



**CBU**

**School of Music**  
California Baptist University

**SHELBY AND FERNE COLLINSWORTH SCHOOL OF MUSIC  
at CALIFORNIA BAPTIST UNIVERSITY**

**JOSEPH E. BOLIN, D.M.A.  
DEAN**

# *School of Music Handbook*

Undergraduate  
2018-19

Revised: 8/14/18

Please note: Highlighted sections are currently being considered for revision.

*“...inspiring students to the highest standards of musical craft and personal character,  
preparing them for success in musical professions.”*

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## **FACULTY**

Joseph E. Bolin, D.M.A. – Dean – Choral Music, Worship Arts

Guy Holliday, D.M.A. – Associate Dean of Undergraduate Studies – Director of Bands, Conducting

Lance Beaumont, D.M.A. – Associate Dean of Graduate Studies and Program Development – Guitar

Angela Brand-Butler, D.M.A. – Professor – Music History, Piano

John Reinebach, D.M.A. – Professor – Voice

Glenn Pickett, D.M.A. – Professor – Composition, Music History

Stephen Posegate, D.M.A. – Professor – Music Education

Gene Moon, D.M.A. – Associate Professor – Director of Orchestral Studies, Symphony Orchestra

Gene Peterson, D.M.A. – Associate Professor – Director of Choral Studies, Concert Choir, Conducting

Joshua Rodriguez, Ph.D. – Assistant Professor – Music Theory, Composition

Jennifer Cruz, M.M. – Assistant Professor – Piano

Steven Dahlgren, M.M. – Assistant Professor – UCO, Piano

Hector Jimenez, M.M. – Assistant Professor – Director of Worship Arts and Ministry

Travis Maclay, M.A. – Assistant Professor – Director of Operations, Worship Arts

Ruth Noemy Wheeler, M.M. – Lecturer – Strings

Brenda Reinebach, M.A. – Lecturer – Voice

Dan St. Marseille, M.M. – Lecturer – Associate Director of Bands and Dir. of Jazz Studies – Saxophone

Rick Muchow, B.A. – Artist in Residence – Worship Arts

## **STAFF**

Travis Maclay – Director of Operations

Johna Taylor – Administrative Assistant to the Dean

TBD – Administrative Assistant

Matthew McConnell – Technical Director

Dawn Carter – Performance Coordinator

# MISSION STATEMENT, PROGRAM DESCRIPTION, and ACCREDITATION

The Collinsworth School of Music at California Baptist University is committed to *inspiring students to the highest standards of musical craft and personal character, preparing them for success in musical professions.*

With an educational environment distinguished by vibrant, interactive teaching, a prolific performance culture (featuring over 400 concerts a year), and a strong emphasis on building personal and professional character, the School of Music at CBU stands as a unique scholastic institution, dedicated to providing rigorous training in the arts to equip young musicians for successful careers as performers, composers, music educators, and worship leaders.

Furthermore, the CBU School of Music believes in preparing high caliber, versatile musicians. While many institutions of higher learning center their curriculum and experiences around a limited segment of the musical sphere, CBU intentionally provides hands-on training in a multitude of musical styles and genres without compromise. In addition to its comprehensive focus on Western art music, the school intentionally blends folk and jazz styles, world music, commercial music, studio and technical production, and modern and traditional church music to most effectively prepare future artists for what awaits them in the modern marketplace of professional musicians.

The School of Music is fully accredited by the National Association of School of Music (NASM) and is committed to the continued refinement of its educational opportunities as we strive to accomplish our mission of preparing the next generation of career musicians.

Annually, the music program publishes a handbook to acquaint students with the faculty and academic programs. This handbook will help you better understand some of the requirements, policies, and procedures that specifically pertain to our program. The information contained in this handbook should be used in conjunction with the current *University Catalog/Undergraduate*. Read these two documents carefully – they contain answers to many of the questions you will have.

If questions do arise, do not hesitate to ask the appropriate faculty member. Students are urged to consult with faculty members about any problem relative to their work at the University.

Welcome to the Shelby and Ferne Collinsworth School of Music at California Baptist University!

