



SEATTLE PACIFIC UNIVERSITY

MUSIC HANDBOOK

2019-2020

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# WELCOME TO THE SPU MUSIC PROGRAM

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*Welcome to the music major and minor at Seattle Pacific University. We are excited to have you here and want to work with you to expand your musical and artistic horizons in a variety of ways. Much of your growth will occur in the context of your classes and private instruction. Your musical growth will also occur outside of class by your participation in the community of musicians and artists that make up the faculty, students, and guests on our campus and in the city of Seattle.*

*Carefully read and become familiar with the contents of this handbook. The information provided will help guide you through the degree process and is a source to answer many of your questions.*

*We invite you to take full advantage of the resources available to you as a student in the Music Department at SPU. Becoming an accomplished musician is hard work. Sharing music with others makes it all worth it.*

## MISSION STATEMENT

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THE MUSIC DEPARTMENT at Seattle Pacific University seeks to be an exemplary community committed to helping students to develop their talents and abilities fully, to engage cultural heritage, and to integrate music knowledge and skills in a life characterized by Christian faith, wholeness, and service.

## MUSIC DEPARTMENT GOALS

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- We are committed to helping students develop their talents and abilities fully. As Christians, we affirm that we are formed in the image of God, and are endowed with the ability and the mandate to be creative. Therefore, we expect students to embrace their own giftedness, understand their potential, and exercise good stewardship through study, practice, and performance.
- Through the study of music in its cultural, sociological, and historical contexts, we seek to graduate people who engage cultural heritage, who understand who they are, who possess historical perspective, and who will, therefore, be positive change agents in their communities.
- We value music as a way to serve God and the greater community. Therefore, we are committed to helping students to integrate their knowledge and skills with their faith, equipping them for lives of service.

# OVERVIEW: THEOLOGICAL – EDUCATIONAL STATEMENT ON MUSIC FOR INSTRUCTION AND PERFORMANCE

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As Christians, we affirm that we are formed in the image of God, and are endowed with the ability and mandate to be creative. Music is one of the great creative arts worthy of our study and participation. Our mission is to recognize and develop God given musical talent as a part of the process of fulfilling our call to be creative.

To achieve this, our goal of preparing students for a lifetime of creativity and musicianship, the following criteria serve in the selection of music for study and performance at Seattle Pacific University.

1. DEVELOPMENT OF SKILLS – The development of performance skills and allied competencies constitutes a major factor in the selection of music. Skill must be combined with artistic understanding and insights.
2. HIGH ARTISTIC STANDARDS – Compositions of acknowledged master composers provide a basis for the judgment of artistic merit. In the case of contemporary music, jazz, popular music, and other types, appropriate artistic standards will be used.
2. BROAD SCOPE OF MUSICAL EXPERIENCE – Music of various styles and genres from all periods of music history will be used. Students are encouraged to perform in small and large ensembles to gain familiarity with a range of literature. A student will be challenged to enrich their lives by attending and experiencing musical events.
4. SUITABILITY OF THE MUSIC – Performers will be challenged with music commensurate with their abilities and needs.

# MUSIC DEGREES and EMPHASES OFFERED AT SPU

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All majors must demonstrate skill performance in at least one medium.

Formal application (see below) is required for:

Bachelor of Arts (BA) in Music with a senior project in

Composition

Performance

Recording

Research

Bachelor of Arts (BA) in Music Therapy with an emphasis in:

Special Education

Psychology

Physical Education and Exercise Science

Bachelor of Arts (BA) in Music Education

Minor in Music

Minor in Music and Worship Arts

## APPLYING TO THE MAJOR

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At Seattle Pacific University you have the ability to declare your major via Banner as long as you are in good academic standing with a GPA of 2.0 or above. All music majors will participate in an annual review via our advising system to assess your academic progress, musical development, participation in the program, and vocational fit. Music Therapy is a limited enrollment major and students are admitted via interview and reassessed annually.

# APPLYING TO THE MAJOR con't

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## STUDENT RETENTION POLICY

### Academic Expectations as a Music Major

Life as a musician is about personal musical growth and community. The following is what it means to be a Music Major at SPU.

- Perform in a large conducted ensemble every quarter. \*
- Take individual instruction and perform for juries fall, winter and spring quarters. \*
- Attend all music Practicums and Studio Encounters
- Perform at least twice per year in Practicum and twice a year in Studio Encounters.
- Attend music faculty recitals and support peers by attendance at student recitals and ensemble performances.
- Pass the keyboard proficiency requirement.

## ACADEMIC STATUS

Upon declaring your major, your faculty advisor will meet with you quarterly to track your academic planning and academic success. Most important, this one-to-one time will offer you an opportunity to share any concerns you may have with your academic progress. Students must receive a C- or better in all music classes on their transcript, and maintain a minimum 2.8 overall grade point average for all music courses.

Academic probation – students needing to repeat a course more than twice - will necessitate a student and advisor meeting to discuss the personal challenges with the course and alternative steps to obtain successful completion for the course.

Repeatedly receiving low grades is also cause for concern and discussion of 'fit' for the student would be important.

- \* Required number of credits for applied lessons and ensemble participation varies with degree program. However, these are minimum requirements. Students are *strongly encouraged to participate* in ensembles and take applied lessons every term as a matriculated student.

## FACULTY ADVISORS AND DEPARTMENT PERSONNEL

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If you are considering a major or minor in music it is essential that you have a music advisor. Other advisors may not understand music requirements.

Visit [Banner](#) to request an advisor change.

