George Fox University
Music Student Handbook
(MSHB)
Introduction
The purpose of the Music Department Handbook is to collect in one document a number of guidelines, policies and helpful bits of advice as a convenience for students and faculty involved in music at George Fox University. The contents supplement, but do not replace, the policies of the Undergraduate Catalog. The Music Department Handbook should be consulted as needed by faculty and students alike.

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NASM Accreditation

George Fox University is a member of the National Association of Schools of Music (NASM). This organization was founded in 1924 to set minimum standards for the granting of music degrees, to standardize methods of granting credit, and to promote a greater understanding among schools of music. NASM sets high standards for its members with respect to faculty qualifications, curriculum, library holdings, facilities and equipment. The Chairman of the Department of Music represents GFU at the association’s annual meeting.

THE UNITED STATES DEPARTMENT OF EDUCATION HAS DESIGNATED NASM AS THE AGENCY RESPONSIBLE FOR THE ACCREDITATION OF ALL MUSIC CURRICULA. THE COUNCIL ON POST-SECONDARY ACCREDITATION HAS DESIGNATED NASM RESPONSIBLE FOR ACCREDITATION OF MUSIC CURRICULA IN HIGHER EDUCATION. NASM IS A CONSTITUENT MEMBER OF THE AMERICAN COUNCIL AND THE NATIONAL MUSIC COUNCIL AND COOPERATES WITH THE NATIONAL COUNCIL FOR ACCREDITATION OF TEACHER EDUCATION.
Music Department Quick Facts:

1) All Music majors must begin piano proficiency right away! See foxtale for Piano Proficiency syllabus:

2) Piano proficiency must be completed before your first degree recital. Transfer students need to complete AT LEAST half the exam by this time.

3) Piano proficiency exams (administered during Piano Juries) will be offered during finals week in the Fall and Spring semester. This most often occurs on Monday of Finals Week. We will also offer exams in the first week of each semester, by invitation, to students with extenuating circumstances.

4) All music majors (sophomore level and above) are required to perform in one Students in Recital each semester.

5) Music majors, minors, and scholarship recipients are required to take a jury for each applied lesson. First semester students may participate in a practice jury; inform your applied lesson teacher if you are interested.

6) Music majors MUST pass an upper division jury for their primary applied area, before a degree recital may be scheduled.

7) Practice rooms are available through card access ONLY. See Debbie or Dr. Kenn if you do not have card access by the end of September.

8) All Majors, Minors, applied lesson students are required to attend professional and non-professional performances. See Recital/Concert Attendance policy in the student handbook for specific requirements.

9) All music majors must participate in professional development each semester. See your music advisor for specific requirements.

10) All music majors must be enrolled in a major ensemble each semester.
Music Faculty

Professors

**Nathanael Ankeny**
Assistant Professor of Music, B.A., B.Mus. Whitworth University; M.A. Music Eastern Washington University. Director of Symphonic Band and Chehalem Symphony Orchestra. Director of Jazz Ensemble.

**Patrick Vandehey**
Associate Professor of Music, B.A., B.Mus. University of Washington; MST in Music Portland State University. Director of Symphonic Band and Chehalem Symphony Orchestra. **Coordinator of Instrumental Studies and Music Education. Advisor for Music Education and Pre-Teaching Majors.**

**Danielle Warner**
Assistant Professor of Music, B.A. Whitman College; M.Mus. Western Washington University; and D.M.A. University of Missouri-Kansas City, Conservatory of Music and Dance. Director of Concert Choir, Men’s Chorale, Women’s Chorale, and Chamber Choir. **Director of Choral Activities.**

**Brent Weaver**
Professor of Music, B.A. Goshen College; M.Mus. and D.M.A. University of Oregon. Teaches composition, music theory, analysis, orchestration. **Music Department Chair, Coordinator of Composition and Music Technology. Advisor for Music, General and Composition Concentrations.**

**Kenneth Willson**
Professor of Music, B.A., George Fox College; M.Mus., University of Portland; D.A., University of Northern Colorado. Teaches applied keyboards, Keyboard Ensemble, and Music Theory I & II. **Coordinator of Keyboard Studies, Collaborative pianists. Advisor for Music, Performance Concentration and Worship Arts Minor.**
Adjunct Faculty

Maggie Daane

Dick Elliott
Associate Band Director. MUED Supervisor.

Jennifer Garrett
Staff collaborative pianist. Instructor: Class Piano

Richard Greiner
Elementary Music Methods Instructor.

Rebekah Hanson
Director of Chamber Ensembles. Instructor: Applied Violin & Viola.

Michael Kissinger
Instructor: Music History, Music in World Cultures

Ronnie LaGrone
Instructor: Drumline ensemble

Hannah Leland
Instructor: Music Fundamentals

Barbara Stewart
Staff collaborative pianist. Instructor: Class Piano, Applied Piano.

Jordan Stricklen
Instructor: Class Guitar, Applied Guitar

Mark Stuckey
Contemporary Worship Ensemble Director. Instructor: Worship Arts minor courses.
## Applied Music Instructors

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<th>Instrument</th>
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<tr>
<td>Bass</td>
<td>Tim Gilson</td>
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<td>Nicole Buetti</td>
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<td>Cello</td>
<td>Sonja Myklebust</td>
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<td>Clarinet</td>
<td>Cindi Bartels</td>
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<td>Ken Ollis</td>
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<td>Flute</td>
<td>Emily Stanek</td>
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<tr>
<td>French Horn</td>
<td>Sarah Hemphill</td>
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<td>Guitar</td>
<td>Jordan Stricklen</td>
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<td>Jazz Piano, Improv</td>
<td>Greg Goebel</td>
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<tr>
<td>Low brass</td>
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<td>Oboe</td>
<td>Catherine Lee</td>
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<td>Percussion</td>
<td>Ian Kerr</td>
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<td>Jennifer Garrett</td>
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<td>Saxophone, Improv</td>
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<td>Violin and Viola</td>
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<tr>
<td>Voice</td>
<td>Maggie Daane</td>
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<tr>
<td>Voice</td>
<td>Matthew Hayward</td>
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Facilities

Ross Center
Built in 1978, Ross contains acoustically well-designed choral and instrumental rehearsal halls, 9 practice rooms, MIDI lab/ listening lab, faculty offices and teaching studios. The practice rooms provide 9 pianos (2 Schimmel uprights, 2 Vogel uprights, 1 Kawai upright, 2 Kawai grands, 2 Yamaha uprights, 1 Chickering grand).

Ross Center and the Music Department office are open Monday - Friday 8:00 a.m. - 5:00 p.m. Office hours for individual faculty are posted on their studio doors.

The bulletin boards outside the music office contain space for current notices, announcements of cultural events, educational opportunities, and job openings. Students are asked to check the boards frequently.

Student use of Ross to practice for private lessons and/or ensembles may be granted to music majors and for students enrolled in applied lessons and/or in George Fox University music ensembles. Due to security reasons after hour ensembles not affiliated with the University music department, i.e. more than two people, must schedule through Events Services. Practice rooms are generally only available to those registered in applied music lessons or a music ensemble.

Bauman Auditorium
Constructed in 1982, Bauman is considered one of the finest performance halls in the Pacific Northwest. In May of 1992 the Oregon Symphony recorded Apocalypse by Gian Carlo Menotti, Meditations on Ecclesiastes by Norman Dell Joio and Masks by Ronald Lo Presti. It features a large stage, a Bösendorfer Imperial Grand Piano (9’6”) and a Baldwin 9’ concert grand piano, orchestra pit, a 35 rank Balcom and Vaughn pipe organ interfaced with a new Rodgers Digital organ and a seating capacity of 1,100.
Music Education Major

The Department of Music offers the Bachelor of Arts degree in Music Education. Students completing this degree will be licensed to teach music grades P-12 after four years of study. These pages are intended to serve only as a sample. Recitals may be given during the Fall or Spring semester.

For official course requirements: if this is your major please consult your degree audit from the registrar for your year of entrance; if you are considering changing to this major please check the requirements for BA in Music Education from the Undergraduate Academic Catalog found online.

Field Experience Requirement: As part of our expectation of Music Education and Music Pre-teaching students, a field experience component has been set in place (MUSI 275/475Field Experience). The Field Experience Observation Schedule (following this sample course of study) gives the yearly expectations for going out and observing master teachers. To get this program set in place you will need to complete the top portion of the Field Experience Application found in Appendix A (page 59) and contact Professor Wenz as soon as possible.

Professional Development Requirement: As part of our expectation of Music Education and Music Pre-teaching students, a professional development component has been set in place. This is not meant to add to the requirements of the major but to recognize those things that most of you already do, and that add to your readiness for work. The Professional Development for Music Ed (MUED) & MUSI Pre-Teaching Guide (following this sample course of study) provides the degree expectations.

B.A., Music Education–
130 total Hours are required for the BA in Music Education degree due to music courses, specific general education courses, and Education department requirements.

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<td>MUSI 190</td>
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<td><strong>First Year Assessment</strong></td>
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<td>MUSI 180</td>
<td>Intro to Music Technology</td>
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<td>Perspectives in Education (30 hrs. practicum)</td>
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<td>MUSI 271</td>
<td>Music Techniques Instrumental II</td>
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<td>MUSI 272</td>
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<td>Lifespan Human Development</td>
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<td><strong>Pass Piano Proficiency</strong> (required prior to degree recital)</td>
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<td><strong>Pass Upper Division Jury</strong></td>
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<td><strong>Half Recital</strong></td>
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<td>MUSI 400</td>
<td>Music and Christian Faith</td>
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<td>Year 4</td>
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**Music Major**

The Department of Music offers the Bachelor of Arts degree in music with a choice of four concentrations. The following pages include the recommended tracks for the following concentrations:

- General
- Performance
- Pre-teaching
- Theory/Composition

These pages are intended to serve only as coursework samples. Please note that some classes are only offered every other year, so you will need to plan accordingly. Recitals may be given during the Fall or Spring semester.

For **official course requirements**: if this is your major please consult your degree audit from the registrar for your year of entrance; if you are considering changing to this major please check the requirements for BA in Music from the Undergraduate Academic Catalog found online.

**B.A., Music –**

Major Requirements – 44.5 to 57 Hours

**Note: Special General Education Requirements**

Music Majors may not choose a music course (with the exception of MUSI 130 Music in World Cultures) to fulfill the Fine Arts Requirement.
General Concentration – 47.5 to 48 Hours

MUSA 105/305 (Applied Music) and MUSA Ensemble credits total 10 hours, with no fewer than four semesters in either area. (included in recommended track)

Additional MUSI courses totaling 5 hours, at least 3 of which must be upper division. (NOT shown in recommended track).

Complete piano proficiency successfully before scheduling degree recital or project.