## **BACHELOR of MUSIC DEGREE**

The Bachelor of Music degree provides an appropriate background for students who may have career aspirations as teachers, musicians, church music leaders, or who plan to make music an avocation upon completion of their coursework. This music degree may equip the student for graduate work in music, depending upon the choice of graduate institution. Classes and performing experiences enable students to know, understand, perform and teach diverse musical styles. Dr. Joseph Bolin, Dean of the Collinsworth School of Music, is committed to providing new and unique opportunities for our students to grow and reach their full potential.

Admission to Music Major or Minor is determined by the following:

- Performance Audition
- Music Theory Placement Exam  
*The results of this theory and aural skills exam determine placement within the music theory sequence.*

Music Majors and Minors will be subject to a yearly review by music faculty to determine the student's continuation in the program.

## **BACHELOR of ARTS DEGREE in MUSIC for WORSHIP ARTS and MINISTRY**

The Worship Arts and Ministry major is designed to prepare students for worship ministry in the highly eclectic culture of the modern evangelical church. The degree program is built to fully equip worship leaders/pastors to be musically excellent and stylistically versatile, proficient in pastoral and professional skills, and committed to the scriptural call of servant leadership in the example of Christ.

### **FOUR-YEAR PLANS**

In the following pages (6-11), four-year plans for all six majors leading to a Bachelor of Music degree are given. It is strongly recommended that students follow the plan for their major closely to ensure a timely completion of the degree requirements. Please note that many upper division courses for the specific majors are offered on a two-year cycle, and the four-year plans below start in the fall of even years. Students who begin their Freshman year in the fall semester of an odd year will find it necessary to take several courses in the Junior year even though they are listed in the Senior year below, and vice versa. Please see your major advisor about this necessity. Also, it is important to note that General Education courses are not listed on the four-year plans for the BM majors. G.E. courses will be spread out over all four years, and it is important to refer to your Degree Guide and seek the help of an Academic Advisor to ensure you are meeting all graduation requirements and are staying on track to graduate on time. On page 12, a four-year plan for the Bachelor of Arts in Worship Arts and Ministry degree is given. This plan does include all G.E. requirements.

# Bachelor of Music in Composition

The following represents a four-year plan for music courses to be taken by students majoring in Composition. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

## **Freshman Year - Fall Semester (Even) 9 units**

*MUS 012 Class Piano I	1
MUS 050 Performance Forum	0
**MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 114 Music Theory I	3
MUS 115 Musicianship Lab I	1
***MUS 282 Music Technology	2

## **Freshman Year - Spring Semester 8 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 124 Music Theory II	3
MUS 125 Musicianship Lab II	1

## **Sophomore Year - Fall Semester (Odd) 8-9 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 214 Music Theory III	3
MUS 215 Musicianship Lab III	1
MUS 202 Music in Global Cultures	2

## **Sophomore Year - Spring Semester 13-14 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 224 Music Theory IV	3
MUS 225 Musicianship Lab IV	1
§MUS 360 Theology, History, and Practice of Wor.	3
<i>MUS 253 Intro to Music Composition</i>	3

## **Junior Year - Fall Semester (Even) 14 units**

MUS 46x Private Instruction	1
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 312 Conducting I	2
MUS 313 Music History I	2
<i>MUS 311 Form and Analysis</i>	2
<i>MUS 354 Private Lessons in Composition</i>	1
<i>MUS 414 Interpretive Arranging</i>	2
¶ <i>MUS xxx Upper Division Elective</i>	3

## **Junior Year - Spring Semester 13 units**

MUS 46x Private Instruction	1
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 323 Music History II	3
<i>MUS 412 Conducting II</i>	2
<i>MUS 372 Counterpoint</i>	2
<i>MUS 354 Private Lessons in Composition</i>	1
<i>MUS 283 Electronic Music</i>	2

## **Senior Year - Fall Semester (Odd) 13 units**

MUS 46x Private Instruction	1
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
§§MUS 324 Music History III	3
<i>MUS 390 Projects in Musical Analysis</i>	1
<i>MUS 454 Private Lessons in Composition</i>	1
<i>MUS 472 Orchestration</i>	3
¶ <i>MUS xxx Upper Division Elective</i>	3

## **Senior Year - Spring Semester 12 units**

MUS 46x Private Instruction	1
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 325 Music History IV	2
<i>MUS 354 Private Lessons in Composition</i>	1
¶ <i>MUS xxx Upper Division Elective</i>	3
¶ <i>MUS xxx Upper Division Elective</i>	3
MUS 431 Senior Recital/Project	NC

\*Piano instruction is expected every semester until the Piano Proficiency exam has been passed.

