



Department of Music and Worship

Student Handbook, 2021-22

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## A MESSAGE FROM THE CHAIR.

To the Music Students of Cedarville University,

The Music faculty members in the Bolthouse Center for Music are pleased to welcome you to the music programs at Cedarville University. We look forward to the opportunity to help you to develop the musical gifts that God has given you.

The Music Handbook is a compilation of information, policies, and procedures of the department. In combination with the University catalog, it is the authoritative resource on all departmental policies regarding music students. It is your responsibility to read this document and to pay close attention to the items that directly concern you. If you have any questions as to these policies, please contact one of the music faculty or the department's administrative assistant.

You have chosen a field of study that requires much discipline but also gives many joyful rewards. May the Lord bless you on this exciting journey!



Department of Music and Worship  
Beth Cram Porter, Chair

# I. STAFF AND STUDENT POSITIONS

## CU STAFF

### ADMINISTRATIVE ASSISTANT

The Administrative Assistant to the Chair of the Department of Music and Worship is responsible for the day-to-day organization and operation of the office, assists department faculty, and supervises the student office worker and the student graphic designer.

The Administrative Assistant's service to students includes, but is not limited to, matters related to: recitals, music wing room reservations and access, R&P, student staff position hiring, departmental financial matters (guest speakers, reimbursements, etc.), department emails, coordinating student volunteers for events, communicating on behalf of professors, and answering general questions.

### PIANO TECHNICIAN

The Staff Piano Technician provides tuning and repair for all pianos in the Department of Music and Worship, makes recommendations for purchases and other matters to the Director of Keyboard Studies, and supervises the Piano Technician's Apprentice.

As a highly-credentialed professional, it is expected that the Piano Technician will pursue opportunities for professional engagement outside the University. Therefore, the piano Technician works 30 hours per week on campus but is classified as a full-time employee with benefits.

## STUDENT POSITIONS

### CREW

The Equipment Managers, also called Music Crew, act as the set-up crew; their responsibilities include setup and teardown at general recitals, student recitals, and concerts. This includes not only setup/teardown for rehearsals, but also transporting instrumental equipment to any location at the request of the various group directors. While the primary responsibility for moving equipment and setting up the stage is theirs, they may request other group members to assist them; all students are encouraged to help the crew if asked. Questions about stage setup should be directed to these student staff members.

## CREW GUIDELINES

**MISSION:** To serve God and your recitalist(s), enhance the recital experience, and support the reputation of the Music and Worship Department.

### RESPONSIBILITIES

1. Ensure that our public music events run well
  - A. Competent, unobtrusive support: have this ready ahead of time
  - B. Check with the Crew Chief on the size of the crew for each event (moving pianos or complex staging will require a crew of 2)
  - C. Provide silent, smooth stage transitions during programs
2. Stewardship of the Department's equipment
  - A. Know where to find things, how to move them without damage or noise, and how to set them up for use
  - B. After the event, reset the stage and report any equipment issues to the Instrumental Supervisor and/or the Administrative Assistant via email

**PROFESSIONALISM:** There is an art to this job – do it with class. Make every move count, and get out of the way; never interact with the audience. Remember, this is not about you at all.

### CHECKLIST

- Dress in dark clothing (black preferred) and soft-soled shoes (silent)
- Pick up programs the afternoon of the performance; arrive 45 minutes before program starts.
- Program person is also the door monitor; no one enters during a piece of music
- Review the staging diagram and rehearse your moves
- Set out programs 30 minutes before downbeat; check that doors are open
- Check in with the recitalist(s) and/or faculty member for any changes
- Set stage and lighting
- Piano: Placement, lid, bench, music rack, casters, chair, music  
Instrumental: Placement, mutes/mallets, etc., music rack, music  
Vocal: Placement, water, music stand, music
- Communicate with sound/tech as necessary before curtain time

## **ASSISTANT PIANO TECHNICIAN**

The Piano Technician's Apprentice is a student worker who carries out maintenance tasks under the direction of the Piano Technician. These tasks may include filling climate control reservoirs, tuning unisons, moving instruments, and other responsibilities as assigned by the Piano Technician. The Technician's Apprentice works 10 hours per week during the academic year.

## **INSTRUMENTAL AND CHORAL LIBRARIAN**

The Instrumental/Choral Librarians are responsible for maintaining the music inventories of the various groups (Instrumental and Choral). They also function as aides to the directors of those groups. Questions concerning music in the inventories should be directed to these student staff members.

## **THE SOLI DEO GLORIA STUDENT ADVISORY COUNCIL**



The music and worship student advisory council is dedicated to both the musical and spiritual excellence within the department. Through intentional functions, they desire to see departmental community which is characterized by encouraging others to demonstrate the gospel in their daily lives.

The advisory is built of 10 students. Each new member is nominated by the faculty and standing advisory and approved by the department chair and the advisory president. Members are to demonstrate spiritual maturity and musical discipline accompanied by Christ-like humility. Members are allowed to miss one meeting per semester due to an unexcused absence.

Positions within the advisory council include President, Spiritual Developer, Events Administrator, Social Media Coordinator, and Secretary. The primary and expected annual functions include the Big Little event, the department Christmas party, and Senior Recognition Day.



## II. ACADEMICS AND ADVISING

### MUSIC PROFICIENCY REQUIREMENTS

#### VOCAL POLICIES/PROFICIENCIES

The Vocal Division of the Music and Worship Department has the oversight of all class and private vocal instruction at Cedarville University and determines the requirements of audition and placement of vocal students. Questions concerning vocal study should be directed to the Director of Vocal Studies, Dr. Mark Spencer.

#### VOICE CLASS

One Voice Class is offered:

*CLMU-1860 Voice Class:* Group instruction in basic vocal technique and repertoire.

Enrollment open to any student not majoring in voice. Repeatable.

#### PLMU 1200, 2200, 3200, 4200 PRIVATE LESSONS

Private lessons are available to those with a curricular need for them (music majors and minors), members of all university musical groups, drama majors interested in musical theater, and, if space is available, the student body at large. Requirements for all voice students are set out in the Private Voice Syllabus, available through Canvas to those enrolled in the course. Individual teachers may have additional requirements.

Students desiring to major in music with voice as their applied instrument must first audition before the Vocal Faculty. The Director of Vocal Studios, in prayerful consultation with the Vocal Faculty, is responsible for the placement of students within each studio.

Students who enroll in Private Voice for 1 credit will receive one half-hour lesson per week. Those who enroll in Private Voice for 2 credits will receive a one-hour lesson or two half-hour lessons per week.

#### VOCAL JURY REQUIREMENTS

*Freshman:* Two selections sung from memory. The student may choose one selection from their semester repertoire; the Vocal Faculty will choose the other selection.

*Sophomore:* Three selections of contrasting character; one selection may be in English and one selection, chosen by the professor, will be self-prepared. Additionally, the student will perform three major scales and two minor scales. (See syllabus.)

*Junior:* Performance majors will perform a recital check as their jury in the same semester as their recital. Otherwise, Junior-level juries will consist of two selections including one 20<sup>th</sup> Century self-prepared piece in English as well as three arpeggios (beginning on C, D ♭, then D) to the 20<sup>th</sup> for altos/basses and to the 12<sup>th</sup> for sopranos/tenors, concluding with a descending 7<sup>th</sup>.

*Senior:* Senior recital checks will fulfill jury requirements in the same semester as the recital. Otherwise, the jury will consist of two selections sung from memory. The student may choose one selection from their semester repertoire; the Vocal Faculty will choose the other selection.

## **INSTRUMENTAL POLICIES/PROFICIENCIES**

### **PLACEMENT WITH A PRIVATE TEACHER**

All instrumental music majors take private lessons. You will be assigned an instructor while auditioning for performing groups during Getting Started Week. Even if you have auditioned previously for entrance into the Music Department, you will need to audition for private instructor placement. Your instructor will work with you on scheduling your lesson time and duration. Students seeking instruction outside the studio should coordinate that with their primary instructor.

### **ENSEMBLE POLICY**

If a music major has reached the required number of ensemble credits for their major, they may choose to take ensemble for zero credit, but all music majors are required to participate in an appropriate ensemble each semester of residency. Each fall the instrumental faculty will audition and assign music majors to an ensemble. A student may participate in more than one ensemble per semester.

## **MUSIC EDUCATION INFORMATION**

### **PSI (PRELIMINARY STUDENT INVOLVEMENT)**

The Music PSI is a five-day experience at a Christian or Public school of your choice, mostly observing the faculty at work. You will submit a report on your activities (Report materials are found at: J:ed>\_School of Education>PSI>PSI Packet). The PSI is usually done during the Christmas, Spring or Summer break, and, if the student really intends to graduate, is completed sometime before the Sophomore year.

## **ADMISSION TO THE TEACHER EDUCATION PROGRAM**

All students who wish to do a Music Ed Clinical and subsequent Student Teaching must first be accepted into the Education Department's teacher education program. This application **MUST** be filed the semester before the student wishes to take EDSE-3900 Music Education Field Experience. Forms are found at J:ed > \_School of Education > TEP > TEP Applications >TEP Applications FA2019 (or current semester) > MAMUS.pdf.

## **FIELD EXPERIENCE**

For the Field Experience you must log 120 hours in a pre-student teaching experience. Prof. Rebecca Traeger will work with you on securing a school placement. You should plan on spending two to three hours per day (compatible with your academic schedule) of supervised work in a local school setting. Students who perform poorly on the clinical may be asked to repeat the experience, or they may be denied student-teacher status.