Dr. Carlene Brown: Music Therapy

Dr. Brian Chin: Recording and Music minors

Professor Christopher Hanson: Music Education

Dr. Cherie Hughes: Vocal Performance and Research

Dr. Stephen Newby: Composition, and Worship Arts Minor

Dr. Dainius Vaicekonis: Keyboard Performance

Dr. Danny Helseth: Instrumental Performance

## DEPARTMENT PERSONNEL

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Debra Sequeira: Dean of Arts and Humanities — College of Arts and Sciences

Brian Chin: Associate Professor of Music; Chair of Music Department;

Instructor of Trumpet

Dan Adams: Director of Percussion Studies and Percussion Ensemble

Ryan Bede: Instructor of Voice

Beth Ann Bonnacroy: Director of Women's Choir; Instructor of Voice

Carlene J. Brown: Associate Professor of Music; Director of Music Therapy

Lacey Brown: Instructor of Music Technology

Rodger Burnett: Instructor of French Horn

Patti Catalano: Instructor of Music Therapy

Myrna Capp: Assistant Professor of Music; Instructor of Piano

Julian Catford: Instructor of Guitar

Bobbie Childers: Program Coordinator, Music and Theatre

Tim Cromeenes: Collaborative Pianist

Elizabeth Davis: Instructor of Voice

Ryan Ellis: Assistant Professor of Music; Director of Choral Studies;

Instructor of Composition and Theory

Phillip Ferrell: Director of Gospel Choir

## DEPARTMENT PERSONNEL con't

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Alyssa Fridenmaker: Collaborative Pianist

Todd Gowers: Instructor of Bass/Double Bass

Christopher Hanson: Assistant Professor of Music; Director of Music Education;  
Director of Orchestra

Ron Haight: Director of Music Technology

Bradley Hawkins: Instructor of Cello and Music Technology

Danny Helseth: Assistant Professor of Music; Director of Bands and Instrumental  
Studies; Instructor of Euphonium/ Tuba

Chérie Hughes: Assistant Professor of Music; Director of Vocal Studies

Susanne Hussong: Instructor of Harp

Dana Jackson; Instructor of Bassoon

Mary Kantor: Instructor of Clarinet

Ed Kerr: Director of Worship Band

Dan Kramlich: Instructor of Jazz History and Jazz Piano,  
Director of Jazz Ensemble/Lab

David Krosschell: Instructor of Music Theory and Trombone

Riley Kua: Collaborative Pianist

Leslie Martin: Instructor of Organ/Piano/Harpsichord

Jocelyn Moon: Instructor of Ethnomusicology

Jamie Namkung: Instructor of Piano and Collaborative Pianist

Stephen Michael Newby: Professor of Music; Director of Composition;  
Director of the Center for Worship

Andrew Romanick: Collaborative Pianist

Sandra Saathoff: Instructor of Flute

Julie Kae Sigars: Instructor of Voice

Robert Swan: Instructor of Piano

Ilkka Talvi: Instructor of Violin

Stephen Treseler: Instructor of Saxophone

Asta Vaičekonis: Instructor of Piano and Collaborative Pianist

Dainius Vaičekonis: Assistant Professor of Music; Director of Keyboard Studies

Linnea Wentworth: Instructor of Oboe

Wendy Woolsey: Instructor of Music Therapy

# KEYBOARD and GUITAR PROFICIENCY

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## Keyboard Proficiency

Since the acquisition of basic keyboard skills is an essential tool for the study of music and the pursuit of any musical career, ALL music and music therapy majors are expected to pass the keyboard proficiency requirements by the end of their sophomore year and before a degree can be granted.

Complete Keyboard Proficiency Packets are available in the file outside the Music and Theatre Office side door. (Checklist is on following page.) There are three ways in which the requirements can be met:

Keyboard Proficiency class. Year-long Keyboard Proficiency courses are designed with this as its goal, and students pass their keyboard proficiency requirements as a part of the class. A record will be kept as to which items have been passed. When all items have been completed, a completed check-sheet will be placed in your student file.

Beginning or Intermediate piano classes. Students who have no prior keyboard experience, or who are identified by their professors as needing remedial work in keyboard skills, will be required to continue to enroll in a beginning, intermediate, or MUS 2200 piano proficiency class until all items of the proficiency requirements have been passed.

Through piano proficiency exams given throughout the year. Students prepared to take the exam, but not currently enrolled in a piano class, may contact Dr. Vaicekonis to set up an exam time.

**General information about this exam:** You may elect to pass one or more sections at a time, and the requirements may be completed in any order. Please note that item 5 involves prepared competencies; packets for these items may be picked up (in the packet) before the exam outside the Music and Theatre Office. Completion of all sections is required, except for students with a keyboard performance emphasis, who will be required to pass items 2, 3, 4, and 5 only.

## Guitar Proficiency

Music Education and Music Therapy Majors must complete Guitar Proficiency. The Guitar Proficiency sheet is available in the file outside the Fine Arts Office side door.

# KEYBOARD PROFICIENCY CHECKLIST

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Name: \_\_\_\_\_

Date proficiency testing began: \_\_\_\_\_

**Note: Piano, organ, and harpsichord majors are required to complete parts 2, 3, 5 and 6 only.**

## 1. PREPARED PIECES

Perform two pieces of a level comparable to the following: Clementi or Kuhlau Sonatinas; Schumann, "Album for the Young". Passing marks will be given only for performances, which show careful preparation and that exhibit correct notes, rhythms, dynamics, phrasing, etc.

Vocal or instrumental majors may perform the piano accompaniment for two songs or instrumental pieces appropriate to the student's particular track instead of the piano solo requirement as stated above.

(Please list title, composer)

1) \_\_\_\_\_ Date Completed: \_\_\_\_\_

2) \_\_\_\_\_ Date Completed: \_\_\_\_\_

**2. SIGHT READING** at the intermediate level of difficulty. Date Completed: \_\_\_\_\_

**3. SCALES** Be able to play all major and harmonic minor scales, two octaves at a moderate tempo using correct fingering. Playing the scales hands separately will be allowed.