Must successfully complete a half recital or a project chosen in consultation with your advisor.

**Recommended Track**

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**Year 2**

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Performance Concentration – 44.5 to 57 Hours
MUSA 105/305 Applied Music (eight semesters) (included in recommended track)

MUSA 115-365 Large ensemble (eight semesters) (included in recommended track)

Complete piano proficiency successfully before scheduling first degree recital.

Half and Full recital are required (usually given in your Junior and Senior years)

Professional development required- this requirement recognizes what you already do and prepares you for your readiness for your career path in performance.

Recommended Track

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Pre-Teaching Concentration – 53.5 to 54 Hours

The pre-teaching concentration in music prepares the student to take the Oregon Praxis Examination in music as preparation for application to a Master of Arts in Teaching program.

Field Experience Requirement: As part of our expectation of Music Education and Music Pre-teaching students, a field experience component has been set in place (MUSI 275/475 Field Experience). The Field Experience Observation Schedule (following this sample course of study) gives the yearly expectations for going out and observing master teachers. To get this program set in place you will need to complete the top portion of the Field Experience Application and contact Pat Vandehey as soon as possible.

Professional Development Requirement: As part of our expectation of Music Education and Music Pre-teaching students, a professional development component has been set in place. This is not meant to add to the requirements of the major but to recognize those things that most of you already do, and that add to your readiness for work. The Professional Development for Music Ed (MUED) & MUSI Pre-Teaching Guide (following this sample course of study) provides the degree expectations.

Successful completion of the Piano proficiency requirement must be met before scheduling your half recital.

Recommended Track

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**Pass Piano Proficiency** *(required prior to degree recital)*

**Pass Upper Division Jury**

### Year 3 Fall

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Theory/Composition Concentration – 54.5 to 55 Hours

MUSA 105/305 (Applied Music) and MUSA Ensemble credits total 10 hours, with no fewer than four semesters in either area. (included in recommended track)

Successful completion of the Piano proficiency requirement must be met before scheduling your recital.

**Recommended Track**

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**First Year Assessment**

| **Fall**  | MUSI 221    | Theory II                        | 4     |
|           | MUSI 225    | Composition                      | 1     |
|           | MUSA 105    | Applied Music                    | 1     |
|           | MUSA        | Ensemble                         | 0.5-1 |
|           | MUSA/MUSI   | Piano (Class or Applied)         | 1     |

| **Spr**   | MUSI 200    | Basic Conducting                 | 1.5   |
|           | MUSI 222    | Theory II                        | 4     |
|           | MUSI 225    | Composition                      | 1     |
|           | MUSA 105    | Applied Music                    | 1     |
|           | MUSA        | Ensemble                         | 0.5-1 |
|           | MUSA/MUSI   | Piano (Class or Applied)         | 1     |

**Second Year Assessment**
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<td>MUSI 312</td>
<td>Music History</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MUSI 320</td>
<td>Form and Analysis</td>
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<tr>
<td></td>
<td>MUSI 425</td>
<td>Composition</td>
<td>1.5</td>
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<tr>
<td></td>
<td>MUSI 492</td>
<td>Degree Recital/Project</td>
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<td></td>
<td>MUSA 305</td>
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<tr>
<td></td>
<td>MUSA</td>
<td>Ensemble</td>
<td>0.5-1</td>
</tr>
<tr>
<td>Year 4 Fall</td>
<td>MUSI 430</td>
<td>Instrumentation/Orchestration</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>MUSI 400</td>
<td>Music &amp; Christian Faith</td>
<td>2</td>
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<tr>
<td></td>
<td>MUSI 425</td>
<td>Composition</td>
<td>1.5</td>
</tr>
<tr>
<td></td>
<td>MUSA 305</td>
<td>Applied Music</td>
<td>1</td>
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<tr>
<td></td>
<td>MUSA</td>
<td>Ensemble</td>
<td>0.5-1</td>
</tr>
<tr>
<td>Year 4 Spr</td>
<td>MUSI 425</td>
<td>Composition</td>
<td>1.5</td>
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<tr>
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<td>MUSA 305</td>
<td>Applied Music</td>
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<tr>
<td></td>
<td>MUSA</td>
<td>Ensemble</td>
<td>0.5-1</td>
</tr>
</tbody>
</table>
Additional Requirements for Graduation

The following requirements must be met by ALL Music Majors in order to be recommended for graduation by the music department:

1. Enrolled in a major ensemble each semester. A major ensemble is one of the following - Concert Choir, Chorale, Symphonic Band, Keyboard Ensemble (for piano performance/general concentration majors only) or Chehalem Symphony Orchestra.

2. Enrolled in MUSA 105/305 Applied Music lessons each semester in your primary instrument. All music majors are required to register in one hour lessons for their primary instrument each semester.

3. All music majors (sophomore level and above) are required to perform in one Students in Recital each semester (with the exception of MUED students in the semester in which they are full-time student teaching). Music minors are strongly encouraged to perform in Students in Recital.

4. All music majors are required to achieve upper division standing in their primary applied area and pass the Piano proficiency exam before a degree recital may be scheduled.

5. No recital may take place during the same semester as student teaching.

6. A half recital is required of all music performance majors during their junior year. The half recital is given in the junior year after the student has been granted upper-division standing and has passed a recital hearing given before the music faculty. Music Theory/Composition and Pre-teaching Majors may schedule a half recital with approval of the music faculty.

7. All Performance majors are required to give a full degree recital/project during their senior year. The full recital is given in the senior year after the student has passed a recital hearing given before the music faculty. Music Theory/Composition majors are required to present a recital of original works during their senior year or present a music theory thesis in lieu of recital. Pre-teaching Music Majors and Music Education Majors are required to present a half recital in their jr./sr. year.

8. All music majors are required to pass a piano proficiency exam. Piano proficiency exams (administered during Piano Juries) will be offered during finals week in the Fall and Spring semester. This most often occurs on Monday of Finals Week. We will also offer exams in the first week of each semester, by invitation, to students with extenuating circumstances. Students are required to be enrolled in applied piano or class piano from the beginning of their first year until the proficiency has been met. Students must successfully pass the piano proficiency exam before scheduling any degree recital. The piano proficiency exam will consist of four sections. These sections include Technique, Transposition/Harmonization, Repertoire, Sight-reading, and if you are a Music Ed or Pre-teaching major, a section entitled Classroom Skills is also required. You are responsible to be familiar with the requirements for your major degree. Exam requirements are available online in FOXTALE under “Piano Proficiency syllabus”. (password: iloveapiano).

9. All degree recitals are required to contain a chamber piece.
Music Major Assessment

The music faculty values and appreciates all of the students’ involvement in the Music Department. Due to the fact that we care deeply for our students, we wish to be more actively involved with each student’s growth, particularly musically and academically. A tangible way of showing this is to assess each music major’s growth, involvement and continuation in the major at the end of your first and second years. These assessments will be based on the following criteria:

**Applied Music**
Are you developing your skills appropriately at an acceptable pace? Are you attending your lessons regularly with required preparation? Are you participating/attending departmental Students in Recitals?

**Ensemble Participation**
Are you engaged and attending the rehearsals and performances? Are you practicing your part? Are you coming to rehearsals prepared? Are you demonstrating leadership qualities?

**Coursework**
Are you engaged and working to fulfill the requirements of your music classes? Are you using your time wisely and turning in assignments on their due dates? Are you working carefully and efficiently? Are you maintaining a B average in your music courses? Second year assessment includes a Theory II exit exam.

One of the following outcomes will be possible with each assessment:

1. Continuation as a Music Major recommended.

2. Probationary Continuation as a Music Major. Does not meet the criteria for at least one of the above areas. Must meet with advisor and department chair.

3. Continuation as a Music Major not recommended.
Placement Tests

Placement tests for Music Theory I (MUSI121/122) and Sight Singing & Ear Training (MUSI 131/132) are available; detailed outlines may be requested from Dr. Brent Weaver.

Placement Test for Music Theory I

1. Analysis of musical examples, including labeling of simple modulations (40 points)
2. Figured bass and partwriting in four parts, including basic harmonic vocabulary: diatonic triads and seventh chords, secondary dominants and simple modulations, standard nonharmonic (complementary) tones. (40 points)
3. Harmonization of a simple diatonic, non-modulating tune at the keyboard. (20 points)

   Passing: 90 points or better.

Placement Test for Sight Singing and Ear Training

1. Sightsinging a diatonic tune in major or minor mode (selected by the instructor) with correct syllables, accurate notes and rhythms, given two minutes’ preparation and two tries. (40 points)
2. Transcribing a non-modulating hymn or folk tune with simple chords (lead sheet style or Roman numerals) from a recording. (40 points)
3. Detecting and correcting errors in a four-part texture. (20 points)

   Passing: 90 points or better.

Notes:

Only one try per person per sequence will be allowed for placement tests.

Passing a placement test does not grant University credit. Students must replace the credit hours with additional MUSI hours.

To request information for credit by examination, see Dr. Brent Weaver.
Music Minor

Music minors are designated to give basic knowledge to those who desire to use music as an avocation or to use as a secondary emphasis in conjunction with another primary focus. Students may elect a minor in the field of music, worship arts or music theatre as indicated below:

Music – 18.5 Hours

If you are considering adding this minor please check the requirements for Music Minor from the Undergraduate Academic Catalog found online.

Take all of the following:

**General Music (15.5 Hours)**

**Applied Music (2 Hours)**

**Ensembles (4 semesters)**

<table>
<thead>
<tr>
<th>Course ID</th>
<th>Course Title</th>
<th>Hours</th>
<th>Complete?</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 121</td>
<td>Theory I</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUSI 122</td>
<td>Theory I</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUSI 131</td>
<td>Sight Singing &amp; Ear Training</td>
<td>1</td>
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</tr>
<tr>
<td>MUSI 132</td>
<td>Sight Singing &amp; Ear Training</td>
<td>1</td>
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<tr>
<td>MUSI 200</td>
<td>Basic Conducting</td>
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<tr>
<td>MUSI 311</td>
<td>Music History</td>
<td>3</td>
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<tr>
<td>MUSI 312</td>
<td>Music History</td>
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<table>
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<th>Hours</th>
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<tbody>
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<td>Applied Music</td>
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<th>Course Title</th>
<th>Hours</th>
<th>Complete?</th>
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</thead>
<tbody>
<tr>
<td>MUSA</td>
<td></td>
<td>0.5</td>
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<tr>
<td>MUSA</td>
<td></td>
<td>0.5</td>
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</table>
Worship Arts Minor – 18 Hours

If you are considering adding this minor please check the requirements for Worship Arts Minor from the Undergraduate Academic Catalog found online.

