George Fox University
Music Student Handbook

Updated 10/29/2019
## 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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  - Upper Division, MUSA 305V

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  - Upper Division, MUSI 425

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  - Concerto Aria Competition
  - MTNA

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    - Degree Recital for Composition concentration
    - Degree Recitals for Performance concentration
    - Degree Recitals for General concentration
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NASM Accreditation

George Fox University is a member of the National Association of Schools of Music (NASM) and has been since 1981. 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 in their primary instrument, before a degree recital may be scheduled. A Composition upper division jury, while necessary for the Composition concentration, does not take the place of a jury in your primary instrument.

7) Practice rooms are available through card access ONLY. Email the Music Administrative Assistant if you do not have card access by the end of the first month of the semester.

8) All Majors, Minors, and 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 be enrolled in a major ensemble each semester and in one credit of applied lessons in their primary instrument each semester.
Music Faculty

Professors

**Nathanael Ankeny**
Assistant Professor of Music, B.A. Music, Whitworth University; M.A. Music, Eastern Washington University. Director of Jazz Ensemble. Instructor: Intro to Music Technology, Sight Singing/Ear Training, Understanding Jazz.

**Dr. Dwayne Corbin**
Associate Professor of Music, B.A., Music Education Wheaton College; MM in Music, Central Washington University; and D.M.A. in Conducting from the University of Cincinnati College-Conservatory of Music. Director of Symphonic Band and Symphony Orchestra. **Director of Instrumental Studies, Coordinator of Music Education. Advisor for Instrumental Music Education and Music, Pre-Teaching Majors, Instrumental track.**

**Dr. Danielle Warner**
Associate 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, Chamber Singers and Women’s Chorale. **Director of Choral Studies. Advisor for Choral Music Education and Music, Pre-Teaching Majors, Choral track.**

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

**Dr. 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. **Music Department Chair, Coordinator of Keyboard Studies, Collaborative pianists. Advisor for Music, Performance Concentration and Worship Arts Minor.**
Adjunct Faculty

Maggie Daane

Dr. Rebekah Hanson
Director of Chamber Ensembles. Instructor: Music History, Music in World Cultures, Applied Violin & Viola.

Ronnie LaGrone
Instructor: Drumline ensemble

Hannah Leland
Instructor: Music Fundamentals, Form and Analysis.

James Pick
Staff collaborative pianist. Instructor: Class Piano, Applied Piano.

Mark Stuckey
Contemporary Worship Ensemble Director. Instructor: Worship Arts minor courses, Class Guitar.

Bryan Wilkens
Instructor: Elementary Music Methods

Anton Zotov
Staff collaborative pianist. Instructor: Class Piano, Applied Piano.
## Applied Music Instructors

<table>
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<tr>
<th>Instrument</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>Bass</td>
<td>Arlyn Curtis</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Lendie Bliss</td>
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<tr>
<td>Cello</td>
<td>Heather Blackburn</td>
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<tr>
<td>Clarinet</td>
<td>Andy Sharma</td>
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<tr>
<td>Flute</td>
<td>Rachel Rencher</td>
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<tr>
<td>French Horn</td>
<td>Benjamin Garrett</td>
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<tr>
<td>Guitar</td>
<td>Ben Rice</td>
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<tr>
<td>Jazz Piano, Jazz Improvisation</td>
<td>Greg Goebel</td>
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<tr>
<td>Low brass (trombone, baritone/euphonium, tuba)</td>
<td>Graham Middleton</td>
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<tr>
<td>Oboe</td>
<td>Catherine Lee</td>
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<tr>
<td>Percussion, Drum Set</td>
<td>Dwayne Corbin</td>
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<tr>
<td>Piano</td>
<td>Kenn Willson, James Pick, Anton Zотов</td>
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<tr>
<td>Organ</td>
<td>Dan Miller</td>
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<tr>
<td>Saxophone, Jazz Improvisation</td>
<td>Nathanael Ankeny</td>
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<td>Trumpet</td>
<td>Dick Elliott, Justin Copeland</td>
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<tr>
<td>Violin</td>
<td>Rebekah Hanson, Hannah Leland</td>
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<tr>
<td>Viola</td>
<td>Rebekah Hanson</td>
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<tr>
<td>Voice</td>
<td>Maggie Daane Jill Soltero</td>
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Facilities

Ross Center
Built in 1978, Ross contains choral and instrumental rehearsal halls, 9 practice rooms, MIDI/Computer lab/listening lab, faculty offices and teaching studios. The practice rooms provide 10 pianos (2 Schimmel uprights, 2 Vogel uprights, 2 Kawai uprights, 2 Kawai grands, and 2 Yamaha uprights).