Major Scales:

Harmonic Minor Scales:

C\_\_\_\_\_

G flat (F #) \_\_\_\_\_

a\_\_\_\_\_

e flat (d #) \_\_\_\_\_

G\_\_\_\_\_

D flat (C #) \_\_\_\_\_

e\_\_\_\_\_

b flat (a #) \_\_\_\_\_

D\_\_\_\_\_

A flat\_\_\_\_\_

b\_\_\_\_\_

f\_\_\_\_\_

A\_\_\_\_\_

E flat\_\_\_\_\_

f #\_\_\_\_\_

c\_\_\_\_\_

E\_\_\_\_\_

B flat\_\_\_\_\_

c #\_\_\_\_\_

g\_\_\_\_\_

B\_\_\_\_\_

F\_\_\_\_\_

g #\_\_\_\_\_

d\_\_\_\_\_

# KEYBOARD PROFICIENCY CHECKLIST con't

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## 4. TRIADS

Be able to play all major and minor triads and their inversions with hands together at a moderate tempo.

Major Triads:

C \_\_\_\_\_

G \_\_\_\_\_

D \_\_\_\_\_

A \_\_\_\_\_

E \_\_\_\_\_

B \_\_\_\_\_

G flat (F #) \_\_\_\_\_

D flat (c #) \_\_\_\_\_

A flat \_\_\_\_\_

E flat \_\_\_\_\_

B flat \_\_\_\_\_

F \_\_\_\_\_

Minor Triads:

a \_\_\_\_\_

e \_\_\_\_\_

b \_\_\_\_\_

f # \_\_\_\_\_

c # \_\_\_\_\_

g # \_\_\_\_\_

e flat (d #) \_\_\_\_\_

b flat (a #) \_\_\_\_\_

f \_\_\_\_\_

c \_\_\_\_\_

g \_\_\_\_\_

d \_\_\_\_\_

## 5. TRANSPONITIONS

Perform a simple piece, transposing it from its notated key to a new given key, not more than a major third up or down, common keys only. This is a prepared competency.

Students may pick up the example to be transposed before the test in order to prepare the transposition.

Date Completed: \_\_\_\_\_

## 6. MELODY HARMONIZATION

Harmonize two tonal melodies with a maximum of three sharps or three flats, using at least three different harmonic functions and varying accompaniment styles. This is a prepared competency. Students may pick up the official examples to be harmonized before the test in order to prepare their harmonization.

One of these melodies may be the contemporary piece (example two), which has been harmonized using letter chord symbols (lead sheet notation);

The other melody of your choice (example one or three on the test sheet,) must be your own harmonization, prepared using melodic scale degrees and Roman numeral chord symbols.

First melody: \_\_\_\_\_ Date Completed: \_\_\_\_\_

Second melody: \_\_\_\_\_ Date Completed: \_\_\_\_\_

Date all requirements completed \_\_\_\_\_

Certifying Faculty Signature \_\_\_\_\_

Certifying Faculty Name (please print) \_\_\_\_\_

# INDIVIDUAL INSTRUCTION

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Individual instruction is a privilege for music majors, music minors, and students participating in a large ensemble. Exceptions may be made on an individual basis such as a student needing to further build/refresh prior instrumental skills in order to play in a large ensemble.

- A student registered for individual instruction (one-credit) takes one half-hour lesson per week and is expected to practice at least five hours per week.
- A student registered for two credits of individual instruction takes a one-hour lesson per week and is expected to practice at least ten hours per week.
- A minimum of nine lessons plus attendance at the 11:00 a.m. Thursday Practicum and Studio is required. In quarters where a student performs a jury and/or recital, the jury and/or recital will count as one of the 9 lessons.
- Regular lessons and practice throughout the quarter are expected, and missed lessons are mutually negotiated by student and professor.
- Lessons missed because of school holidays will be made up at the convenience of the professor and student.

## Individual Instruction Courses

The following areas are available on campus and require the regular individual instruction fee

Bassoon	Harp	Percussion
Clarinet	Harpsichord	Piano (Classical and Jazz)
Composition	Horn	Saxophone
Double Bass	Trombone	Trumpet
Euphonium	Tuba	Violin
Flute	Oboe	Violoncello
Guitar (Classical and Jazz)	Organ	Viola
		Voice

# INDIVIDUAL INSTRUCTION con't

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## Individual Instruction Auditions

Individual instruction in voice or piano requires an audition. Class instruction in piano, voice, and beginning folk guitar are also offered. For further information regarding individual instruction, contact the following professors:

- Instrumental Instruction: Dr. Danny Helseth
- Keyboard Studies: Dr. Dainius Vaicekonis
- Voice Instruction: Dr. Cherie Hughes

## Obtaining a Lesson Time and Lesson Fees

Students must contact individual instructors to find a mutually agreeable time for lessons.

Fees per quarter *in addition to tuition* will be added to your SPU student account:

Half Hour Lesson (1 credit) \$175.00  
One Hour Lesson (2 credits) \$350.00

This fee structure helps to offset the cost of private instruction and includes a certain amount of prepaid access to a collaborative pianist.

Official Music Majors and minors are not charged the extra \$175 fee on their 2nd credit of a set of lessons (charge is a flat \$175 per quarter *per set* of lesson (CRN) whether ½ hour or 1- hour lesson is taken).

## Adding or Dropping Individual Lessons

Student Academic Services processes course additions and drops. No refunds are made after the first five class days. If a lesson has been given during this five-day period, the student will be charged a \$25 instruction fee for each half hour lesson to be paid directly to the professor.

## Change of Individual Lesson Professor

A student wishing to change music performance professors must follow consultation procedures in this order: Consult and seek approval of (1) the current private instructor, (2) the proposed private instructor, (3) the area director (vocal, instrumental, or piano), and (4) Chair of department. All attempts will be made to match student desires in this area, but in cases of conflicting schedules and overloads, such transfers may not be able to be made immediately.