Take all of the following:

**General Music (14.5 to 15.5 Hours)**

<table>
<thead>
<tr>
<th>Course ID</th>
<th>Course Title</th>
<th>Hours</th>
<th>Complete?</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 121</td>
<td>Theory I</td>
<td>3</td>
<td></td>
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<tr>
<td>MUSI 131</td>
<td>Sight Singing &amp; Ear Training</td>
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<td></td>
</tr>
<tr>
<td>MUSI 200</td>
<td>Basic Conducting</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>MUSI 272</td>
<td>Music Techniques Vocal</td>
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</table>

Select 6 to 7 Hours from the following:

<table>
<thead>
<tr>
<th>Course ID</th>
<th>Course Title</th>
<th>Hours</th>
<th>Complete?</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 340</td>
<td>Creating, Planning, and Leading Worship</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>MUSI 400</td>
<td>Music and the Christian Faith</td>
<td>2</td>
<td></td>
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<tr>
<td>MUSI 380</td>
<td>Keyboard Improvisation</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUSI 485 or 495</td>
<td>Special Topic Special Study</td>
<td>1-3</td>
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**Applied Music (4 Hours)**

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<th>Course Title</th>
<th>Hours</th>
<th>Complete?</th>
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</thead>
<tbody>
<tr>
<td>MUSA 105VC</td>
<td>Applied Voice</td>
<td>1</td>
<td></td>
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<tr>
<td>MUSA 105VC</td>
<td>Applied Voice</td>
<td>1</td>
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Choose 2 of the following 3:

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<th>Hours</th>
<th>Complete?</th>
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</thead>
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<tr>
<td>MUSA 105PN</td>
<td>Applied Piano</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MUSA 105OR</td>
<td>Applied Organ</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MUSI 135</td>
<td>Class Piano</td>
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**Ensembles (1.5 Hours)**

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<thead>
<tr>
<th>Course ID</th>
<th>Course Title</th>
<th>Hours</th>
<th>Complete?</th>
</tr>
</thead>
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<tr>
<td>MUSA</td>
<td></td>
<td>0.5</td>
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<tr>
<td>MUSA</td>
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<tr>
<td>MUSA</td>
<td></td>
<td>0.5</td>
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</tr>
</tbody>
</table>
**Music Theatre Minor** – 21 Hours

If you are considering adding this minor please check the requirements for **Music Theatre Minor** from the [Undergraduate Academic Catalog](#) found online.

Take all of the following:

**General (21 Credit Hours)**

**Music Theory Component (4)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUSI 121</td>
<td>Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MUSI 131</td>
<td>Sight Singing / Ear Training</td>
<td>1</td>
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</table>

**Applied Music Component (3)**

<table>
<thead>
<tr>
<th>Course</th>
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<th>Credits</th>
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<tbody>
<tr>
<td>MUSA 105VC</td>
<td>Applied Music Voice</td>
<td>2</td>
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<tr>
<td>MUSA 125/325C</td>
<td>Ensembles (Concert Choir or Chorale)</td>
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**Dance Component (1) choose one:**

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<thead>
<tr>
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<tr>
<td>HHPA 107/307</td>
<td>Dance Class</td>
<td>1</td>
</tr>
<tr>
<td>or 109/309</td>
<td>Ballroom Dance</td>
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**Theatre Component (10)**

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<tr>
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<tbody>
<tr>
<td>THEA 100</td>
<td>Acting 1: Fundamentals of Acting</td>
<td>3</td>
</tr>
<tr>
<td>THEA 200</td>
<td>Acting 2: Stage Voice and Movement</td>
<td>3</td>
</tr>
<tr>
<td>THEA/MUSI 350</td>
<td>Music Theatre Performance</td>
<td>3</td>
</tr>
<tr>
<td>THEA 105/305</td>
<td>Technical Theatre Practicum</td>
<td>1</td>
</tr>
</tbody>
</table>

**Electives (3)**

Select one course (3 credits) from the remaining THEA or MUSI courses.
Major Ensembles

Concert Choir  (0-2 credits)

Concert Choir is a 40-50 mixed voice ensemble that sings sacred and secular literature appropriate for a traditional University/college choir. Repertoire sung will include music of different cultures and styles as well as historical eras. Students will learn vocal pedagogy that will allow them to communicate textual understanding and sing with accurate stylistic interpretation as intended by the composers. The choir’s performance commitments include performing at family weekend, a Christmas concert, touring, usually prior to spring term, and concerts in area churches and schools. The choir rehearses three times a week: 3:00-4:15 p.m. (MoWeFr). Students selected for this choir need to demonstrate an advanced understanding and knowledge of proper tone production and sight-reading skills. Although membership in Concert Choir usually consists of upperclasspersons from a variety of majors, new students from all class levels are encouraged to audition. The Concert Choir is directed by Danielle Warner. Course fee: $30/semester.

Chorale  (0-2 credits)

Chorale is an ensemble consisting of either men’s or women’s voices. It is the intent of the director that there will be sufficient interest to have separate men’s and women’s ensembles. If not, Chorale will sing as one ensemble. This group will be of particular interest to those students who may not have had extensive traditional choir experience and want to develop their reading skills and vocal technique. Other students join these groups for the opportunity to perform literature written exclusively for male or female voices or because they do not have the time to commit to Concert Choir. Students in these ensembles perform approximately 4 times yearly including the Christmas concert. Participation in Chorale usually prepares students for placement in Concert Choir. Chorale rehearses three times a week: 2:00-2:50 p.m. (MoWeFr). Course fee: $30/semester.

Symphonic Band  (0-2 credits)

The Symphonic Band is an ensemble made up of majors and non-majors alike. Its purpose is to explore and perform standard literature for the modern wind band. Repertoire performed will reflect music from different cultures as well as historic eras. Performances will include (but are not limited to) Family Weekend, Christmas Concert, Spring Concert, and Spring Commencement as well as concerts in area schools. The band rehearses four times per week: 4:30-5:20 p.m. (MoWe) and 4:15-5:45 p.m. (TuTh). The band also joins the Concert Choir for a fall retreat. The Symphonic Band is directed by Pat Vandehey. Course fee: $30/semester.

Chehalem Symphony Orchestra  (0-2 credits)

The orchestra is composed of college students, faculty and staff, and community members. The literature includes chamber orchestra and full orchestra including concertos for piano, organ and instruments of the orchestra. The Fall Concert features a balanced program of literature for string orchestra and full orchestra. The Spring Concert often features a student in a concerto from the Classical or Romantic periods. Rehearses 2 evenings per week: 7:00-8:30 p.m. (TuTh). Directed by Pat Vandehey. Course fee: $15/semester.
Keyboard Ensemble  (0-2 credit)

Keyboard Ensembles consist of various instrumental combinations which include the piano. They may be made up of multiple pianos with up to 3 players per instrument in a “Monster Piano Concert” to piano duets (2 players on 1 piano). In addition, this ensemble could also include traditional piano trios and quartets (Strings and/or Woodwinds and piano). These ensembles will be assembled based on interest and skill level of the performers. This ensemble is offered to non-education piano majors. Coordinated by Kenn Willson.
Small Ensembles

Vocal Jazz Ensemble  (0-1 credit)
A vocal ensemble specializing in the preparation study, and performance of vocal jazz. Performances are usually for school events and some off-campus concerts. Vocalists will learn to improvise and sing with appropriate style and tone appropriate to the idiom. Grades are primarily based on active class involvement, outside class preparation and participation in performances. This class meets twice a week with the instructor at a time to be determined. Students are expected to spend a minimum of 30 minutes a week working on parts outside of class.

Chamber Singers  (0-1 credit)
(Audition and membership in either Concert choir or Chorale required) Chamber Singers is an ensemble of selected singers (8-16) who are comfortable singing one on a part, strong sight reader and possess mature voices. Members of this group perform diverse and appropriate a capella and accompanied music. Grades are primarily based on active class involvement, outside class preparation and participation in performances. Chamber Singers meets twice a week.

Handbell Ringers  (0-1 credit)
Handbell ringing has a long and colorful history going back to English carillon playing. Its recent enthusiastic revival in churches and schools reflects a growing appreciation for the delightful sound of bells as well as their value in promoting musicianship and encouraging fellowship. A moderate ability to read music is required for participation in this ensemble. The group performs for on-campus concerts, chapel preludes, and a few additional concerts in the area. Rehearsal: once per week.

Jazz Band  (0-1 credit)
The Jazz Band is comprised of members of the Symphonic Band. Under special circumstances non-Symphonic Band members may be admitted by audition. Members of the Jazz Band will explore the rudiments of Jazz styles, phrasing, articulation and improvisation in a performance environment. Performances will include concerts both on and off campus and may include such venues as the Reno Jazz Festival. The Jazz Band rehearses Mondays and Wednesdays, 5:30-6:45 p.m. and is directed by Nathanael Ankeny.
Chamber Ensembles  (0-1 credit)

Chamber Ensembles at George Fox are open to any musician with previous experience. All ensembles will perform in a variety of venues throughout the school year both on and off campus. Literature of varying styles and eras will be rehearsed and performed. Most ensembles meet once a week at a time that meets both the performer and the instructors schedule. They following are ensembles that are currently in place and rehearsing.

- Flute Ensemble
- Brass Ensemble – Richard Elliott, director
- Clarinet Quartet—Cindi Bartels, director
- Drumline—Ronnie LaGrone, director
- String Ensemble – Rebekah Hanson, director

Ensembles that have been in place in the past and can be put together with sufficient interest include:

- Horn Quartet
- Early Music Ensemble
- Low Brass Choir
- Percussion Ensemble
- Saxophone Ensemble
- Trumpet Ensemble
- Woodwind Quintet

George Fox encourages chamber music participation and has two Chamber Music Concert nights on each year’s schedule. Students who wish to join an existing chamber ensemble or start a new chamber group must have permission from Pat Vandehey, coordinator of instrumental activities.
**Applied Lessons**

<table>
<thead>
<tr>
<th>Private lessons are offered in the following areas:</th>
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</thead>
<tbody>
<tr>
<td>Baritone/Euphonium</td>
<td>Flute</td>
</tr>
<tr>
<td>Bass</td>
<td>French Horn</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Guitar</td>
</tr>
<tr>
<td>Cello</td>
<td>Jazz Piano</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Oboe</td>
</tr>
<tr>
<td>Drum Set</td>
<td>*Organ</td>
</tr>
<tr>
<td>Electric Bass</td>
<td>Percussion</td>
</tr>
</tbody>
</table>

* Admission is based on demonstration of minimum proficiency.

Students will take applied lessons at the 105 level until they have passed the upper division jury, regardless of their class standing. Only then are they allowed to enroll at the 305 level. Upper division juries are given at the end of each semester in a twenty-minute time period on the study day of finals week. Upper division juries are usually taken at the end of the sophomore year.

