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## A NOTE 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!

Beth Cram Porter, Chair  
Department of Music and Worship

## **SECTION I - MEET THE MUSIC AND WORSHIP DEPARTMENT**

### **Purpose and Objectives for the Department of Music and Worship**

The Cedarville University Department of Music and Worship provides a high-quality Christ-centered undergraduate education in music, building a strong artistic, intellectual, and practical foundation for professional careers and graduate studies. The department serves the university, church, and global community through outreach, performance, and educational activities. Our faculty of teaching-artists is dedicated to the education of the whole person concentrated to modeling Christian faith and values lived out in the professional arena, and committed to helping students realize their highest level of musicianship and development as human beings created in the image of God.

**In support of this purpose, the department's curricula and course offerings are designed to:**

1. Develop technical, artistic, and critical abilities in performance.
2. Promote individual and collaborative work.
3. Explain the theoretical, historical, and cultural foundations of music.
4. Provide skills in conducting, composition/arranging, keyboard, technology, pedagogy, and educational methods.
5. Produce interpretive, improvisational, creative and scholarly expression.
6. Prepare students for professional careers and graduate studies.
7. Articulate a biblical framework for the life-long study, performance, and creation of music.
8. Serve and enrich the university, church, and global community.

**Through the department's curricula and courses, students will:**

1. Develop and demonstrate technical skills required for artistic, self-expression in at least one major performance area.
2. Demonstrate artistic mastery of assigned repertoire appropriate to their performance field, and perform from a diverse cross-section of that repertoire.
3. Identify and describe a broad range of music literature in terms of cultural sources, principle stylistic eras, and typical genres.
4. Sight-read, with fluency, while demonstrating general musicianship and relevant, professional skills in their major performance area.
5. Acquire and demonstrate proficient keyboard skills.
6. Develop and use appropriate conducting and rehearsal skills, as required.

7. Visually and aurally identify the basic elements of music (rhythm, melody, harmony, and form) and use this knowledge in aural, verbal, and written analyses.
8. Demonstrate the ability to take aural dictation of rhythms, melodies, and harmonic progressions.
9. Formulate aesthetic judgments, orally and in writing, with regard to musical analysis, processes and structures, composition, performance, scholarship and pedagogy.
10. Develop rudimentary ability to improvise original music or to create a derivation or variation of an established work both extemporaneously and in writing.
11. Recognize and identify, visually and aurally, representative compositions from each era of musical history, styles of particular composers within each era, and apply correct historical information to appropriate teaching situations.
12. Demonstrate a working knowledge of technological developments applicable to musicians.
13. Develop creative approaches to musical problem-solving through multiple modalities of thinking.
14. Create and articulate a Christ-centered philosophy of music.
15. Serve and enrich the university, church, and global community.

**How the Department's Curricula and Course Offerings Achieve Stated Objectives:**

1. **Develop technical, artistic, and critical abilities in performance**
  - Private Studio lessons
  - Ensemble participation
  - Master class participation and observation
  - Studio class in which students evaluate and critique their peers
  - Performing in General Recitals
  - Junior Recital
  - Senior Recital
  - Recital and Program Attendance (GMUS 1030) – required course for every music major, every semester
  - Listening requirements for private studios and Introduction to Music Literature (HLMU 2310)
  - Literature classes include:
    - Introduction to Music Literature (HLMU 2310)
    - Brass Literature (CLMU 2210)
    - Percussion Literature (CLMU 2220)
    - String Literature (CLMU 2230)
    - Woodwind Literature (CLMU 2240)

- Keyboard Literature (CLMU 2300)
- Song Literature (CLMU 2110)
- Oratorio Literature (CLMU 2120)
- Opera Literature (CLMU 2130)
- Music of the Church (CHMU 2600)
- Diction for Singers I and II (CLMU 1170, 1180)

**2. Promote individual and collaborative work**

- Private lessons
- Large ensemble participation
- Chamber music ensembles
- Opera Ensemble (PFMU 3850)
- Composition lessons
- Junior and Senior Seminar (PLMU 3910, 4910)
- Junior and Senior Recital (PLMU 3900, 4900)
- Senior Project (PLMU 4920)

**3. Explain the theoretical, historical, and cultural foundations of music**

- Integrated theory and aural skills curriculum – students are introduced to the basic skills and brought through the curriculum in order that knowledge is built upon and expanded, rather than compartmentalized and stored.
  - Introduction to Music Theory and Aural Skills (THMU 1010)
  - Theory I, II, III, IV (THMU 1210, 1220, 2210, 2220)
  - Aural Skills I, II, III, IV (THMU 1310, 1320, 2330, 2340)
  - Contemporary Music Theory (THMU 1250) – required for worship major only, but available to music majors.
- Several advanced theory courses – provides intense study of how to use acquired skills and knowledge to produce tangible musical outcomes.
  - Counterpoint (THMU 4100)
  - Form and Analysis (THMU 4110)
  - Orchestration (THMU 4130)
  - Choral Arranging (THMU 4140)
- Music Philosophy and Aesthetics (GMUS 1000) – required of all freshmen; provides a philosophical and biblical foundation for the concepts of musical creativity, musical worship and stewardship; represents the first attempt at codifying a coherent, personal, Christian philosophy of music.
- Three semesters of music history:
  - Introduction to Music Literature (HLMU 2310)



- Music History I (HLMU 3310)
- Music History II (HLMU 3320)
- Additional Historical/Cultural classes
  - Jazz History: Music of the Multi-Culture (HLMU 2100)
  - Global Music (HLMU 3400)
- Introduction to Humanities (HUM 1400)