# INDIVIDUAL INSTRUCTION con't

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## Upper Division Credit

Upper-division credit in performance is determined by decision of the music faculty. Students needing to give a recital for their degree program (Performance, Music Education, and Music Therapy) will need to pass an Upper Division Jury for the faculty in their area PRIOR to registering for upper division lesson credit. Please contact your area head for specific repertoire requirements. Upper Division Juries are heard ONLY during regularly scheduled jury times at the end of each quarter. Please sign up for two adjacent jury times.

Transfer students may audition for upper division status during the first week of the entering quarter. You will need to bring a completed copy of the Music Department Jury Form with you to your jury. Forms are available outside the Fine Arts office.

## Performance Juries

All students studying privately (individual instruction) are required to do juries, regardless of major/minor status or class standing.

Performance juries are held on the last Friday at the end of each quarter (autumn, winter, and spring). Juries are graded and count as 1/3 (one third) of your individual instruction grade for that quarter. Your private teacher's grade counts as the other 2/3 (two thirds).

Appointment sign-up sheets will be available on the bulletin board on the first floor of Crawford Music Building (CMB) approximately four weeks in advance of the juries.

Repertoire sheets are available outside the Music and Theatre Office. A copy of the repertoire sheet must be submitted to your private instructor by Friday before the exams for signature and then handed to the adjudicators at the time of your jury. Students who have given a junior or senior recital during the quarter preceding a jury exam will not be required to take a jury exam in their performance area. For more detailed information, see the Jury Brochure.

## Private Lessons for Pass/Fail

Lessons for Pass/Fail grade are available to non-music majors and those taking lessons on a second instrument. No Jury or practicum performance is required. Does not count toward the performance requirements.

# MUSIC PRACTICUM/STUDIO & CONCERT ATTENDANCE

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Either Music Practicum or Studio meet every Thursday from 11:00 am—12:00pm.

**All music majors, music minors, music major intended, and students taking individual instruction are required to attend each week.** These sessions consist of solo and small ensemble recital performances.

Practicum is held in Nickerson Studios, First Free Methodist Church, or CMB 211. Studio is informal master class sessions. Locations for Studio are:

- Instrumental: Beegle 1 and Beegle 201;
- Voice: CMB 211;
- Keyboard: Nickerson Studios.

***Students are also required to attend FIVE concerts/recitals per quarter.***

## Performing on Practicum

Students taking individual instruction must perform in Practicum twice a year and ALL students taking upper division individual instruction (whether music major or not) are expected to perform once each quarter

1. A sign-up sheet, noting Practicum dates, will be available at the beginning of each quarter (posted on the bulletin board on the second floor of CMB outside the faculty lounge).
2. Sign up for a date on the Practicum sheet located outside the faculty lounge on the first floor of Crawford.
3. Turn in a Practicum form, filled out in detail, proofed and signed by your private instructor to Dr. Danius Vaicekonis by Friday at 5:00 p.m. the week preceding the scheduled Practicum. Forms may also be put in Dr. Vaicekonis' mail box outside the Fine Arts Office. Students turning in forms past this deadline will not be programmed that week. This deadline must be observed to allow time for programs to be completed and posted.
4. Performance dress for Practicum is business attire.

## Performance Attendance

Attendance for Studio, Practicum, and concert/recitals is taken by scanning students' SPU ID card.

Failure to attend Practicum/Studio Encounters will result in a lowering of the private instruction grade. In addition, the student will receive an email noting that not meeting performance expectations may result in their losing a music scholarship, their ability to obtain a scholarship, and their overall progress toward the degree

# ACCOMPANYING GUIDELINES and POLICIES

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The SPU Department of Music offers piano accompanying services to qualifying students during the academic school year. Piano accompaniment is provided for ensembles, masterclasses, lessons, juries, degree recitals, and the SPU concerto competition. The accompanist pool consists of scholarship students and professional staff accompanists.

## APPLIED LESSONS

Students registered for applied lessons will receive up to 5 hours with an accompanist each quarter, which will be applied to lessons, rehearsals and Music Practicum. Students who are preparing for a degree recital maybe be given up to 7 hours staff accompanist support. SPU Staff accompanists provide no more than 30 minutes for applied lesson.

## DEGREE RECITALS

Students must provide all scores to the staff accompanist a minimum of THREE MONTHS prior to the recital date. The Music Department covers piano accompaniment fees for degree recitals (up to 7 hours of total support for the quarter), students are responsible for hiring and paying all other supporting musicians. Students should be prepared to pay \$35 per hour. **The student must pay staff accompanist for hours used in excess of those allotted. It is the responsibility of the student to monitor and record use of staff accompanist hours accurately.**

## INDIVIDUAL INSTRUCTION STUDENT

The **Staff Accompanist Request Form** is on line at:

<https://goo.gl/forms/LaCqdoAgMWBdVk872>.

**The Staff Accompanist Request Form must be submitted on line and all music scores submitted to the general accompanist mailbox in the Music and Theatre office by the end of the 3<sup>rd</sup> week in Autumn quarter and by the end 2<sup>nd</sup> week of Winter and Spring quarters.** Accompanists cannot be guaranteed if forms are received later. Students are encouraged to purchase hard copies of the scores for themselves. For accompanists, they must make the two-sided copies of scores and place them in a three-ring binder. Students must provide hard copy for the accompanist if their pieces are outside of the public domain.

## ACCOMPANYING GUIDELINES and POLICIES, con't

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Freshman students are usually not eligible for staff accompanists except if the pieces are too challenging for a student accompanist. The student is responsible for handling the prompt, consistent communication of lesson times, rehearsal schedules, and performance dates with faculty and staff. Students must notify the accompanist of all foreseeable cancellations or adjustments to the rehearsal schedule and/or performance dates. Students who need to change a recital date **MUST** submit a Recital Date Reschedule form to the Music and Theatre Office with the signatures of their studio instructor and accompanist.