Music majors, minors, and scholarship recipients are required to take a jury. First semester students and students who have completed a recital in the current semester may not be required to give a jury. All exceptions will be made only at the discretion of the instructor and the music faculty.

Music majors **MUST** pass an upper division jury for their primary applied area, before a degree recital may be scheduled.

The following pages contain the applied lesson policy as well as the guidelines of what will be studied during lower and upper division applied lessons for each instrument.
MUSA 105/305 Applied Lessons Syllabus

The following guidelines are offered to address the difficulty of providing a consistent number of lessons to students and a more consistent payment to applied teachers.

1. Each semester will include:
   A. Thirteen lessons
   B. A jury (during final exam week)
   C. A minimum of 10 lessons (or roughly 75% of the lessons) must be attended by a student in order to receive a passing grade in applied music.
   D. Incomplete grades will be given for applied lessons only in extreme cases at the discretion of the instructor.

1. Students are charged a $325 fee per 0.5 credits per semester. All music majors are required to register in one hour lessons for their primary instrument each semester.

2. Lessons will be made-up if the teacher had to be absent or a student was unable to come to a lesson due to extended illness (with the appropriate doctor’s verification). It is the responsibility of the teacher and/or student to notify the other in advance.

3. Through the second full week of lessons in each semester, students may discontinue study and be charged only for the number of scheduled lessons to date. Any of the lessons missed during the two-week period because of an extended illness or because the teacher had to be absent will also be made-up. Any lessons missed without a valid reason, as stated above, will not be made-up but will still be charged to the student’s account.

4. Students who discontinue lessons after the end of the second week may officially withdraw without receiving a grade providing the registrar’s office is apprised before the official “last day to withdraw from class” printed in the current class schedule, BUT they will forfeit the instructional fee charged for the entire semester. The applied teacher will receive the total amount. One exception to this manner of dealing with charges is when students are incapacitated or have an official doctor’s order to discontinue study (Legitimate examples include a drummer who breaks an arm or a vocalist who develops vocal nodules and must be silent for a significant period of time). Any refund in these special cases will be given only for the remaining weeks of study after the student has met with the applied instructor.

Practice Expectations

Students studying in two applied areas should designate one as the primary area. Instructors will expect a minimum of one-hour daily practice in the primary area and one-half hour daily in the secondary area. Students who arrive at a lesson without having practiced may be required to spend the instruction time practicing independently.

At the beginning of each semester, students are encouraged to sign up for a reserved practice room time. Students may sign up for one hour per day of practice room time for each applied lesson taken. The student signed for a particular time has priority. A student may use any empty practice room, but is expected to relinquish it to any student signed up for that time provided he or she claims the room within the first fifteen minutes of the scheduled hour. Students are asked to take all personal belongings with them when they leave their practice room.
Recital/Concert Attendance Policy

All applied music students are required to attend a certain number of concerts and recitals each semester. Attendance at these events counts toward the applied lesson grade—the applied lesson grade will be lowered by one letter if the requirement is not met. In the case that a music major or minor is not currently taking applied lessons, he or she is strongly encouraged to attend a number of musical events for personal and educational enrichment.

It is the student’s responsibility to sign a program and turn it in to the Music Office so that the attendance can be recorded. The student must stay for the entire event. The conscience/honor system is in effect.

Attendance Requirements

Music Majors: 9 events per semester (2 professional, 7 other)

Music Minors, Interdisciplinary Majors: 6 events per semester (1 professional, 5 other)

Students taking applied lessons, but not falling into the above categories: 4 events per semester (1 professional, 3 other)

A list of campus events will be printed at the beginning of each semester. It is the student’s responsibility to keep track of the events he or she has attended. Students may check their progress in the music office to if needed. At the end of each semester, the total count will be reported to the applied instructor.

Students who perform in an entire event may not count that event toward the attendance requirement. Exceptions to this are: Christmas Concert, Festival Chorus, and Music Theatre. If you perform in any part of an event (Students in Recital, Spring Concert, etc.) you may count that event if you stay for the entire performance.

Departmental Recitals

Students taking applied lessons are required to attend all Students in Recitals and the Spring Honors Recital. All music majors currently enrolled in applied lessons (sophomore level and above) are required to perform in one Students in Recital and/or Master class each semester. Credit for attending these recitals may also count toward fulfilling the above non-professional performance requirements. Students in Recital are scheduled a minimum of two times per semester. Students wishing to perform must complete a “Students in Recital Form” with their applied instructor and turn it in to the music secretary at least three days before the recital. These forms may be obtained from the Music office.

Music must be turned in to collaborative pianists 8 weeks prior to a departmental performance or jury; and should be originals, or copies which were copied back to back, hole-punched, and placed in a notebook with your contact information.

If you have specific physical, psychiatric, or learning disabilities and require accommodations, please contact the Disability Services office early in the semester so that your learning needs may be appropriately met. You will need to provide current documentation of your disability to Disability Services. For more information, contact Rick Muthiah, coordinator of Disability Services (ext. 2314 or rmuthiah@georgefox.edu), or go to www.georgefox.edu/offices/disab_services.
Applied Brass

Trumpet

Lower Division, MUSA 105 BR
- Arban, Books I and II
- Clarke, Books I and II
- Williams, Studies
- Smith, Lip Flexibility
- Gordon, Daily Trumpet Routines
- Additional studies by Saint Jacome, Kopprasch, Bosquet, Saches, and Laurent

Upper Division, MUSA 305 BR
- Tomosi, Six Etudes
- Colin, Lip Flexibilities
- Brandt, Etudes
- Haydn, Concerto
- Hindemith, Sonata
- Additional studies by Pliss, Goedecke, Vidal, Clergue, Enesco, Hartley and Kennan

Trombone and Baritone

Lower Division, MUSA 105 BR
* indicates Trombone only  ** indicates Baritone only
- Arbans Complete Method for Trombone or Baritone
*Blazheivich Clef Studies
- Johannes Rochut, Melodious Etudes for Trombone, Book 1
- Schlossberg, Daily Drills
- Blume, 36 Exercises
- Handel, Concerto in F Minor

Upper Division, MUSA 305 BR
- LaFosse, Complete Method
- Colin, Lip Flexibilities
- Rochut, Books II and III
- Barat, Andante and Allegro
- Guilmant, Morceau Symphonique
* Rimsky-Korsakov, Concerto
- Gottwald, Fantasie Heroique
- Sanders, Sonata
- David, Concertino
- Hindemith, Sonata
**Boccalari, Fantasia di Concerto
French Horn

**Freshman Level, MUSA 105 BR**
- All major scales and arpeggios
  - Mozart, *Concerto 2*
  - Franz Stauss, *Concerto*, Op. 8
  - Saint-Saens, *Morceau de Concert*

**Sophomore Level, MUSA 105 BR**
- All minor scales and arpeggios
  - Kopprasch, *60 Selected Studies*, Vol. II
  - Haydn, *Concerto #1*
  - Richard Stauss, *Concerto #1*, Op. 11
  - Bernard Heiden, *Sonata*
  - Vivaldi, *Concerto*

**Junior Level, MUSA 305 BR**
  - Gates, *Odd Meter Studies*
  - Mozart, *Concerto #4*
  - Beethoven, *Sonata*
  - Dukas, *Villanelle*
  - Nelhybel, *Scherzo Concertante*

**Senior Level, MUSA 305 BR**
- Richard Strauss, *Orchestral Excerpts*
  - Bach, *Unaccompanied Cello Suites*
  - Bozza, *18 Etudes en forme d’improvisation*
  - Haydn, *Concerto #2*
  - Bozza, *Sur Le Cime*
  - Hindemith, *Sonata*
  - Lurok, *Sonata*, Op. 36 (avant garde)
  - Schumann, *Adagio and Allegro*
Tuba

Lower Division, MUSA 105 BR
- Cimera, *170 Studies*
- Rochut, *Book I*
- Kopprasch, *Book II*
- Arban, *Complete Method*
- Schlossberg, *Daily Drills*

Upper Division, MUSA 305 BR
- Eby, *Complete Method*
- Rochut, *Book II and III*
- Kopprasch, *Book II*
- Troje-Miller, *Sonatina Classica*
- Beethoven-Bell, *Judas Maccabeus*
- Hartley, *Sonatine*
- Hindemith, *Sonata*
- Beversdorf, *Sonata*}{Applied Brass}
Applied Guitar

Lower Division, MUSA 105 GT
Study of basic classical guitar and folk/contemporary guitar methods
Pop/Folk Standards and/or Worship songs
Open chords in multiple keys
Basic Strumming Techniques
Learning the economy of motion as it pertains to guitar
Solo Guitar Playing by Frederick Noad
  • The anatomy of the guitar and posture of the player
  • Classical Technique/Finger-picking: The free stroke vs. the rest stroke and achieving the best tone
  • Beginning bar chords
  • Beginning note reading in the first position
Steve Vai, coordination exercises
Integration of classical techniques and contemporary music

Upper Division, MUSA 305 GT
Study of more complex contemporary and classical guitar
More use of bar chords
Introduction to jazz chords
Introduction to scales
Further work in Solo Guitar Playing by Frederick Noad
  • More advanced notation and sight reading
  • Arpeggio exercises
  • Classical studies/pieces by Fernando Sor, Mozart, and others
  • "Pumping Nylon" coordination exercises
Applied Piano

Lower Division, MUSA 105P

Students should demonstrate the following level of proficiency before enrolling in MUSA 105P.

1. All major scales, hands together, for four octaves ascending and descending.
2. An easier study, such as those of Czerny, Cramer, or Heller.
3. A sonatina by Clementi or Kuhlau, or an easy sonata by Haydn or Mozart (K.545)
4. A two- or three-part invention by Bach.
5. An easy Romantic piece by Schumann, Mendelssohn, or Chopin.

Students unable to meet this requirement should enroll in class piano until the instructor feels they qualify for private study.

Upper Division, MUSA 305P

Students must pass the upper division jury before registering for MUSA 305P. The upper division hearing may be taken at any jury hearing after beginning study at George Fox, but is usually taken second semester of the sophomore year. The jury must be passed before a Recital may be scheduled. (Transfers: Need to schedule upper division jury as soon as possible).

The examination covers:

1. All major and minor (all three forms) scales over a four octave span.
2. The students should be prepared to play each scale in thirds and sixths, in varying rhythms, dynamics, and touches for four octaves.
3. All major and minor arpeggios in root position over a four octave span.
4. Literature representing the periods and general level of difficulty indicated by the following: (if Performance or Music Ed major, all works need to be performed from memory.)
   A. Baroque: A Bach prelude and fugue from the WTC.
   B. Classical: An entire Haydn or Mozart sonata or one of the easier sonatas of Beethoven, such as Op. 2, No. 1.
   C. Romantic: A Brahms intermezzo.
   D. Impressionistic: Debussy, Preludes, (La Cathedrale engloutie).
   E. Modern: Bartók, Little Suite.