**4. Provide skills in conducting, composition/arranging, keyboard, technology, pedagogy, and educational methods**

- Conducting classes include:
  - Introduction to Conducting (CDMU 2600)
  - Choral and Instrumental Conducting (CDMU 3610, CDMU 3620)
  - Choral Methods (CDMU 3630)
  - Independent Study in Conducting (CDMU 4990)
- Composition/Arranging classes include:
  - Introduction to Music Composition (CLMU 2600)
  - Composition Portfolio (CLMU 2860)
  - Composition Seminar (CLMU 2850)
  - Composition Lessons
  - Independent Study in Composition (THMU 4990)
  - Choral Arranging (THMU 4140)
- Keyboard classes include:
  - Piano Class I, II (CLMU 1810, 1820)
  - Private piano lessons
  - Collaborative Piano (CLMU 2310)
  - Contemporary Piano (CLMU 1810) – designed for the worship major, but available to music majors
- Technology Classes include:
  - Introduction to Music Technology (THMU 1500)
  - Advanced Music Technology (THMU 3500)
  - Introduction to Worship Technologies (WSHP 1020) – designed for the worship major, but available to music majors
- Pedagogy classes include:
  - Keyboard Pedagogy I, II (KPMU 2010, 2020)
  - Directed Teaching I, II, III, IV (KPMU 3110, 3120, 4110, 4120)
  - Keyboard Pedagogy Seminar I, II, III, IV (KPMU 3150,3160, 4150, 4160)
  - Instrumental Pedagogy (EDMU 3750)
  - Vocal Pedagogy (EDMU 3730)

- Voice Class (CLMU 1860)
- Educational methods classes include:
  - MENC (EDMU 1000)
  - Music for Early Childhood (EDMU 3710)
  - Music for Adolescent/Young Adult (EDMU 3720)
  - Choral Methods (CDMU 3630)
  - Brass Methods (EDMU 2870)
  - Woodwind methods (EDMU 2910)
  - String Methods (EDMU 2930)
  - Percussion Methods (EDMU 2950)
  - Music Education Field Experience (EDSE 3900)
  - Student Teaching (EDUC 4900)
  - Teacher education core – see 2009-2010 catalog, p. 142

**5. Produce interpretive, improvisational, creative and scholarly expression**

- Piano Class I, II (CLMU 1810, 1820)
- Theory II, III, IV (THMU 1220, 2210, 2220)
- Aural Skills IV (THMU 2340)
- Private lessons
- Studio Class
- General Recital
- Junior and Senior Recitals
- Senior Project
- Music History Research Paper

**6. Prepare for professional careers and graduate studies**

- Choice of degree programs
  - Music Education (Bachelor of Music)
  - Performance (Bachelor of Music)
  - Composition (Bachelor of Music)
  - Church Music Ministries (Bachelor of Music)
  - General Music (Bachelor of Arts)
- Advanced private study in all band, orchestra, piano and voice
- Basic and advanced skills courses
- Ensemble participation – large, small, and chamber groups
- Professional faculty with significant accomplishments in their field who mentor and guide students

- 7. Articulate a biblical framework for the life-long study, performance, and creation of music**
  - Music Philosophy and Aesthetics (GMUS 1000) – required of all freshmen; provides a philosophical and biblical foundation for the concepts of musical creativity, musical worship and stewardship; represents the first attempt at codifying a coherent, personal, Christian philosophy of music.
  - Intentional integration by professors of faith and learning in each class.
  - Faculty mentor students often and deliberately; faculty model Christian behavior in personal and professional life
  
- 8. Serve and enrich the university, church, and global community**
  - Department offers HUM 1400 – Introduction to Humanities – as part of the general education curriculum
  - Ensembles are open to all members of the university family
  - On-campus and off-campus performances
  - Provide music for Chapel
  - Ensemble tours
  - Music Showcase

## **Full-Time Faculty**

Cedarville University offers to the student a highly skilled and credentialed music and worship faculty. Besides their campus responsibilities, members of the music and worship faculty are practicing concert artists or lecturers in their areas of expertise and many hold key worship positions in their churches.

**Connie Anderson**, M.M., Wright State University, 1994. With many years of experience as a studio piano teacher of all age groups, Mrs. Anderson is the coordinator of the Keyboard Pedagogy program. She also maintains an active private piano studio.

**Lyle J. Anderson**, Ph.D., The Ohio State University, 1977. Professor of Music, Vocal Coordinator and Director of the Cedarville University Concert Chorale and Men's Glee Club, Dr. Anderson is an authority on choral conducting, composition and arranging, and theory pedagogy. His special area of interest is church music and worship; he also maintains an active sacred concert ministry. Dr. Anderson also serves as Vocal Groups Coordinator for the Music Department. Dr. Anderson has been on the Cedarville University music faculty since 1970.

**Charles R. Clevenger**, D.M.A., University of Cincinnati College Conservatory of Music, 1985. Dr. Clevenger teaches studio piano and the Introduction to Humanities class as well as maintains a full concert schedule. Dr. Clevenger has been a member of the Cedarville University music faculty since 1982.

**Bruce Curlette**, D.M.A., The Ohio State University, 1991. Dr. Curlette serves as a member of the music theory faculty and is an accomplished clarinetist. He received his M.M. degree in Clarinet Performance from the Eastman School of Music and has been an member of the Grand Rapids Symphony Orchestra. Dr. Curlette has been at Cedarville University since 2001.

**Michael P. DiCuirci**, M.M., University of Michigan, 1977. Director of the Cedarville University Symphonic Band and founder of the Jackets Pep Band, Mr. DiCuirci also serves as Instrumental Groups Coordinator for the Music Department. He is an experienced music educator, author of two beginning band method books, and is a trombone and euphonium artist. Mr. DiCuirci is the Minister of Music at Faircreek Church in Fairborn, Ohio, and has been on the Cedarville University music faculty since 1979.

**Carlos Elias**, A.D., Duquesne University, 1999. Professor of Music. Director of Strings and Orchestra. He received his M. M. Degree from the University of Cincinnati College-Conservatory of Music. Mr. Elias is an experienced teacher and performer. He teaches studio violin and conducts the Cedarville University Orchestra. He has been a member of the Cedarville University music faculty since 2013.

**Austin Jaquith**, D.M., Indiana University, 2009. Dr. Jaquith teaches composition, theory, and aural skills. His music has been widely performed including performances by the Buffalo Philharmonic Orchestra, the Mirari Brass Quintet, and the El Paso Symphony Youth Orchestra. Dr. Jaquith has been at Cedarville since 2009.