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 office/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.

Practice rooms are available only to students registered in applied music lessons, Music Department ensembles, and select Music classes. All other rooms must be scheduled through 25Live and approved by Event Services.

Students wishing to teach/offer private music lessons may only do so off campus. Use of university facilities for teaching by students is prohibited by university policy.

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 Bösendorfer Concert Grand Piano (9’2”), orchestra pit, and a 35 rank Balcom and Vaughn pipe organ interfaced with a new Rodgers digital organ and a seating capacity of 1,100.
Music Majors

George Fox University offers two music majors: a B.A. in Music (with four distinct concentrations) and a B.A. in Music Education.

Students interested in becoming teachers have two options:

1. *Music Major with a concentration in Pre-Teaching*: This program of study is designed to funnel students into a Master of Arts in Teaching program. The BA in Music with concentration in Pre-Teaching is a 4-year program that does not include student teaching or licensing; after completion of the BA, students can then enroll in a MAT program at George Fox or another institution, where they finish state licensing and student teaching requirements. At George Fox, students can complete a BA in Music (Pre-Teaching) and an MAT in five years.

2. *Music Education Major*: This degree is a 4-year program that includes student teaching. Students graduate as licensed K-12 choral, instrumental, & general music teachers in the State of Oregon.

**Music Education, B.A.**

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.

Visit the Idea Center’s Academic Planning page on the George Fox University website to view the four-year Course Plans by catalog year. These plans provide you with a tool to help you meet all your degree requirements and are a guide that provides our recommended timeline for your course work. Please note that some classes are only offered every other year, so you will need to plan accordingly. It is recommended that recitals be given during the Spring semester of the Junior year.

**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.

**Professional Development Requirement:** As part of our expectation of Music Education and Music Pre-teaching students, all students will participate in critical pre-professional activities such as attending conferences, joining CNAfME, attending workshops, supporting the George Fox Band and Choir Festivals in addition to other activities. These activities prepare students to engage the larger educational community, which assists in job placement and lifelong learning.

130 total hours are required for the BA in Music Education degree due to music courses, specific general education courses, and Education department requirements. Note that Music Education Majors may not choose music courses within the music major requirements to fulfill the Fine Arts Requirement.
Music, B.A.

The Department of Music offers the Bachelor of Arts degree in music with a choice of four concentrations. Students are highly encouraged to declare their concentration no later than the end of their Freshmen year. The following pages include the recommended tracks for the following concentrations:

- Performance
- Pre-teaching
- Composition
- General

Visit the Idea Center’s Academic Planning page on the George Fox University website to view the four-year Course Plans by catalog year. These plans provide you with a tool to help you meet all your degree requirements and are a guide that provides our recommended timeline for your coursework. 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.

Note: Special General Education Requirements

Music Majors may not choose music courses within the music core requirements to fulfill the Fine Arts Requirement.

NOTE: Students interested in pursuing Music Ministry as a vocation can take a variety of paths, including a major in a Christian Ministries field with a minor in Worship Arts, a Music major with concentrations in either Pre-Teaching or General areas with a minor in Christian Ministries, or even a customized interdisciplinary major. See your advisor to develop the best plan for you and your ministry calling.

A student may choose more than one concentration, however the faculty advises against more than two concentrations.
Music Major Concentrations

Music students should declare their concentration as early as possible, ideally no later than the end of their Freshman year.

Performance Concentration – 44.5 to 57 Hours
Performance students focus their studies on an intensive study of instrumental or vocal performance. Students who select this concentration must be highly disciplined, and should come into their college experience with significant previous musical performance and applied lessons experience. There are significant requirements for practice time and department engagement beyond the listed courses. One Half and One Full recital are required (usually given in your Junior and Senior years, though sometime the half recital can be given at the end of Sophomore year).