## **STUDENT TEACHING**

The culminating experience of your education is the Student Teaching assignment. It is a fifteen-week supervised teaching experience designed to prepare you for your professional teaching assignment. Student teaching is done at a school other than the one where you do your clinical. Although most student teaching is done in local schools, some students have done their student teaching abroad. You will spend the entire work-day on the job. Absences are not acceptable. Student teaching may be repeated if performance is rated "poor." The Education Department will assign your school placement based on a recommendation from Prof. Traeger. The Student Teaching semester is all-consuming. You will not have the time to take any other classes, participate in any ensembles, nor will you have time to adequately prepare your Senior Recital. You must also register for R&P unless you have completed 8 semesters already. You are not required to attend, however.

## **ACADEMIC ADVISING AND THE STUDENT**

### **MUSIC MAJORS**

Each music major has a professor in the Music Department as his or her academic advisor. Where possible, faculty advisors are assigned to provide the best possible match with the student's primary instrumental or vocal proficiency.

Your academic advisor is your primary resource for information regarding your schedule. You should make every effort to have a Four-Year Plan (each semester's courses planned out for the next four years) in place by the end of your Freshman year. This is especially true for Music Education majors. Developing such a plan takes a good amount of time and effort, but it is absolutely essential if you want to graduate on time. Remember: **YOU** are

the sole person responsible for planning your coursework and graduating in an appropriate amount of time. Your academic advisor can assist you, but ultimately, it's your responsibility.

If your academic advisor is not on campus when you need advice, please see the administrative assistant.

**DEVELOPING A FOUR-YEAR PLAN:** Students are required to develop a four-year plan in Student Planning with their academic advisor's approval.

### **ALTERNATE-YEAR COURSES**

Students should be aware that some music courses are offered on an alternate-year basis (every other year). Alternate-year designations are determined by whether the Fall Semester takes place in an odd or even calendar year. For example, Spring 2023 is actually an even year as the Fall Semester takes place in 2022. Likewise, Spring 2024 is an odd year as the Fall Semester takes place in 2023.

### **ADVANCED PLACEMENT**

In the Music Department's practice, advanced placement means that students may be exempt from certain courses if they can demonstrate knowledge of the material equivalent to or greater than the content of the course to be exempted.

### **MUSIC THEORY/AURAL SKILLS**

All students who enroll in any of the various majors offered by the Music Department and students pursuing a music minor may test out of THMU-1010 Intro to Music Theory, THMU-1210 Music Theory I, THMU-1310 Aural Skills I, THMU-1220 Music Theory II and THMU-1320 Aural Skills II. This test is administered at various times throughout each semester. If you desire to pursue this option, please contact Dr. Curlette.

### **TRANSFER CREDITS**

In some cases, transfer students may receive advanced placement in a Cedarville University music course. For example: a freshman transferring mid-year from an institution using the quarter system rather than the semester system may be placed in Theory III (spring semester). Variables include course content, the student's performance in the prior semester, G.P.A. at the former institution, faculty assessment of any discrepancies in the programs, and Chair approval.

## **CLEP**

We encourage all music students to investigate CLEP as a means of freeing up hours in their schedules. Students at Cedarville University may substitute qualifying CLEP scores for up to 30 hours of catalog requirements. Check with the Admissions office for a schedule of CLEP test opportunities. Once a student has transcribed 61 hours of college credit (which is the threshold for junior status), they are no longer eligible for further CLEP credit.

## **SCHOLARSHIPS AND AWARDS**

The Music Department awards various scholarships and awards at the annual Honors Day Chapel. These awards include the following:

### *The Alumni Honors Scholarship*

Established in 1978 by the Alumni Council and funded by alumni, this endowed scholarship was created to recognize the academic achievements of University students within each academic school or department. Each academic school or department selects one student who is deemed most deserving of academic recognition with at least one year of study remaining in a bachelor's degree at Cedarville. The School of Education award is named in memory of J.D. Jack Willetts, a former President of the Cedarville University Alumni Association and member of the class of 1958.

### *Charles & Margaret Clevenger Piano Award*

Established in 2001 by Dr. and Mrs. Charles Clevenger, this endowed scholarship was created to honor his parents, Charles E. and Margaret Clevenger, whose love and encouragement have shaped him as an artist and educator. Recipients must be full-time rising junior or senior students who are pursuing a degree in music with piano as principal instrument and demonstrate exemplary musical stewardship and Christian character. Financial need may be a consideration for selection. Candidates must complete the Free Application for Federal Student Aid (FAFSA) if interested in the scholarship. The Chair of the Department of Music and Worship in consultation with the department faculty selects the recipients.

### *The Compton/Knight Family Music Scholarship*

Established in 2005 by Harland and Pauline Knight, this endowed scholarship was created to assist rising sophomore, junior, or senior students who demonstrate extraordinary potential to excel as classroom teachers for vocal and/or instrumental music. Recipients must be pursuing a bachelors degree in Music Education with plans to teach vocal or

instrumental music, have completed at least one year of study at Cedarville, and have a cumulative GPA of 3.5 or above. Preference will be given to students with financial need. Candidates must complete the Free Application for Federal Student Aid (FAFSA) if interested in the scholarship. The Department of Music and Worship faculty, in consultation with the Director of Financial Aid, will select the recipients.

#### *Excellence in Music Research Award*

Established in 2012, this annually funded scholarship was created to honor Dr. David L. Matson's over 40 years of service to Cedarville University by encouraging excellence in music scholarship. Recipients are current junior or graduating senior students pursuing a degree in the Department of Music and Worship with a cumulative grade point average of 3.3 or above. The chair of the Department of Music and Worship along with the consultation of faculty and the Director of Financial Aid selects the recipients.

#### *Faculty Music Award*

Presented to the freshman music major who has best demonstrated excellence in academics, musicianship, and Christian character. Recipient receives a Dictionary of Music and a monetary award for the next 3 years to be placed on the student's account.

#### *The Grace Ellen Willetts Kensinger Scholarship*

Established in 2018 by Mr. Richard G. and Mrs. Grace E Kensinger, this endowed scholarship was created to assist Cedarville University students enrolled in the Department of Music and Worship with a music major. Candidates must complete the Free Application for Federal Student Aid (FAFSA) and scholarship application if interested in the scholarship. The director of Financial Aid selects the recipients.

#### *The Kristi Lynn Walborn Memorial Scholarship Fund*

Established in 1990 by the Walborn family, this endowed scholarship was created in loving memory of their daughter and sister, Kristi Lynn Walborn 92, who passed away while attending Cedarville. Recipients must be full-time rising sophomore or junior students in the Department of Music and Worship. Preference is given to students with vocal emphasis or music education with vocal emphasis. Secondary preference is given to female students with a piano emphasis or music education with piano emphasis with demonstrated financial need. Candidates must complete the Free Application for Federal Student Aid (FAFSA) if interested in the scholarship. The Department of Music and Worship faculty select the recipients.

### *Love Pedagogy Scholarship in Music*

Established in 1995, this endowed scholarship was created to assist a rising junior or senior student in the Department of Music and Worship who has completed two years at Cedarville with an emphasis in pedagogy and has a grade average of 3.5 or above and demonstrates financial need. Recipients must demonstrate excellence in pedagogy, a commitment to and a capacity for successful completion of Cedarville's pedagogy program, and exemplary Christian character and involvement in Christian service. Candidates must complete the Free Application for Federal Student Aid (FAFSA) if interested in the scholarship. The Chair and faculty of the Department of Music and Worship and the Director of Financial Aid selects the recipients.

### *Michael P. DiCuirci Endowed Scholarship*

Established in 2016 by alumni, friends and family of Mr. Michael P. DiCuirci, this endowed scholarship was created to honor Mr. Michael DiCuirci's over 35 years of service as Senior Professor of Music at Cedarville University. Recipients must be freshman, sophomore, junior or senior students with demonstrated financial need who are actively involved in an instrumental University musical group sponsored by the Department of Music and Worship. These include but are not limited to: Symphonic Band, Jazz Band, or Brass Choir. Preference will be given to students who are in an academic major in the Department of Music and Worship. The Chair of the Department of Music and Worship and the Director of Financial Aid, under consultation of the Department of Music and Worship faculty, will select the recipients.

### *Music Contribution Award*

Given to graduating senior (class rank 2018-19) who has contributed very significantly to the Cedarville University Department of Music. Selection based on performance, service participation, ministry, and attitude. Recipient receives a plaque supplied by the department of music.

### *The Oatts/Cedarville Music Ministry Scholarship Fund*

Established in 2015, this annually-funded one time scholarship was created to to help freshman, sophomore, junior or senior students financially pay for their college expenses while preparing for possible future music ministry. The grantor encourages all scholarship recipients to consider serving the Lord in music ministry in Ohio or Kentucky. Recipients must be pursuing a bachelor's degree in Worship with demonstrated financial need and exceptional music ability. Recipients must be a resident of the state of Ohio or Kentucky. Preference will be given to freshmen students. Candidates must complete the Free Application for Federal Student Aid (FAFSA) if interested in the scholarship. The Chair and

faculty of the Department of Music and Worship and the Director of Financial Aid will select the recipients.

*Outstanding Future Music Teacher Award*

Given to graduating senior who demonstrates exceptional potential for a successful career in music education. Must have recognized teaching ability, stewardship of talent, membership in NAFME, and well-developed professional awareness. Recipient receives a plaque supplied by the department of music.