**Roger O'Neel**, Ph.D., University of Texas at Austin, 1996. Dr. O'Neel directs the Church Music programs. He has served as a full-time minister of worship for eleven years and has a wealth of experience and knowledge in all aspects of traditional and contemporary worship. He has been at Cedarville University since 2002.

**John J. Mortensen**, D.M.A., University of Maryland, 1995. Dr. Mortensen serves as Keyboard Coordinator for the Music Department. An accomplished concert artist, Dr. Mortensen teaches studio piano and also maintains a full concert schedule. He also teaches the Music Philosophy and Aesthetics class. Dr. Mortensen joined the Music Department in 1995.

**Charles M. Pagnard**, M.M., Eastman School of Music, 1976. Conductor of the Cedarville University Brass Choir and Orchestra, Mr. Pagnard is also the principal trumpet of the Dayton Philharmonic Orchestra, section trumpet in the Cincinnati Symphony Orchestra's summer pops series, and a member of the Carillon Brass Quintet. Mr. Pagnard also serves as Instrumental Coordinator for the Music Department. He has served on the Cedarville University music faculty since 1977.

**Beth C. Porter**, M.A., Western Carolina University, 1996. Department Chair and a principal instructor of vocal students as well as Director of the Women's Choir at Cedarville, Professor Porter is an accomplished soprano soloist with a distinguished career on the stage. She has toured abroad as a soloist with the Robert Shaw Chorale, and has an extensive opera and musical theater repertoire. Ms. Porter joined the Cedarville University Music faculty in 1997.

**Mark W. Spencer**, D.M.A., Southwestern Baptist Theological Seminary, 1992. Principal instructor for private voice, Dr. Spencer brings a wide range of vocal experience, including oratorio, opera, and musical theater, to the department. He is an experienced Minister of Music and concert artist. Dr. Spencer also serves as Vocal Coordinator for the Music Department. He

has been on the Cedarville University faculty since 1993.

**Steven Winteregg**, D.M.A., The Ohio State University, 1987. Associate Academic Vice President and Dean of the College of Arts and Sciences and professor of composition. Dr. Winteregg is an award-winning composer and has had many of his compositions performed around the world. He has also served as Principal Tuba in the Dayton Philharmonic Orchestra. He joined the Cedarville University faculty in 2004.

**Sandra Yang**, Ph.D., U.C.L.A., 1997. Dr. Yang teaches music history, several music literature courses, Introduction to Music Literature, and Music of the Church. Dr. Yang joined the Cedarville University faculty in 2009.

## **Adjunct Faculty**

To complete the music programs, Cedarville University employs a number of highly qualified part-time instructors in specialty areas. Many of these instructors are members of nearby orchestras, such as the Dayton Philharmonic Orchestra and the Columbus Symphony. Their contribution complements and enriches the efforts of the full-time faculty, and helps make the music program at Cedarville competitive with those at much larger institutions.

Adjunct teaching schedules vary widely with the availability of the teacher. Some lessons must be scheduled after hours, and some on weekends. Students should always remember that most adjunct teachers are employed elsewhere also, and are giving of their free time to teach our students. Adjunct faculty have priority over students and student organizations in scheduling the use of all campus music facilities, including the practice rooms.

The Adjunct Faculty members are:

Lori Akins – flute

Judy Bede - directed teaching

Jackie Davis - harp

Lisa Grove - oboe

Amy Hutchison - contemporary and classical piano

Caleb Ingram - worship ensembles

Jane Jaquith - viola

Chester Jenkins - saxophone

Andrew Millat - trombone

Jerry Noble - percussion

Andrea Padgett-Eble - french horn

Andra Padrichelli - cello

Lawrence Pitzer - classical guitar

Tyler Shepard - contemporary guitar

Crystal Stabenow - contemporary & classical voice, Opera Ensemble

Cameron Voorhees - contemporary guitary

## **Music and Worship Department Administrative Assistant**

The Music and Worship Department administrative assistant works for the Department Chair

and professors; she does not work for the students or for student organizations. The chain of authority is faculty -- administrative assistant -- student.

The Music and Worship Department administrative assistant is Mrs. Pam Miller. Her husband is a faculty member in the School of Biblical and Theological Studies. Mrs. Miller has been the administrative assistant since 1997.

The music administrative assistant is able to provide a wide variety of information concerning the department and its policies. She can interpret all departmental requirements and details of this Handbook for you. She also handles all records of attendance at recitals, programs, etc., and questions you have about attendance requirements should be directed to her. Scheduling of all recitals, recital details, and using Music Department facilities are matters which must first be cleared with the administrative assistant.

Before you ask a professor about departmental policy, scheduling, or the whereabouts of music or equipment, see her first. She is here to help make your music experience less confusing and more enjoyable.

The music administrative assistant's hours are Monday through Friday from 8 a.m. to 5 p.m. with the exception of the lunch hour.



## **Student Staff**

### *Instrumental/Choral Librarians*

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

### *Equipment Managers*

The Equipment managers act as the set-up crew; their responsibilities include set-up and tear-down 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 set-up should be directed to these student staff members.

### *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.

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.

## 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, re-set the stage and report any equipment issues to the Instrumental Supervisor and/or Mrs. Miller 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.

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### CHECKLIST

- Dress in dark clothing (black preferred) and soft-soled shoes (silent)
- Pick up programs the afternoon of the performance; arrive 45 minutes before programs start. 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
- Other requirements:
  
- Communicate with sound/tech as necessary before curtain time

## SECTION II - ACADEMICS

### Music Degree Programs

The Music Department offers degrees in the following areas:

*Majors in:*

#### BACHELOR OF ARTS IN MUSIC

**STATEMENT OF PURPOSE:** The Bachelor of Arts in Music degree is designed for students with a strong interest in music and other academic areas. It is an ideal degree for musically talented students who plan to pursue graduate programs that will accept a bachelor's degree in any academic major, such as law, international studies, and music therapy. The general studies credits within the major allow students to add specialized courses from any other area. The degree is organized into two tracks: a) the Recital Track for students who are capable and desirous of performing a Senior Recital; b) the Project Track for students who are more interested in presenting their Senior Capstone event through a research project.

