



**STUDENT GUIDE TO
THE MUSIC DEPARTMENT
2025-26**



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I. INTRODUCTION

Welcome to the Whitworth University Music Department! This guide is designed to provide information and support for your music studies at Whitworth, whether you are a music major, music minor, or majoring in another field and participating in music classes, lessons, or ensembles. Copies of this guide are always available in the Music Office as well as on the department website.

Mission Statement – Whitworth Music Department

The Whitworth Music Department is a community of musicians that recognizes creative expression as an essential aspect of being created in God's image and is a place where individual and community artistry blend toward a higher purpose. We prepare students for careers in music, further studies and a lifetime of musical engagement. (Whitworth University catalog)

We are committed to the community that we strive to create here and encourage you to take an active part in building that community. Communication is important to us, and we are always willing to talk with you about questions, concerns, or ideas. If a door is closed, just check in with the Music Office or send an email.

Student Learning Outcomes – Whitworth Music Department

- The learner will be able to accurately display individual technical musicianship skills in both contextual and non-contextual performance settings.
- A strong foundation in music theory, analysis and aural skills.
- Knowledge of a breadth of musical traditions, literature and aesthetics.
- An understanding of the intersection of music with Christian faith and other worldviews throughout history and in contemporary culture.
- Vocational discovery and career preparation in the context of a vibrant liberal arts education.

MUSIC PROGRAMS

There are two major programs at Whitworth:

1. Bachelor of Arts degree in Music
 - a. No track required – optional tracks available in Composition, Instrumental Performance, Jazz Performance, String Pedagogy, Voice Performance, and Music Production and Songwriting.
2. Bachelor of Arts Degree in Music Education
 - a. Track required – Choral/General or Instrumental/General. This degree leads to a Pre-K through 12th grade teaching certification in the state of Washington.

The music department offers a minor in music (no track), and individual courses in music are available for meeting Whitworth Shared Curriculum Requirements in Fine Arts, Historical Inquiry, Literature and Storytelling, Faith, Reason, and Contemporary Issues, and US Diversity and Global Perspectives tags. All Whitworth students may audition for ensembles or take private lessons.

Whitworth University also offers an interdisciplinary Worship Leadership Minor (see page 15).

Whitworth University is an accredited institutional member of the National Association of Schools of Music (NASM).

II. BACHELOR OF ARTS IN MUSIC

2.1 DEGREE REQUIREMENTS

This is the liberal arts degree in music. It is possible, but not required, to add one or more tracks (described on pages 4-6) to the core curriculum listed below. The Whitworth Catalog contains the most accurate and up-to-date requirements for degrees based on catalog year.

PERFORMANCE STUDIES: 6 semester credits

Six semesters of private lessons in one performance medium (must be taken during Fall and Spring terms) including at least two semesters at the 400 level.

ENSEMBLE: 8 semester credits

Eight semesters of ensembles. See "Meeting the Ensemble Requirement" on page 15 for details.

VOCATION OF THE MUSICIAN: 1 semester credit (MU 101)

MUSIC THEORY: 12 semester credits

MU 110, MU 112, MU 210, MU 212

EAR TRAINING: 4 semester credits

MU 111, MU 113, MU 211, MU 213

-These courses should be taken concurrently with Music Theory.

GLOBAL MUSIC, WESTERN MUSIC TRADITIONS: 9 semester credits

MU 301, MU 302W, MU 303

GENERAL CONDUCTING: 2 semester credits

MU 225

ELECTIVES: 6 semester credits

Not required for students who pursue a Track.

RECITAL HOURS: 0 semester credits

MU R99 (seven semesters)

JUNIOR (GRADUATION) RECITAL: 0-1 semester credits

MU 383

PIANO PROFICIENCY: 0-2 semester credits

Piano proficiency may be met by passing a proficiency exam, or by completing MU 241: Class Piano II with a minimum grade of B. MU 141: Class Piano I may be required prior to taking MU 241. All incoming students must meet with the Piano Proficiency Coordinator to determine their placement for piano study.

TOTAL: 48-51 semester credits

2.2 REQUIREMENTS FOR TRACKS

2.2.1 COMPOSITION - Advisor: Prof. Brent Edstrom

| | |
|--|------------------------|
| BA in Music requirements (page 3) minus 6 elective credits | 42-45 semester credits |
| Additional lessons at the 400 level | 4 semester credits |
| MU 205: Intro to Recording | 3 semester credits |
| MU 432: Instrumental and Choral Arranging | 2 semester credits |
| Choose 2-3 credits from the following: | 2-3 semester credits |
| MU 206: Jazz in America | |
| MU 331: String Techniques | |
| MU 332: Percussion Techniques | |
| MU 333: Woodwind Techniques | |
| MU 334: Brass Techniques | |
| MU 483: Senior Recital | 0-2 semester credits |
| TOTAL: | 53-59 semester credits |

2.2.2 INSTRUMENTAL PERFORMANCE - Advisors: Dr. Richard Strauch, Dr. Philip Baldwin

| | |
|--|------------------------|
| BA in Music requirements (page 3) minus 6 elective credits | 42-45 semester credits |
| Additional lessons at the 400 level | 4 semester credits |
| MU 427: Advanced Conducting | 2 semester credits |
| One course selected from the following: | 1 semester credit |
| MU 249-449: Jazz Combo | |
| MU 270-470: Chamber Ensemble | |
| One course selected from the following: | 2-3 semester credits |
| MU 206: Jazz in America | |
| MU 348: Computer Applications in Music | |
| MU 416: Wind Literature | |
| MU 417: String Literature | |
| MU 432: Instrumental and Choral Arranging | |
| MU 442: Jazz/Contemporary Methods | |
| MU 483: Senior Recital | 0-2 semester credits |
| TOTAL: | 51-57 semester credits |