Substitutions from each period will be accepted provided they are of comparable difficulty and depth and approved in advanced by the coordinator.
Applied Percussion

Timpani

**Freshman Level, MUSA 105 PR**
- Fundamentals of timpani playing
- Exercises for ear training
- Graded exercises for the development of technique on two drums
- McMillan, *Basic Timpani Technique*
- Appropriate solo and ensemble literature

**Sophomore Level, MUSA 105 PR**
- Development of technique
- Exercises with asymmetrical meters (5/4, 7/4, 11/8)
- Ensemble playing encouraged
- Goodman, *Modern Method for Timpani*
- Appropriate solo and ensemble literature

**Junior Level, MUSA 305 PR**
- Development of technique
- Ensemble playing encouraged
- Goodman, *Modern Method for Timpani*
- Firth, *The Solo Timpanist*
- Timpani solo parts from all style periods, plus appropriate ensemble literature
- Additional studies: Selections from or equivalent to *Concerto* by Streigler

**Senior Level, MUSA 305 PR**
- Development of technique
- Familiarization with 20th-century orchestral literature
- Introduction to modern notations (e.g., Penderecki)
- Appropriate solo and ensemble literature
- Concertos by Tharicen, Jones, and Carter
- Additional studies: Selections from or equivalent to solo compositions by Passerone, Jarre, Desportes and concertos by Creston, Jurka, and Milhaud.
Snare Drum

**Freshman Level, MUSA 105 PR**
- Review of rudimental snare drumming using the 26 rudiments
- General review of rhythm sight-reading
- Rothman, *Teaching Rhythm*
- Bellson, *Modern Reading Text in 4/4P*
- Appropriate solo and ensemble literature

**Sophomore Level, MUSA 105 PR**
- Development of technique
- Exercises with asymmetrical meters (5/4, 7/4, 11/8)
- Ensemble playing encouraged
- Podemski, *Method for Snare Drum*
- Stone, *Stick Control*
- Appropriate solo and ensemble literature

**Junior Level, MUSA 305 PR**
- Development of technique
- Ensemble playing encouraged
- Goldenburg, *Modern School for Snare Drum*
- Delp, *Multi-Pitch Rhythm Studies for Drums*
- Appropriate solo and ensemble literature
- Additional studies: Selections from or equivalent to *French Suite* by Kraft

**Senior Level, MUSA 305 PR**
- Development of technique
- Familiarization with 20th-century orchestral literature
- Introduction to modern notations (e.g., Penderecki)
- Goldenberg, *Studies in Solo Percussion*
- Selections from or equivalent to *Three Dances* by Benson
- Appropriate solo and ensemble literature
- Additional studies: Selections from or equivalent to solo compositions by Passerone, Jarre, Desportes and concertos by Creston, Jurka, and Milhaud.
Applied Strings

Violin

**Freshman Level, MUSA 105 ST**
- Major and minor Scales
- Studies by Sevcik, Mazas, etc.
- Sonatas by Handel, Mozart, etc.
- Concertos by Vivaldi, Mozart, etc.

**Sophomore Level, MUSA 105 ST**
- Sonatas by Mozart, Tartini, Corelli
- Concertos by Bach, Viotti, etc.

**Junior Level, MUSA 305 ST**
- Kreutzer studies
- Sonatas by Beethoven, Schubert, etc.
- Concertos by Mendelssohn, Beethoven, etc.
- Virtuoso music by Sarasate, Sinding, Paganini

**Senior Level, MUSA 305 ST**
- Sonatas by Brahms, Franck, etc.
- Concertos by Lalo, Bruch, Wieniawski
- Bach unaccompanied sonatas

Cello

**Freshman Level, MUSA 105 ST**
- Technical material in hand building, shifting, and bowings
- Etude material selected from: Sevick, Drane, Dotaure, Lee, Schroeder, Klengel, and Frances Grant (thumb position)
- Major and minor scales
- Selections from or equivalent to:
  - Krane, *Intermediate Bach for the Cello*
  - Golterman, *Concerto No. V*
  - Marcello, *Sonatas in B Major, C Major and E minor*
  - Bazelaire, *Suite Francaise*

**Sophomore Level, MUSA 105 ST**
- Technical material in hand building, shifting, and bowings continued
- Major and minor scales (three octaves)
- Technical studies and etudes selected from or equivalent to:
  - Starker, *An Organized Method of String Playing*
  - Schulz, *Technical Studies for Cello*
  - Fitzenhagen, *Thumb Position Studies*
  - Merk, *Etudes*
Selections from or equivalent to:
  Vivaldi, *Sonatas I-IV*
  Corelli, *Sonata in D minor*
  Goltermann, *Concerto No. IV*
  Klengel, *Concertino in C Major*
  Short pieces at moderately advanced level

**Junior Level, MUSA 305 ST**
  Major and minor scales and arpeggios (four octaves)
  Octaves, 3rds and 6ths
  Artificial harmonics
  Etudes selected from or equivalent to:
    - Magg, *Cello Exercises*
    - Duport, *Etudes*, Bk. 1
    - Franchomme, *12 Caprices*
  Selections from or equivalent to:
    - Sammartini, *Sonata in G Major*
    - Eccles, *Sonata in G minor*
    - Bach, *Solo Suites*
    - Beethoven, *Sonatas*
    - Boellmann, *Variations Symphonique*
  Short pieces by Saint-Saens, Senaille, Ravel, Faure, Bloch, Hindemith
  Solo and orchestral literature

**Senior Level, MUSA 305 ST**
  Basic and technical material in hand building, shifting, bowing, harmonics, major and minor scales, and double stops
  Etudes selected from or equivalent to:
    - Duport, *Book II*
    - Piatti, *12 Caprices*
    - Popper, *High School Etudes*
  Selections from or equivalent to:
    - Concertos by – Porpora, J.C. Bach, Saint-Saens, Boccherini, Lalo
    - Sonatas by – Boccherini, Breval, Beethoven
    - Bach, *Solo Suites*
  Pieces from standard repertoire
Applied Voice

Lower Division, MUSA 105V
Students will work on the repertoire they will need to have accomplished in order to be allowed to study at the upper division level. (These requirements are described below.)

Upper Division, MUSA 305V
The Upper Division Jury is a gateway to a degree recital. Prerequisite to receiving credit for upper division vocal performance, candidates shall have studied at least one example from six of the following vocal categories. The candidate will bring to the hearing a list of all solo repertoire studied. Repertoire which meets upper division criteria should head the list and be properly identified as to the category which it applies.

Upper division repertoire requirements include:

1. Aria from opera or oratorio literature from before 1750.
2. English or Italian song from before 1750.
3. Classical song or aria (1750-1830).
4. Nineteenth century art song in the original language.
5. Selection from opera repertoire after 1750.
6. English or American classical art song after 1900.
7. Selection from the classical sacred literature.

Studies in literature are to include two languages in addition to English. Normally studies include Italian, German and French literature. This may vary, however, to include Spanish, Russian, or other approved languages. The stylistic elements of each of the above categories should be reflected in the performance.

The candidate will also be rated on the following vocal attributes which demonstrate upper division readiness:

1. Accurate intonation
2. Vocal range coordination allowing blending of registers
3. Consistent breath management
4. Released and consistent vibrato
5. Preparation:
   * Attention to correctness of text and language
   * Word for word understanding of the text
   * Attention to the composers wishes
   * Performing musician demonstrating knowledge of period style
6. The ability to express while performing.

Candidates will receive either a PASS or NO PASS. If the candidate does not pass, they may attempt the level change at a following jury.
Applied Woodwinds

Clarinet

**Freshman Level, MUSA 105 WW**

Klose, *Method*
Langenus, *Method*
Rose, *32 Etudes*
Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

**Sophomore Level, MUSA 105 WW**

Klose, *Method*
Baerman, *Method*
Rose, *40 Studies*
Langenus, *Method*
Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

**Junior Level, MUSA 305 WW**

Mozart, *Concerto*
Brahms, *Sonata in G minor*
Weber, *Concertino*
Studies based on the unaccompanied cello and violin sonatas and suites of J. S. Bach
Selected orchestral studies, four volumes
Persichetti, *Serenade for Two Clarinets*, selected duets

**Senior Level, MUSA 305 WW**

Etudes by Jean-Jean
Polatshek, *Advanced Etudes*
Hindemith, *Sonata*
Brahms, *Sonata in E-flat*
Poulenc, *Sonata*
Weber, *Concerti in E-flat and F*
Selected orchestral studies
Flute

Freshman Level, MUSA 105 WW
Taffenel-Gaubert, 17 Daily Exercises  
Berbiguier, 18 Etudes for the Flute  
Garibaldi, 20 Studies Op. 132  
Anderson, Op. 33  
Solos chosen from the suggested repertoire list supplied by applied instructor.

Sophomore Level, MUSA 105 WW  
Kohler, Op. 66  
J. S. Bach, 24 Concert Studies  
Anderson, Op. 30  
Bitsch, 12 Etudes  
Solos chosen from the suggested repertoire list supplied by applied instructor.

Junior Level, MUSA 305 WW  
Altes, 26 Selected Studies  
Andersen, Opus 30  
Don jon , The Modern Flutist  
Karg-Elert, Op. 117  
Boza, 14 Etudes  
Solos chosen from the suggested repertoire list supplied by applied instructor.