#### PROGRAM OBJECTIVES:

1. Visually and aurally identify the building blocks of musical composition.
2. Formulate, articulate and defend a philosophy of music based upon sound interpretation of biblical principles.
3. Demonstrate facility in the use of music technology.
4. Perform proficiently in private lessons and in a large ensemble.
  - a. Recognize the factors which contribute to an artistic musical performance.
  - b. Fairly appraise and evaluate their own musical performances as well as those of others.
  - c. Compile a repertory for their instrument.
5. Research, plan, and perform/present a capstone senior recital or senior project.
  - a. Recital Track: Interpret music appropriately according to accepted performance practice.
  - b. Project Track: Investigate and report on a selected aspect of music.
6. Value the functional role and stylistic diversity of music from various historical periods and cultures.

## **BACHELOR OF MUSIC IN PERFORMANCE**

**STATEMENT OF PURPOSE:** The purpose of the Bachelor of Music degree in Performance is to prepare students for graduate school and careers in performance. The program is designed to offer the highest possible level of studio instruction and mentoring, opportunity for solo and ensemble performance, and general knowledge of the music literature of the performance area.

### **PROGRAM OBJECTIVES:**

1. Display familiarity with the music of their instrument, including all essential music associated with their instrument.
2. Communicate effectively about music performance from a theological perspective.
3. Evaluate with professional awareness the important performers, recordings, institutions, and events that are significant to their instrument.
4. Develop skills concerning the intricacies of the physical technique of playing their instrument, and be able to articulate this knowledge to others.
5. Have the skills necessary to prepare for performance independent of outside teaching and assistance.
6. Professionally play their instrument with a high level of proficiency, and be able to integrate musical analysis with a variety of theoretical approaches.

## **BACHELOR OF MUSIC IN COMPOSITION**

**STATEMENT OF PURPOSE:** The composition major prepares the student for a career that involves composing, arranging, and editing music. This program also lays the foundation for graduate study in theory/composition.

### **PROGRAM OBJECTIVES:**

1. Recognize and recall music theory principles and contemporary art music practices.
2. Analyze musical compositions by applying sound music theory principles.
3. Perform proficiently in one's primary instrument.
4. Compose in a variety of contemporary art music styles, and begin to develop their own compositional style.
5. Recall and demonstrate an understanding of composing for various performing forces (i.e. different types of instrumental or vocal solos or ensembles).
6. Write and produce a senior composition recital.
7. Create a portfolio of original music scores and recordings.

5. Evaluate and critique the content and appropriateness of any worship medium (music, drama, media, etc.) by employing one's theology of worship as a foundation for evaluation.

### **BACHELOR OF MUSIC IN KEYBOARD PEDAGOGY**

**STATEMENT OF PURPOSE:** The purpose of the Bachelor of Music degree in Keyboard Pedagogy is to thoroughly equip graduates to professionally teach students the art of piano playing. The program is designed to comprehensively address the needs of piano students of all ages and levels of proficiency.

#### **PROGRAM OBJECTIVES:**

1. Identify criteria essential for professional piano teaching.
2. Identify the primary professional associations, periodicals and industry partners which relate specifically to piano teaching.
3. Communicate effectively in one-on-one teaching.
4. Diagnose and correct students' technical problems.
5. Evaluate student progress through the establishment of educational goals and careful record keeping.
6. Sequence repertoire and auxiliary learning materials for beginning through advanced students.
7. Apply practical criteria in the evaluation of methods books.
8. Incorporate current audio-visual, electronic keyboard and computer technology in the piano studio setting.
9. Implement group instruction methods in their teaching.
10. Cope with performance anxiety and avoid physical injury
11. Accurately and artistically perform all teaching repertoire for their students.
12. Identify the primary professional associations, periodicals and industry partners which relate specifically to piano teaching.
13. Demonstrate knowledge of business practices and organizational procedures necessary for the establishment of a professional piano studio.
14. Utilize effective teaching strategies appropriate for group instruction.
15. Demonstrate that they value and can perform the mentoring role of the piano teacher in the lives of their students.

### **BACHELOR OF MUSIC EDUCATION**

**STATEMENT OF PURPOSE:** The Bachelor of Music Education prepares students to teach vocal, instrumental or general music in grades K-12 in public and Christian Schools. Two tracks,

choral and instrumental are available. The Bachelor of Music in Education will provide the graduate with the skills, knowledge, and competencies requisite for state certification and employment in music education (K-8 or K-12).

**PROGRAM OBJECTIVES:**

1. Effectively teach music at the elementary, middle, and high school level by selecting appropriate materials and music, planning course outcomes and activities, presenting course content, and evaluating course outcomes.
2. Identify and recall current trends, curricula, and methodologies used in music education.
3. Pass the licensure examination in order to qualify as a teacher in a public school in Ohio
4. Contribute to the community of professional music educators and continue personal life-long growth in his or her chosen music field, including local, state, division, and national participation in the National Association for Music Education.
5. Integrate faith, learning, and life as it pertains to the discipline of teaching music.
6. Value music and the arts while inspiring enthusiasm for music and the arts in others.
7. Create inclusive music education settings that include both children with disabilities and children with extraordinary talents.

*Minors in:*

***Music Minor:*** The Music Minor allows students with interests and abilities in music to build upon this background through formal music instruction.

***Music Technology Minor:*** The Music Technology Minor provides students interested in music technology the tools need to function in this field.

## 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 Voice:*

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 WebCT 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 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-flat, 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.

### *Piano Policies/Proficiencies*

#### *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 Class Piano before you will be ready to pass the Piano Proficiency Exam. If you need Class Piano, 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 minors 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.

### *Secondary Piano*

Some students wish to study piano even though it is not required in their degree programs. Such study is referred to as “secondary piano.” Students interested in secondary piano study should consult with Prof. Connie Anderson. Openings for secondary piano depend on faculty load, and are available on a first-come, first-serve basis.

### *Piano Ensemble*

Pianists of advanced ability may, if they wish, satisfy the ensemble requirement by taking Piano Ensemble. Admission to the ensemble is by permission of the instructor only.