2.2.3 JAZZ PERFORMANCE - Advisor: Dr. Jared Hall

| | |
|--|------------------------|
| BA in Music requirements (page 3) minus 6 elective credits | 42-45 semester credits |
| Additional lessons at the 400 level | 4 semester credits |
| MU 249-449: Jazz Combo | 4 semester credits |
| MU 263-463: Jazz Arranging Lesson | 1 semester credit |
| MU 206: Jazz in America | 3 semester credits |
| MU 483: Senior Recital | 0-2 semester credits |
| TOTAL: | 54-59 semester credits |

2.2.4 VOICE PERFORMANCE - Advisor: Dr. Scott Miller

| | |
|---|------------------------|
| BA in Music requirements (page 3) minus 6 credits electives | 42-45 semester credits |
| Additional lessons at the 400 level | 4 semester credits |
| MU 335: Survey of Diction for Singers | 2 semester credits |
| MU 439: Vocal Pedagogy | 2 semester credits |
| MU 483: Senior Recital | 0-2 semester credits |
| TOTAL: | 50-54 semester credits |

2.2.5 STRING PEDAGOGY - Advisor: Dr. Phil Baldwin

| | |
|---|------------------------|
| BA in Music requirements (page 3) minus 6 credits electives | 42-45 semester credits |
| Additional lessons at the 400 level | 4 semester credits |
| MU 329: Beginning/Advanced String Pedagogy (2 semesters) | 4 semester credits |
| MU 417: String Literature | 1 semester credits |
| Take two semesters: | |
| MU 394: Practicum | 4 semester credits |
| TOTAL: | 55-58 semester credits |

2.2.6 MUSIC PRODUCTION AND SONGWRITING - Advisor: Professor Brent Edstrom

| | |
|--|---------------------|
| Musicianship: | 27 semester credits |
| MU 101: The Vocation of a Musician | 1 semester credit |
| MU 110, 112, 212: Music Theory I, II. and IV | 9 semester credits |
| MU 111, 113, 213: Ear Training I, II, IV | 3 semester credits |
| One of the following: | 2 semester credits |
| MU 141, 241: Class Piano I, II, leading to proficiency | |
| MU 140, 240: Class Guitar I, II | |
| MU 262: Applied Composition | 2 semester credits |
| MU 266: Applied Songwriting | 2 semester credits |

| | |
|--|------------------------|
| Choose four credits from the following: | 4 semester credits |
| MU 266: Applied Songwriting | |
| MU 265: Applied Music Production | |
| MU 264: Applied Algorithmic Composition | |
| MU 262: Applied Composition | |
| Required Music Technology and Entrepreneurship | 14-15 semester credits |
| MU 205: Introduction to Recording | 3 semester credits |
| MU 350: Music Production and Recording | 3 semester credits |
| MU 426: Survey of the Music Industry | 3 semester credits |
| Choose 5-6 credits from the following: | 5-6 semester credits |
| AR 277: Intro to Time-Based Art Marketing | |
| BU 208: Marketing | |
| CS 171: Computer Science I | |
| CS 301: Internet Applications Development | |
| COM 237: Intro Video Audio | |
| EL 245: Creative Writing | |
| EL 345: Poetry Writing | |
| EL 337H: Audio Storytelling | |
| EL 339: Digital Storytelling | |
| EL 204: Film Noir Hardboiled Lit | |
| EL 250: Introduction to Film Studies | |
| TA 115: Film Performance and Production | |
| EL 352: World Cinema | |
| MU 210: Music Theory III | |
| MU 432: Instrumental and Choral Arranging | |
| TA 435: Leadership in the Arts | |
| Performance/Required Music Electives: | 14-15 semester credits |
| MU 200-400 level: Music Ensemble | 4 semester credits |
| MU 103: Listening to Music | 3 semester credits |
| One of the following: | 3 semester credits |
| MU 206: Jazz in America | |
| MU 301: Global Music, Culture, and Society | |
| MU 302W: Western Music Tradition I | |
| MU 303: Western Music Tradition II | |

| | |
|-------------------------------------|-------------------------------|
| One of the following: | 0-1 semester credits |
| MU 383: Graduation Recital | |
| MU 385: Graduation Portfolio | |
| MU R99: Recital Hours (7 semesters) | 0 semester credits |
| Elective music courses | 4 semester credits |
| TOTAL: | 59-61 semester credits |

2.3 BACHELOR OF ARTS IN MUSIC – Sample Four Year Sequence of Music Courses

FRESHMAN YEAR

Fall Term

| | |
|------------------------------|-----|
| MU 101: Vocation of Musician | (1) |
| MU 110: Theory I | (3) |
| MU 111: Ear Training I | (1) |
| Lesson | (1) |
| Ensemble | (1) |
| MU 141: Piano (if needed) | (1) |
| MU R99: Recital Hours | (0) |

Spring Term

| | |
|----------------------------|-----|
| MU 112: Theory II | (3) |
| MU 113: Ear Training II | (1) |
| Lesson | (1) |
| Ensemble | (1) |
| MU 241: Piano (if needed) | (1) |
| MU R99: Recital Hours | (0) |
| Complete First-Year Review | |

SOPHOMORE YEAR

Fall Term

| | |
|--------------------------|-----|
| MU 210: Theory III | (3) |
| MU 211: Ear Training III | (1) |
| Lesson | (1) |
| Ensemble | (1) |
| MU 225: Gen Conducting | (2) |
| (if not taken yet) | |
| MU R99: Recital Hours | (0) |