Senior Level, MUSA 305 WW  
Andersen, Op. 63  
Piazzolla, Six Tango Etudes  
Casterede, 12 Studies  
Paganini, 24 Caprices  
Orchestral Excerpts  
Solos chosen from the suggested repertoire list supplied by applied instructor.
Oboe

**Freshman Level, MUSA 105 WW**
Andraud, *Practical and Progressive Method*
Barret, *Method*
Rubank, *Intermediate and Advanced Method*
Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

**Sophomore Level, MUSA 105 WW**
Rubank, *Advanced Method*
Ferling, *48 Studies*
Tustin, *Method for Intermediate and Advanced Players*
Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

**Junior Level, MUSA 305 WW**
Andraud, *Vade Mecum* (etudes and orchestral studies)
Rothwell, *Bach Studies* (cantas, Passions, etc.)
Luft, *24 Etudes* (duets)
Sonatas by Handel, Marcello, Telemann
Concerti by Mozart, Cimarosa

**Senior Level, MUSA 305 WW**
Rothwell, *Bach Studies*
Gillet, *Studies*
Mozart, *Oboe Quartet*
Hindemith, *Sonata*
Sain-Saens, *Sonata*
Andraud, *Vade Mecum* (orchestral studies and etudes)
Bassoon

Freshman Level, MUSA 105 WW
Weissenborn, Method
Rubank, Intermediate and Advanced Method
Oubradous, Scales and Exercises
Selected Duets
Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

Sopmore Level, MUSA 105 WW
Weissenborn, Method
Oubradous, Scales and Exercises
Milde, 25 Etudes
Selected Duets
Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

Junior Level, MUSA 305 WW
Giampieri, 16 Daily Studies
Jancourt, 26 Etudes
Milde, Concert Etudes
Mozart, Concerto (slow movement)
Telemann, Sonata in F minor
Gliere, Imprompty, Op. 35, No. 9
Gliere, Humoresque, Op. 35, No. 8
Selected Duets
Studies from the orchestral repertoire

Senior Level, MUSA 305 WW
Gambaro, 18 Studies
Orefici, Bravura Studies
Hindemith, Sonata
Mozart, Concerto
Weber, Concerto
Saint-Saens, Sonata
Studies from the orchestral repertoire
Saxophone

**Freshman/Sophomore Level, MUSA 105 WW**
- Rubank, *Intermediate and Advanced Method*
- Hovey, *Daily Exercises*
- Teal, *Saxophonist’s Workbook*
- Voxman, *Selected Studies*
- Voxman, Vol. I of *Selected Studies*

Solos of various difficulties from the literature of the 17th, 18th, 19th, and 20th centuries

**Junior Level, MUSA 305 WW**
- Iasilli, *Etudes and Scales*
- Klose, *25 Exercises*
- Mule, *Etudes Variees*
- Dubois, *Sonata*
- Ibert, *Sonata da Camera*

**Senior Level, MUSA 305 WW**
- Labanci, *33 Concert Etudes*
- Mule, *Scales and Arpeggios*
- Cavallini, *30 Caprices*
- Hindemith, *Sonata*
- Schmitt, *Legende*
- Ibert, *Aria*

Selected orchestral excerpts
Applied Composition Lessons (Composition Study)

Lower Division, MUSI 225
Students must have completed MUSI122/132 or their equivalents. The first year of study in composition focuses on the following skills:

- Developing familiarity with musical materials and how to communicate musical ideas
- Composing in shorter forms for solo instruments and small ensembles of up to four parts
- Using the student’s familiar musical styles as a “home base,” exploring various stylistic patterns
- Working with performers on presenting completed pieces, including rehearsal and incorporating performer feedback

Upper Division, MUSI 425
To achieve upper division status in composition, students must present to the music faculty a portfolio of at least 10 minutes of fully and clearly notated music in various styles and media, with at least one piece performed (or recorded) live. The portfolio must, in the opinion of the Music Faculty, demonstrate the student’s readiness to proceed to upper division study and show promise of continued improvement toward the level of excellence expected of a GFU composer.

Upper-Division topics include:

- Exploring larger sectional and developmental forms
- Composing for medium-sized and larger ensembles, up to and including major ensembles
- Working at exploring and integrating various styles into the composer’s emerging “voice”
- Achieving fluency in clearly expressing musical ideas in notated form.
Financial Assistance

Music Department Scholarships

In recognition of the special dimension diligent students in the arts contribute to the cultural life of the campus environment and to the image of the university off-campus, the Music Department offers annual scholarships. These are awarded in conjunction with the Student Financial Aid Office on the basis of an audition and recommendation of the music faculty.

Incoming students (freshman and transfers) may be awarded scholarships on the basis of auditions held spring semester prior to their arrival at Fox. These awards are usually $1000-$1500.

Students receiving scholarships are required to enroll in applied lessons in the performing area for which the student is awarded the scholarship. Students should plan to apply part of the monies from their award toward applied lessons. In addition, all scholarship recipients are required to take a jury at the conclusion of the semester. First semester students and students who have completed a recital in the current semester may not be required to give a jury. All exceptions will be made only at the discretion of the instructor and the music faculty.

Scholarship recipients must also be enrolled in a major ensemble each semester. Piano scholarship recipients will be expected to accompany two students according to their skill level and needs of the department. A student wishing to change their primary applied instrument must re-audition for a music faculty panel.

Failure to officially enroll in a major ensemble and applied lessons for credit will result in loss of scholarship. Only in extreme cases will the enrollment requirement be waived. Once a scholarship has been lost, it may not be re-awarded.

Returning students may apply for renewal of their scholarships by completing an application form available in the department office in the Spring. Criteria for music awards include consideration of the student’s contribution to the department, demonstrated accomplishment, academic standing, the recommendation of the applied teacher, and enrollment in a major ensemble.

Endowed Scholarships

Additional endowed scholarships in music can be applied for through the MyGFU & the Student Financial Aid office in early spring. These include:

The Barbara Armstrong Memorial Music Scholarship is awarded to a Vocal Music major junior or senior with preference given to females. A total of up to $1,000 is available.

The G. Bates & A. Keith Smith Music Scholarship is awarded to a Music major with preference given to a concentration in composing music. A total of up to $3,000 is available.

The J. Stewart Carrick Memorial Scholarship is awarded to a student majoring in music. A total of up to $700 is available.

The Sandra L. Chamberlin Music Scholarship is awarded to support a student majoring in music. A total of up to $1,000 is available.

The Alfred and Pauline Dixon Memorial Music Scholarships assist students majoring in music. A total of up to $2,500 is available.
The Emma Prillaman Vocal Music Scholarship is awarded to students who demonstrate strong vocal aptitude and mature Christian character. Recipient must be involved in Concert Choir or other university-sponsored vocal group. A total of up to $3,000 is available.

The Schmeltzer Family Scholarship is awarded to assist Quaker/ Friends student(s) planning on a music ministry after graduation. Quaker student preferred but not required. A total of up to $1,500 is available.

The Richard Tippin Memorial Music Scholarship is awarded to a member of the Friends Church (preferably of the East Whittier Friends Meeting) pursuing a degree in music. A total of up to $400 is available.

The Arlene & Dick Zeller Memorial Scholarship is awarded to student(s) majoring in music. A total of up to $1,600 is available.

For more information, contact the Student Financial Services department’s website.

**Student Employment**

Various part-time jobs in the music department are open to students eligible for the university work-study program. Positions are available for accompanists, band/orchestra manager, department secretary’s assistant, and assistants in keyboard, theory, listening lab. Up to ten hours may be assigned each week. For more information regarding student employment, consult the Human Resources Office or the Music Department administrative assistant.
Additional Opportunities

Senior Performance Award
This award is given to those musicians who have achieved a high level of performance ability as demonstrated in recitals. Only seniors who have presented a recital are considered. Non-majors may qualify according to the same standard set for majors. Recipients of the award are selected by the music faculty.

Honors Recital
Each spring an Honors Recital is held to give students the opportunity to perform in a formal group recital. Entrance into the recital is determined through a competition in which a panel of judges made up of professional musicians (not current music faculty) decide who will be chosen to participate.

CNAfME
A student chapter of the National Association for Music Educators is sponsored through the music department. Minimal dues are required for the receipt of the national and state Music Educators magazines. The local chapter also sponsors meetings of interest to students. Membership entitles students to attend state and national conventions.

Concerto Competition
This competition is open to instrumentalists as well as vocalists. The competition takes place in the early spring semester. Winners perform with the Chehalem Symphony Orchestra in the spring semester. Announcements and details come out in the fall semester.

MTNA
The Music Teachers National Association (MTNA) along with the Oregon Music Teachers Association (OMTA) invites colleges to form student chapters for those students involved in music, and who may have special interest in private teaching or free-lance work. George Fox University Music Department sponsors such a chapter. This organization supports music teachers and sponsors workshops and concerts at the local, regional, state, and national levels. The advantages for chapter members are offerings of workshops, master classes and conventions which can be attended for reduced fees. The chapter also sponsors various concerts and fund-raising projects on the campus.
Recitals and Juries

Juries

Applied music students perform before a faculty jury each semester during finals week. Certain first-semester students may be excused from this requirement at the discretion of the applied teacher. Students will come to the jury with a completed repertoire sheet and be prepared to perform repertoire selected by your applied instructor and yourself. In instrumental juries (band/orchestral instruments) you may be asked to play etudes/studies and/or scales. The jury performances are graded, and the grade counts toward the final grade for the semester. Jury schedules are posted on the music department office door at least one week before juries are to take place. You will need to sign-up for a 10-30 minute time slot as directed by your applied instructor. Be sure to see deadlines for collaborative pianist’s music requirements on pp. 35 & 57.

Departmental Recitals

“Students in Recital” are scheduled two or more times per semester. All music majors (sophomore level and above) are required to perform in one Students in Recital each semester (with the exception of MUED students in the semester in which they are full-time student teaching). Music minors are strongly encouraged to perform in Students in Recital. Recital forms must be filled out at least two days before the recital. You are limited to either one piece or movement per recital. These forms may be obtained in the Music office.

Half (30 Minute) Recital (also includes Degree Recital for all non-performance majors)

Music performance majors, Music Education majors and Pre-teaching majors are required to give a half (30 minute) recital during their junior year. Music Theory/Composition may give a half recital with permission from the music faculty. All students must pass the upper-division jury in their applied area (you are ONLY allowed to perform on your major instrument or any other instrument on which you have passed an upper division jury) and the Piano Proficiency exam, as well as a recital hearing presented to the music faculty before scheduling a degree recital. No recital may take place during the same semester as student teaching. A half recital consists of approx. 30 minutes of prepared music. The half recital can be shared with another student presenting a half recital—this is encouraged due to limited recital scheduling times.

Full Recital (Degree Recital for all Performance and Theory/Composition Majors)

Music performance majors and Theory/Composition majors are required to give a full recital during their Senior year. All students must pass another recital hearing presented to the music faculty before scheduling a full recital. A full recital (Performance majors) consists of at least 60 minutes of prepared music with the entire recital not exceeding 75 minutes with intermission. This is a solo recital. A full recital (Composition majors) consists of at least 40 minutes of newly composed music with the entire recital not exceeding 75 minutes with intermission (this is to accommodate ensemble set changes and other logistical considerations). No recital may take place during the same semester as student teaching.

By Music Department policy all student recitals must take place prior to Spring Break. For recital/hearing requirements see following pages.

Recital Location

Recitals may be given in Bauman Auditorium or at an off-campus location such as a local church pending approval of music faculty.
Preparing for Your Recital

A degree recital is a demonstration of expertise on your instrument in various styles. (Think of a degree recital like a research paper or project for other majors.) Discuss your recital plans with your applied instructor.