*The Mr. and Mrs. Rolan David Polsdorfer Music Award*

Established in 2002 by Catherine Polsdorfer, this endowed one-time scholarship was created in memory of her husband, Rolan, to assist a full-time junior or senior student pursuing a bachelors degree in music with piano as the principal instrument. Recipients must have one year of study remaining in their academic program and have a grade average of 3.3 or above. The Department of Music and Worship faculty selects the recipients.

*Dr. Ron and Mrs. Susan Plemons Memorial Scholarship*

Established in 2017 by Susan Plemons, this annually-funded one time scholarship was created to encourage students in the Worship major participate in the local church. Recipients must be freshman, sophomore, junior or senior students pursuing a bachelor's degree in the Worship major with a grade point average of 3.3 or above and actively attending and serving in a local church. Preference will be given to freshman students. Candidates must complete the scholarship application if interested in the scholarship. The Chair of the Department of Music and Worship, under consultation of the Worship faculty, will select the recipients.



## **III. PERFORMANCE AND CAPSTONE**

### **ACADEMIC PROGRESS**

#### **FRESHMAN REVIEW POLICY**

At the end of your first year of study as a music major, the music faculty will meet to review all your work, looking closely at your progress in private lessons, theory, aural skills, ensembles, and general education courses. We also consider your attitude, professionalism, and potential for completing a music degree with success. This is a rigorous and thorough process that is intended to identify any areas of concern that could stand in the way of your degree completion. Four outcomes are possible:

1. Pass with no concerns;
2. Pass with identified concerns;
3. Deferral of passage due to significant concerns;
4. Dismissal from the music program due to insurmountable obstacles.

You will receive an official letter from the Department explaining the outcome and implications of your review. If the result is the second or third from the list above, the relevant issues will be explained to you in this letter, and will include a detailed outline of steps you must take, such as completing work, retaking courses or tests, or applying yourself to diligent study and practice in specific areas. In the case of Deferral, you will be reviewed again one semester later. If you have completed all the tasks set forth for you in the Freshman Review, the faculty will approve your continuation in the music program. If you have not completed these tasks, you will be dismissed from the music program and required to change your major.

#### **SOPHOMORE REVIEW POLICY**

At the end of your second year of study as a music major, the music faculty will meet to review all your work, looking closely at your progress in private lessons, theory, aural skills, ensembles, and general education courses. We also consider your attitude, professionalism, and potential for completing a music degree with success. Due to the rigor of the Freshman Review, the faculty will already have identified any areas of required improvement, and it is our expectation that every music major will be in good standing by the time of the Sophomore Review. However, even if you complete the first year in good standing but begin to demonstrate poor work, insufficient academic and

musical progress, or unprofessional attitudes or conduct in the second year, you are subject to dismissal from the music program, and will be required to change your major.

## TRANSFER STUDENTS

Students who transfer into the music program will be evaluated on a case-by-case basis.

## KEYBOARD PROFICIENCY

All music majors must satisfy the Piano Proficiency Exam before the Sophomore Review jury, which typically occurs at the end of the sophomore year.

If your piano skills are rudimentary or non-existent, you will need to take Piano Class before you will be ready to pass the Piano Proficiency Exam. If you need Piano Class, you should take it as early as possible in your college career.

The Piano Proficiency Exam requires the student to demonstrate the following skills:

1. Play chord patterns I – IV – I - V7 - I -V/V - V – I in all 24 major and minor keys, both hands.
2. Harmonize a melody at sight, using the above chords.
3. Prepare one repertoire piece.
4. Sight-read a piece of music of the approximate difficulty of an average hymn.
5. Transpose a simple piece of music to all twelve major keys.

[A more detailed look at the Keyboard Proficiency requirements and materials can be found online.](#)

All Music Majors must earn a C- or better in all Majors courses.

## RECITAL AND PROGRAM ATTENDANCE

### REGISTRATION FOR RECITAL AND PROGRAM ATTENDANCE

All majors and minors must register for GMUS-1030: Recital and Program Attendance for the appropriate number of semesters required for graduation. Majors must be enrolled every semester they are enrolled at Cedarville University. Minors must enroll in and fulfill the obligations for this course for two (2) semesters. This class listing not only ensures that music students are receiving a minimal amount of exposure to visiting and faculty performing artists, but also seeks to instill in them a sense of responsibility to support their colleagues in their performance on campus.

Remember, GMUS-1030 is a requirement for the completion of your major or minor program at Cedarville University. *This course is a curricular obligation; you may not schedule work or other classes which conflict with the required performances.* This is especially true of General Recitals, which meet on scheduled Tuesdays from 5:00 to 6:00 p.m.

### ATTENDANCE REQUIREMENTS FOR GMUS-1030

Music majors enrolled in Recital and Program Attendance are required to attend fifteen (15) music performances during each academic semester. Music minors are required to attend seven (7) music performances during each academic semester. Attendance at regularly-scheduled General Recitals is required and these performances are subtracted from the total required for the semester. The only acceptable excuse for absence is a written doctor's excuse or catastrophic circumstances in your immediate family which require you to leave the campus. If for some reason you feel you must take a class that conflicts with this policy, you must get the Department Chair's written permission to miss General Recitals prior to the beginning of the semester you will miss them. If you miss a general recital for an acceptable reason you can make it up with another recital. Missing a general recital for an unacceptable reason requires extra assignments, please see the Administrative Assistant for further explanation.

The remaining number of music performances (15 minus General Recitals) can be any concert or recital of a classical or jazz nature either on or off campus that is at or above a university-level performance. Attendance at off-campus performances is demonstrated by the submission of a concert program or concert ticket. Reporting your attendance is based on the honor system.

Sign-in slips will be available for all campus concerts.

You may decide which performances to attend. However, you must make sure you complete the fifteen-performance requirement. The music office will not remind you although you may check the records at any time the Administrative Assistant or student office worker is in the office. Students who do not complete the required number of attendances will be given an Incomplete. The Grade will be changed to CR once assignment is completed and turned in to the Administrative Assistant. **Punctuality is a must; if you arrive at a recital or concert after the beginning of the opening prayer, you will not receive credit for attendance. You must also stay until the end of the recital or concert.**

### **DRESS CODE FOR RECITALS AND CONCERTS**

Audience members may dress casually for recitals. Performers must wear appropriate performing attire and should consult their private instructors if they need advice in this area.

### **GENERAL RECITAL**

The department General Recital is a "performance workshop," a showcase for your artistic progress and an opportunity to practice your stage skills among friends. It is an excellent low-threat environment in which you can learn to defuse "stage nerves" and other performance anxieties.

While you may not appear on a General Recital without the approval of your teacher, it is your own responsibility to complete the necessary steps to ensure a successful General Recital appearance. When you and your teacher decide that you are ready to perform on a General Recital, you must:

1. Choose the date of the General Recital on which you want to perform.
2. Obtain a General Recital Information form from the Music Dept. office.
3. Fill this form out completely and neatly and show it to your teacher to make sure the information is correct.
4. Have your private lesson teacher sign the form. Turn the slip in to the Music Dept. Administrative Assistant no earlier than the day after the previous General Recital and no later than the Thursday before the General Recital on which you want to perform.
5. Practice diligently and play well.

**PLEASE NOTE:** Every student should perform in at least one General Recital per year. However, it is up to the discretion of the private lesson teacher as to what literature will

be performed as well as whether or not the student's level of preparation is appropriate for a successful performance.

## PERFORMANCE REQUIREMENTS

### RECITAL ETIQUETTE

Each department recital, regardless of the formality of the occasion, is an opportunity for you to practice the important stage skills we all need. Therefore, the following guidelines are to be observed not only for public recitals but for any performance done under the auspices of the Music and Worship Department. This includes General Recitals.

1. All performers come in from *offstage*, not from the audience.
2. When coming onstage, hit your mark first, then bow or otherwise acknowledge your audience. If you are unsure of how to bow properly, ask your private teacher or an upperclassman.
3. Give the most professional performance you can give. Maintain professional stage decorum at all times, even if the performance is not up to your expectations.
4. When you finish, bow and exit. If performing with an accompanist, please acknowledge your accompanist in a professional manner. You both bow, then leave the stage; the accompanist defers to the soloist.
5. Attire for concert/recital performers is determined by the event. Group directors will inform you regarding performance dress for their ensembles. In all cases, performers must dress according to accepted standards of concert attire.

### COLLABORATIVE PIANO POLICY

Student pianists who wish to accompany within music programs (private lessons, ensembles, chamber music, recitals) at Cedarville University must pass a collaborative piano audition for the piano faculty. Based on the audition, pianists will be placed on the Collaborative Piano Roster in the category of Apprentice, Associate, Fellow, or Professional. The audition consists of a prepared work and sight-reading. Auditions are held at the beginning of the academic year and during juries, or as needed. At the discretion of the piano faculty, pianists whose skills are well-known may be excused from the audition and assigned a category.

### COLLABORATIVE PIANO CATEGORIES

APPRENTICE: This category is assigned to students who have little or no collaborative piano experience and who need to develop sight-reading, rehearsal, and ensemble skills. Apprentices should normally accompany a total of no more than two singers or instrumentalists. While in the Apprentice category, students may not charge fees for any accompanying.