**Notification of Recitals.** Students and their instructor discuss the recital plans for the next year. Music Department Program Coordinator, Bobbie Childers should be notified of all student recitals in the upcoming academic year. Application for recitals for the following year are due by **April 1**. Notification goes up around the building March 1 giving students a month to get the application in. If a student turns in a recital request, and then doesn't pass the recital jury, the calendar can be adjusted.

### STAFF ACCOMPANIST

Staff accompanists are expected to be prepared for all lessons, rehearsals, juries and performances. Irresponsibility in attendance or preparation will result in the forfeiture of staff accompanist position. In order to ensure that each student receives the amount of hours allotted in this policy, staff accompanists are required to maintain a record of the number of hours spent in rehearsals and lessons with each student.

In cases of student illness or emergency, the accompanist is not required to reschedule more than **two** lessons or coaching sessions per student per quarter. Accompanists are not expected to attend the regularly scheduled lesson immediately following juries, unless specified by the studio instructor.

### PIANO SCHOLARSHIP STUDENT

Student accompanists will be assigned **one hour per week** by Dr. Vaicekonis to accompany studio lessons, masterclasses, and/or juries. Be prepared for all lessons, rehearsals, and performances. Irresponsibility in attendance or preparation will result in the forfeiture of your keyboard scholarship.

### MUSIC FACULTY

Music faculty are asked to assist students in completing the Staff Accompanist Request Form. Ensure that the student understands the Accompanying Guidelines. Help monitor the professional and musical relationship between their students and accompanists. Notify the accompanist at least 24 hours in advance if the faculty member cannot attend a rehearsal or lesson. Any concerns regarding the collaborations should be reported to the Head of Keyboard Studies, Dr. Dainius Vaicekonis and the Chair of the Music Department, Dr. Brian Chin.

## PRACTICE ROOMS

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The Crawford Music Building is open Monday through Friday from 7am to 6 pm. Practice rooms are available via SPU ID card access. After-hours are 6 pm to 2 am Monday through Friday; 7 am to 2 am on Saturdays, and 1pm to 2 am on Sundays. All music majors and minors, students in private lessons and/or in large and small ensembles, and students in voice, piano, or instrumental classes are automatically given access for the quarter for both daytime and after-hours. If your card is not activated, contact Bobbie Childers in the Music and Theatre office. Note that all activity in practice rooms areas is being recorded via security camera. Never leave materials or personal items in the practice rooms.

## LOCKERS

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Music lockers are available in the practice room area. There is no charge for the use of the Lockers, which may be reserved for the year in the Fine Arts Office. Instrumentalists with large instruments have first priority for the larger lockers. Lockers are checked out at the beginning of each school year and must be emptied by the end of the graduation ceremonies each spring. Any lock left on the locker after the graduation ceremonies will be cut off by Plant Services and the contents emptied and disposed. Students must provide their own locks.

## INSTRUMENTAL RENTAL AND CHECK OUT

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To check out a wind or string instrument, permission and instrument assignment must be obtained from Dr. Helseth, Director of Instrumental Studies. Persons checking out instruments are responsible for loss, theft, or any damage beyond normal wear.

## SPU MUSIC LIBRARY

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The Music Department Music Library in Beegle Hall is for ensemble directors only. The main SPU library contains printed music, recordings, scores and texts related to the study of music. Most music materials can be found on the 3<sup>rd</sup> floor of Ames Library. Please contact Liz Gruchala-Gilbert in the library with any further music research questions at [lgg@spu.edu](mailto:lgg@spu.edu).

## ROOM RESERVATIONS

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Reservations for Crawford 103, Crawford 201, Crawford 211, and Beegle 201 are made via the general campus EMS room on-line reservation system. Requests for reservations for rooms in Nickerson rooms and Beegle 1 are also made through the EMS room finder and approved by Bobbie Childers in the Music and Theatre office.

## MUSIC COMPUTER LAB

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The Music Computer Lab is located in Nickerson Studios. The Lab is available for music major students participating in Music Theory, Composition or Music Technology classes or by permission from Professor Ron Haight.

## SCHOLARSHIPS

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The Music Department has scholarships for both recruiting excellent musicians and for rewarding outstanding performance of music majors.

### Recruitment scholarships

Recruitment scholarships are provided by the university to ensure top quality performers in ensembles and as collaborative pianists. These scholarships have enrollment requirements each quarter in attendance to receive continued scholarship support:

#### **INSTRUMENTAL SCHOLARSHIPS**

As assigned by instrumental faculty

Symphony Orchestra MUS 2353/4353 plus 1 hour of private instruction on scholarship instrument per quarter

Or

Symphonic Wind Ensemble MUS 2351/4351 plus 1 hour of private instruction on scholarship instrument per quarter

Or

Percussion Ensemble MUS 2307/4307 plus 1 hour of private instruction on scholarship instrument per quarter

# SCHOLARSHIPS con't

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## PIANO SCHOLARSHIPS

Individual piano instruction MUS 2217/4217 (1 hour per quarter)

Accompany one hour per week as assigned by Dr. Vaicekonis

## VOICE SCHOLARSHIPS

As assigned by choral faculty

Concert Choir MUS 2350/4350 plus 1 credit of private voice instruction per year

Or

Gospel Choir MUS 2301/4301 plus 1 credit of private voice instruction per year

Or

Women's Choir MUS 2305/4305 plus 1 credit of private voice instruction per year

Or

Men's Choir MUS 2312/4312 plus 1 credit of private voice instruction per year

Each spring you must complete a scholarship renewal form to maintain accurate records and to ensure the scholarship will be applied to your financial aid. This form are also available in the Music and Theatre office, and is due back by March 1.