Pre-Teaching Concentration – 53.5 to 54 Hours
This concentration is designed to funnel students into a Master of Arts in Teaching program; after completion of the BA, students can then enroll in a MAT program at George Fox or another institution, where they finish licensing and student teaching requirements. At George Fox, students can complete a BA in Music (Pre-Teaching) and an MAT in five years.

Professional Development Requirement: As part of our expectation of Music Education and Music Pre-teaching students, all students will participate in critical pre-professional activities such as attending conferences, joining NAfME, attending workshops, supporting the George Fox Band and Choir Festivals in addition to other activities. These activities prepare students to engage the larger educational community, which assists in job placement and life-long learning.

Composition Concentration – 54.5 to 55 Hours
Students study theory and composition in addition to their major instrument or voice. Majors are also required to complete a senior composition project. The composition concentration prepares students for graduate programs and many careers in music.

General Concentration – 47.5 to 48 Hours
The general concentration allows a music major to fully engage with multiple aspects of the department and gives them the flexibility to do a minor in another field of interest. Must successfully complete a half recital or a project chosen in consultation with your advisor. This project could include a lecture recital, a research paper, a one-hour workshop presentation, or other creative endeavor approved by the Music faculty. Once approved by the faculty an advisor will be assigned. This must all be arranged a semester in advance.
Music Minors

Students may elect a minor in the field of music, worship arts or music theatre as indicated below:

**Music Minor – 19.5-21.5 Hours**

The Music minor is an excellent option for those students who want to combine their love of music with another career path, or would like to continue their music development but do not plan on pursuing a career in the Music field.

Requirements for the **Music Minor** can be found online in the Undergraduate Academic Catalog.

**Worship Arts Minor – 19 Hours**

There is a significant need for qualified worship leaders in churches today. The Worship Arts minor will prepare students musically and technically to lead worship.

Requirements for the **Worship Arts Minor** can be found online in the Undergraduate Academic Catalog.

**Music Theatre Minor – 21 Hours**

If you love musical theatre stay involved with your passion! The Music Theatre minor provides an opportunity for students majoring in another area of study to develop their musical theatre skills and knowledge about the field.

Requirements for the **Music Theatre Minor** can be found online in the Undergraduate Academic Catalog.
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 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 full-time 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. 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 registered 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 Benchmarks

The music major has the following major benchmark moments to keep Majors on track for graduation:

1. Semester Juries
2. Piano Proficiency Exams (tested every semester until passed--ideal goal is the end of sophomore year / must pass prior to giving a recital)
3. Entrance into the School of Education (for Music Education majors only as part of EDUC 371)
4. Upper-Division Jury (typically 2nd semester of Sophomore Year-- ideal goal is the end of sophomore year / must pass prior to giving a recital)
5. Recital(s) (or Project for Music General concentrations only)

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.
Music Major Field Test

This exam will be given upon entrance to the music major program in Freshman year (fall) or upon transferring into the program. It will be administered a second time after the student has completed 2 years of Music Theory, 1 year of Music History and 1 semester of Form and Analysis.

Placement Tests

Placement tests for Music Theory I (MUSI 121/122) and Sight Singing & Ear Training (MUSI 131/132) are available; detailed outlines may be requested from Dr. Brent Weaver or Dr. Kenn Willson.

Placement Test or Credit by Examination 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 or Credit by Examination 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 (a second try may be permitted at the discretion of the music faculty).

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 or Dr. Kenn Willson.
**Major Ensembles**

Non-Music majors wanting to receive GEED credit for Music ensemble participation must have been registered for 4 semesters with a cumulative total of 3.0 credits in a major ensemble. To receive this credit you must email the Music Department Chair, Dr. Kenn Willson, for instructions.

**Concert Choir** (0-2 credits)

Concert Choir is a 48-60 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. 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 Dr. Danielle Warner. Course fee: $30/semester.

**Chorale** (0-2 credits)

Chorale is an ensemble consisting of either men’s or women’s voices. 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. Participation in Chorale usually prepares students for placement in Concert Choir. Chorale rehearses three times a week: 2:00-2:50 p.m. (MoWeFr). Women’s Chorale is directed by Dr. Danielle Warner. Course fee: $30/semester.