Spring Term

| | |
|-----------------------------------|-----|
| MU 212: Theory IV | (3) |
| MU 213: Ear Training IV | (1) |
| Lesson | (1) |
| Ensemble | (1) |
| MU 301: Music History I | (3) |
| <i>(may be taken junior year)</i> | |
| MU R99: Recital Hours | (0) |
| Complete Upper Division Audition | |

JUNIOR YEAR

Fall Term

| | |
|-----------------------------------|-----|
| MU 302W: Music History II | (3) |
| <i>(may be taken senior year)</i> | |
| Lesson | (1) |
| Ensemble | (1) |
| MU R99: Recital Hours | (0) |
| Electives or Track courses | |

Spring Term

| | |
|-----------------------------------|-------|
| MU 303: Music History III | (3) |
| <i>(may be taken senior year)</i> | |
| Lesson | (1) |
| Ensemble | (1) |
| MU R99: Recital Hours | (0) |
| Electives or Track courses | |
| MU 383: Junior Recital | (0-1) |
| <i>(may be taken Senior year)</i> | |

SENIOR YEAR

Fall Term

Ensemble (1)
MU R99: Recital Hours (0)
Electives or Track courses

Spring Term

Ensemble (1)
MU R99: Recital Hours (0)
Electives or Track courses

III. Bachelor of Arts in Music Education — Advisor: Dr. Benjamin Brody

3.1 DEGREE REQUIREMENTS

| | |
|---|----------------------|
| PERFORMANCE STUDIES: | 6 semester credits |
| Six semesters of private lessons in one performance medium (must be taken during Fall and Spring terms) including at least two semesters at the 400 level. | |
| ENSEMBLE | 7 semester credits |
| Eight semesters of ensembles. See "Meeting the Ensemble Requirement" on page 16 for details. | |
| VOCATION OF THE MUSICIAN: MU 101 | 1 semester credit |
| MUSIC THEORY: MU 110, MU 112, MU 210, MU 212 | 12 semester credits |
| EAR TRAINING: MU 111, MU 113, MU 211, MU 213 | 4 semester credits |
| These courses should be taken concurrently with Music Theory. | |
| GLOBAL MUSIC AND WESTERN MUSIC TRADITIONS: MU 301, MU 302W, MU 303 | 9 semester credits |
| GENERAL CONDUCTING: MU 225 | 2 semester credits |
| RECITAL HOURS: MU R99 (seven semesters) | 0 semester credits |
| JUNIOR RECITAL: MU 383 | 0-1 semester credits |
| PIANO PROFICIENCY | 0-2 semester credits |
| Piano proficiency may be met by passing a proficiency exam, or by completing MU 241: Class Piano II with a minimum grade of B. MU 141: Class Piano I may be required prior to taking MU 241. All incoming students must meet with the Piano Proficiency Coordinator to determine their placement for piano study. | |
| ADVANCED CONDUCTING: MU 427 | 2 semester credits |
| INSTRUMENTAL AND CHORAL ARRANGING: MU 432 | 2 semester credits |
| MUSIC METHODS IN THE ELEMENTARY SCHOOL: MU 440 | 2 semester credits |
| CONTEMPORARY/JAZZ METHODS: MU 442 | 2 semester credits |
| SECONDARY MUSIC TEACHING TECHNIQUES: MU 443 | 2 semester credits |

Choose one of the following tracks:

CHORAL/GENERAL TRACK

| | |
|---|--------------------|
| MU 439: Vocal Pedagogy | 2 semester credits |
| MU 335: Survey of Diction for Singers | 2 semester credits |
| MU 257: Private Piano | 1 semester credit |
| (This piano study is in addition to the piano proficiency requirement for the BA in Music. It may not be taken until piano proficiency is complete, and must be completed with a minimum grade of B.) | |
| MU 415: Choral Literature | 2 semester credits |

INSTRUMENTAL/GENERAL TRACK

| | |
|-------------------------------|-------------------|
| MU 331: String Techniques | 1 semester credit |
| MU 332: Percussion Techniques | 1 semester credit |
| MU 333: Woodwind Techniques | 1 semester credit |
| MU 334: Brass Techniques | 1 semester credit |
| MU 416: Wind Literature | 1 semester credit |
| MU 417: String Literature | 1 semester credit |
| One of the following: | 1 semester credit |
| MU 142: Class Voice | |
| MU 259: Private Voice | |

TOTAL 58-62 semester credits

The Music Education major requires a significant number of Education courses as well as one full semester of student teaching. The specific course numbers and titles are listed in the University Catalog under "School of Education". Please talk with an advisor for more information.

Note to all students about music education courses:

Students who are not Music Education majors but may wish to pursue a post-baccalaureate program in teaching (such as an MIT at Whitworth or elsewhere) are encouraged to take as many Music Education courses as possible. Consult with Dr. Brody for more information.