## Endowed Scholarships

Endowed Scholarships are awarded in the spring by music faculty to deserving music majors. **You must have applied and been accepted into the music major to be eligible for these awards.** These are endowed scholarships which often have specific criteria from the donor (i.e. for vocal performance or for music education). These scholarships are awarded by the music faculty based on music performance, music academic work, and service to the department and community.

# ENSEMBLES

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Ensemble auditions are held during the first few days of school in September; sign-up sheets will be available on the main bulletin board, first floor of Crawford Music Building.

**Being admitted as a member in an ensemble includes a full year commitment; please plan accordingly.** For entrance to ensembles later in the year, arrangements must be made with the individual conductor/director. Participation in AT LEAST one ensemble a year is an expectation of being a music major in good standing.

## Ensembles Offered

All music majors are strongly encouraged to be enrolled in an ensemble every quarter of full-time residence. Large, conducted ensembles that fulfill music major and minor ensemble requirements are identified on the following list with the \* mark. Other ensembles may meet this requirement only by specific permission of the faculty on a quarter by quarter basis. The following is a list of music department ensembles and is subject to revision. Please see SPU catalog for a description of each.

Brass Choir	Gamelan
Men's Choir*	String Ensemble
Chamber Singers	Gospel Choir*
Opera Workshop	Symphony Orchestra*
Clarinet Choir	Jazz Ensemble
Percussion Ensemble*	Symphonic Wind Ensemble*
Concert Choir*	Keyboard Ensemble
Worship Arts Ensemble	Women's Choir*
Flute Ensemble	
Saxophone Ensemble	

\*Note: Keyboard students accompanying for a junior or senior recital may receive ensemble credit by enrolling in MUS 2310/4310.

Each ensemble is offered at lower division and upper division level. Students register for ensembles at the level of his/her current class standing in the University (upper division—lower division). Extra tuition is not charged for the 19th or 20th credit hour of a student's academic load if it is a large ensemble.

# RECITALS

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The following list of guidelines is designed to assist you in planning your upcoming recital. Recitals are scheduled in either Nickerson Studios or the First Free Methodist Church.

## RECITAL PRE-REQUISITES

You must: have formally applied and been accepted for one of the degrees requiring a recital have upper division status both as a student and in the performance instrument

Exceptions to this policy will be made on an individual basis and must have the music faculty's approval.

## SCHEDULING OF RECITALS

Students required to give recitals will consult with their individual instructor during the winter quarter of the previous year. Submit a completed Music Recital Date Application form available outside the Music and Theatre Office, signed by your individual instructor and accompanist to Bobbie Childers in the Music and Theatre office **by April 1** for the upcoming school year. Bobbie will assign a date and venue and give you a final confirmation form, which must be signed by both you and your instructor and returned to Bobbie. Your recital date will then be added to the SPU Music Calendar.

## PIANOS AND OTHER INSTRUMENTS

The Steinway grand piano in Nickerson Studios will be provided for recitals. All other instruments must be arranged by the recitalist. Permission for use of a harpsichord or the organ in Nickerson must be made through Professor Les Martin, harpsichord/organ instructor. This should be done at the time the recital dates are established.

# RECITALS con't

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## RECITAL JURY

Every student giving a recital is required to present a recital jury with their private instructor and two other faculty members a minimum of one month before his/her recital date. It is the student's responsibility to initiate this process, although the individual instructor will be of help in recommending and lining up the other jury members.

- Vocal recital juries, contact Dr. Cherie Hughes. Times and place will be arranged on an individual basis.
- Instrumental juries, contact Dr. Danny Helseth. Times and place will be arranged on an individual basis.
- Piano juries, contact Dr. Dainius Vaicekonis. Piano recital juries are held in Nicker-son Studios, time to be arranged.

## RECITAL PROGRAM

Creating the recital program is the student's responsibility. A Publisher template for student recital programs is available on the Student tab in the music department Share-Point files or in the Music and Theatre office. Publisher is available on the computers in the SPU library if a student does not have the program on their personal computer. The department pays for 60 copies which are printed in the Music and Theatre office. Examples of programs are in the Music and Theatre office.

- Provide a copy of your recital program at your recital jury for approval (draft form is fine).
- After passing your jury, and your instructor has signed off on your program and notes, submit the fully proofed and **ready-to-print copy** of your recital program on a thumb drive plus a hard copy example of your program to Bobbie.
- **The deadline is two weeks prior to your recital date. Printing of programs received after this date will become the responsibility of the student.**

Programs should be three 5.5 x 8.5 pages (cover and two inside pages). The Upcoming Events and SPU insignia will go on the back cover (the Music and Theatre Office will add the back page).

# RECITALS con't

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Programs must include:

- “Seattle Pacific University Music Department presents” on the cover Your name, your instrument, “in Junior (or Senior) Recital,” and your accompanist’s name on the cover
- The venue, date, and time on the cover
- All works, opus numbers, dates, movement designations, etc.
- Composer’s full name and dates
- Your bio and your accompanist’s bio and any acknowledgements
- State the following: “(Your name) performs tonight in partial fulfillment of a BA in Music with an emphasis in \_\_\_\_\_.” OR “BA in Music Therapy with an emphasis in \_\_\_\_\_” OR “BA in Music Education.”
- If you are having a reception, include (example) “Please join us for a reception following the program in the lobby.”
- Leave the back blank for the SPU logo and future events calendar. Translations of texts will be printed separately.

## DRESS REHEARSALS AND STAGE SET-UP FOR RECITALS

### *Nickerson*

Once you have passed your recital jury, please see Bobbie Childers to reserve a dress rehearsal time. For stage set up and recital space logistics, contact Ron Haight.