\*\*Eight (8) units of Private Instruction must be completed on the same instrument.

\*\*\*MUS 282 Music Technology satisfies the G.E. Competency Requirement for Technology.

§MUS 360 Theology, History, and Practice of Worship satisfies 3 units of the G.E. Christian Studies requirement (under Biblical and Theological Core).

§§MUS 324 Music History III satisfies the G.E. History requirement (under The Political World).

¶Twelve (12) units of upper division electives are required.

NOTE: The Composition major satisfies all 39 upper division units required for graduation.

# Bachelor of Music in Instrumental Performance

The following represents a four-year plan for music courses to be taken by students majoring in Instrumental Performance. This plan reflects music courses taken in sequence. Please note that Gen. Ed. requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

## **Freshman Year - Fall Semester (Even) 10 units**

*MUS 012 Class Piano I	1
MUS 050 Performance Forum	0
**MUS 08x Private Instruction	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 114 Music Theory I	3
MUS 115 Musicianship Lab I	1
***MUS 282 Music Technology	2

## **Freshman Year - Spring Semester 8-9 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 124 Music Theory II	3
MUS 125 Musicianship Lab II	1

## **Sophomore Year - Fall Semester (Odd) 10-11 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 214 Music Theory III	3
MUS 215 Musicianship Lab III	1
MUS 202 Music in Global Cultures	2
≠MUS 095-097 Chamber Ens/Jazz/Concert Band	1

## **Sophomore Year - Spring Semester 12-13 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 224 Music Theory IV	3
MUS 225 Musicianship Lab IV	1
§MUS 360 Theology, History, and Practice of Wor.	3
≠MUS 095-097 Chamber Ens/Jazz/Concert Band	1

## **Junior Year - Fall Semester (Even) 11 units**

MUS 46x Private Instruction	2
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 312 Conducting I	2
MUS 313 Music History I	2
MUS 095-097 Chamber Ens/Jazz/Concert Band	1
¶MUS xxx Upper Division Elective	3

## **Junior Year - Spring Semester 13 units**

MUS 46x Private Instruction	2
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 323 Music History II	3
MUS 095-097 Chamber Ens/Jazz/Concert Band	1
∞MUS 345 Choral, Orch'l, and Band Lit. (Sp. Ev.)	3
§§§MUS 419 Instrumental Pedagogy (Sp. Even)	2

## **Senior Year - Fall Semester (Odd) 13 units**

MUS 46x Private Instruction	2
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
§§MUS 324 Music History III	3
MUS 095-097 Chamber Ens/Jazz/Concert Band	1
¶MUS xxx Upper Division Elective	3
¶MUS xxx Upper Division Elective	3

## **Senior Year - Spring Semester 10 units**

MUS 46x Private Instruction	2
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 325 Music History IV	2
MUS 095-097 Chamber Ens/Jazz/Concert Band	1
¶MUS xxx Upper Division Elective	3
MUS 431 Senior Recital/Project	NC

\*Piano instruction is expected every semester until the Piano Proficiency exam has been passed.

\*\*Sixteen (16) units of Private Instruction must be completed in total; eight (8) units must be on the same instrument.

\*\*\*MUS 282 Music Technology satisfies the G.E. Competency Requirement for Technology.

§MUS 360 Theology, History, and Practice of Worship satisfies 3 units of the G.E. Christian Studies requirement (under Biblical and Theological Core).

§§MUS 324 Music History III satisfies the G.E. History requirement (under The Political World).

§§§MUS 419 Instrumental Pedagogy is offered in the Spring (even years only). Students under catalogs beginning in even years should take the course during the spring semester of their Senior year.

¶Twelve (12) units of upper division electives are required.