ASSOCIATE: This category is for students who have developed collaborative piano skills and experience. The number of assignments will be determined by students, in consultation with their piano professors, and based on their ability and schedule. Associate Fees: \$15.00 per hour. Half recital: additional \$45. Full recital: additional \$60.

FELLOW: This category is for students who have demonstrated outstanding collaborative piano skills, maturity, and professionalism and who possess considerable experience. Fellow Fees: \$20.00 per hour. Half recital: additional \$60. Full recital: additional \$75.

PROFESSIONAL: This category is for those with a bachelor's degree (or higher) in piano and extensive experience as collaborative pianists. Accompanying Professionals may set their own fees.

NOTES: Payment is calculated based on the time spent in rehearsal, lessons, and performances. Individual practice time is not included because it is part of the educational experience for the pianist. Students should estimate payment using the Collaborative Piano Agreement (See Dr. Mortensen). Charges for recitals are in addition to all hourly charges. Soloists are expected to compensate pianists according to the hourly rate indicated. In the case of juries, studio classes, or performance situations that do not take a full hour, the pianists should be paid their hourly rate, prorated for their time spent in fifteen minutes increments. Piano parts to vocal and instrumental literature vary in difficulty and consequent investment of time on the part of the pianist. In particular, piano reductions of orchestral scores to instrumental concerti are often made by editors with inadequate knowledge of the piano, resulting in greater difficulty and more practice time for the piano than the solo part. It is the responsibility of the vocal or instrumental private instructor to make sure that a suitable pianist is available before assigning repertoire with piano parts of exceptional length or difficulty. Late in the semester, pianists are usually fully occupied with prior collaborative piano obligations as well as their own solo repertoire, and it may not be possible to find a pianist on short notice. Pianists may not charge fees if the music is assigned for a private lesson or

chamber music credit for which the pianist is registered. In other words, pianists only charge to accompany other peoples' music.

## PERFORMING GROUPS

### FILLING ENSEMBLE REQUIREMENTS

All music majors are required to be in a large ensemble every semester they are enrolled. A certain number of these must be for credit (see catalog requirements for your particular performance area). Minors are also required to be in a large ensemble. Your degree program is incomplete until these requirements are met. NOTE: Music Education majors are exempted from this requirement during the semester in which they student teach.

### PRIVILEGES AND RESPONSIBILITIES OF MEMBERSHIP

Membership in one of the Music Department ensembles is achieved by audition and subsequent permission of the director. Each director will have certain expectations of the students in his ensemble with regard to attendance at rehearsals and performances, good cooperation with the director and your colleagues, and prioritizing your schedule to meet your obligations. Continuing membership in an ensemble is dependent upon your fulfillment of these expectations.

**PLEASE NOTE:** Although you must register semester-by-semester for an ensemble, **the directors view the interest you show in that group in the fall semester as a commitment to stay in the group for the entire year.** The reasons for this are obvious. Your director needs to be able to count on you to fill the chair you earned for a number of important performances throughout the year. Should you fail to do so, you might jeopardize the hard work that your ensemble has done to prepare for these performances. You should also keep in mind that in most cases, someone else has *not* made the group because you did. It is not fair to have deprived those students of the opportunity if you drop the class mid-year. We encourage you to participate, but we also want you to count the cost first, both in terms of time and of scheduling.

### NON-CREDIT MEMBERS

All Music Department ensembles are University classes, and you register for them in the same way as for any other classes. As a registered for-credit student, you may receive

one hour of credit each semester, and your performance, participation, and collegiality are evaluated with a letter grade.

Ensembles may be taken for "zero" credit by music majors and minors who have completed their catalog requirements for total hours of ensemble credit but want to continue membership in the group. "Zero" credit means "zero" cost for the class, and it is our way of encouraging you to stay with the group and provide the experienced leadership your directors so much appreciate. Any student who is taking a full load of academic courses and whose membership in a music ensemble would otherwise cause him to pay Overload Tuition is also advised to take ensemble for "zero" credit in that particular semester. One word of caution to majors and minors: ***"zero" credit semesters do not count toward your ensemble requirement for graduation.***

## **PERFORMING ENSEMBLES**

### **LARGE PERFORMING ENSEMBLES**

CONCERT CHORALE: Lyle Anderson, Director

JUBILATE: Roger O'Neel, Director

JAZZ BAND: Chet Jenkins, Conductor

MEN'S GLEE CLUB: Lyle Anderson, Director

UNIVERSITY ORCHESTRA: Carlos Elias, Conductor

WIND SYMPHONY: Chet Jenkins, Conductor

WOMEN'S CHOIR: Beth Cram Porter, Director

### **SMALL PERFORMING ENSEMBLES**

BELLA NOTÉ: Beth Cram Porter, Director

VOCAL ARTS ENSEMBLE: Lyle Anderson, Director

FLUTE CHOIR: Lori Akins, Director

HARP ENSEMBLE: Jackie Davis, Director



OPERA ENSEMBLE: Mark Spencer, Director

SAXOPHONE ENSEMBLE: Chet Jenkins, Director

TRUMPET ENSEMBLE: Charles Pagnard, Director

Various small chamber ensembles at the discretion of individual faculty members

### **HEARTSONG AND PFMU-3220 WORSHIP ENSEMBLE**

HeartSong may be used for ensemble credit by Worship majors only. Other students may take it for credit, but it will not satisfy the large ensemble requirement for music majors.

## **JUNIOR AND SENIOR RECITAL GUIDELINES**

### **JUNIOR RECITAL**

Any music student may elect to give a Junior Recital, but it is only required of performance majors. Students should work with the Administrative Assistant in the Music Office and their private teacher to complete details of the event. The semester you plan to give your recital (curricular), you should register for PLMU-3900 using the section number of your private lesson teacher. A \$50 recital fee is charged for this course. This fee is used to help offset administrative costs.

### **SENIOR RECITAL**

The Senior Recital is the capstone performing experience of your undergraduate education. It is required of all music majors except the Bachelor of Arts. Any other student who has prepared a recital program under the direction of a Cedarville University teacher may give a senior recital by arrangement with the instructor and the department. We *strongly* recommend that Music Education majors not schedule their recital in the same semester with student teaching. The semester you plan to give your recital (curricular), you should register for PLMU-4900 using the section number of your private lesson teacher. A \$50 recital fee is charged for this course. This fee is used to help offset administrative costs.

### **NON-CURRICULAR RECITALS**

Students may schedule a non-curricular recital at any time during their degree program, with the approval of their private teacher. If your recital is non-curricular (you are *not* registered for a junior or senior recital) the \$50 fee must be paid by cash or check in the Music and Worship Office when you submit your program.

## ALL RECITALS

*Repertoire:* You, together with your private teacher, should plan the repertoire for your recital well in advance of the semester you plan to give your recital.

*Scheduling Date:* All recitalists must complete a Recital Schedule Form available online on the Music website under "Student Resources." Students should fill in the required information, pencil in their date on the Music Calendar, and then gather the appropriate signatures in order as follows:

*Your private lesson teacher:* This faculty member determines if it fits both your schedule and theirs.

*The Music Office initials:* The Administrative Assistant will double check the calendar before you take your form to the following office.

*Room Reservations Office:* This person reserves the Recital Hall, Board Room Kitchen, and Recital Hall Lobby, and checks for any scheduling conflicts.

*Music and Worship Department Office:* The Administrative Assistant will make a last check of the date and provide the final sign off for your proposed date.

Changes or cancellations of recitals must be completed prior to the end of the previous semester. Students who do not complete their recitals after the cutoff date for each semester will receive a failing grade for their curricular recital.

**PLEASE NOTE:** This means that Fall semester recitalists must complete their scheduling prior to leaving for the summer.

Exceptions to this policy are very limited. The only clear exception is failure to pass a recital check, which has very negative ramifications on private lesson grades. Students who feel that they have a legitimate request to change (death in the family, broken arms or legs, vocal nodules) may submit their requests to the department chair. The list of legitimate requests does not include parental travel plans, problems with music or performers, or lack of effort to prepare. Once the deadline passes, it is the student's responsibility to make the recital happen.

All students will be notified of the starting dates for scheduling recitals. You should make every effort to schedule your recital as soon as possible in order to have the best selection of available dates.

*Recital Check:* Prior to a recital, students are required to have a scheduled recital check at the *three (3) week mark*. It is your responsibility to coordinate the recital check with your private teacher and one other attending music faculty member, reserve the Recital Hall with the Administrative Assistant in the Music and Worship Office, and email your completed program to the Administrative Assistant *two (2) days* before the check.

The private teacher and faculty member will listen to the entire recital program and give you verbal and/or written comments and render a decision as to whether or not the recital may be given as scheduled. It is within your recital committee's discretion to approve or disapprove individual components of your program. Updates to the program need to be submitted to the Administrative Assistant.

If the recital check is not approved, a new recital date will be scheduled at the discretion of the committee together with the department chair.

*Recital Program:* The Music and Worship Department Administrative Assistant is happy to help with your recital programs. Please use the following guidelines to facilitate this process:

Email your program to the Administrative Assistant two days before your check. Do not put in any formatting, just tab between the name of the piece and include key signature, Op. and BWV (etc.) numbers, the composer, the life span dates (or birth year if alive), and list all movements underneath with their numbering. Include arranger, transcriber, etc., if applicable, with life span dates. List other students participating in each piece and their instrument/vocal part.