- All students must pass the upper division jury and the Piano Proficiency exam in a semester prior to the recital.
- Students are required to enroll for one credit (1 credit = 1 hour) of lessons the semester prior to and the semester of their degree recital.
- Recital date and dress rehearsal date must be arranged through the Music Department administrative assistant according to the following guidelines:
  - Music Performance major degree recital – May reserve date immediately following Spring break (the year preceding) up until May 14 and again August 15-19 – REQUIRED: FULL RECITAL
  - Music Major degree recital (BA in Music Ed, Pre-teaching, and Composition) – May reserve date between August 20-Sept 14 – REQUIRED: 30 MINUTE RECITAL/45 MINUTES FOR COMPOSITION but may choose to do 60 minute recital with permission of applied instructor and music faculty.
    - Music Ed and Music with Pre-Teaching concentration majors are encouraged to schedule their recital for the Fall semester of their senior year.
  - Music Major (General Concentration) - May present a half recital with permission and recommendation of applied instructor and music faculty. This concentration may also choose to propose and present a Project (extensive research paper in an area of interest, lecture-recital, or work with your advisor about other possibilities).
  - Music non-degree recital (Performance Jr. Recital, music minors, etc.) – May reserve date Sept 15 and following (during the year of said recital).
  - Sunday and Wednesday recital dates will only be scheduled when no other time/venue is available. **NOTE:** Faculty will do their best to attend student degree recitals; not all faculty will be able to attend all degree recitals.
**Collaborative pianist**—This should be arranged in conjunction with your applied instructor and should be in place by the time you schedule your recital. All students are expected to use approved university staff collaborative pianists for degree recitals. Approved university staff collaborative pianists are provided for Music majors only. The collaborative pianist will be paid by the university for total contact time (includes rehearsal, recital hearing, dress rehearsal, and recital) not to exceed: 4 hours for 1/2 recital or 6 hours for full recital. If the staff collaborative pianist determines from experience that the ensemble will not be prepared to the best quality within the given time, he or she will inform Dr. Willson. The hours over the allotted will be discussed and approved or disapproved—the music department will be able to pick up 1-2 extra hours. (In rare cases, a non-staff collaborative pianist will be considered, but the intended collaborative pianist must submit a recent recording for review by the music faculty at least four months in advance of the intended degree recital).

- **Music should be turned in to collaborative pianists the semester prior to the degree recital; and should be originals, or copies which were copied back to back, hole-punched, and placed in a notebook with your contact information.**

- **Literature**—the literature presented should be from the classical tradition covering various eras of serious art music (i.e., if students are not studying in a particular genre or style — it should not be included in the recital).

- **Plan your recital**—Students are expected to wear recital (not concert or show) attire (no costume changes are necessary). Set design should be minimally staged (i.e., up to 3 bouquets only with minimal use of props—as deemed appropriate and necessary for an opera aria—applied instructor and/or music faculty needs to be informed of these plans at the recital hearing).

- **Lights** are set in a general wash covering the entire stage surface as equally as possible. Sound is not necessary as this is meant to be an acoustical recital. A schematic of stage set-up needs to be provided and approved by the music faculty at the degree recital hearing.

- **Your recital will be recorded by the department for archival purposes. You may request a digital copy and a copy is kept in Music Department Music archives.**
Recital Hearing

All hearings will be presented before a music faculty panel. The hearings are scheduled on specific days of the semester and the faculty will hear multiple hearings on that day. Each hearing will be a maximum of 30 minutes—this includes time for the jury to deliberate before the next hearing begins.

One of the following outcomes will be the result of your recital hearings:

- **Pass**
- **No Pass**—Recital must be re-scheduled and re-worked for a later semester.

Full-time faculty members are required to attend degree recital hearings and provide a written evaluation to the student and applied instructor (assessment). This assessment will determine if the student is allowed to present the intended degree recital, be considered as part of their semester grade and be placed in their student file in compliance with NASM’s requirement of faculty evaluation of student recitals.

Full-time faculty are **not** required to attend a student’s degree recital. If a student wishes to have a faculty member attend their recital it is suggested they send the faculty member a written invitation (not e-mail) and send a “thank you note” to the faculty member after the recital in appreciation for attending their recital.
Event Services Requirements

All contact with Event Services must go through the Music Department Administrative Assistant. An Event Services student employee will be assigned by the Director of Event Services to work at each recital beginning 1 hour prior to the recital start time. Event Services will be responsible for unlocking the building, providing tables for reception (if requested), turning on lights.

Dress Rehearsal: An Event Services student will be available for the rehearsal as long as the rehearsal is scheduled when the student is available to work. We will do what we can to find someone available for the rehearsal and recital time but if all our students are in class during the scheduled rehearsal, the rehearsal may need to be rescheduled. One dress rehearsal per recital can be scheduled in Bauman for a period of up to 1 hour.

NOTE: Rehearsals scheduled before 3:00 PM may conflict with Event Services student employee’s class schedules. These rehearsals may need to be rescheduled.

Lights: Lights are set in a general wash covering the entire stage surface as equally as possible. Lights are turned on prior to the recital start time and stay on for the duration of the program. Lights cannot be reset. Lights are set up and designed to offer a general wash that works for all events. Lights can be divided to only light sections of the stage.

Reception: Tables are available but need to be ordered prior to the recital. Please be specific if the reception will be in the lobby or Greenroom.

NOTE: If tables are not ordered, we cannot ensure that they will be available or provided for the recital.

The Building: Access to the cat walks and organ pipe loft are not permitted. Dressing rooms are generally clean and ready for use but if they are needed, please notify Event Services at least 48 hours prior to use so we can clear any extra equipment out of the way. Greenroom use is assumed during the recital (not the rehearsal).
Student Recital Checklist

Spring Semester OR one Year Prior to Planned Recital

- Print out the To Schedule a Recital form, fill it out, get required signatures (including collaborative pianist), and return to the Music Department Office.

Semester Prior

- Music MUST be turned in to collaborative pianists at least the semester prior to the degree recital; and should be originals, or copies which are copied back to back, hole-punched, and placed in a notebook with contact information.
- Plan your recital (along with your instructor)—repertoire, recital attire, set design, etc.

Two to Three Weeks Prior

- Approximately 2 weeks before the scheduled recital date, the student will perform with all anticipated recital participants in a faculty hearing.
- Program: Prepare a printed program of your recital (see Recital Programs for more information). The program preparation is part of MUSI 481/482. Maggie Daane will be the final proofreader of your completed program with edits from your hearing. She can pass it back to you for further editing and clarification or have you pass it to Debbie for layout and printing. Bring sufficient copies (usually 4) for your adjudicators (faculty) at the hearing. The faculty panel (present at your hearing) will proof your program and hand it back to you.
- Posters will be created by the department administrative assistant from program information. You may provide a digital image to be used on both the poster as well as the program.
- Press Release: Fill out a Student Recital Publicity Form. This form is to be submitted only after passing your recital hearing.
- Arrange for your reception. Food and beverage, people to set up, serve, and clean up. It is considerably less expensive to provide your own food than to order it through Bon Appetit.
- Arrange for ushers, stage management (raising and lowering of piano lid, moving chairs and stands, etc.), flowers…
- Once proofread and approved, submit your entire program digitally to the department administrative assistant who will format and print the programs for your recital. The department will provide 50 black/white programs at no cost, additional copies can be requested of the print shop and the student is responsible for their cost.

One Week Prior

- Put up posters. The department will provide 25 black/white posters at no cost, additional copies can be requested of the print shop and the student is responsible for their cost. Posters need to be stamped by ASC before putting up on campus. NOTE: posters must be removed within 48 hours following your recital or there will be a $10 fee.
- Make a final check of arrangements for cleaning, piano tuning and polishing, flowers, reception, pick up programs, and remind helpers. Take care of yourself, and stay healthy!
Recital Programs

All recital programs are standardized for degree recitals. They need to contain the following:

• Include: “This recital is presented in partial fulfillment of the B.A. degree in Music (Music Ed.) (with concentration in ___________).”

• Include: “____________ is a student of _______________.

• Program in order of title. Include composers and musician(s) assisting with the piece or set

• Program notes—required for all programs.
  • Brief composer information—include highlights of their lives
  • Mention 2 to 4 major works, whether related to the work you’re performing, or not.
  • If the work is extracted from a longer work (opera, oratorio, sonata, cantata, or the collection) write briefly about the complete work.
  • Include what you found striking as you prepared the work.
  • Include what to listen for that might be of interest to an audience member.

• Translation of foreign language works (usually vocal recitals only)
• Biographies—of all musicians involved in your recital
  • Bios should not be long—for students state your major and possible future plans. Include other performances they’ve been involved with—if applicable.
  • Keep it in a professional voice—resist the temptation to get personal and “cutesy”.

• Acknowledgements—these are best done as a list and should be inserted on a separate page, thereby giving the program folder more academic integrity, e.g., “____________ wishes to express my deepest gratitude to the following individuals:
  Jane Smith—mother
  John Smith—their father
  Sally Jones—roommate—organized reception
  etc.
Student Recital Publicity Form

Performer (name, class, major, hometown):

Instrument or voice (e.g. trumpet, tenor):

Musical selections to be performed (piece and composer):

Guest performers:

Instructed by:

Date:

Time:

Location:

Additional Information:

Contact info (include e-mail or phone):

Email to Marketing and Communications 4 weeks prior to your recital
To Schedule a Recital...

You must obtain signatures 1 & 2 before scheduling your recital.

Date

Student’s Name

According to the Music Handbook:

1. all students must pass an upper-division jury in their applied area one semester prior to their intended recital;

The above named student has passed their upper-division jury and is approved to schedule a recital.

Area Facilitator Signature ________________________________

Area Facilitators

- Vocal - Maggie Daane
- Instrumental - Pat Vandehey
- Keyboard - Kenn Willson
- Theory/Composition - Brent Weaver

2. students are required to obtain their applied instructor’s approval before scheduling a recital;

The above named student is approved to schedule a recital.

Applied Instructor Signature ________________________________

In addition, all students are expected to use approved university staff collaborative pianists for degree recitals.

The above named student has requested that I be available to accompany them for their degree recital on the following dates/times..

Collaborative pianist Signature ________________________________

3. all students must pass a recital hearing presented to the music faculty one month prior to their intended recital. The student will perform with all anticipated recital participants.

The above named student has passed their recital hearing and is approved to perform their recital.

Department Chair Signature ________________________________
FORMS

Field Experience Application

REGISTRAR'S OFFICE
FIELD EXPERIENCE APPLICATION
(For 275/475 Field Experience or 375 Cultural Experience)
Students receiving academic credit may not be paid for GFU internships

Name __________________________ ID # __________ Date __________

Major __________________________ Campus Box __________

Discipline __________ Course # (Circle One) 275 375 475 Number of Credit Hours __________

Experience Start Date __________ End Date __________ Semester __________ 20 __________

Registration term must match dates of experience

Complete the following with your instructor:

Briefly describe your goals and learning objectives for this field experience.