∞MUS 345 Choral, Orchestral, and Band Literature is offered in the Spring (even years only). Students under catalogs beginning in even years should take the course during the spring semester of their Senior year.

≠Students taking MUS 097 Concert Band may simultaneously satisfy the Major Ensemble requirement, resulting in one less unit needed for those two semesters.

NOTE: The Instrumental Performance major satisfies all 39 upper division units required for graduation.

# Bachelor of Music in Keyboard Accompanying

The following represents a four-year plan of music courses for students majoring in Keyboard Accompanying. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

## **Freshman Year - Fall Semester (Even) 9 units**

MUS 050 Performance Forum	0
*MUS 082 Private Instruction: Piano (or 089)**	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 114 Music Theory I	3
MUS 115 Musicianship Lab I	1
***MUS 282 Music Technology	2

## **Sophomore Year - Fall Semester (Odd) 10 units**

MUS 050 Performance Forum	0
**MUS 089 Private Instruction: Accompanying	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 214 Music Theory III	3
MUS 215 Musicianship Lab III	1
MUS 202 Music in Global Cultures	2
<i>MUS 095 Chamber Ensemble</i>	1

## **Junior Year - Fall Semester (Even) 12 units**

MUS 050 Performance Forum	0
*MUS 462 Private Instruction: Piano (or MUS 469)	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 312 Conducting I	2
MUS 313 Music History I	2
§§§MUS 427 Diction for Singers (Fall Even)	1
∞MUS xxx Upper Division Elective	3

## **Senior Year - Fall Semester (Odd) 12 units**

MUS 050 Performance Forum	0
MUS 469 Private Instruction: Accompanying	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
§§MUS 324 Music History III	3
¶¶MUS 346 Repertoire for Accompanists (Fa. Odd)	3
∞MUS xxx Upper Division Elective	3

## **Freshman Year - Spring Semester 9 units**

MUS 050 Performance Forum	0
MUS 082 Private Instruction: Piano (or MUS 089)	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 124 Music Theory II	3
MUS 125 Musicianship Lab II	1
<i>MUS 083 Private Instruction: Organ</i>	1

## **Sophomore Year - Spring Semester 12 units**

MUS 050 Performance Forum	0
MUS 089 Private Instruction: Accompanying	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 224 Music Theory IV	3
MUS 225 Musicianship Lab IV	1
§MUS 360 Theology, History, and Practice of Wor.	3
<i>MUS 095 Chamber Ensemble</i>	1

## **Junior Year - Spring Semester 12 units**

MUS 050 Performance Forum	0
MUS 462 Private Instruction: Piano (or MUS 469)	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 323 Music History II	3
¶MUS 256 Basics of Accompanying (Spring Odd)	2
§§§MUS 428 Diction for Singers (Spring Odd)	1
∞MUS xxx Upper Division Elective	3

## **Senior Year - Spring Semester 11 units**

MUS 050 Performance Forum	0
MUS 469 Private Instruction: Accompanying	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 325 Music History IV	2
¶¶¶MUS 376 Perf. Styles for Accomp. (Sp. Even)	2
∞MUS xxx Upper Division Elective	3
MUS 431 Senior Recital/Project	NC

\*Piano instruction is expected every semester until the Piano Proficiency exam has been passed.

\*\*Sixteen (16) units of Private Instruction must be completed in total; a minimum of eight (8) units must be in Accompanying.

\*\*\*MUS 282 Music Technology satisfies the G.E. Competency Requirement for Technology.

§MUS 360 Theology, History, and Practice of Worship satisfies 3 units of the G.E. Christian Studies requirement (Biblical Core).

§§MUS 324 Music History III satisfies the G.E. History requirement (under The Political World).

§§§MUS 427 Diction for Singers is offered in Fall (even years only) and MUS 428 Diction for Singers II is offered in Spring (odd years). Students under catalogs beginning in odd years should take the course during the fall semester of their Senior year.

¶MUS 256 Basics of Accompanying is offered in Spring (odd years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Senior year.

¶¶MUS 346 Repertoire for Accompanists is offered in Fall (odd years only). Students under catalogs beginning in odd years should take the course during the fall semester of their Junior year.