Be sure to provide the following information:

- Your major
- Your instrument or vocal part
- Your accompanist if using one
- The name of your teacher
- The day, date, and time of your recital (it always pays to double check this)
- How many programs you want printed (70 is average)
- Program notes if using them.
- Vocalists - list your foreign language translations (provide English words only) at the end in the same order they are listed in the program. Please do not put them in columns

or other fonts. The poetic lines may not be intact if we need to reformat to fit them on the program.

*Keys:* You may get a key to the green room, kitchen, and pianos on the closest weekday prior to your recital; just stop by the Music and Worship office to pick it up. Please return them the first weekday morning after your recital.

*Reception (optional):* You can request tables and trash cans two weeks before your recital using the "Maintenance work request" link under Campus Services in CedarInfo. There is no need to list an account number. Request the delivery of the tables/cans a few hours before you actually need them to be sure they arrive in time for you to set up.

The kitchen has a sink, ice machine, a large industrial-size cooler, a large industrial-size warmer, and counter space. You must provide everything else, i.e. table cloths, serving dishes, punch bowls, etc. You can borrow a punch bowl from Pioneer Food Service with a \$50 deposit if one is available. Contact Betty Brown at [bettybrown@cedarville.edu](mailto:bettybrown@cedarville.edu). Please share this information with whoever is coordinating your reception.

*Platform Setup:* At least two (2) weeks prior to the recital, give written platform arrangements to the Student Equipment Manager(s).

*Audio and Video Recording:* The Music Department does not make arrangements for video recording of senior recitals. Your recital is automatically audio recorded and you may request the file be sent to you via email by the Administrative Assistant one to two weeks after the recital date. This is the responsibility of the student. Any video recording must be done in such a manner so as not to interfere with the presentation of the program.

*Performance Dress:* Appropriate performance dress is a formal or semiformal gown for the ladies and tuxedo for the men (or other appropriate dress for a lady organist).

*Recital Program Opening:* You should select a faculty member from the music faculty (Private Instructor, Advisor, etc.) to open your program with prayer and to introduce you.

*Accompanist:* Make every effort to use a skilled, sensitive accompanist. A good accompanist is your most valued asset! It is appropriate to *pay* your accompanist for the recital work (See Collaborative Piano policy). This generally includes their services for your lessons during the semester of your recital, extra rehearsals and the recital performance.

*Other:* Enter into your planner the dates each of the above steps is required.

For help in answering any questions that are not covered in this section, contact the Administrative Assistant.

## BACHELOR OF ARTS IN MUSIC CAPSTONE GUIDELINES

### THE PURPOSE OF THE BA PROJECT

The purpose of the BA Project is to allow students to demonstrate their ability to choose a topic of musical interest, then to analyze, interpret, and communicate the results of their study in a manner that demonstrates musical knowledge and analytical skills at an undergraduate level. The project will culminate in a public presentation of the student's research.

### CHOOSING FACULTY TO SERVE ON THE PROJECT COMMITTEE

1. The student's Academic Advisor or guiding faculty member will serve as the Chair of the Project Committee.
2. The Project Committee will consist of a minimum of 2 music faculty members.
3. Upon the approval of the Chair of the Project Committee, a third faculty member from another area with expertise related to the topic may be added to the committee.
4. The Project Committee must be in place within **one month** after the approval of the prospectus and bibliography, or no later than November 1 or April 1. Signatures of all committee members are required on the BA Project Committee form.

### CHOOSING A TOPIC

1. The topic must be one of significant musical interest.
2. The student must consult with his/her Advisor and/or guiding faculty member when choosing a topic.
3. The topic must be scholarly in nature and academically appropriate at the undergraduate level.
4. The student must gather authoritative bibliographic materials, including scores, books, scholarly journal articles, and if possible, recordings.
5. The student should consider the following questions when choosing a topic:
  - a. Why is this topic important?
  - b. What do I hope to prove/accomplish?
  - c. What other research has been done on this topic?
6. The approval of the topic by the music faculty must occur during the third semester before the public presentation.

## **THE PROJECT GRADE/EVALUATION**

1. The Project Check that occurs three weeks before the scheduled presentation date is the graded portion of the project. The Project Committee will determine the grade.
2. Failure of the Project Check will result in a letter grade of F.

## **PENALTIES FOR MISSING DEADLINES**

Failure to meet deadlines may result in a deduction from the final grade and/or the cancellation of the Project Check and scheduled public presentation, resulting in a failing grade.

## **THE FOLLOWING ARE MANDATORY FOR ALL BA MUSIC SENIOR PROJECTS**

1. Committee of 2+ faculty members
2. Written Component, determined by specifications of each concentration and/or committee
3. Project Check, approximately 3 weeks before public presentation
4. Program, written with title, abstract/description of presentation, date, time, place, acknowledgement of advisor
5. Public Presentation appropriate to the project
6. Archivable Product

## **SPECIFIC REQUIREMENTS BY CONCENTRATION**

### **JAZZ AND IMPROVISATION PROJECT GUIDELINES**

The Jazz and Improvisation project may consist of a public recital, a lecture-demonstration, or a lecture-recital.

Scope:

1. A public recital must consist of approximately 60 minutes of music, all of which must come from various jazz traditions and include extensive improvisation on the student's principal instrument. A blend of solo and combo performances is strongly recommended, if the student's principal instrument is suitable for solo work.
2. A lecture-demonstration must consist of approximately 30 minutes of music and 30 minutes of spoken demonstration. Music must be selected from the various jazz traditions. A significant element of improvisation on the student's principal instrument is required.
3. A recording project must consist of approximately 60 minutes of music, all of which must come from various jazz traditions and include extensive improvisation on the student's principal instrument. A blend of solo and combo performances is strongly recommended, if the student's principal instrument is suitable for solo work. As the

scope of the recording project is similar to that of the recital, students may wish to combine the two activities and present the public recital as a CD or online platform release event.

With all three project options, the required written component will consist of program notes on the music performed.

Approval:

For recitals and lecture-demonstrations, the full program must be performed before the BA Project Committee three weeks prior to the recital. The Committee will either approve the program for public performance, or, in the event that the student is not prepared, fail the program and cancel the recital. In the event of failure, students must reschedule a new recital in a subsequent semester.

For recording projects, the student must present to the BA Project Committee a set list and recording schedule prior to the beginning of recording activities. The Committee may also, at its discretion, require proof that the student has adequate understanding of the technical aspects of the recording process, or has secured the help of someone with that knowledge. The final recorded project must then be submitted to the BA Project Committee upon completion for review and approval. The Committee may approve the entire recording, portions of it, or none of it. Any portions that are not approved must be recorded again before the project can be considered complete.

## MUSIC COMPOSITION PROJECT GUIDELINES

A BA project in composition should consist of a public recital of original compositions.

Scope:

30-minute recital of original compositions. At least half of this recital should be composed within a year of the recital date (This requirement ensures that the student is not relying on their early work too much for their final project.)

Approval: Students should write a prospectus that defines the pieces to be performed with their durations.

## MUSIC HISTORY CONCENTRATION

A BA project in music history will demonstrate mastery of an approved topic in music history through a significant written component and a public presentation.

## Scope:

1. Lecture only (20-page paper and 15-source bibliography minimum)
2. Lecture-demonstration (20-page paper and 15-source bibliography minimum)
3. Lecture-recital (7-page paper and 10-source bibliography minimum)

## *The Paper:*

1. The body of the paper must be a minimum of 20 pages (7 pages for Lecture-recital).
2. All papers must be written in the Chicago style.
3. Only 8.5 x 11-inch paper is acceptable.
4. The paper must be white, 20-pound bond with a maximum of 25% rag (cotton) content (look for the watermark).
5. Use this paper for the entire project, including all forms requiring signatures.
6. Print must be clean, clear, crisp, and dark. 10- or 12-point font is acceptable. Script print is not acceptable. Use the same font consistently throughout the project.
7. Use double spacing.
8. Print must be on only one side of the paper.
9. Do not use running headers.
10. Margins must be 1.5" on the left and 1.25" on the top, right, and bottom.
11. Paginate the paper using Arabic numerals placed in the upper right corner, starting with "1" for the first page of the text of the body. Do not include any header other than the page numbers.
12. Two unbound copies of the paper should be submitted to the Chair of the Project Committee in a covered box sturdy enough to prevent pages from curling, on or before the public presentation date.
13. The required two copies must be original or clean, clear xerographic copies.
14. Copies with the text not centered on the page, copies with smudges, and copies with other irregularities are not acceptable. Please check each page of all copies of the paper to ensure that the quality is good on each page.
15. Remember, no matter what approved type style or printer is used, all specifications relating to margins, quality of paper, etc. must be followed.
16. An electronic copy of the final paper in .pdf format must also be submitted, along with any electronic supplements, such as PowerPoint or videos.

## *The Abstract*

1. A double-spaced abstract of not over 500 words is to be submitted with the paper. The student must include the abstract in the paper for binding. The abstract should follow **immediately after the title page.**



2. The abstract should explain the topic/problem with which the paper deals, the methods used in the investigation, and the results.

Approval:

The original topic in the form of a 1-2 page prospectus and preliminary 15-source (10-source for lecture-recital) bibliography must be approved by the Committee. A draft of the entire paper must be submitted to the Committee 5 weeks prior to the Project Check. The final draft must be submitted on the day of the Project Check. The final paper (2 copies) in its required format and on its specified paper, along with an electronic version and any other electronic supporting materials such as video or powerpoint, must be submitted on the day of the public presentation.