**Symphonic Band** (0-2 credits)

The Symphonic Band is an ensemble made up of majors and non-majors alike and is directed by Dr. Dwayne Corbin. 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. The band rehearses three times per week: 4:30-5:20 p.m. (Mo) and 4:15-5:45 p.m. (TuTh). Drumline functions as an extension of the Symphonic Band. Course fee: $30/semester.

**Symphony Orchestra** (0-2 credits)

The Symphony Orchestra is composed of university students, faculty, staff, and community members. The literature includes chamber orchestra and full orchestra, and hosts the annual student concerto and aria competition. The Orchestra rehearses 1 evening per week: 7:00-9:00 p.m. (Tu) with an additional rehearsal (Lab) for string players 1 evening per week: 7:00-8:30 p.m. (Th). Directed by Dr. Dwayne Corbin. Course fee: $30/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 Dr. Kenn Willson.

**Small Ensembles**

**Chamber Singers** (0-1 credit)
(Audition and membership in either Concert choir or Chorale required or permission by the director)
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 and is directed by Dr. Danielle Warner.

**Jazz Ensemble** (0-1 credit)
The Jazz Ensemble is an auditioned big-band jazz group that explores the rudiments of jazz styles, phrasing, articulation and improvisation in a performance environment. The Ensemble performs a wide variety of literature encompassing the history of jazz music. Performances include concerts both on and off campus. The Jazz Ensemble rehearses Mondays and Wednesdays, 5:30-6:45 p.m. and is directed by Nathanael Ankeny.

**Master Chorus** (0-1 credit)
Master Chorus meets 1 evening per week: 7:00-8:30 p.m. (Tu) and is directed by Dr. Danielle Warner.

**Chamber Music** (0-1 credit)

Chamber Music 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.

George Fox encourages chamber music participation. Students who wish to join an existing chamber ensemble or start a new chamber group must have permission.

**The Chamber Orchestra** (a Chamber Music ensemble) consists of both string quartets and small string orchestra repertoire. Led by Dr. Rebekah Hanson, the ensemble plays in a variety of venues, including both formal and casual concerts, and was featured at the 2019 All-Northwest Festival.

*Other Chamber Music ensembles may include:*
- Brass Ensemble
- Flute Choir
- Saxophone Quartet
- Clarinet Ensemble
- Handbell Ringers
- Horn Quartet
- Horn Quartet
- Early Music Ensemble
- Low Brass Choir
- Percussion Ensemble
- Trumpet Ensemble
- Woodwind Quintet
- Vocal Jazz
**Applied Lessons**

Applied (Private) lessons are offered in the following areas:

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<td>Bassoon</td>
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<td>Electric Bass</td>
<td>Percussion</td>
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* Admission is based on demonstration of minimum proficiency.

Music majors 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](#) in their primary instrument, before a degree recital may be scheduled. A Composition upper division jury, while necessary for the Composition concentration, does not take the place of a jury in your primary instrument.

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 Policies (to be included in all Applied Syllabi)

1. Each semester will include:
   A. Thirteen individual 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.

2. Students are charged a $325 course fee per 0.5 credits per semester (or $650 course fee for 1.0 credits per semester). All music majors are required to register in one hour lessons for their primary instrument each semester.

3. 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.

4. 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.

5. 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
Practice expectations will be defined by the Applied Teacher. Students studying in two applied areas should designate one as the primary area.

At the beginning of each semester, students are encouraged to sign up for a reserved practice room time. Students may sign up for up to two hours 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 into 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)

It is the student’s responsibility to keep track of the events he or she has attended. Students and applied instructors may check their progress on the shared Performance Credits file for each semester housed in the Music Department’s Team Drive.

Students who perform in an entire event may not count that event toward the attendance requirement. Exceptions to this are: Christmas Concert, 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. A studio or performance class, while it may be required by your applied instructor, does not count towards your performance credits.

Students in Recital
Students taking applied lessons are encouraged 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 into 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.
**Applied 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 10-20 minute time slot as directed by your applied instructor.

For all applied juries, both lower and upper divisions, students are expected to have a general understanding of historical and biographical information for each piece/composer performed at a jury.