¶¶¶MUS 376 Performance Styles for Accompanists is offered in Spring (even years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Junior year.

∞Twelve (12) units of upper division electives are required.

NOTE: The Keyboard Accompanying major satisfies all of the 39 upper division units required for graduation.

# Bachelor of Music in Music Education

The following represents a four-year plan for music courses to be taken by students majoring in Music Education. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

## **Freshman Year - Fall Semester (Even) 9 units**

*MUS 012 Class Piano I	1
MUS 050 Performance Forum	0
**MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 114 Music Theory I	3
MUS 115 Musicianship Lab I	1
***MUS 282 Music Technology	2

## **Sophomore Year - Fall Semester (Odd) 12-13 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 214 Music Theory III	3
MUS 215 Musicianship Lab III	1
MUS 202 Music in Global Cultures	2
<i>MUS 093, 095, or 096 Chamber or Jazz Band</i>	1
<i>MUS 308 Jazz History (Fall, Spring)</i>	3

## **Junior Year - Fall Semester (Even) 14 units**

MUS 050 Performance Forum	0
MUS 46x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 312 Conducting I	2
MUS 313 Music History I	2
<i>MUS 311 Form and Analysis</i>	2
∞MUS 427 Diction for Singers I (Fall Even)	1
<i>MUS 440 or 441 Inst. Techniques (WW or Brass)</i>	1
<i>MUS 450 Observations in Teaching Methods</i>	1
<i>MUS 444 Vocal Techniques (Fall Even)</i>	1
¶MUS 445 Marching Band Techniques (Fall Even)	2

## **Senior Year - Fall Semester (Odd) 12 units**

MUS 050 Performance Forum	0
MUS 46x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
§MUS 324 Music History III	3
<i>MUS 405 Intro to Music Education</i>	2
<i>MUS 440 or 441 Inst. Techniques (WW or Brass)</i>	1
<i>MUS 472 Orchestration</i>	3

## **Freshman Year - Spring Semester 8-9 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 124 Music Theory II	3
MUS 125 Musicianship Lab II	1
<i>MUS 014 Class Guitar</i>	1

## **Sophomore Year - Spring Semester 11-12 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 224 Music Theory IV	3
MUS 225 Musicianship Lab IV	1
§MUS 360 Theology, History, and Practice of Wor.	3
<i>MUS 093, 095, or 096 Chamber or Jazz Band</i>	1

## **Junior Year - Spring Semester 13 units**

MUS 050 Performance Forum	0
MUS 46x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 323 Music History II	3
<i>MUS 412 Conducting II</i>	2
∞MUS 428 Diction for Singers II (Spring Odd)	1
<i>MUS 372 Counterpoint</i>	2
§§§MUS 425 Survey of Music Other Disc. (Sp. Odd)	1
<i>MUS 442 or 443 Inst. Techniques (Perc or Strings)</i>	1
<i>I</i>	

## **Senior Year - Spring Semester 12 units**

MUS 050 Performance Forum	0
MUS 46x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 325 Music History IV	2
<i>MUS 345 Choral, Orch'l, and Band Lit. (Sp. Even)</i>	3
<i>MUS 442 or 443 Inst. Techniques (Perc. or Strings)</i>	1
<i>MUS 475 Music in the Schools</i>	3
MUS 431 Senior Recital/Project	NC

\*Piano instruction is expected every semester until the Piano Proficiency exam has been passed.

\*\*Eight (8) units of Private Instruction must be on the same instrument.

\*\*\*MUS 282 Music Technology satisfies the G.E. Competency Requirement for Technology.

§MUS 360 Theology, History, and Practice of Worship satisfies 3 units of the G.E. Christian Studies requirement (Biblical Core).

§§MUS 324 Music History III satisfies the G.E. History requirement (under The Political World).

§§§MUS 425 Survey of Music in Other Disciplines is offered in Spring (odd years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Sophomore or Senior year.

∞MUS 427 Diction for Singers I (Fall, even years) and MUS 428 Diction for Singers II (Spring, odd years) is required of Music Education students with a Vocal or Piano emphasis. Students under catalogs beginning in odd years should take these courses during their Senior year.