### *Music Technology Proficiency*

All Music Majors must satisfy the department’s technology proficiency requirement before the Sophomore Review jury, which typically occurs at the end of the sophomore year. Those students who do not pass the proficiency must take THMU- 1500, Introduction to Music technology. Since this proficiency involves knowledge of computer music notation software which will be helpful for their major, it is suggested that all students complete this requirement during their first year.

## **Music Education Information**

### *NafME (National Association for Music Education)*

The student chapter of NafME is devoted to training and developing students in relevant Music Education areas. All Music Education majors are required to participate in this important organization by registering for EDMU 1000 each semester they are enrolled (this course incurs a \$30 fee which goes to pay the national membership dues). Membership information will be provided at the beginning of each year.

### *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 (about 4 pages of text). The PSI is usually done during vacation or semester break, and is a prerequisite for the Music Ed Clinical.

### *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. Among other prerequisites, the student must maintain a minimum cumulative grade point average of 2.7 (2.5 in major).

### *Music Ed Field Experience (Clinical)*

For the Field Experience you must log 120 hours in a pre-student teaching experience. The Music Office will work with you on securing a school placement with a recommendation from Mr. DiCuirci. You can 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. See the CU Guidelines for Program Progression, which outlines our expectations for acceptable performance.

### *Student Internship*

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 first real teaching job. Student teaching is done at a different school 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 frowned upon, both by your advisors at the University and your "employer". Student teaching may be repeated if performance is rated "poor." The Education Department will assign your school placement based on a recommendation from Mr. DiCuirci. We strongly urge you not to schedule your student teaching and senior recital in the same semester.

## **Academic Advising and the Student**

### *Music Majors*

Each music major has a professor in the Music Department as their academic advisor. Where possible, faculty advisors are assigned to provide the best possible match with the student's

primary instrumental or vocal proficiency. For example, the trumpet professor advises trumpet majors; pianists are typically assigned a piano professor other than their private teacher as an advisor. KPED majors will have Prof. Connie Anderson as their advisor. Music composition majors will have Dr. Austin Jaquith as their advisor.

Your academic advisor is your primary resource for information regarding your schedule and must give you your registration code before the Academic Services office will let you register online for classes each semester. Be sure to schedule an appointment with your advisor in advance (this should be done directly with the professor and not through the Music Office, unless your advisor is the Department Chair); give him and yourself enough lead time so that you can create the best possible schedule. Your faculty advisor, however, can be a tremendous resource at all times during the semester. Don't wait for registration week to seek them out for a quick signature; they are willing and able to help you with a wide range of decisions.

If your academic advisor is not on campus when you need advice, please see the administrative assistant. She often can help direct you to the proper source for help.

#### *Music Minors and Students Taking Music Electives*

Many students find it to their advantage to minor in music, either to continue their musical education for self-improvement or to enhance their employability with a second academic field. An academic minor in music can greatly benefit majors in Education, Psychology, Bible, Business, and other major fields. Unfortunately, Cedarville University has no current system for letting your major advisor track your minor requirements. This is the student's responsibility totally. If you are a music minor or are fulfilling a teacher-education requirement in music, we suggest that you remind your faculty advisor of this fact each semester and that you check periodically with the Administrative Assistant in the Music Office to make sure you are getting your music courses in the proper sequence.

#### *Undeclared Students*

Students with an "undeclared" major who have a strong interest in music may request a music faculty member as academic advisor. See Academic Services to make this request. Any non-music major who is contemplating music as a career option is urged to take the Music Theory/Aural Skills block and the Introduction to Music Philosophy class first. Not only will you become acquainted with the basic requirements of the major, but you will have fulfilled the prerequisite course for all other music courses at Cedarville. If you have questions, see the Administrative Assistant.

### *Alternate-Year Courses*

Students should be aware that some music courses are offered on an alternate year basis. Alternate-year designations are determined by whether the Fall Semester takes place in an odd or even calendar year.

### **Advanced Placement**

In the Music Department's practice, advanced placement means that students may exempt 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 take the Music Theory and Aural Skills Examination for test-out credit. This test is administered during the first week of school in Fall Semester. If you desire to pursue this option, please contact the faculty member who is teaching this course.

**\*\*Due to the accelerated nature of May Term courses, music majors who wish to take May Term Theory II and Aural Skills II, must earn a B or higher in Theory I and Aural Skills I**

### *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 to substitute for up to 30 hours of catalog requirements. Check with 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), is 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 Scholarship Award in Music*

This award is determined by vote of the Music Faculty and is given to an outstanding freshman, sophomore, or junior student deemed most deserving of academic recognition. The student's name is engraved on a plaque that is displayed in the Music Department and a \$500.00 scholarship is awarded.

#### *Faculty Music Award*

The faculty music award is presented to the freshman music major who has best demonstrated excellence in academics, musicianship, and Christian character. Selection is made by the music faculty. The award consists of a \$1,000.00 renewable scholarship.

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

This renewable scholarship is given in honor of Kristi Lynn Walborn, who was a sophomore vocal music major at Cedarville University prior to her death as the result of an automobile accident in 1990. The recipient shall have an academic rank of sophomore or junior and must be a full-time student pursuing a degree in voice or music education with vocal emphasis. Preference will be given to a female student who demonstrates a commitment to and a capacity for successful completion of the Cedarville University music program. Selection is made by the department chair and the vocal faculty of the department.

#### *Music Contribution Award.*

This award is given to the graduation senior who has contributed very significantly to the Cedarville University Department of Music and Worship during his or her years of study. Selection of the recipient is based on performance, service, participation, ministry, and attitude. Selection is made by the music faculty.

#### *Outstanding Future Music Teacher Award*

This award is given to the graduating senior who demonstrates exceptional potential for a successful career in music education. Qualifications include recognized teaching ability, stewardship of talent, membership in NAFME, and well-developed professional awareness. Selection is made by the music faculty.