Students should be prepared to share from the following list:

- Title of work
- Name of the composer, plus birth-death dates (if applicable) and country of birth/residence
- Musical period and style/genre of composition
- Historical significance of the composer and piece
- When the specific piece was written
- Historical events of significance during the time when the piece was composed
- Compare or contrast this work with another work in the same historical period
- Translation of text, may use notecard with original language on it (vocal students)
- Context of piece, Who is your character? What is happening in the story? (vocal students)
Additional Information for Applied Areas of Study

Applied Instrumental

**Brass** (Trumpet, Trombone, Euphonium/Baritone, Tuba, French Horn)
**Percussion** (Percussion, Drum set)
**Strings** (Guitar, Violin, Viola, Cello, Bass)
**Woodwinds** (Clarinet, Flute, Oboe, Bassoon, Saxophone)

Lower Division: MUSA 105BR, MUSA 105GT, MUSA 105PR, MUSA 105ST and MUSA 105WW
Students will work on the technique and 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 305BR, MUSA 305GT, MUSA 305PR, MUSA 305ST and MUSA 305WW
Students must pass an upper division jury before registering for MUSA 305BR, MUSA 305GT, MUSA 305PR, MUSA 305ST or MUSA 305WW. In consultation with the private instructor, the upper division hearing may be taken at any jury hearing after beginning study at George Fox University, and is usually taken second semester of the sophomore year. The upper division jury must be passed before a recital may be scheduled. (Transfers: Need to schedule upper division jury as soon as possible).

The Upper Division Jury will include:
1. Three works or movements in contrasting styles (including historical periods as appropriate for your instrument) demonstrating technical and musical proficiency. (Percussionists will perform at least one piece on each of the following three instruments: marimba, timpani, and snare drum OR multi-percussion.)
   - One unaccompanied piece, movement, or etude
   - One piece or movement with piano accompaniment
   - A third piece or movement with or without piano accompaniment
2. Technique:
   - All major and minor scales (pattern and octave requirement determined by studio teacher)
   - Percussionists will also be required to demonstrate snare drum rudiments and to tune timpani, as determined by the studio teacher.
Applied Piano

Lower Division, MUSA 105PN

Students should demonstrate the following level of proficiency before enrolling in MUSI 105PN.

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 305PN

Students must pass the upper division jury before registering for MUSA 305PN. 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 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 composer’s 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 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.

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.

The G. Bates & A. Keith Smith Music Scholarship is awarded to a Music major with preference given to a concentration in composing music.

The J. Stewart Carrick Memorial Scholarship is awarded to a student majoring in music.

The Sandra L. Chamberlin Music Scholarship is awarded to support a student majoring in music.

The Alfred and Pauline Dixon Memorial Music Scholarships assist students majoring in music.
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.

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.

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.

The Arlene & Dick Zeller Memorial Scholarship is awarded to student(s) majoring in music. 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

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
CNAfME (Collegiate National Association for Music Educators), a student chapter of NAfME (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, i.e., OMEA (Oregon Music Educators Association) and All-Northwest.

Concerto Aria Competition
This competition is open to instrumentalists as well as vocalists. The competition takes place in early November. Winners perform with the George Fox Symphony Orchestra and/or the Spring Concert 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

Students in Recital
Given the critical nature of solo performances for the development of music students, the department offers a monthly “Students in Recital.” 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 three days before the recital. Students are limited to either one piece or movement per recital. These forms may be obtained in the Music office.

Degree Recital for Music Education majors and Pre-Teaching concentration
Music Education majors and Music majors with a concentration in Pre-teaching are required to give a half (30 minute) recital during their second semester of junior year or fall of Senior year. A half recital must contain at least 30 minutes of music and no more than 40 minutes of music.

Degree Recital for Composition concentration
May give a half recital with permission from the music faculty. Music majors with a concentration in Composition are required to give a full recital during their Senior year. A full recital (with intermission) consists of at least 40 minutes of newly composed music. The entire recital should not exceed 75 minutes (this is to accommodate ensemble set changes and other logistical considerations).

Degree Recitals for Performance concentration
Music majors with a concentration in Performance are required to give a half (30 minute) recital during their second semester of junior year or fall of Senior year. A half recital must contain at least 30 minutes of music and no more than 40 minutes of music. These are also required to give a full recital during their Senior year which consists of at least 60 minutes of prepared music. The entire recital (with intermission) should not exceed 75 minutes.