¶MUS 445 Marching Band Techniques is required of students with an instrumental emphasis. Offered Fall of even years only.

NOTE: The Music Education major satisfies all of the 39 upper division units required for graduation.

# Bachelor of Music in Piano Performance

The following represents a four-year plan for music courses to be taken by students majoring in Piano Performance. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

## **Freshman Year - Fall Semester (Even) 9 units**

MUS 050 Performance Forum	0
*MUS 082 Private Instruction: Piano	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 114 Music Theory I	3
MUS 115 Musicianship Lab I	1
**MUS 282 Music Technology	2

## **Freshman Year - Spring Semester 8 units**

MUS 050 Performance Forum	0
MUS 082 Private Instruction: Piano	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 124 Music Theory II	3
MUS 125 Musicianship Lab II	1

## **Sophomore Year - Fall Semester (Odd) 10 units**

MUS 050 Performance Forum	0
MUS 082 Private Instruction: Piano	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 214 Music Theory III	3
MUS 215 Musicianship Lab III	1
MUS 202 Music in Global Cultures	2
<i>MUS 095 Chamber Ensemble</i>	1

## **Sophomore Year - Spring Semester 12 units**

MUS 050 Performance Forum	0
MUS 082 Private Instruction: Piano	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 224 Music Theory IV	3
MUS 225 Musicianship Lab IV	1
§MUS 360 Theology, History, and Practice of Wor.	3
<i>MUS 095 Chamber Ensemble</i>	1

## **Junior Year - Fall Semester (Even) 13 units**

MUS 050 Performance Forum	0
*MUS 462 Private Instruction: Piano	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 312 Conducting I	2
MUS 313 Music History I	2
<i>MUS 095 Chamber Ensemble</i>	1
¶¶MUS 418 Piano Pedagogy (Fall Even)	2
∞MUS xxx Upper Division Elective	3

## **Junior Year - Spring Semester 12 units**

MUS 050 Performance Forum	0
MUS 462 Private Instruction: Piano	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 323 Music History II	3
§§MUS 256 Basics of Accompanying (Sp. Odd)	2
∞MUS xxx Upper Division Elective	3

## **Senior Year - Fall Semester (Odd) 11 units**

MUS 050 Performance Forum	0
MUS 462 Private Instruction: Piano	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
§MUS 324 Music History III	3
¶MUS 334 Piano Literature I (Fall Odd)	2
∞MUS xxx Upper Division Elective	3

## **Senior Year - Spring Semester 11 units**

MUS 050 Performance Forum	0
MUS 462 Private Instruction: Piano	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 325 Music History IV	2
¶¶MUS 335 Piano Literature II (Spring Even)	2
∞MUS xxx Upper Division Elective	3
MUS 431 Senior Recital/Project	NC

\*Sixteen (16) units of Private Instruction: Piano must be taken in total (8 units for the BM Core, and 8 for the Piano Performance Major). Piano instruction is expected every semester until the Piano Proficiency exam has been passed.

\*\*MUS 282 Music Technology satisfies the G.E. Competency Requirement for Technology.

§MUS 360 Theology, History, and Practice of Worship satisfies 3 units of the G.E. Christian Studies requirement (under Biblical and Theological Core).

§§MUS 324 Music History III satisfies the G.E. History requirement (under The Political World).

§§§MUS 256 Basics of Accompanying is offered in Spring (odd years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Senior year.

¶MUS 334 Piano Literature I is offered in Fall (odd years only). Students under catalogs beginning in odd years should take the course during the fall semester of their Junior year.

¶¶MUS 335 Piano Literature II is offered in Spring (even years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Junior year.

¶¶¶MUS 418 Piano Pedagogy is offered in Fall (even years only). Students under catalogs beginning in odd years should take the course during the fall semester of their Senior year.

∞Twelve (12) units of upper division electives are required.

NOTE: The Piano Performance major satisfies all 39 upper division units required for graduation.

# Bachelor of Music in Vocal Performance

The following represents a four-year plan for music courses to be taken by students majoring in Vocal Performance. This plan reflects music courses taken in sequence. Please note that General Education requirements are not included below (see the *University Catalog: Undergraduate* or an academic advisor). Major requirements in *italics*.