#### *Charles & Margaret Clevenger Piano Scholarship*

This award is given by Dr. Charles Clevenger in honor of his parents, Charles E. and Margaret Clevenger, whose love and encouragement have shaped him as an artist and educator. The award consists of a \$2500 tuition waver. The recipient must be a rising junior or senior piano major with a GPA of 3.3 or higher, and must demonstrate exemplary musical stewardship and Christian character. If no junior or senior is eligible, a very strong rising sophomore may be considered.

Financial need may be considered. A recipient may qualify for the award more than once.

*The Morley R. Halsmith Memorial Award*

This award is given by the Halsmith family in loving memory of our former church music faculty member, Morley Halsmith. Recipient must be a graduating senior with a minimum cumulative GPA of 3.3 who plans a full-time career in church music ministry. Must demonstrate exceptional musical and spiritual leadership abilities. Award will not be given in any year for which a qualified candidate is not available. Recipient receives a cash award.

*Compton/Knight Family Music Scholarship*

This award is presented to a sophomore level or above student who is pursuing a Music Education degree with a cumulative GPA of 3.5 or above. The recipient must demonstrate potential to excel as a classroom teacher. Preference will be given to students who demonstrate financial need.

*The 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 research. 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 3.5 or above.

*The Love Pedagogy Scholarship in Music*

Established in 1995 by R. Jeffrey ('94) and Rebecca Childers Cone ('94), 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 cumulative GPA of 3.5 or above. 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.

*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 pursuing a bachelor's degree in music with piano as the principal instrument.

## SECTION III - PERFORMANCE

### 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 complete two (2) semester hours. This class listing not only insures 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 4:30 to 5:30 p.m. 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.

#### *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. If you miss a general recital for an acceptable reason (illness, kept too long by a professor, etc.) you can make it up with another recital. Missing a general recital for an unacceptable reason requires extra attendances, 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 tickets. Reporting of 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 assistance is in the office. Students who do not complete the required number of attendances will be given no credit and must ask the administrative assistant for the prescribed make-up assignments to complete the requirement. **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.**

#### *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.

### **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 generally accepted standards of concert attire.
6. Performance on at least one general recital a year (at the private instructor's discretion) is required.

#### *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 insure 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 slip 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 (Mrs. Miller) no earlier than the day after the previous General Recital and no later than 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.

#### *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. A recital fee is charged to each recitalist in the semester the recital is given. This fee is used to help offset administrative costs. If your recital is non-curricular (you are not registered for PLMU-3900) the \$75 fee must be paid in the Music and Worship Office prior to your recital. The rough draft of your program is due by email to the Administrative Assistant two weeks prior to your recital.

#### *Non Curricular Recitals*

Students may schedule a non-curricular recital at any time during their degree program, with the approval of their private teacher. All details relative to these recitals (recital fee, approval of program, etc.) must be coordinated with the Administrative Assistant three weeks prior to the recital date.

#### *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.

*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 senior recitalists must complete a Senior Recital 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 including:

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

*The Music Office initials:* The Administrative Assistant will do a check before you take your form to the following offices.

*Room Reservations Office:* This person reserves the Recital Hall and checks for any scheduling conflicts. You should also see this person to schedule a couple practice sessions in the Recital Hall.

*Music and Worship Department Office:* The Administrative Assistant will make a last check of the date and 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 the recital. PLEASE NOTE: This means that Fall semester recitalist’s 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 chairman. 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.

*Pre-Recital Check:* You and your instructor should schedule a pre-recital hearing *three (3) weeks prior to the recital date*. Your instructor and one other music faculty member will listen to the entire recital program. They will 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.

It is your responsibility to coordinate the recital check with your private teacher and one other attending music faculty member.

If the pre-recital hearing 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 Assistants office is happy to help with your recital programs. Please use the following guidelines to facilitate this process:

Three weeks prior to recital:

Schedule recital check at the three week mark - no later.

Email your program to the Music and Worship Administrative Assistant.

NOTE: Do not use formatting options in this copy. Left justify the document, tab between items *only once*, and use only one font throughout the whole document.

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

*Audio and Video Taping:* The Music Department does not make arrangements for any audio or video taping of senior recitals. Your recital is automatically audio taped and you may purchase a CD by filling out the "Recital CD Order Form" on the Music website. This is the responsibility of the student. Any video taping 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 semi-formal gown for the ladies and tuxedo for the men (or other appropriate dress for the lady organists).

*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; \$100-\$150 is the recommended range. This generally includes their services for your lessons during the semester of your recital, extra rehearsals and the recital performance.

*Registration & Fee:* The semester you plan to give your recital, you should register for PLMU-4900. A \$75 recital fee is charged for this course.

For help in answering any questions that are not covered in this section, contact the Music and Worship Department Office.

## **BACHELOR OF ARTS IN MUSIC SENIOR PROJECT AND RECITAL 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 skill 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 rec

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 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.

### **Music 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.

### **Worship Guidelines**

The worship concentration may only be a secondary concentration.

### **Performing Groups**

#### *Fulfilling Ensemble Requirements*

Music majors are required to register for several hours of ensemble credit (see catalog requirements for your particular performance area). Minors have a similar requirement, but with fewer hours required. Your degree program is incomplete until these requirements are met. NOTE: All music majors are required to participate in at least one ensemble during every semester they are enrolled. Music Education majors are allowed to work with ensemble directors to see if they can be exempted 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 performance, 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, *we 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 Membership**

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 the Overload Fee 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.*

### *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.

### *Large Performing Ensembles*

BRASS CHOIR: Charles Pagnard, Conductor

CONCERT CHORALE: Lyle Anderson, Director

JUBILATE: Roger O'Neel, Director

JAZZ BAND: Mike DiCuirci, Conductor

MEN'S GLEE CLUB: Lyle Anderson, Director

OPERA ENSEMBLE: Mark Spencer, Director

ORCHESTRA: Carlos Elias, Conductor

SYMPHONIC BAND: Michael DiCuirci, Conductor

WOMEN'S CHOIR: Beth Cram Porter, Director

### *Small Performing Ensembles*

VOCAL ARTS ENSEMBLE: Lyle Anderson, Director

FLUTE CHOIR: Lori Akins, Director

HARP ENSEMBLE: Jackie Davis, Director

PERCUSSION ENSEMBLE:

SAXOPHONE ENSEMBLE: Chet Jenkins

TRUMPET ENSEMBLE: Charles Pagnard

Various small chamber ensembles at the discretion of individual faculty members

## **Private Lessons**

### *Auditions*

Private lessons with music professors are arranged by audition and subsequent permission of the instructor. Placement preference is given in the following order: music majors, qualified students considering a major change to music, music minors, and other qualified students. Faculty are under no obligation to take students whom they consider not ready for private lessons on the University level, or if the additional lesson would cause an overload for the faculty member. Auditions generally take place at one of three times:

1. A pre-enrollment audition by a candidate for admission into Music as a major student.
2. During Getting Started Week each Fall

3. During the course of the year just prior to pre-registration for the next semester.

To request an audition for private lessons, call the Music Administrative Assistant for an appointment with the proper professor.