3.2 Music Education –Choral/General Track – starting in Fall semester of an ODD year

| FALL (odd) | | JAN (even) | | SPRING (even) | |
|-----------------------------------|----|---------------------------------|---|---------------------------------------|----|
| MU 110: Music Theory I | 3 | EDU 201: Educational Psychology | 3 | MU 112: Music Theory II | 3 |
| MU 111: Ear Training I | 1 | EDU 204: Exploring Teaching | 2 | MU 113: Ear Training II | 1 |
| MU 141: Piano Class I | 1 | | | MU 241: Piano Class II | 1 |
| MU Private Lesson | 1 | | | MU Private Lesson | 1 |
| *MU Ensemble | 1 | | | *MU Ensemble | 1 |
| MU 101: Vocation of the Musician | 1 | | | EDU 266: Multi-Lingual Language Devel | 3 |
| SC 101: Intro to Flourishing Life | 3 | | | EDU 267: Context/Culture in Learning | 3 |
| El 110: Writing I | 3 | | | | |
| TOTAL | 14 | TOTAL | 5 | TOTAL | 13 |

| FALL (even) | | JAN (odd) | | SPRING (odd) | |
|--------------------------------------|----|---------------------|---|-------------------------------------|----|
| EDU 320: Exceptional Learners + Incl | 3 | Biblical Literature | 3 | EDU 410: Sust., Hist., and Culture | 3 |
| MU 210: Music Theory III | 3 | Physical Wellness | 1 | MU 212: Music Theory IV | 3 |
| MU 211: Ear Training III | 1 | EDU 302: Trauma | 1 | MU 213: Ear Training IV | 1 |
| MU 225: General Conducting | 2 | | | MU 301: Global Music, Soc., Culture | 3 |
| MU Private Lesson | 1 | | | MU Private Lesson | 1 |
| *MU Ensemble | 1 | | | *MU Ensemble | 1 |
| MU 257: Private Piano Lesson | 1 | | | MU 442: Contemporary Jazz Methods | 2 |
| EDU 302: Trauma | 1 | | | MU 432: Instr/Choral Arranging | 2 |
| | | | | | |
| | | | | | |
| TOTAL | 13 | TOTAL | 5 | TOTAL | 16 |

| FALL (odd) | | JAN (even) | | SPRING (even) | |
|---------------------------|-------|------------|--|------------------------------------|----|
| FRCI: | 3 | | | EDU 350: Meth Teach Mid/High Sch | 3 |
| MU 302W: Western Music I | 3 | | | *EDU 351: Mid/High Schl Field Exp | 1 |
| MU 439: Vocal Pedagogy | 2 | | | MU 440: Mus Meth in Elem School | 2 |
| MU Private Lesson | 1 | | | MU 303: Western Music II | 3 |
| *MU Ensemble | 1 | | | MU Private Lesson | 1 |
| Math/Stats or Science | 3-4 | | | *MU Ensemble | 1 |
| MU 415: Choral Literature | 2 | | | MU 427: Advanced Conducting | 2 |
| | | | | EDU 329: Intervention for Behavior | 3 |
| TOTAL | 15-16 | TOTAL | | TOTAL | 16 |

| FALL (even) | | JAN (odd) | | SPRING (odd) | |
|---------------------------------------|-------|---|---|----------------------------|-------|
| EDU 465: Asst, Mgmt, Diff Mid/HS | 3 | EDU 368: Field Exp in Culture | 3 | EDU 498 Student Teaching | 11 |
| *EDU 485: Mid/HS Field Experience | 1 | <i>(also meets alt level for music)</i> | | EDU 476 Prof Issues | 1 |
| MU 443: Second Mus Teach Tech | 2 | | | EDU 470W: Capstone Seminar | 1 |
| MU Private Lesson | 1 | | | | |
| *MU Ensemble | 1 | | | | |
| MU 383: Grad Recital | 0-1 | | | | |
| Math/Stats or Science | 3-4 | | | | |
| MU 335: Survey of Diction for Singers | 2 | | | | |
| | | | | | |
| TOTAL | 13-15 | TOTAL | 3 | TOTAL | 15-16 |

Important notes:

- 1) *The credit maximum in fall and spring semesters is 16, but courses marked with an *asterisk are waived from overload fees. Two music ensembles may be waived.
- 2) It's important not to make any changes in this plan without consulting a Music Education advisor; doing so could make it impossible to graduate in 4 years! Many students do expand the plan to 4 ½ years with their advisor's help.

3.3 Music Education – Instrumental/General Track – starting in Fall semester of an ODD year

| FALL (odd) | | JAN (even) | | SPRING (even) | |
|-----------------------------------|----|---------------------------------|---|---------------------------------------|----|
| MU 110: Music Theory I | 3 | EDU 201: Educational Psychology | 3 | MU 112: Music Theory II | 3 |
| MU 111: Ear Training I | 1 | EDU 204: Exploring Teaching | 2 | MU 113: Ear Training II | 1 |
| MU 141: Piano Class I | 1 | | | MU 241: Piano Class II | 1 |
| MU Private Lesson | 1 | | | MU 334: Brass Techniques | 1 |
| *MU Ensemble | 1 | | | MU Private Lesson | 1 |
| MU 101: Vocation of the Musician | 1 | | | *MU Ensemble | 1 |
| SC 101: Intro to Flourishing Life | 3 | | | EDU 266: Multi-Lingual Language Devel | 3 |
| EL 110: Writing I | 3 | | | EDU 267: Context/Culture in Learning | 3 |
| | | | | | |
| TOTAL | 14 | TOTAL | 5 | TOTAL | 13 |

| FALL (even) | | JAN (odd) | | SPRING (odd) | |
|--------------------------------------|----|---------------------|---|-------------------------------------|----|
| EDU 320: Exceptional Learners + Incl | 3 | Biblical Literature | 3 | MU 432: Instr/Choral Arranging | 2 |
| MU 210: Music Theory III | 3 | Physical Wellness | 1 | MU 212: Music Theory IV | 3 |
| MU 211: Ear Training III | 1 | EDU 302: Trauma | 1 | MU 213: Ear Training IV | 1 |
| MU 225: General Conducting | 2 | | | MU 301: Global Music, Soc., Culture | 3 |
| MU Private Lesson | 1 | | | MU Private Lesson | 1 |
| *MU Ensemble | 1 | | | *MU Ensemble | 1 |
| MU 331: String Techniques | 1 | | | MU 332: Percussion Techniques | 1 |
| | | | | MU 442: Contemporary/Jazz Methods | 2 |
| | | | | | |
| TOTAL | 12 | TOTAL | 5 | TOTAL | 14 |

