performance instructor as soon as possible for recommendations as to effective injury prevention strategies and possible medical referrals.
- While developing performance endurance is an important goal, students should take frequent breaks from practice to allow the body to refresh itself. Musicians should avoid the possibility of repetitive stress injuries.
- Practicing overmuch at extremes of register or dynamics can be harmful to a musician's health.
- Appropriate hydration is vital to physical wellness, as is regular exercise, sufficient sleep, and a healthy diet. Moderation is important.
- Certain medications can produce undesirable side effects: consult your physician.
- To help suppress the spread of bacteria and viruses, frequent hand washing is recommended.

## PROTECTING YOUR NEUROMUSCULOSKELETAL HEALTH: AN NASM/PAMA STUDENT INFORMATION SHEET

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Proper body alignment and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below. <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>
- See also the NASM/PAMA Student Information Sheet on "Protecting Your Vocal Health." Vocal health is an aspect of neuromusculoskeletal health.

## PROTECTING YOUR VOCAL HEALTH: AN NASM/PAMA STUDENT INFORMATION SHEET

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and myriad other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, consult with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below: <https://nasm.arts-accredit.org/publications/brochures-advisorics/nasm-pama-nms-vocal-health/>
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.” Vocal health is an aspect of neuromusculoskeletal health.



## PROTECTING YOUR HEARING HEALTH: AN NASM/PAMA STUDENT INFORMATION SHEET ON NOISE-INDUCED HEARING LOSS

- Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM- PAMA hearing health documents, located on the NASM Web site at the URL linked below. <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

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*Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss NASM/PAMA: November 2011 V-2*