#### MUSICAL TECHNOLOGY PROJECT GUIDELINES

A BA project in music technology should focus on one of three areas:

1. Recording arts
2. Live performance with a significant technological component
3. A composition leaning heavily on electronic music production

Scope:

1. Recording arts: student should produce either an album-length recording, or a shorter EP, depending on the style and the production demands. For a classical style, the required length is 1 hour. For pop styles with much tracking involved, 20-45 minutes are required, depending on the format.
2. Live performance: students should prepare a performance of at least 45 minute where half or more of the performance is computer generated, or features a student-programmed digital component.
3. Composition: students should compose a project of at least 15 minutes and produce a score and recording for the work. It is recommended that students take composition lessons during the semester that they complete this project.

The required written component will consist of program notes that accompany either the public performance or the recorded project, as appropriate.

Approval:

Students should write a prospectus that defines scope of their project and submit for approval by their committee.

### OPEN MUSIC STUDIES PROJECT GUIDELINES

Open Music Studies is intended to allow the student to design a course of study that may not exist in any standing curriculum. The concentration contains a high number of elective credits for this purpose.

The project should serve as a capstone experience in the area of these studies, and may take a variety of forms: research paper or project, public presentation, internship, or other.

Because of the widely varying nature of possible projects, each project must be individually evaluated and approved by the BA Project Committee. It is the student's responsibility to initiate plans for the project and create a proposal for the Committee in a timely manner.

If the project is a paper, the paper will follow the guidelines of the music history concentration as closely as possible. Likewise, if the project is a presentation or recording, it will follow guidelines found in other concentrations as closely as possible. Any unclear matters in this regard will be settled by the BA Project Committee at its sole discretion.

### PERFORMANCE RECITAL GUIDELINES

The BA project in Performance will consist of a public recital.

Scope:

1. The recital will consist of approximately 60 minutes of music on the student's main instrument.
2. While various styles of music could be represented, all recital music must be "artistically credible" in the judgment of the BA Project Committee.
3. Collaborative performance is permitted and encouraged.
4. The required written component will consist of program notes.

Approval:

Students must perform the recital program in its entirety for the BA Project Committee three weeks prior to the public recital date. The Committee will either approve the program for public performance, or, in the event that the student is not prepared, fail the

program and cancel the recital. In the event of failure, students must reschedule a new recital in a subsequent semester.

## **IV. FACILITIES, SECURITIES, FEES, AND INSTRUMENTS**

### **FACILITIES**

#### **PRACTICE ROOMS**

##### *Authorized Users*

The practice rooms are available to all students taking private lessons in the Music Department and others by special permission. Please make every effort to treat the facilities and equipment with care. Under no circumstances will food or drink, including water bottles, be permitted in the practice area. Individuals who violate this rule will have their practice room access revoked.

##### *Entrance*

In order to gain access to the practice rooms, your ID card will be programmed to open the exterior door.

All students taking lessons for credit will automatically have access to the practice rooms. Between 20-25 practice room accesses will be sold to non-majors during the beginning of each semester; watch for an email.

There have been episodes of theft in the past. Therefore, **DO NOT LEAVE MUSIC OR PERSONAL BELONGINGS IN THESE MODULES.** You are responsible for the security of your books and personal effects.

#### **COMPUTER LABS**

There are two labs in the Music Department: the Music Technology Lab and the Class Piano Lab. Both labs are located in the music hallway next to the Chapel. The Music Technology Lab is used for ear training, music notation and music production. Several courses require students to use this lab for various musical activities. The lab is open at regularly scheduled hours.

The Class Piano Lab is specifically designed for group piano lessons. Students do not have routine access to this lab since it is maintained for a specific classroom use. You should

contact the Music Office if you have an activity that would benefit from the use of this lab.

Here are a few helpful guidelines to make your use of the Music Technology Lab a more positive experience:

1. Abuse of your lab privileges may result in their being revoked, even in mid-semester, with unfortunate consequences to your grades in lab courses.
2. Report any damaged or missing equipment immediately. If we discover a problem, we will have to assume that the last person using the equipment was responsible.
3. No food or drink in the lab. Violators may have their lab privileges revoked for violating this rule.
4. Leave your workstation configured the way you found it. This is important. We are using the equipment in a variety of configurations, and some of them take considerable time to set up.

The Music Technology Lab is primarily for the curricular use of music students. The official Music Department policy on the use of the Music Technology Lab is as follows:

1. Classes which use the lab and students doing projects for those classes have priority over all other users, including faculty.
2. The lab equipment is available to parties outside the Music Department only if permission is granted by the Department Chair. Qualifying outside users will be charged a usage fee. See the Music Administrative Assistant for details.
3. No equipment may be removed from the lab without the written permission of the Department Chair.

## **STUDENT LOUNGE**

The Music and Worship student lounge is a space provided as a privilege to our majors. We do not monitor who can use this space, but it is filled primarily with Majors who are resting, eating, taking a break from their practice room regimen, socializing, and studying. Throughout the day, the lounge is utilized by many of your fellow students. Please be considerate in keeping private conversations at a low volume, using headphones when listening to music, not moving the furniture, and *keeping the area neat and clean*. The last point must be emphasized. Please remove your trash and personal items when you leave the area. This allows others to utilize the space and it maintains the pride and high

character of our Department. Remember that Admissions Tours pass by our Student Lounge. University faculty and staff from other areas pass by on the way to Chapel. Its appearance speaks volumes about our Department.

**SECURITY**

**HOURS OF OPERATIONS**

The Bolthouse Center for Music is opened by 7:00 a.m. Monday through Saturday.

**ROOM ACCESS (OPENING/ CLOSING ROOMS)**

*Room Usage Policy*

Use of rehearsal rooms (DMC 124, 125, 126, and 149) in the Bolthouse Center for Music is restricted to Music Department ensembles and individuals or groups who require practice space in connection with a curricular offering of the Music Department. Scheduling of these rooms is done through the Department of Music and Worship Administrative Assistant.

Unfortunately, the Music Department is unable to provide space for campus bands due to the large number of groups and concern for departmental equipment in the rehearsal rooms.

The following rooms should be opened at the start of each day, Monday through Friday:

101-103	Music Classrooms
125	Large Instrument Rehearsal Room
149	Choral Rehearsal Room

All other offices and classrooms will be opened by authorized personnel at appointed times.

The following rooms should be closed at 5:00 p.m. each day:

101-103	Music Classrooms
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## COURSE FEES

### PURPOSE

In order to keep across-the-board tuition costs to a minimum, the cost of certain University services has been put into the courses where those services most directly benefit the students who need them. These costs are called "fees". In the Music Department the following fees are assessed to help defray course-specific overhead.

#### ***Practice Room Fee (\$100.00 per credit per semester)***

This is charged to any student taking private music lessons. A limited number of other students may also pay for use of the practice rooms. Receipts are used to pay for and maintain practice room pianos.

#### ***Private Lesson Fee - (\$300.00 per private lesson course)***

This is charged to any student taking a private music lesson to offset the one-on-one nature of a private lesson.

#### ***Instrumental Rental Fee***

This cost is borne by students who rent University-owned instruments. Proceeds provide repair/upkeep for the University instrumental inventory.

#### ***Computer User's Fee***

This fee is charged to students taking any of a number of classes that make use of the Music Technology Lab. The list includes, but is not limited to, Aural Skills, THMU Courses, and Worship Technology. Proceeds are used to maintain computers, purchase software, and purchase equipment.

## UNIVERSITY-OWNED INSTRUMENTS

### ***Rental of University-Owned Instruments***

The Music Department maintains a number of string, woodwind, and brass instruments for student use on a "first-come, first-served" basis. There is a nominal rental fee for each semester that the instruments are used. To rent an instrument, see the Instrumental Assistant.

### ***Methods Class***

In the case of students enrolled in methods classes, course fees are used for the rental of University-owned instruments. No other charge is made for these instruments.

### ***Piano and Electric Keyboard Care***

The Department of Music and Worship has invested thousands of dollars in securing and maintaining quality instruments for the university. All students are asked to treat these instruments with the highest level of care and to report damages directly to Dr. John Mortensen, Director of Piano Studios.

The following guidelines will help insure years of good service from our pianos:

- **Do not place any form of liquid on or near pianos and electronic keyboards** – Water bottles and any other form of liquid is forbidden in the practice rooms, CAI Lab, and Piano Class Lab. Voice students taking a bottle of water into their lesson must place the bottle away from the studio piano. Students who ruin or damage an instrument will be responsible for the cost of repair or replacement.
- **Do not place key rings or metal objects on pianos** – Part of the value of an instrument is its aesthetic beauty. We ask each student to help keep the surface of each piano they play free from scratches, chipped paint, and dents.
- **Keep pianos plugged in at all times** – Each piano is fitted with a climate control device that requires electricity to work. If you see a piano that is not plugged in, please plug it in.
- **Keep grand pianos covered when not in use** – Each grand piano in the department is to be covered when not in use. If you see a grand that is uncovered, please place the cover on the piano.
- **Do not move pianos from room to room** – Pianos may not be moved without the permission of Dr. Mortensen. CU Music Crew members are the only persons authorized to move pianos once permission is granted. Pianos must be covered when being moved. A minimum of two crew members must be present to move a piano.

## V. HEALTH AND SAFETY

The Cedarville University Department of Music and Worship considers the health and safety of all students, faculty, staff, and visitors to our campus to be of utmost importance. Our objective is to conduct our business in the safest possible manner consistent with the Occupational Health & Safety Act, and other applicable state or local legislation. The department recognizes that a safe working and learning environment is beneficial to employee and student performance.