| FALL (odd) | | JAN (even) | | SPRING (even) | |
|------------------------------------|----|------------|--|-----------------------------------|----|
| FCI: | 3 | | | EDU 350: Meth Teach Mid/High Schl | 3 |
| MU 302W: Western Music I | 3 | | | *EDU 351: Mid/High Schl Field Exp | 1 |
| MU 333: Woodwind Techniques | 1 | | | MU 303: Western Music II | 3 |
| MU 416: Wind Literature | 1 | | | MU Private Lesson | 1 |
| MU 417: String Literature | 1 | | | | |
| MU 142 Class Voice | 1 | | | *MU Ensemble | 1 |
| MU Private Lesson | 1 | | | MU 427 Advanced Conducting | 2 |
| *MU Ensemble | 1 | | | MU 440 Mus Meth in Elem Sch | 2 |
| EDU 329: Intervention for Behavior | 3 | | | EDU 410: Context/Culture in Learn | 3 |
| | | | | | |
| TOTAL | 15 | TOTAL | | TOTAL | 16 |

| FALL (even) | | JAN (odd) | | SPRING (odd) | |
|-----------------------------------|-------|---|---|----------------------------|----|
| EDU 465: Asst, Mgmt, Diff Mid/HS | 3 | EDU 368: Field Exp in Culture | 3 | EDU 498 Student Teaching | 11 |
| *EDU 485: Mid/HS Field Experience | 1 | <i>(also meets alt level for music)</i> | | EDU 476: Prof Issues | 1 |
| MU 443: Second Mus Teach Tech | 2 | | | EDU 470W: Capstone Seminar | 1 |
| MU Private Lesson | 1 | | | | |
| *MU Ensemble | 1 | | | | |
| MU 383: Grad Recital | 0-1 | | | | |
| Math/Stats or Science | 3-4 | | | | |
| | | | | | |
| TOTAL | 11-13 | TOTAL | 3 | TOTAL | 13 |

Important notes:

- 1) *The credit maximum in fall and spring semesters is 16, but courses marked with an *asterisk are waived from overload fees. Two music ensembles may be waived.
- 3) It's important not to make any changes in this plan without consulting a Music Education advisor; doing so could make it impossible to graduate in 4 years! Many students do expand the plan to 4 ½ years with their advisor's help.

IV. Music Minor

| | |
|---|---------------------|
| PERFORMANCE STUDIES: | 4 semester credits |
| Four semesters of private lessons in one performance medium (must be taken during Fall and Spring terms). | |
| ENSEMBLE | 4 semester credits |
| Four semesters of ensembles. | |
| MUSIC THEORY I and II: MU 110, MU 112 | 6 semester credits |
| EAR TRAINING I and II: MU 111, MU 113 | 2 semester credits |
| These courses should be taken concurrently with Music Theory. | |
| Choose one of the following: | 3 semester credits |
| MU 103: Listening to Music | |
| MU 104: Music of the Christian Church | |
| MU 206: Jazz in America | |
| MU 301: Global Music, Culture, and Society | |
| RECITAL HOURS: MU R99 (four semesters) | 0 semester credits |
| TOTAL: | 19 semester credits |

V. Worship Leadership Minor

The worship leadership minor is an interdisciplinary minor designed to prepare students of any major to lead music in church. The program balances music studies (music theory/ear training and private lessons, Music of the Christian Church) and the theology (Christian Theology and history and Theology of Worship) with a semester-long internship in a local church and intro to Worship Leadership, in which students regularly prepare and receive feedback on music that they prepare to lead in worship.

MUSIC OF THE CHRISTIAN CHURCH: MU 104 3 semester credits

MUSIC THEORY I: MU 110 3 semester credits

PERFORMANCE STUDIES: 2 semester credits

Two semesters of private lessons (must be taken during Fall and Spring terms), or class voice: MU 142, guitar: MU 140 or piano: MU 141.

EAR TRAINING I: MU 111 1 semester credits

These courses should be taken concurrently with Music Theory.

Choose one of the following: 3 semester credits

MU 306: History and Theology of Worship

TH 306: History and Theology of Worship

TH 361: CHRISTIAN THEOLOGY 3 semester credits

TH 436: INTERNSHIP IN MUSIC MINISTRY 2 semester credits

MU 205: INTRO TO WORSHIP LEADERSHIP 3 semester credits

TOTAL: 20 semester credits

VI. Important Academic Information

6.1 Meeting the Ensemble Requirement

Music Ensembles are all courses numbered 267-467 through 279-479. The numbers correspond to academic standing (200-level for freshmen and sophomores; 400-level for juniors and seniors).

Music minors are required to participate in an ensemble for four semesters and may choose any ensemble to meet the requirement.

Music majors are required to participate in an ensemble every semester for eight semesters and must choose the ensemble according to the list below. Music Education majors are excused from ensemble participation during their full-time student teaching semester. Any other exceptions must be approved by the student's advisor and the Music Department Chair.

| <u>Performance area:</u> | <u>Ensemble Options:</u> |
|----------------------------------|--|
| Composition | Any ensemble |
| Guitar | Any ensemble |
| Brass, Woodwinds, Percussion* | Wind Symphony or Concert Band (<i>Music majors must audition for Wind Symphony but if not selected, Concert Band will meet the requirement.</i>) |
| Piano/Organ | Any ensemble (Piano Performance/Piano Pedagogy majors must take one semester of piano ensemble.) |
| Strings* | Whitworth Orchestra |
| Voice | Whitworth Choir, Forest Treble Choir, Ponderosa Tenor and Bass Choir |

*Note: Students who are pursuing the Jazz Performance track must include a minimum of 4 semesters of Jazz Ensemble and a minimum of 4 semesters of Wind Symphony/Concert Band (Brass, Woodwind, Percussion players) or Orchestra (Bass players). Students who are pursuing the Instrumental Performance track must include a minimum of 4 semesters of Wind Symphony/Concert Band and 4 semesters of Orchestra. Additional semesters of ensemble are recommended as electives.