Degree Recitals for General concentration
Must successfully complete a half recital (30-40 minutes) or a project chosen in consultation with your advisor. This project could include a lecture recital (45-60 minutes), a research paper, a 45-60 minute workshop presentation, or other creative endeavor approved by the Music faculty. Once approved by the faculty an advisor will be assigned. This must all be arranged a semester in advance.

Policies for all recitals:
All students must pass the upper-division jury in their applied area and the Piano Proficiency exam, as well as a recital hearing presented to the music faculty before scheduling a degree recital. You are ONLY allowed to perform on your major instrument or any other instrument on which you have passed an upper division jury. The half recital may be shared with another student presenting a half recital—this is encouraged due to limited recital scheduling times. No recital may take place during the same semester as full time student teaching. By Music Department policy all student recitals must take place prior to Spring Break.

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 their upper division jury and the Piano Proficiency exam in a semester prior to the recital.
- Recital date and dress rehearsal date are arranged through the Music Department. One dress rehearsal per recital is scheduled in Bauman for a period of up to 90 minutes.

Required Recital Repertoire

Recital Requirements for Brass & Woodwinds
All recitals (whether half or full) must contain the following:

1. Three or more distinct stylistic periods. (This includes Renaissance, Baroque, Classical, Romantic, and Twentieth-Century. The latter historical period can be broken down into many sub-categories of style, such as minimalist, jazz, serial, post-modern, etc., in order to meet diverse style requirements for more modern wind instruments, but the recital should not contain only Twentieth Century music.)
2. At least one concerto or sonata (complete, or an individual movement), performed with piano accompaniment
3. At least one chamber music piece (*see Note)
4. A full recital must also contain at least one unaccompanied solo piece.

Note: Jazz improvisation is acceptable for a recital if the student has studied jazz improvisation and has participated in Jazz Ensemble while at Fox; such a jazz combo would meet the chamber music requirement.

Additional requirements will be determined by the Applied Faculty.

Recital Requirements for Keyboard
All recitals must contain the following:

1. At least one chamber music piece
2. 3 pieces for a Half recital; 4 pieces for a Full recital from contrasting style periods (Baroque, Classical, Romantic, Impressionistic, 20th/21st century).

Recital Requirements for Percussion
All recitals (whether half or full) must contain the following:

1. A 2-mallet marimba, xylophone, or vibraphone piece
2. A 4-mallet marimba, xylophone, or vibraphone piece
3. A multiple-percussion piece
4. A timpani piece (with or without additional percussion instruments)

The four above works (and additional pieces, if desired) must include:

1. at least one solo piece
2. at least one chamber music piece (*see Note)
3. at least one piece with piano
Note: Drum kit is an acceptable portion of a recital if the student has studied jazz drumming in their applied lessons and has participated in Jazz Ensemble while at Fox; such a jazz combo would meet the chamber music requirement.

Additional requirements will be determined by the Applied Faculty.

**Recital Requirements for Strings (including Guitar)**
All recitals (whether half or full) must contain the following:

1. Three of the following distinct stylistic periods: Baroque, Classical, Romantic, and Twentieth-Century.
2. At least one concerto or sonata (complete, or an individual movement), performed with piano accompaniment.
3. At least one chamber music piece (*see Note)
4. At least one unaccompanied solo piece

Additional requirements will be determined by the Applied Faculty.

Note: Jazz improvisation (typically for guitar and bass, but applicable to all strings) is acceptable for a recital if the student has studied jazz improvisation in lessons and has participated in Jazz Ensemble while at Fox; such a jazz combo would meet the chamber music requirement.

**Recital Requirements for Voice**
All recitals must contain the following:

1. Languages: 3 different languages for a half recital and 4 different languages for a full recital.  
   e.g., English, French, German, Italian, Spanish
2. Time Periods/Eras: 3 different time periods/eras for a half recital and 4 different time periods/eras for a full recital.  
   e.g., Baroque, Classical, Romantic, 20th Century
3. Genres: 3 different genres for a half recital and 4 different genres for a full recital.  
   e.g., Art songs, oratorio, opera
4. Chamber music piece: Must collaborate on at least 1 chamber piece with instrument other than piano on both half and full recitals.
5. Recitative: Must sing 1 recitative on both half and full recitals.