### *First Free Methodist Church*

Bobbie Childers will submit a reservation form (“Yellow Sheet”) to FFMC when you are assigned a recital date. When you have passed your jury, you will need to see the Office Manager in the FFMC office to add your stage set-up requirements to the reservation form and to schedule a dress rehearsal. Each student is allowed one hour for their dress rehearsal.

## RECORDING YOUR RECITAL

For recording of your recital (both audio and video), contact Ron Haight at rhaight@spu.edu

# RECITALS con't

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## CALL TIME (WHEN YOU NEED TO BE AT THE VENUE)

Recital venues are reserved for recitals from 6:00 p.m. to 9:30 p.m. Call time will be between you, your accompanist, and your instructor. The house opens at 7:00 p.m., and that time, you will go the Green Room until your recital begins. All SPU recitals and concerts begin at 7:30 p.m.

## Publicity

All publicity and posters are the student's responsibility. Posters must be approved by Bobbie Childers in the Music and Theatre Office. Please have them approved BEFORE you have them printed. Make sure to include "Seattle Music Department presents," your name, your instrument, "in Junior (or Senior) Recital," date, time, and venue, and "this recital is produced in partial fulfillment of a BA in music from the SPU Music Dept."

## Reception Policies

The Foyer in Nickerson Studios is available to set up for recital receptions. There is a long table and a small table available for use. All other supplies must be provided for by the student. Crawford Music Building faculty lounge is also available for your reception. If you would like to reserve the Faculty lounge, contact Bobbie Childers in the Fine Arts Office. It is suggested that receptions be limited to one hour after a performance.

**Clean-up is the student's responsibility.**

## Recital Cancellation Procedure

A public recital is a serious commitment as it involves not only the performer(s) but also faculty members, facilities staff, office staff, and your audience. Therefore, recitals that have been scheduled and confirmed may only be legitimately canceled for two reasons:

- Illness—In the event that a student is too ill to perform, he/she should contact his/her performance professor at the earliest opportunity. The professor will then contact the Music Chair for authorization to cancel the performance. Once the Music Chair has given authorization, the professor will contact the Music and Theatre office.
- Failure to pass the recital jury—In this case, the student would not be allowed to perform on the recommendation of the jury members.

In both of the above instances, the recital would be re-scheduled for the earliest opportunity. In this situation, however, optimum performance time and space cannot be guaranteed due to demands on Nickerson Studios and FFMC.

# 2018 - 2019 SPU CONCERTO COMPETITION RULES

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The concerto competition is open to all SPU students who are currently registered for individual instruction during the school year of 2018-19.

Students who have won the competition in previous years are ineligible.

The maximum audition time is 12 minutes. If the piece does not fit within the 12-minute time limit, the entrant should select an excerpt from the entire work that best represents his/her abilities.

Memorization of the music is recommended, but not required.

Repertoire must be performable with Orchestra or Wind Ensemble. Contestants enter in one of the four following areas: a) Vocal; b) Piano; c) Winds/Brass/Percussion; d) Strings/Guitar/Harp.

Contestants will perform their work at the fall technical jury.

Faculty will nominate one student to represent their performance area for the final competition.

The final competition will be held during Practicum early Winter Quarter in Nickerson Studios and is open to the public.

The winner will be selected as a result of the votes from Full-Time Faculty and an audience vote.

The winner will qualify to perform with the Symphonic Wind Ensemble or Symphonic Orchestra and will receive a scholarship of \$1,000. Runner-up will receive a scholarship of \$500.

# PROFESSIONAL ORGANIZATIONS FOR MUSIC STUDENTS

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## AMERICAN GUILD OF ORGANISTS STUDENT CHAPTER

Students are encouraged to become members of A. G. O.

Faculty Advisor: Les Martin.

## NATIONAL ASSOCIATION FOR MUSIC EDUCATORS (NAfME) No. 135

NAfMe is a professional organization of music educators. Membership is available online at [www.nafme.org](http://www.nafme.org). The student chapter sponsors events once per quarter in support of music education. Membership materials include the Music Educators Journal which is the national magazine, and Voice which is the Washington State music education journal. Student members may also attend the regional and national conferences at a greatly reduced cost.

Faculty Advisor: Dr. Ramona Holmes

## SEATTLE MUSIC TEACHERS ASSOCIATION STUDENT CHAPTER

The SPU chapter of Music Teachers National Association is open to all interested students. All piano performance majors are expected to become members. The membership fee includes a subscription to the American Music Teacher periodical. The organization functions as a support group for all piano students.

Faculty Advisor: Dr. Myrna Capp

## AMERICAN CHORAL DIRECTORS ASSOCIATION STUDENT CENTER

This is a professional organization of choral directors. All music education students are encouraged to join. Membership materials include the Choral Journal, which is the national magazine, and the regional and state newsletters. Student members may also attend the regional and national conferences at a greatly reduced cost.

Faculty Advisor: Dr. Ryan Ellis

# PROFESSIONAL ORGANIZATIONS FOR MUSIC STUDENTS

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## **THE WESTERN REGION OF THE AMERICAN MUSIC THERAPY ASSOCIATION FOR STUDENTS (WRAMTAS)**

Open to all students interested in the field of music therapy; required membership of music therapy majors. This student branch of AMTA serves music therapy students in Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah, and Washington. Scholarships, conferences, networking and information on internships are a few of the many benefits of membership.

Faculty Advisor: Dr. Carlene J. Brown

## **AMERICAN STRING TEACHERS ASSOCIATION**

The American String Teachers Association promotes excellence in string and orchestra teaching and playing. ASTA pursues its mission through: an open sharing of ideas; benefits, services, and activities responsive to the needs of all members; development of strong state leadership and chapters; enhancing the image and visibility of string teachers and study; advocacy for string education; and an inclusive community of string teachers and players. Collegiate membership is available on line at <http://www.astaweb.com/>.