6.2 Courses that are only offered once every two years:

Fall 2025, 2027

MU 333: Woodwind Techniques
MU 415: Choral Literature
MU 436W: Survey of Music Industry
MU 416: Wind Literature
MU 417: String Literature
MU 439: Vocal Pedagogy (FA 25 only)

Fall, 2026, 2028

MU 350: Music Production and Recording
MU 443: Secondary Music Methods
MU 331: String Techniques

Spring 2026, 2028

MU 204: Introduction to Recording
MU 334: Brass Techniques
MU 440: Music Methods in the Elementary School
MU 205: Intro to Worship Leadership

Spring 2025, 2027

MU 306: History and Theology of Worship
MU 332: Percussion Techniques
MU 442: Contemporary/Jazz Methods
MU 432: Instrumental and Choral Arranging

VII. Performance Studies

LESSONS

Registration for all music lessons takes place in the Music Office each semester. Questions concerning private lessons should be directed to the following performance area coordinators:

| | |
|--------------------|---------------------|
| Jazz | Dr. Jared Hall |
| Piano/Organ | Dr. Ben Brody |
| Strings | Dr. Philip Baldwin |
| Voice | Dr. Scott Miller |
| Winds & Percussion | Dr. Richard Strauch |
| Composition | Prof. Brent Edstrom |

7.1 LESSON FEES

These fees are non-refundable after the second week of classes

Private Lessons

| | |
|--|-------|
| One half hour lesson per week (1 credit) | \$360 |
| One-hour lesson per week (2 credits) | \$720 |

Class Lessons

| | |
|--------------------------|-------|
| Guitar, Piano, and Voice | \$ 75 |
|--------------------------|-------|

7.2 FEE WAIVERS

After completing one year at Whitworth, music majors and minors will receive a waiver of fees for required lessons. For most students, this will be one credit of lesson per semester. Music majors with upper division standing in a track that requires additional lessons will receive a waiver for two credits of lesson per semester. *Note: students who have lesson scholarships for their required lessons will not need a waiver.*

7.3 PERFORMANCE LABS

All students who are taking private lessons (except jazz lessons) must register for Performance Lab. Be sure it is on your schedule. Exemption must be approved by the performance studies coordinator in your area.

| | | |
|------------------|-----------------|-----------|
| Instrumental Lab | 11:45 -12:40 PM | Tuesdays |
| Voice Lab | 3:30-4:30 PM | Tuesdays |
| Piano Lab | 3:30-4:30 PM | Thursdays |
| String Lab | 11:45 -12:40 PM | Thursdays |

7.4 ACCOMPANISTS

Practice time with a staff accompanist is available for ALL students taking lessons. Sign-up sheets will be available each week.

7.5 MAKE-UP OF MISSED PRIVATE LESSONS

1. All excused absences must be made up before the completion of the term and before a grade can be turned in, based on the expectation of eleven lessons per semester.
2. Unexcused absences, as well as excused lessons not made up, must either affect the grade or result in an incomplete.
3. Absences are excused only under the following conditions:
 - a. If a student is excused by the instructor at least one week in advance (except in case of emergency).
 - b. If a student is excused by a staff member in the University Health Center or other medical professional and provides documentation.
 - c. If the student is officially excused by the Academic Affairs Office for music tours, special events, field trips, or athletics, and providing the student has notified the instructor that such absences will occur. It is the student's responsibility to notify the instructor in advance of these pending excused absences; the notice, as it appears in an email from the Academic Affairs, is simply a confirmation of the event with the administration's approval.
4. If the instructor cannot give the lesson, the student will be notified at least one week in advance (except in case of emergency), and the student will be provided with an opportunity to make up the lesson.

7.7 LESSON REQUIREMENTS FOR JAZZ PERFORMANCE TRACK

Students who wish to pursue the Jazz Performance track should take both classical lessons and jazz lessons for the first two years at Whitworth. Once a student has passed Upper Division and is formally admitted to the Jazz Performance track, classical lessons are recommended but no longer required for the major.

7.8 PERFORMANCE FINALS

MUSIC MAJORS and MINORS

All music majors and minors will perform in a formal final in their primary performance area (the performance area in which one will probably give a graduation recital) as described below:

1. Performance finals will be given during the last week of classes or finals week.
2. The performance final will be graded by faculty members in their performance area.
3. Music majors who have presented a recital in a particular term may be excused from their performance final – check with your teacher and Performance Studies area coordinator.
4. Music majors who have completed an Upper Division audition in a particular term will be excused from their performance final.

ALL OTHER STUDENTS

Performance studies students who are NOT music majors or minors, as well as music majors or minors who are studying in a secondary performance study area, will engage in a final performance experience as determined by each performance area within the department. Such final experience may be:

1. Formal performance final.
2. Final lab performance.
3. Departmental recital performance.
4. Final performance may be done at the final lesson.

ALL OTHER STUDENTS

Performance studies students who are NOT music majors or minors, as well as music majors or minors who are studying in a secondary performance study area, will engage in a final performance experience as determined by each performance area within the department. Such final experience may be:

5. Formal performance final.
6. Final lab performance.
7. Departmental recital performance.
8. Final performance may be done at the final lesson.