### *Scheduling*

Scheduling of private lessons with on-campus professors is the responsibility of the student. Adjunct instructors will work with students at the end of each semester to schedule lessons for the next semester.

### *Juries*

#### *General Guidelines*

Juries are held at the end of every semester, either near the end of classes or during exam week. All music majors enrolled in private lessons must perform a jury in their major performance area every semester in which they take private lessons. Students are not required to perform juries in the semester in which they do a junior or senior recital. The jury grade counts for one fourth of the student's final grade for the semester. For performance majors, the jury counts for one third of the final grade. Music minors are exempt from juries.

Each jury will be judged by a committee of two or more faculty of the appropriate specialty. Students are to appear on time and in professional attire. Each jury lasts ten minutes.

The committee will fill out and sign a jury evaluation form for each student. The form will become a part of the student's record, and a copy will be available to the student. Students who have performed a curricular recital are exempt from performing a jury during the semester in which the recital is credited.

#### *Instrumental Jury Requirements*

##### *Freshman Year*

Major Work each semester w/accompaniment

First Semester: All Major Scales

Second Semester: Retest scales if did not pass First Semester

##### *Sophomore Year*

Etude and Major Work each semester w/accompaniment

First Semester: Natural and Harmonic Minor Scales

Second Semester: Melodic Minor Scales

*Junior and Senior Years*

Major work each semester w/accompaniment.

*Vocal Jury Requirements*

*Freshman:* One or two selections (number determined by private instructor)

*Sophomore:* Three selections, one of which may be in English

*Junior Year:* Recitals or Upper Level Material

*Senior Year:* Recitals

*Keyboard Jury Requirements*

	<b>Freshman 1</b>	<b>Freshman 2</b>	<b>Sophomore 1</b>	<b>Sophomore 2</b>
<b>Performance</b>	Prelude and Fugue, WTC 15 minutes	Complete Classical Sonata; Scales and Arpeggios (Quarter = 120) Etude of Virtuosity 20 minutes	25 minutes	Etude of Virtuosity; Scales and Arpeggios (Quarter = 140) 25 minutes
<b>Key. Ped.</b>	Prelude and Fugue, WTC 12 minutes	Complete Classical Sonata; Scales and Arpeggios (Quarter = 100) 15 minutes	20 minutes	Etude of Virtuosity; Scales and Arpeggios (Quarter = 120) 20 minutes
<b>Composition</b>	10 minutes	Prelude and Fugue, WTC; Scales and Arpeggios (Quarter = 100) 10 minutes	15 minutes	Complete Classical Sonata; Scales and Arpeggios (Quarter = 100) 15 minutes
<b>Church Music</b>	10 minutes	Prelude and Fugue, WTC; Scales and Arpeggios (Quarter = 100) 10 minutes	15 minutes	Scales and Arpeggios 15 minutes (Quarter = 100)
<b>Music Ed.</b>	10 minutes	Prelude and Fugue, WTC; Scales and Arpeggios (Quarter = 100) 10 minutes	12 minutes	Scales and Arpeggios (Quarter = 100) 12 minutes
<b>B.A.</b>	7 minutes	Prelude and Fugue, WTC; Scales and	10 minutes	Scales and Arpeggios

		Arpeggios (Quarter = 100)  7 minutes		10 minutes  (Quarter = 100)
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	<b>Junior 1</b>	<b>Junior 2</b>	<b>Senior 1</b>	<b>Senior 2</b>
<b>Performance</b>	30 minutes	Recital (no jury)	30 minutes	Recital (no jury)
<b>Key. Ped.</b>	20 minutes	20 minutes	30 minutes	Recital (no jury)
<b>Composition</b>	15 minutes	Recital (no jury)		
<b>Church Music</b>	15 minutes	15 minutes	20 minutes	Recital (no jury)
<b>Music Ed.</b>	15 minutes	15 minutes	20 minutes	Recital (no jury)
<b>B.A.</b>	12 minutes	12 minutes	20 minutes  (if continuing with recital option)	Recital (or project)

*Explanatory Notes:*

A time requirement is listed under each jury. This is the amount of new music (learned during the semester) that is to be offered to the jury. In figuring the duration of a piece, repeats are not considered. Where other repertoire is specified, that repertoire is included in the total time requirement. Once a composition has been offered for a jury, it may not be offered again at a subsequent jury.

Example 1: A Keyboard Pedagogy major, during the second semester of the freshman year, is required to learn a minimum of 15 minutes of new repertoire. The student must have a complete classical sonata prepared for the jury (if the sonata is shorter than 15 minutes, additional repertoire is required to fill up the time). Further, scales and arpeggios will be tested at this jury.

Example 2: A Church Music Ministries major, during the first semester of the junior year, is required to learn a minimum of 15 minutes of new repertoire. The choice of repertoire is left to the discretion of the studio instructor.

All compositions must be performed from memory, with the exception of extraordinarily complex works written after 1950, which may be performed from the text with prior permission of the Director of Keyboard Studies.

### *Freshman Review*

All entering freshman are admitted into Music on a conditional basis. At the end of the freshman year, students will be asked to complete and submit information that will be combined with their first-year grades, performances, and private lessons to determine the potential success of each student in upper-level coursework, senior recitals, and specific music degree programs. The music faculty members will meet during the week following graduation to evaluate each student's information and make final recommendations regarding the majors that students will be allowed to pursue.