Location of Placement:

Firm, Agency, Organization, Church __________________________

Mailing Address __________________________

City, State, Zip, Foreign Country __________________________

Field Supervisor (Name and Title) __________________________

Signatures (Obtain in the order listed)

Instructor Name (please print) __________________________ Date __________

Instructor Signature __________________________ Date __________

Advisor __________________________ Date __________

Academic Dean __________________________ Date __________

Registrar __________________________ Date __________

For Registrar's Office Use Only: Schedule ________ (Initials/Date)
Professional Development for Music Ed (MUED) & MUSI Pre-Teaching

To be part of the Degree Audit

**Conferences:**  attend a minimum of 2 (total of 2 in 4 years)
   - State
   - Regional / NWest

**On-Campus Activities:**  work 2 every year (total of 8 in 4 years)
   (choral students should work choral symposiums or festival / instrumental students should work band festival or clinic)
   - Choral Symposium
   - Choral Festival
   - Band Festival(s)
   - Band Clinic

**OSAA State Choir**  work 1 (total of 1 in 4 years)
   (required if Choral, replace with additional Band Festival or clinic if Instrumental)

**Workshops/Festivals:**  attend 3 (total of 3 in 4 years)
   - School Districts' in-service workshops -  (turn-in journal at completion)
   - Adjudication Workshops -  (turn-in adjudication forms)
   - State Qualifying activities (league festivals, etc.) -  (turn-in adjudication forms)
   - Attend any workshops addressing music Ed. Issues ie. Kodaly, Orff, reading sessions etc.
   - Choral Conductors Workshop (work this 1 week event which counts as 2 Workshops/festivals)

**Officers:**  optional – (takes the place of Workshops/festivals - 1 for 1)
   - choir & band exec;
   - CMENC officers;
   - festival coordinator;
   - CCW student coordinator,
   - OSAA State Choir student coordinator

**Field supervision class**  required 1 semester (total of 1 in 4 years)
   - to include:
     - Class room observation
     - Off campus concerts - K-12 school (not GFU) concerts (these can also count toward your performance credits)

**Membership and active participation in CMENC activities:**  required

**Lab ensembles (conducting and participation):**  3 required (1 each year: Freshman, Sophomore, & Junior years)
Professional Development for Music: Performance

To be completed over a four-year program

• **Professional Masterclass** in performance area (1 per year) List date and instructor.
  
  Year 1_____________________________
  Year 2_____________________________
  Year 3_____________________________
  Year 4_____________________________

• **Bosendorfer Series** (1 per year – on campus) List the name of the artist you heard.
  
  Year 1_____________________________
  Year 2_____________________________
  Year 3_____________________________
  Year 4_____________________________

• **Studio Masterclass/Performance** Class (2 per year – 2-4 are offered)
  Dates____________________________________________________________
 _________________________________________________________________

• **Students in Recital** (4 per year – attend all and perform in at least one per semester)
  Dates attended and/or performed_____________________________________
  ___________________________________________________________________
  ___________________________________________________________________

• **Audition for the Honors Recital** at least two times in four years
  Audition 1_____________________________
  Audition 2_____________________________
HEALTH AND SAFETY ISSUES FOR MUSICIANS

A. Health and Safety Policy
The Music Department, per the standards of the National Association of Schools of Music, is required to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Music Department actively seeks to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians’ health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University’s practice, rehearsal, technology, and performance facilities. The following resources will be of use to students seeking more information.

On this website you will find sections devoted to Musicians’ Health and Safety that contain helpful information. In addition, you will find links to important websites that are devoted to these issues. Three fundamental websites of particular interest and relevance are:

1. **NASM-PAMA**
   (National Association Schools of Music-Performing Arts Medicine Association)

2. **Andover Educators**
   An organization of music professionals who teach the anatomical basis for coordinate and healthy movement.

   [Bodymap.org](http://Bodymap.org) is the home of Andover Educators, a not for profit organization of music educators committed to saving, securing, and enhancing musical careers by providing accurate information about the body in movement. Andover Educators use an innovative and specific technique called Body Mapping to enhance musicians’ abilities and to help those in pain or discomfort. Andover Educators train musicians and music educators to accurately support and enhance movement in practice and performance with the goal of increasing ease while reducing and eliminating injury. All Andover Educators are musicians dedicated to helping other musicians and understand the struggles, both physical and mental, that musicians face in their careers. The [Andover Educator website](http://AndoverEducatorwebsite) contains a list of articles and books related to information about the body for performing musicians.

3. **The Brookhaven National Laboratory**
   (Environment Safety and Health Directorate)
It is important to note that health and safety depends largely on personal decisions made by informed individuals. Willamette University has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the university's control are involved.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the Willamette University Department of Music. The policies, protocols, and operational procedures developed by the Department of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

B. Specific Safety Issues

1. Equipment safety

Safe lifting and carrying techniques, adapted from the Brookhaven National Laboratory, Safety Requirement for a Safe Workplace.

Points to Emphasize:

- Carry heavy or awkward equipment as a team
- Bend to lift an object – don't stoop
- Lift with the strong leg muscles, not the weaker back muscles

Proper methods of lifting and handling protect against injury. Proper lifting makes work easier. You need to “think” about what you are going to do before bending to pick up an object. Over time, safe lifting technique should become a habit.

Following are the basic steps of safe lifting and handling heavy music equipment or instruments.

1. Size up the load and check overall conditions. Don't attempt the lift by yourself if the load appears to be too heavy or awkward. Check that there is enough space for movement, and that the footing is good. “Good housekeeping” ensures that you won't trip or stumble over an obstacle.
2. Make certain that your balance is good. Feet should be shoulder width apart, with one foot beside and the other foot behind the object that is to be lifted.
3. Bend the knees; don't stoop. Keep the back straight, but not vertical. (Tucking in the chin straightens the back.)
4. Grip the load with the palms of your hands and your fingers. The palm grip is much more secure. Tuck in the chin again to make certain your back is straight before starting to lift.
5. Use your body weight to start the load moving, then lift by pushing up with the legs. This makes full use of the strongest set of muscles.
6. Keep the arms and elbows close to the body while lifting.
7. Carry the load close to the body. Don’t twist your body while carrying the load. To change direction, shift your foot position and turn your whole body.
8. Watch where you are going!
9. To lower the object, bend the knees. Don’t stoop. Make sure your hands and feet are clear when placing the load.

Make it a habit to follow the above steps when lifting anything—even a relatively light object.

2. Hearing Health

Adapted from: *The National Association of Schools of Music (NASM) and Performing Arts Medicine Association (PAMA) Protecting Your Hearing Health - Student Information on Noise-Induced Hearing Loss*

Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a sound, the greater the risk of damage to your hearing mechanisms. Sounds over 85dB (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 and duration.

Recommended maximum daily exposure times (National Institute for Occupational Safety and Health - NIOSH) to sounds at or above 85 dB are as follows:

- 85 dB (vacuum cleaner, mp3 player at 1/3 column) - 8 hours
- 90 dB (blender, hair dryer) - 2 hours
- 94 dB (mp3 player at 1/2 column) - 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.

When working in the MIDI Lab, keep your monitoring levels low. This will protect your hearing and maintain your essential ability to notice detail. If your neighbor can hear the music from your headphones, or the music can be heard from outside of the studio door, then you are monitoring with too much volume.

- When performing in either electric or acoustic ensembles, practice at safe volumes. Additionally, the use of earplugs and earmuffs can help 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 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.

For more information, check out the other NASM-PAMA hearing health documents, located on the NASM website.

### 3. Neuromusculoskeletal and Vocal Health

The neuromusculoskeletal system refers to the complete system of muscles, bones, tendons, ligaments and associated nerves and tissues that allow us to move and to speak and to sing. This system also supports our body's structure. The "neuro" part of the term "neuromusculoskeletal" refers to our nervous system that coordinates the ways in which our bodies move and operate. The nervous system consists of the brain, the spinal cord, and the hundreds of billions of nerves responsible for transmitting information from the brain to the rest of the body and back again in an endless cycle. Our nervous systems allow us to move, to sense, and to act in both conscious and unconscious ways. We could not listen to, enjoy, sing, or play music without these structures. In fact, making any change in our approach to movement, particularly to the array of complex movements needed for the performance of music, means working closely with our nervous system so that any automatic, unconscious or poor habits may be replaced with healthy, constructive, and coordinate movement choices.

**Basic Protection For All Musicians:**

1. Gain the information about the body that will help you move according to the body's design and structure. The parts of the human body most relevant to movement include the nervous system, the muscular system, and the skeletal system. Muscles move our bones at joints. Our bony structure is responsible for weight delivery and contributes to the support we need to move with ease and efficiency. There is nothing inherent in the design of our bodies or are instruments that should cause discomfort, pain or injury.
2. Learn what behaviors or situations put your neuromusculoskeletal health at risk and refrain from these behaviors and situations.
3. Always warm up before you practice, rehearse, or perform. It takes about 10 minutes before muscles are ready to fire at full capacity.
4. Monitor your practice to avoid strain and fatigue. This means taking breaks when needed, avoiding excessive repetition or practice time if you notice fatigue, strain or discomfort.
5. Use external support mechanisms when necessary such as neck straps, shoulder straps, proper bench or chair height.
6. For vocal health, be sure to drink plenty of water, at least 8 glasses a day and limit your consumption of caffeine and alcohol. Avoid smoking.
7. Be aware that some medications, such as allergy pills, may dry out your tissues. Be aware of side effects and consult your physician if you have questions.
8. Maintain good general health and functioning by getting adequate sleep, good nutrition, and regular exercise.

NOTE: This document has been adapted from the NASM-PAMA documents on Musicians’ Health and Safety (see item C. below).

C. NASM Draft Advisory Documents

Basic Information on Neuromusculoskeletal and Vocal Health

Read the NASM Advisory Document

This basic toolkit contains information and resources compiled for the use of administrators, music faculty and staff, and music students.

D. Course in the Music Department on body awareness and movement:

MUSI 240 Body Mapping and Movement for Musicians

E. Additional Hearing Health Resources

1. For more information on the topic consult Dr. Kris Chesky: University of North Texas (UNT) Texas Center for Music and Medicine
2. Dissertation on the topic (2012); Aaron J. Albin (UNT): “Conductor Awareness of, Knowledge of, and Attitude Toward Sound Intensity Levels Generated During Ensemble-Based Instructional Activities in College-Level Schools of Music”
3. Dangerous Decibels website
4. Dr. Marshall Chasin “Hearing Loss Prevention for Musicians” (pdf)
5. Dr. Marshall Chasin’s website

Spring 2014 - Adapted from NASM/PAMA guides, and from a similar guide at Willamette University.