7.9 UPPER DIVISION LESSONS

Music majors – see Section VII: Admission to the Music major

Students who are not Music majors may audition, with the approval of their teacher, to take lessons at the 400 level during a regularly scheduled Performance Final in their area.

7.10 Recitals

7.10.1 JUNIOR (GRADUATION) AND SENIOR RECITALS

1. At the time of the Upper Division Audition the number of recitals a student may give will be set. Most music majors present one recital, the junior level (MU 383), which is often presented during the senior year in which case we call it a "Graduation Recital" on the program. Performance and composition track majors present MU 383 in the junior year and MU 483 in the senior year.
2. The Junior (or Graduation) Recital, MU 383, may be given by any music major with upper division standing. These recitals should be shared with one other student whenever possible.
3. The Senior Recital, MU 483, is presented by students who have upper division standing in a performance or composition track and have successfully completed MU 383.

7.10.2 ELECTIVE RECITALS

1. These are recitals which are not required as part of a degree program. A single Elective Recital may be given by any student taking private lessons, with the approval of their teacher, as long as they have achieved upper division standing for those lessons.
2. An Elective Recital cannot be used as a graduation recital after the fact.

7.10.3 POLICIES FOR ALL RECITALS

1. Junior and Senior Recitals have priority in scheduling over Elective Recitals.
2. All recitals must be given in the Music Recital Hall. In rare cases, at the request of the area coordinator, recitals may be approved for performance in rehearsal rooms.
3. A Whitworth Staff Accompanist will accompany all recitals involving piano accompaniment. Exceptions are made for Jazz Recitals.
4. Guest performers (from Whitworth or off-campus) may assist in a recital with the approval of the area coordinator but may not perform solo selections.
5. Fees:
 - MU 383, Junior Recital - \$100 charged at registration.
 - MU 385, Elective Recital - \$100 charged at registration.
 - MU 483, Senior Recital - \$150 charged at registration.
6. Students must register for all recitals, although credit is optional if the recital would create a credit overload for the semester.
7. Recital Length:

| | |
|----------------------------|------------------------|
| Junior/Graduation/Elective | 25-35 minutes of music |
| Senior | 50-60 minutes of music |

Any exceptions must be recommended by the performance area coordinator and approved by the Department Chair.

7.10.4 RECITAL APPLICATION PROCEDURE

1. Consult with your instructor about the content of your program, possible dates, and accompanist availability.
2. Fill out a Recital Request Form (available in the Music Office) early in the term prior to the term in which the recital is to take place.
3. Once your recital date is approved by the music faculty, pick up a copy of the Recital Check List in the Music Office. You are responsible for following all the procedures on this list.
4. Two weeks before the recital, a full program (with translations for vocal music) must be submitted via email to the Music Office.

7.10.5 RECORDING OF RECITALS

Your recital will be recorded and made available to you for download. Students may choose to make their own arrangements to have recitals professionally recorded, if desired.

VIII. ADMISSIONS TO THE MUSIC MAJOR

8.1 FIRST-YEAR REVIEW

At the end of the first year at Whitworth, all students considering a music or music education major must complete the form requesting a FIRST YEAR REVIEW and bring it to their spring term performance final. The purpose of this review is to provide honest, helpful feedback and to give each student a clear idea of what will be needed to complete a successful Upper Division Application/Audition at the end of the following year. Students will receive their response in writing and are encouraged to discuss the results with their advisor and teachers.

8.2 UPPER DIVISION AUDITION/APPLICATION

The Upper Division audition/application is a required check point for Music and Music Education majors, providing an opportunity for evaluation of performance, academic achievement, and potential, relative to the student's stated major or track. Passing the Upper Division application/audition means that the Music Department has accepted the student into a particular major and track, and that they may enroll for lessons at the 400 level. If a student wishes to change or add a track within the music major, an additional application/audition is required.

This process normally takes place at the end of the sophomore year. Junior or Senior transfer students will apply for Upper Division at the end of the first term in which they are eligible.

The following must be completed prior to applying for Upper Division:

1. One year of Music Theory and Ear Training.
2. Four terms of private lessons.
3. Piano Proficiency requirement.

Application/audition procedure:

1. Upper Division applications are available in the Music Office and should be returned there when completed with all required signatures. In addition to basic information, it asks for the following:
 - A. Grades for all music theory courses completed.
 - B. A typed repertoire list, including titles and composers of all literature studied in four terms of private study.
 - C. Piano proficiency completion date.
 - D. List of remaining music courses and semesters in which they will be taken.
 - E. Overall college GPA.
2. Audition times will be assigned once your application has been turned in to the Music Office. The music to be performed should be selected in consultation with the private lesson instructor. Most often, it would include two selections which are contrasting in style, as well as scales or technical studies where appropriate. Following the performance, the faculty may ask questions regarding any aspect of the application, repertoire list, or audition.

All full-time music faculty are involved in upper division evaluations. If the student's private lesson instructor is an adjunct, she/he will be asked to attend the audition or to provide a written recommendation.

IX. MU R99: RECITAL HOURS

All Music and Music Education majors are required to complete MU R99: Recital Hours for seven semesters (fall and spring – not offered in Jan Term). Music minors must complete MU R99 for four semesters. To complete MU R99, you must attend a minimum of 10 concerts and/or recitals. In general, performances must be classical, jazz, musical theatre, or world music at the university or professional level. A list of on-campus options is available at the beginning of every semester. Any questions about whether a particular event qualifies should be directed to the Department Chair.