**Collaborative pianist**—This should be arranged in conjunction with your applied instructor and should be in place by the time your recital is scheduled. 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 not approved—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 MUST be turned in to collaborative pianists the semester prior to the degree recital. Depending upon the requirement of your accompanist, these should be:
  o originals or copies which are copied back-to-back, hole-punched, and placed in a notebook (with your contact information), or
  o PDF’s.

• 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 for Music department archival purposes. You may request a digital copy; 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 usually hear multiple hearings on that day. Each hearing
will be a maximum of 30 minutes for a half recital or 50 minutes for a full recital--this includes time
for the jury to deliberate before the next hearing begins.

Students are expected to have a broad understanding of historical and biographical information
related to the repertoire they are performing. All information included in the program notes should
be known. Students should be prepared to share from the following list:

Composer
Dates
Historical significance/acceptance in society
Instrument/s played
Country of birth and/or residence
Other significant compositions

Musical Period
Characteristics of that musical period/era
Other important composers in that era
Musical events of significance, other repertoire composed or premiered?
Significant events in society, i.e., wars, inventions, popular authors or artists

Composition
Sonata, concerto, solo etc
Programatic versus absolute music
What is the story behind the composition?
Who premiered the piece?
How was it accepted?

Vocal repertoire
Context of the song in work as a whole
Genre: Oratorio, Opera, Art Song
Language
Translation
Who is singing?
Character, Narrator
Alone or with others?
Emotional states
Define the conflicts of character and how the music reflects these.
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.

A committee of 3 faculty members (includes the applied instructor) are required to attend degree recital hearings and the recital, 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.
Recital Technical Aspects

**Overview:** Once your date is scheduled, Event Services will have it on the “Unlock Schedule” for Security Services. Security is then responsible for unlocking the building and any/all doors needed. Lighting (and sound when necessary) is run by MPS (part of IT). Email mps@georgefox.edu or talk with Courtland Sherreitt, Events Production Specialist, 503-554-2589 about specifics of your recital.

**Dress Rehearsal:** The Events Production Specialist or an MPS student employee will be available for the rehearsal. They will be responsible for lighting (and audio/visual needs for some Composition recitals). One dress rehearsal per recital will be scheduled in Bauman for a period of 1 hour for a ½ recital or 90 minutes for a full recital.

**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.

**Stage Set-Up:** Stage set-up is your responsibility. The Music Office has student employees that can help with moving of the piano and set-up of the acoustical shells if requested sufficiently in advance.

**The Building:** Access to the cat walks and organ pipe loft are not permitted. Bauman lobby and Greenroom use is assumed during the recital (not the rehearsal).

**Reception:** Many (although not all) recitalists choose to have a reception at the conclusion of their recital. Bauman lobby is a favored location for this. If you wish or (due to the timing of other recitals) need to have a reception in a different location on campus, you must reserve it through 25-Live. Tables are available but need to be ordered with Event Services prior to the recital.

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

Semester Prior
[] Music MUST be turned in to collaborative pianists 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, or PDF’s depending upon the requirement of your accompanist.

[] Plan your recital (along with your instructor)—repertoire, recital attire, set design, etc.

Two to Six Weeks Prior
[] Approximately 2-6 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. Bring sufficient copies (3-4) for the faculty at the hearing. Your MUSI 481/482 instructor, Dr. Danielle Warner, will be the final proofreader of your completed program with edits from your hearing. She may pass it back to you for further editing and clarification. Once you pass your hearing and your program has been approved, you may print up to 50 black/white programs on the Music Department’s copier/printer (see the Music Department’s administrative assistant if you need help).

Two to Three Weeks Prior
[] Poster: You should create a poster for your recital. Include the pertinent information of WHAT (your name and type of recital, i.e., instrument), WHERE (Bauman Auditorium, George Fox University), WHEN (Date and Time), include your accompanist’s name. Be sure to bring copies to your hearing for approval by the Music faculty. Once you pass your hearing and your poster has been approved, you may put up your posters. You may print up to 25 black/white posters on the Music Department’s copier/printer (see the Music Department’s administrative assistant if you need help). Posters need to be stamped by ASC before putting up on campus.  

[] Press Release: Fill out a Student Recital Publicity Form. This form is to be submitted only after passing your recital hearing.

[] If you wish, 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...

One Week Prior
[] 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 a 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—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
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 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 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. George Fox 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 George Fox 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 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Risk of hearing loss is based on a combination of sound or loudness 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.