In so far as is possible, all spaces of the department are free of recognized hazards and unsafe conditions. Safety must be a cooperative effort between all employees, students, and visitors. It is the responsibility of all persons using the department's facilities, resources, and equipment to conduct themselves appropriately, to report any recognized hazards to an appropriate university official, and to avoid placing themselves or others in a dangerous situation. We ask all students, faculty, and staff of the department to fulfill their obligation to make this a safe and healthful environment in which to work and learn.

### OCCUPATIONAL HEALTH PROBLEMS FOR MUSICIANS

Musicians, as well as other performing artists, may have their careers interrupted by, interfered with, or terminated by occupational health problems involving the musculoskeletal system.

#### **What Are Musculoskeletal Disorders?**

Musculoskeletal disorders (MSDs) are injuries of muscles, nerves, tendons, ligaments, joints, cartilage or spinal discs. MSDs usually occur over time and are rarely the result of an instantaneous or sudden event like falling down. [Other terms used interchangeably with MSDs](#) are: [Repetitive Strain Injury \(RSI\)](#), [Repetitive Motion Disorder \(RMD\)](#), [Overuse Syndrome](#), and [Cumulative Trauma Disorder \(CTD\)](#). Medical terms used to describe MSDs include tendonitis, bursitis, and carpal tunnel syndrome to name a few.

#### **What Risk Factors Contribute to MSDs?**

Risk factors contributing to MSDs are: exertion of force, repetitive movement, awkward postures, and duration of musical performance. There are other risk factors for certain,



but these are recognized as the most common and when they occur at high levels and in combination with one another, the risk for developing an MSD multiply.

### **Exertion of Force**

Force is defined as the amount of effort required to perform a task or job. The amount of force you can exert depends on your posture and the number of exertions performed. More force = more stress on the body. Making music should never hurt or cause injury. If it hurts, you are doing something incorrectly.

### **Repetitive Movements**

Movements or motions performed over and over are repetitive movements. An awkward posture or position held for long periods of time are also considered repetitive movements. Repetitive movements cause continual stress on the body without adequate muscle recovery time. Muscle rest is important and vital for all musicians.

### **Awkward Postures**

The body is fearfully and wonderfully made. Masterfully designed, the body has natural positions that allow all parts to work together efficiently and without harm to one another. Sadly, we usually work against these natural positions and place the body in unnatural and awkward positions or postures. These awkward positions cause the joints to be held or moved away from their natural position. When joints are forced to go to or beyond the end of range of motion, the greater the stress is put on the soft tissues (muscles, nerves, tendons) of that joint.

### **Duration of Musical Performance**

We tell you practice makes perfect, but excessive practice/performance is unwise. Eager to grow, student musicians can permanently injure themselves if they are not aware of their limitations. Situations that can cause you to practice unsafe practicing include, but are not limited to: a change in technique or instrument; intense preparation for a performance; preparation of a new and difficult repertoire; prolonged periods of performance without rest. Practice smart practice.

## **AVOIDING INJURY/STAYING HEALTHY**

The National Association of Schools of Music Handbook states,

Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities can and will not ensure any specific individual's health and safety. Too many factors beyond any institution's control are involved. Individuals have a critically

important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at any institution.

## HEARING HEALTH

The National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA) have developed a comprehensive overview of hearing health issues for postsecondary schools and departments of music. Information of a medical nature is provided by PAMA; information regarding contextual issues in music programs, by NASM. The following information on hearing health is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA).

- 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. See chart above.
- The use of earplugs and earmuffs helps 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 and regularly revisit this issue.
- If you are concerned about your personal hearing health, consult 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.

Links to the following articles are highly recommended for reading and reference.

### **Protecting Your Hearing Health**

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/5a\\_NASM\\_PAMASudent\\_Information\\_Sheet-Standard.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5a_NASM_PAMASudent_Information_Sheet-Standard.pdf)

### **Protecting Your Hearing Every Day**

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/4a\\_NASM\\_PAMASudent\\_Guide-Standard.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMASudent_Guide-Standard.pdf)

## **VOCAL HEALTH**

Information below is provided by the Texas Voice Center. For more information on vocal health, visit [www.TexasVoiceCenter.com](http://www.TexasVoiceCenter.com)

### **HYDRATION**

The vocal folds need to be lubricated with a thin layer of mucus in order to vibrate efficiently. The best lubrication can be achieved by drinking plenty of water. A good rule of thumb (if you have normal kidneys and heart function) is to drink at least two quarts of water daily. Dr. Van Lawrence, world renowned laryngologist, often said, “Drink until you pee pale.”

Caffeine and alcohol pull water out of your system and deplete the vocal folds of needed lubrication. Caffeinated drinks include coffee, tea, and soft drinks. Small amounts of these beverages are acceptable but must be counterbalanced by drinking more water.

Another factor that can affect lubrication is a dry air environment. The cause can be gas furnaces, air conditioners, and climates with a low amount of moisture in the air. Using a humidifier at night can compensate for the dryness.

The air in airplanes is extremely dry. It is recommended that you avoid alcoholic and caffeinated beverages and drink at least 8 ounces of water per hour while flying.

A favorite gargle recipe of Dr. Lawrence's was: Combine ½ tsp. of salt, ½ tsp. of baking soda, ½ tsp. of clear corn syrup, and 6 oz. of warmed, distilled water. Gargle quietly and gently for two long, boring minutes. Do not rinse and use as often as necessary to help your dry, irritated throat.

In addition, Entertainer's Secret® (800 308-7452) throat spray is an effective way to help moisturize the vocal folds (follow the directions on the label).

## THROAT CLEARING & HARSH COUGHING

Throat clearing and harsh coughing are traumatic to the vocal cords and should be reduced as much as possible. One of the most frequent causes for throat clearing and coughing is thick mucus (due to dry vocal folds) or too much mucus (as with a cold) on or below the vocal folds. The safest and most efficient way to clear mucus is by using a gentle, breathy productive cough where there is high airflow with little sound. This can be achieved by using the following strategy: take in as deep a breath as possible, momentarily hold your breath, and produce a sharp, silent "H" sound while you expel the air.

## DRUGS

**Antihistamines:** Antihistamines are sometimes prescribed to treat allergies and are present in some over-the-counter cold medications. Antihistamines should rarely be used because they tend to cause dryness. Prescription nasal steroid sprays such as Nasacort® (Phone-Poulenc Rorer), Nasonex® (Schering), Flonase® (Allen & Hansburys), etc. will often relieve the symptoms of nasal allergy without the drying side effects of antihistamines.

**Analgesics:** Aspirin products and non-steroidal anti-inflammatory drugs (ibuprofen) should be used with caution as they cause platelet dysfunction and this may predispose to bleeding. Tylenol® (McNeil Consumer Products) is the best substitute for pain relief.

**Mucolytic Agents:** The most common expectorant is a preparation of long-acting guaifenesin to help liquefy viscous mucus and increase the output of thin respiratory tract secretions. Drugs, such as Mucinex©, may be helpful for singers who complain of

thick secretions, frequent throat clearing, or postnasal drip. Awareness of postnasal drip is often caused by secretions that are too thick rather than too plentiful. Mucolytic agents need to be used with a lot of water through the day, to be effective.

**Local Anesthetics:** Avoid the use of over-the-counter local anesthetic preparations for the throat. Singing under their influence is like trying to play the piano with gloves on.

**Progesterone:** Question the use of drugs that are progesterone-dominant, such as birth control pills. They may cause virilization of the female larynx and a loss in the upper vocal range. There may be no other alternative for your individual situation, however, so consult your gynecologist.

## **Laryngopharyngeal Reflux Disease and Recommendations to Prevent Acid Reflux**

### WHAT IS REFLUX?

When we eat something, the food reaches the stomach by traveling down a muscular tube called the esophagus. Once food reaches the stomach, the stomach adds acid and pepsin (a digestive enzyme) so that the food can be digested. The esophagus has two sphincters (bands of muscle fibers that close off the tube) to help keep the contents of the stomach where they belong. One sphincter is at the top of the esophagus (at the junction with the upper throat) and one is at the bottom of the esophagus (at the junction with the stomach). The term REFLUX means “a backward or return flow,” and refers to the backward flow of stomach contents up through the sphincter and into the esophagus or throat.

### WHAT ARE GERD AND LPRD?

Some people have an abnormal amount of reflux of stomach acid that goes up through the lower sphincter and into the esophagus. This is referred to as GERD or Gastroesophageal Reflux Disease. If the reflux makes it all the way up through the upper sphincter and into the back of the throat, it is called LPRD or Laryngopharyngeal Reflux Disease. The structures in the throat (pharynx, larynx, vocal folds and the lungs) are extremely sensitive to stomach acid, so smaller amounts of reflux into these areas can result in much more damage.

### WHY DON'T I HAVE HEARTBURN OR STOMACH PROBLEMS?

This is a question that is often asked by patients with LPRD. The fact is that very few patients with LPRD experience significant heartburn. Heartburn occurs when the tissue in the esophagus becomes irritated. Most of the reflux events that can damage the throat happen without the patient ever knowing they are occurring.

## COMMON SYMPTOMS OF LPRD

Hoarseness, chronic (ongoing) cough, frequent throat clearing, pain or sensation in throat, feeling of lump in throat, problems while swallowing, bad/bitter taste in mouth (especially in the morning), asthma-like symptoms, referred ear pain, post-nasal drip, singing difficulties (especially with high notes).