9.1 Purpose of the Recital Attendance Requirement:

1. To increase student awareness of diverse music repertoire.
2. To help students become aware of performance technique.
3. To develop a general music understanding.

9.2 Concerts in which you participate:

1. You may count 3 concerts in which you are a significant performer (performing in 50% or more of the program, as an ensemble member or soloist). Programs in which you perform less than 50% of the program may be counted without limit, as long as you watch the remainder of the program. Performance Labs in your area are not counted.

9.3 Registering your attendance:

1. Students register for MU R99: Recital Hours (0 credits).
2. A clipboard with a sign-in and sign-out sheet will be available before each on-campus event. Students not signing in before five (5) minutes of the program have elapsed will not receive credit. For off-campus events take your program or ticket to the music office. Music office staff will record your attendance on Blackboard.

9.4 Enforcement of the requirement:

1. Students who do not attend the required number of recitals/concerts in a given semester will receive a grade of NS for MU R99. Students who do not complete the required number of semesters will be required to complete make-up work as assigned by the Music Department chair.

X. MUSIC BUILDING POLICIES

All rooms in the Music Building, including practice rooms, are reserved for use by Whitworth faculty and students who are using the room in connection to music courses, lessons, ensembles, and programs offered or sponsored by the Music Department. Students may reserve rooms as space is available for these purposes by contacting the Music Office. Practice rooms need not be reserved – see below.

Music building spaces cannot be available for use by any other student or group. This includes Whitworth music students who may wish to practice with their own bands, ensembles, or performances unconnected to the Music Department. This is not intended to discourage extra-curricular music but is essential to best utilize our limited space and equipment resources.

Students are expected to use rooms and equipment responsibly and will be held accountable for any loss or damage that relates to their use of the space. Any instruments, chairs, and stands that you move must be returned when you are finished. No personal property may be left in any room (with the exception of large instruments as approved by your private lesson instructor).

10.1 After-Hours Access to the Cowles Music Center

Students studying music may be granted extended evening access to the building for the purpose of practice and study. Extended access is a privilege and may be revoked at any time at the discretion of the chair.

10.2 Lockers

Any music student may check out a locker from the Music office. Priority is given to students who need to store instruments. As space is available, lockers may also be available for music storage. You will need to provide your own lock and register it with the music office.

10.3 Keys

If you need to get into a locked area, contact the Music Office. Keys for locked rooms may be checked out as appropriate:

1. When you have checked out a key, you are responsible for any loss or damage that occurs while using the room, for assuring that the room is used for the purpose stated above, and for returning the room to order and locking it when you are finished.
2. Keys are not to be copied or loaned to anyone.
3. Violation of the above may result in loss of key privileges.

10.4 Practice Rooms

1. Practice rooms are available on a first come first serve basis, however, you may reserve a practice room for up to two hours per day by signing up on the practice room schedule outside the door.
2. Personal property (including music and instruments) may not be left in practice rooms. Articles will be taken to the lost and found.
3. Do not move the piano. If it is not in the right place, please notify the Music Office.

10.5 Students Teaching Lessons

1. Students may only give lessons in the music building with approval and guidance from Whitworth music faculty. Students adhere to policies and procedures for teaching lessons which can be found in the music office.

XI. HEALTH AND SAFETY IN MUSIC

There are health and safety risks inherent in practice, performance, teaching, and listening to music both in general and as applicable to specific specializations. The Whitworth music department is committed to guarding against injury and illness in the study and practice of music, as well as raising awareness of the connection 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, and performance facilities.

Health and safety depend largely on personal decisions made by informed individuals. Whitworth University has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment in the music department.

The Whitworth Music Department seeks to educate students, faculty, and staff in a variety of ways including attention to pertinent health and safety topics in ensemble rehearsals and music performance labs and providing resources on this site and in the music office. Listed below are guidelines and resources on a variety of health and safety topics of importance to musicians. At the end of each section, there is a reference to further resources available on the NASM (National Association of Schools of Music) website. Students, faculty, and staff are encouraged to review these topics regularly.

Hearing Health

- Hearing health is essential to your lifelong success as a musician.
- Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- The risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
 - 85 dB (vacuum cleaner, MP3 player through earbuds at 1/3 volume) – 8 hours
 - 90 dB (blender, hair dryer) – 2 hours
 - 94 dB (MP3 player at 1/2 volume) – 1 hour
 - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
 - 110 dB (rock concert, power tools) – 2 minutes
 - 120 dB (jet planes at take-off) – without ear protection, hearing 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.

The use of earplugs and earmuffs helps to protect your hearing health.

- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis.
- 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 coordinator of your area.
- This information was provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the NASM Web site on hearing health at http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health.

Neuromusculoskeletal Health

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Good posture and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the coordinator of your area.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the NASM Web site on neuromusculoskeletal health at <http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA+Advisories+on+Neuromusculoskeletal+and+Vocal+Health>.
- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Good posture, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.

- Know your voice and its limits and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the coordinator of your area.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the NASM Web site on vocal health at <http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA+Advisories+on+Neuromusculoskeletal+and+Vocal+Health>.

Performance Injuries

Anyone who sings or plays an instrument has the potential to suffer injury related to that activity. It is the responsibility of singers and instrumentalists to be aware of and seek to prevent potential injuries in their area, and address them immediately when they do occur. The following resources are available in the music office for faculty, staff, and students to consult as needed:

- Conable, Barbara. *What Every Musicians Needs to Know About the Body* (GIA Publications, 2000)
- Horvath, Janet. *Playing Less Hurt* (Horvath, 2006)
- Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009)
- Norris, Richard N. *The Musician's Survival Manual* (International Conference of Symphony and Opera Musicians, 1993)

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