Potential results of the Freshman Review include:

1. Pass: Student may continue to pursue selected major
2. Conditional Pass: Student may continue as music major with restrictions on allowable degrees
3. Probation: Committee will reevaluate after one semester or at the Sophomore Review (extenuating circumstances or committee consensus)
4. Fail: Student may not continue as a music major

Students who change to another music major after the Freshman Review will be asked to resubmit supporting data prior to approval of the major change.

### *Sophomore Review*

The Sophomore Review is a more stringent review than the Freshman Review. The members of the music faculty will evaluate students' progress since the Freshman Review to see that the students are adequately moving toward completion of a senior recital and their degree programs. Potential outcomes of the Sophomore Review include:

1. Pass: Continue to upper-level coursework
2. Probation: Committee will reevaluate after one semester (extenuating circumstances or committee consensus)
3. Fail: Student may not continue as a music major

Failing a student at a Sophomore Review is a very unusual action reserved for clear situations in which a student has ceased to produce quality output in either academics or performance.



## **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 i.d. 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 fall 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.

## SECTION IV - LABS, FEES, SECURITY, AND RENTALS

### 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 CAI 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.

## **Security**

### *Building Opening*

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

### *Opening 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
152	Recital Hall

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

### *Closing Rooms*

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

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

All other classrooms should also be locked if they have been left open. The CAI Lab (156) and the Small Rehearsal Room (124) should remain open until the building is closed for the night (11:00 pm). The building closes in 11:00 p.m.

### *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.

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.

## **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 off set 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.

## SECTION 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 facilities 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 (2011-2012, p. 67) 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 to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

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\\_PAMA-Student\\_Information\\_Sheet-Standard.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/5a_NASM_PAMA-Student_Information_Sheet-Standard.pdf)

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

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

## **ADVICE FOR CARE OF THE VOICE**

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 from 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 recommended favorite gargle recipe of Dr. Lawrence is: 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 sphincters 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 become irritated. Most of the reflux events that can damage the throat happen without the patient ever knowing that 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.
- 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.
- Stop yelling – avoid 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, and breath slightly before each phrase.
- Reduce demands on your voice – don't do all the talking!
- Learn to breathe silently to activate your breath support muscles and reduce neck 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.

## **Some 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 eases 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 risks 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.

### [MUSICIANS' INJURIES: A Guide to their Understanding and Prevention.](#)

*by Nicola Culf*

Parapress Ltd, Guilford, 1998. ISBN 1-898594-62-7

### [THE MUSICIAN'S SURVIVAL MANUAL: A Guide to Preventing and Treating Injuries in Instrumentalists.](#)

*Richard Norris, M.D.*

International Conference of Symphony and Opera Musicians, 1993. ISBN 0-918812-74-7

### [THE ART OF PRACTICING: A Guide to Making Music from the Heart.](#)

*Madeline Bruser*

Bell Tower, 1997. ISBN 0609801775

THE MUSICIAN AS ATHELETE: Alternative Approaches to Healthy Performance.

*by Dorothy Bishop*

Kava Publications, 111-32nd Ave. N.W. Calgary, Alberta, Canada, T2M 2P7

TENSIONS IN THE PERFORMANCE OF MUSIC : a symposium.

*edited by Carola Grindea ; foreword by Yehudi Menuhin ; preface by Allen Percival London : Kahn and Averill, 1978*

A NEW APPROACH TO VIOLIN PLAYING.

Kato Havas (Bosworth Pub)  
Bosworth & Co. Ltd  
14/18 Heddon St. Regent St.  
London W1R 8DP

THE TEACHING OF ACTION IN STRING PLAYING: Basic Principles of String Playing.

*Paul Rolland*

Boosey & Hawkes, c1986

<http://www.sharmusic.com/Shop-Shar/Media/Books/Teaching-Of-Action-In-String-Playing-by-Rolland.axd>

PREVENTION AND CORRECTION OF CHRONIC INJURY FOR HARPISTS.

*by Laurie Riley*

Box 249 Vashon WA 98070 Price \$7 plus shipping \$1.

E-mail: [harp@seanet.com](mailto:harp@seanet.com)

UNDERSTANDING DRUM TECHNIQUES.

*Dave Hughlett*

To order: send \$15.00 (bank check or US currency) to:

[IFPAM](#)

55 West Lindsley Road  
North Caldwell, NJ 07006

KEEP YOUR VOICE HEALTHY: A Guide to the Intelligent Use and Care of the Speaking and Singing Voice

*Friedrich S. Brodnitz*

2nd Edition Paperback October 1987 ISBN 089079331X

CHANGE YOUR VOICE, CHANGE YOUR LIFE: A Quick, Simple Plan for Finding and Using Your Natural, Dynamic Voice

*Morton Cooper*

1986 ISBN 0064637123

1996 ISBN 0879804378

REBELLION OF THE BODY: Understanding musician's focal dystonia

*Dr. Joaquin Farias*

GALENE EDITIONS April 2010

<http://www.amazon.com/REBELLION-Understanding-musicians-Dystonia-ebook/dp/B003JMF9WA>

THE ANATOMY BOOK FOR MUSICIANS: A Guide to Performance Related Muscle Pain

by [Susan L. Weiss, CMT.](#)

Muscle Dynamics, 1996

P.O.Box 431

Glenview, IL 60025

(888) 729-3770

INDIRECT PROCEDURES: A Musician's Guide to the Alexander Technique.

*Pedro de Alcantara*

Oxford [England]: Clarendon Press ; New York : Oxford University Press, 1997.

ISBN 0198165692

[CURIOSITY RECAPTURED: Exploring Ways We Think and Move](#)

*Jerry Sontag, Editor*

MORNUM TIME PRESS, October 1996 ISBN 0964435217

## **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 an optimum state of 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 to themselves and to those around them.

The department staffs a music crew made up of student workers. They work and 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. This is a vital and needed service of 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 to hear and see singers. 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 the risers are not properly set up or properly 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 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.

## PIANO/ELECTRONIC 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.