Faculty Advisor: Dr. Ramona Holmes

# MUSICIAN'S HEALTH AND SAFETY

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## MUSICIAN'S HEALTH AND INJURY PREVENTION

Within the past decade the number — and seriousness — of performance injuries has grown. This is an issue all musicians in all fields need to take seriously. The information on this page is provided to offer you resources in avoiding performance injuries.

If you believe you are developing a performance injury, don't hesitate to talk with your studio instructor and/or ensemble director. We also urge you to take advantage of resources and services available on campus to help you.

## CAMPUS RESOURCES

Appointments can be made with the [Student Counseling Center](#) and [Health Services](#), both located in Watson Hall.

## GENERAL

### Musician's Health

<http://musicianshealth.com>

This website is an excellent resource that encompasses Musician's health, self-care for the musician, nutritional issues, stretches, and more.

*More links on General Musician's Health:*

- [Performing Arts Medicine Association](#)

## HEARING (Also see Appendix II below)

Basic Information on Hearing Health: <https://nasm.arts-accredit.org/> This site was created by NASM and PAMA as an in-depth resource regarding Musician's Hearing Health. It covers facts, basic information, information on protection of hearing for faculty and students alike.

*More links on Musician's Hearing Health:*

- [Decibel Loudness Comparison Chart](#)

<https://www.gcaudio.com/tips-tricks/the-relationship-of-voltage-loudness-power-and-decibels/>

- [Hearing Loss and Decibel Levels](#)

<https://neworleansmusiciansclinic.org/health/topics/hearing/hearing-loss-decibel-levels/>

# MUSICIAN'S HEALTH AND SAFETY con't

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- [NASM-PAMA Advisories on Hearing Health](https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/)

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

- [Study Finds Music Teachers at Risk of Hearing Loss](https://www.sciencedaily.com/releases/2004/05/040519071721.htm)

<https://www.sciencedaily.com/releases/2004/05/040519071721.htm>

## VOCAL HEALTH

[Protecting Your Vocal Health: Student Information Sheet:](https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/) <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>

This resource created by NASM and PAMA gives basic information and helpful tips for vocalists.

*More links on Vocal Health:*

- [Bastian Medical Media for Laryngology](https://laryngopedia.com/)

<https://laryngopedia.com/>

- [The National Center for Voice and Speech](http://www.ncvs.org/products_tutorial.html)

[http://www.ncvs.org/products\\_tutorial.html](http://www.ncvs.org/products_tutorial.html)

- [Singers Health](http://www.singershealth.com/)

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

## MUSCULOSKELETAL HEALTH & PREVENTION (Also see Appendix III below)

[Musicians and MSI: Symptoms and Types of Injuries:](http://www.actsafe.ca/wp-content/uploads/resources/pdf/MSIsymptoms.pdf)

<http://www.actsafe.ca/wp-content/uploads/resources/pdf/MSIsymptoms.pdf>

An excellent description of the symptoms and pain levels associated with musculoskeletal injuries including detailed descriptions of tendon and muscle disorders, as well as nerve compression and entrapment.

*More Links on Musculoskeletal Health:*

- [A Painful Melody: Repetitive Strain Injury Among Musicians](http://www.working-well.org/articles/pdf/Musicians.pdf)

<http://www.working-well.org/articles/pdf/Musicians.pdf>

- [Alexander Technique](https://www.alexandertechnique.com/)

<https://www.alexandertechnique.com/>

- [Body Map](http://bodymap.org/main/)

<http://bodymap.org/main/>

# MUSICIAN'S HEALTH AND SAFETY con't

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- The Feldenkrais Method  
<https://www.feldenkrais.com/>
- NASM-PAMA Advisories on Neuromusculoskeletal and Vocal Health  
<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>
- Rickover, Robert. *The Complete Guide to the Alexander Technique: Musicians and the Alexander Technique*. A great guide to the Alexander Technique and its application to vocalists and instrumentalists.
- Rush, Michelle. *Treatise*. This composition gives an excellent introduction to musician injuries in string players and reviews a large quantity of books and articles for further research.
- What Makes Musicians Prone to Repetitive Strain Injuries?  
<https://www.musicianshealth.com/rsi-prevention-guidelines/>

## PSYCHOLOGICAL HEALTH

Coping with Music Performance Anxiety: <https://www.uwec.edu/Counsel/pubs/selfhelp/musicanxiety.htm>

This website created by the University of Wisconsin Eau-Claire covers the topic of performance anxiety. It gives a definition of anxiety disorders, ways to manage anxiety, and more resources on the subject.

*More links on Psychological Health:*

- Performance Anxiety  
<https://www.webmd.com/anxiety-panic/guide/stage-fright-performance-anxiety#1>
- Books: *Inner Game of Tennis*; *Playing Your Best When It Counts*; *The Musician's Way*; *Performance Success: Performing Your Best Under Pressure*; *Fight Your Fear and Win: Seven Skills for Performing Your Best Under Pressure—At Work, In Sports, On Stage*; *A Soprano on Her Head*

## NOISE-INDUCED HEARING LOSS

### Student Information

- Welcome to music study at Seattle Pacific University.
- Hearing health is essential to your lifelong success as a musician.
- Noise-induced hearing loss is largely 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 basis.
- It is important to follow basic hearing health guidelines established by OSHA\*.
- It is also important to study this issue and learn more (see resources below).
- 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 your private instruction faculty member or any faculty member in the department.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA)\*.

### PROTECTING YOUR NEUROMUSCULOSKELETAL HEALTH Student Information Sheet

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

<http://nasm.artsaccredit.org/index.jsp?page=NASMPAMA:%3A+Neuromusculoskeleta+and+Vocal+Health>

## APPENDIX III

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### PROTECTING YOUR VOCAL HEALTH Student Information

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

<http://nasm.artsaccredit.org/index.jsp?page=NASMPAMA:%>