## **Freshman Year - Fall Semester (Even) 8 units**

*MUS 012 Class Piano I	1
MUS 050 Performance Forum	0
**MUS 081 Private Instruction: Voice	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 114 Music Theory I	3
MUS 115 Musicianship Lab I	1

## **Freshman Year - Spring Semester 10-11 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 081 Private Instruction: Voice	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 124 Music Theory II	3
MUS 125 Musicianship Lab II	1
***MUS 282 Music Technology	2

## **Sophomore Year - Fall Semester (Odd) 9-10 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 081 Private Instruction: Voice	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 214 Music Theory III	3
MUS 215 Musicianship Lab III	1
MUS 202 Music in Global Cultures	2

## **Sophomore Year - Spring Semester 11-12 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 081 Private Instruction: Voice	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 224 Music Theory IV	3
MUS 225 Musicianship Lab IV	1
§MUS 360 Theology, History, and Practice of Wor.	3

## **Junior Year - Fall Semester (Even) 12 units**

MUS 050 Performance Forum	0
MUS 461 Private Instruction: Voice	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 312 Conducting I	2
MUS 313 Music History I	2
<i>MUS 093 Experiences in Chamber Singing</i>	1
¶MUS 427 Diction for Singers I (Fall Even)	1
∞MUS xxx Upper Division Elective	3

## **Junior Year - Spring Semester 15 units**

MUS 050 Performance Forum	0
MUS 461 Private Instruction: Voice	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 323 Music History II	3
<i>MUS 093 Experiences in Chamber Singing</i>	1
¶¶MUS 333 Song Literature (Spring Odd)	3
¶MUS 428 Diction for Singers II (Spring Odd)	1
∞MUS xxx Upper Division Elective	3

## **Senior Year - Fall Semester (Odd) 11 units**

MUS 050 Performance Forum	0
MUS 461 Private Instruction: Voice	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
§§MUS 324 Music History III	3
¶¶¶MUS 423 Vocal Repertory Lab (Fall Odd)	2
∞MUS xxx Upper Division Elective	3

## **Senior Year - Spring Semester 11 units**

MUS 050 Performance Forum	0
MUS 461 Private Instruction: Voice	2
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 325 Music History IV	2
§§§MUS 417 Vocal Pedagogy (Spring Even)	2
∞MUS xxx Upper Division Elective	3
MUS 431 Senior Recital/Project	NC

\*Piano instruction is expected every semester until the Piano Proficiency exam has been passed.

\*\*Sixteen (16) units of Private Instruction: Voice must be completed in total (8 units for the BM Core, and 8 units for the Major).

\*\*\*MUS 282 Music Technology satisfies the G.E. Competency Requirement for Technology.

§MUS 360 Theology, History, and Practice of Worship satisfies 3 units of the G.E. Christian Studies requirement (Biblical Core).

§§MUS 324 Music History III satisfies the G.E. History requirement (under The Political World).

§§§MUS 417 Vocal Pedagogy is offered in the Spring (even years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Junior year.

¶MUS 427 Diction for Singers I is offered in Fall (even years only). MUS 428 Diction for Singers II is offering in Spring (odd years only). Students under catalogs beginning in odd years should take the course during the fall semester of their Senior year.

¶¶MUS 333 Song Literature is offered in Spring (odd years only). Students under catalogs beginning in odd years should take the course during the spring semester of their Senior year.

¶¶¶MUS 423 Vocal Repertory Lab is offered in Fall (odd years only). Students under catalogs beginning in odd years should take the course during the fall semester of their Junior year.

∞Twelve (12) units of upper division electives are required.

NOTE: The Vocal Performance major satisfies all of the 39 upper division units required for graduation.

# Bachelor of Arts in Music for Worship Arts and Ministry with a Christian Studies Minor

The following represents a four-year plan for music courses to be taken by students majoring in Music with a Worship Arts in Ministry emphasis. This plan reflects music courses taken in sequence for students beginning in the fall of an even year. General Education requirements, except for Chapel, are included below. Requirements for the Christian Ministries Minor are in *italics*.