## MEDICATIONS FOR LPRD

The most effective treatment for LPRD may be drugs in the class known as proton pump inhibitors. Included in this group are Prilosec<sup>®</sup>, Prevacid<sup>®</sup>, Protonix<sup>®</sup>, Aciphex<sup>®</sup>, or the new medication known as Nexium<sup>®</sup>. Ask your physician which may be appropriate for you.

## SELF-DESTRUCTIVE BEHAVIORS

Avoid smoking cigarettes. They are bad for the heart, lungs, and vocal tract. Also, avoid other irritant inhalant substances and mind-altering drugs. Tobacco and marijuana are irritants to the vocal tract. When you sing you must be in control of all body systems: physical, spiritual, and mental. Smoking is disastrous for the speaking and singing voice.

## REQUIREMENTS FOR A HEALTHY VOICE

- Try your best to maintain good general health. Get adequate rest to minimize fatigue. If you do become ill, avoid “talking over your laryngitis” - see your physician and rest your voice.
- Exercise regularly and eat a balanced diet including vegetables, fruit, and whole grains.
- Maintain body hydration; drink two quarts of water daily.
- Avoid dry, artificial interior climates and breathing smoggy, polluted air.
- Limit the use of your voice in high-ceilinged restaurants, noisy parties, cars, and planes.
- Avoid throat clearing and voiced coughing
- Avoid yelling and calling from room to room
- Avoid hard vocal attacks on initial vowel words
- Use the pitch level in the same range where you say, “Umm-hmm?”
- Speak in phrases rather than in paragraphs breathing slightly before each phrase

- Reduce demands on your voice - avoid over-talking and extended, explosive laughter.
- Learn to breathe silently to activate your breath support muscles and reduce next tension.
- Take full advantage of the two free elements of vocal fold healing: water and air.
- Vocal athletes must treat their musculoskeletal system as do other types of athletes; therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

#### ADDITIONAL SUGGESTIONS FOR GOOD VOCAL CARE

- If you need to get someone's attention, use non-vocal sounds such as clapping, bells, or whistling.
- Move closer to those with whom you are speaking.
- Face the person(s) with whom you are speaking.
- Use amplification, as needed, if possible.
- Reduce your speaking time in noisy environments, such as in automobiles and airplanes.

#### OPTIMAL SPEAKING TECHNIQUES

- Use good abdominal/diaphragmatic breathing and support.
- Learn to use your voice with as little unnecessary effort and tension as possible.
- Take frequent breaths when speaking long sentences.
- Maintain a smooth legato speech pattern with clear articulation.
- Allow the neck, jaw, and face to be relaxed.
- "Place" or "Focus" the voice appropriately.
- Speak at a normal rate of speed.
- Use good vocal inflection.

#### WATER

- 75% of Americans are chronically dehydrated.
- 37% of Americans mistake thirst for hunger

- Even mild dehydration will slow down one's metabolism as much as 3%
- In a University of Washington diet study, one glass of water before bed prevented midnight hunger pangs 100% of the time.
- Lack of water is the #1 cause of daytime fatigue.
- Preliminary research indicates that 8 to 10 glasses of water daily significantly ease back and joint pain for 80% of sufferers.
- A mere 2% drop in body fluids can trigger fuzzy short-term memory, trouble with basic math, and difficulty focusing on a computer screen or printed page.
- Drinking at least 5 glasses of water daily decreases the risk of colon cancer by 45%, breast cancer by 79%, and bladder cancer by 50%.

## SELF-EDUCATE

Your studio teacher is a great source of knowledge and wants to help each student learn how to avoid injury and acquire safe and healthy skills. Ultimately, it is the student's choice and responsibility to stay educated and stay healthy. The department encourages each student to increase their knowledge regarding occupational health risks for musicians by reading. Below is a sample list of books about injury prevention and related topics.

de Alcantara, Pedro. *Indirect Procedures: A Musician's Guide to the Alexander Technique (The Integrated Musician)* New York: Oxford University Press, 2013. (ISBN 0195388607)

Bishop, Dorothy. *The Musician As Athlete: Alternative Approaches to Healthy Performance*. Calgary, Canada: Kava Publications, 1991. (ISBN 0969559003)

Brodnitz, Friedrich S. *Keep Your Voice Healthy: A Guide to the Intelligent Use and Care of the Speaking and Singing Voice*. Montana: Literary Liscensing, LLC, 2012.

Bruser, Madeline. *The Art of Practicing: A Guide to Making Music from the Heart*. New York: Crown Publishing Group, 1999. (ISBN 0609801775)

Cooper, Morton. *Change Your Voice, Change Your Life: A Quick, Simple Plan for Finding and Using Your Natural, Dynamic Voice*. California: Wilshire Book Co., 1999.

Culf, Nicola. *Musicians' Injuries: A Guide to their Understanding and Prevention*. Parapress Ltd, Guilford, 1998. (ISBN 1-898594-62-7)



- Davies, Robertson. *Curiosity Recaptured: Exploring Ways We Think and Move*. California: Mornum Time Press, 1997.
- Farias, Joaquin Ph.D. *Rebellion of the Body: Understanding Musician's Focal Dystonia*. Galene Editions, 2010.
- Grindea, Carola, ed., *Tensions in the Performance of Music: A Symposium*. London: Kahn & Averill, 1978.
- Havas, Kato. *A New Approach to Violin Playing*. London: Bosworth & Co. Ltd, 2003. (ISBN 0711992037)
- Hughlett, Dave. *Understanding Drum Techniques*. Dallas: UDT Pub. Co., 1985.
- Norris, Richard, M.D. *The Musicians' Survival Manual: A Guide to Preventing and Treating Injuries in Instrumentalists*. Mmb Music. International Conference of Symphony and Opera Musicians (ICSOM), 1993. (ISBN 0-918812-74-7)
- Riley, Laurie. *Prevention and Correction of Chronic Injury for Harpists*. Washington: MacBean, 1994.
- Rolland, Paul. *The Teaching of Action in String Playing: Basic Principles of String Playing*. London: Boosey & Hawkes, c1986.
- Weiss, Susan L. *The Anatomy Book for Musicians: A Guide to Performance Related Muscle Pain*. Illinois: Muscle Dynamics, 1996.

## OTHER RESOURCES

**Andover Educators and Body Mapping:** <http://bodymap.org/main/>

The university library owns many of the books published by Andover Educators. Their website is a helpful source of useful links, articles, and recommended reading.

**The American Society of the Alexander Technique:**

<http://www.amsatonline.org/>

The largest professional organization of teachers of the Alexander Technique in the United States, they offer a proven approach to self-care. The Alexander Technique teaches how to unlearn habitual patterns that cause unnecessary tension in everything we do.

### **The Performing Arts Medicine Association:**

<http://www.artsmed.org/>

The Performing Arts Medicine Association (PAMA) is a non-profit professional organization for physicians and other professional persons who are involved in treatment and/or research in the field of Performing Arts Medicine.

### **The Singers Resource:** [http://www.thesingersresource.com/vocal\\_health.htm](http://www.thesingersresource.com/vocal_health.htm)

This website contains several articles on vocal health related issues from noted centers for vocal health.

### **Musician's Health:**

<http://www.musicianshealth.com/>

Musician's Health is an educational web site devoted to the understanding and the explanation of musician's injuries, along with guidelines regarding injury prevention, optimizing your musical performance, and for achieving optimum health.

## **SAFETY FOR THE MUSIC STUDENT AND STUDENT WORKER**

As stated earlier, the Cedarville University Department of Music and Worship considers the health and safety of all students, faculty, staff, and visitors to our campus to be of utmost importance. Each student is responsible to conduct themselves in a manner which promotes the highest level of safety for themselves and for those around them.

The department staffs a music crew made up of student workers who serve the department in a variety of ways. They move equipment for concerts, set up equipment for rehearsals, take attendance at recitals and concerts, function as stage managers and organize our music libraries. They perform vitally important services for the department. The following guidelines apply to all students who use the music and worship facilities and/or work on the crew.

### **Choral Riser Safety**

Portable choral risers are designed to provide a stable surface enabling singers to be heard and seen. Nearly all choral risers used by the Department of Music and Worship at Cedarville University are made by the Wenger Corporation, a high performance company. Accidents occur when risers are not properly set up or maintained.

#### **Set up**

- **Follow instructions** – Wenger provides instructional labels with important safety information. Follow all instructions. Only CU Music Crew members may move or set up risers.
- **Inspect** – Look for damage or loose items as the risers are set up.

- **Lock riser legs in place** – Make sure that the diagonal brace is properly locked in place, and close the cover to ensure legs remain locked. Check to make sure the legs are perpendicular and not at an angle.
- **Test all risers** – Before using risers, stand on each section to ensure stability. Make sure risers do not rock or tip.

### **Annual Maintenance**

- **Inspect for damage** – Report damaged risers by submitting a work order request to the Music Department Office.
- **Tighten any loose bolts** – Tighten bolts with care to prevent damaging components. Report missing bolts by placing a work order request to ensure replacement of the same type of bolt.
- **Remove dirt and debris** – Clean carpet lint and dirt from hinges and lock mechanisms.
- **Lubricate all joints** – Use WD-40 spray lubricant on all hinges and moving parts. Flex all moving parts to ensure smooth operation.