<b>Freshman Year - Fall Semester (Even)</b>	<b>14 units</b>
*MUS 015 Class Piano for Worship Arts I	1
MUS 017 Class Guitar for Worship Arts I	1
MUS 050 Performance Forum	0
MUS 054 The Worship Forum	1
MUS 081 Private Instruction: Voice	1
MUS 09x Major Ensemble (090, 091, or 092)	1
MUS 114 Music Theory I	3
MUS 115 Musicianship Lab I	1
MUS 120 Introduction to Music Ministry	1
ENG 113 Composition (G.E.)	3
GST 100 Focus	1

<b>Freshman Year - Spring Semester (Odd)</b>	<b>15 units</b>
*MUS 025 Class Piano for Worship Arts II (if needed)	1
MUS 027 Class Guitar for Worship Arts II (if needed)	1
MUS 050 Performance Forum	0
MUS 054 The Worship Forum	1
MUS 081 Private Instruction: Voice	1
MUS 09x Major Ensemble (090, 091, or 092)	1
MUS 124 Music Theory II	3
MUS 125 Musicianship Lab II	1
ENG 123 Intermediate Composition (G.E.)	3
^COM 113 Oral Communication (Communication G.E.)	
<b>OR</b> CST 451 Biblical Preaching (Communication G.E.)	3

<b>Sophomore Year - Fall Semester (Odd)</b>	<b>18 units</b>
MUS 050 Performance Forum	0
MUS 054 The Worship Forum	1
*MUS 082 Private Instruction: Piano	
<b>OR</b> MUS 088 Private Instruction: Guitar	1
MUS 461 Private Instruction: Voice	1
MUS 09x Major Ensemble	1
MUS 214 Music Theory III	3
MUS 215 Musicianship Lab III	1
∞MUS 282 Music Technology (Technology G.E.)	2
MUS 202 Music in Global Cultures	2
CST 110 Old Testament Survey	3
MAT 115 or MAT 123 (G.E.)	3

<b>Sophomore Year - Spring Semester (Even)</b>	<b>17 units</b>
MUS 050 Performance Forum	0
MUS 054 The Worship Forum	1
*MUS 462 Private Instruction: Piano	
<b>OR</b> MUS 088 Private Instruction: Guitar	1
MUS 461 Private Instruction: Voice	1
MUS 054 The Worship Forum	1
MUS 09x Major Ensemble	1
MUS 182 Survey of Live AVL Technology	3
CST 130 New Testament Survey	3
Lab Science (G.E.)	4
<i>CST 491 International Missions Practicum (SP/SU)</i>	3

<b>Junior Year - Fall Semester (Even)</b>	<b>15 units</b>
MUS 050 Performance Forum	0
MUS 454 The Worship Forum	1
*MUS 462 Private Instruction: Piano	
<b>OR</b> MUS 468 Private Instruction: Guitar	1
MUS 461 Private Instruction: Voice	1
MUS 09x Major Ensemble	1
MUS 304 Craft of Ministry I	3
MUS 312 Conducting I	2
§MUS 301 Survey of Music History (History G.E.)	3
CST 350 Biblical Interpretation	3

<b>Junior Year - Spring Semester (Odd)</b>	<b>17 units</b>
MUS 050 Performance Forum	0
MUS 454 The Worship Forum	1
*MUS 462 Private Instruction: Piano	
<b>OR</b> MUS 468 Private Instruction: Guitar	1
MUS 461 Private Instruction: Voice	1
MUS 09x Major Ensemble	1
MUS 404 Craft of Ministry II	2
MUS 360 Theology, History, and Practice of Worship	3
MUS 332 Psalms, Hymns, and Spiritual Songs	2
CST 360 Church History	3
Political World (G.E.) (Political Sci. or WLD141)	3

<b>Summer between Junior and Senior Year</b>	<b>1 unit</b>
MUS 474 Worship Ministry Internship	1

<<< **Summer (Odd)**

<b>Senior Year - Fall Semester (Odd)</b>	<b>16 units</b>
MUS 050 Performance Forum	0
MUS 454 The Worship Forum	1
MUS 364 Songwriting and Commercial Production	3
CBS 433 Foundations of Pastoral Counseling	3
CST 370 Christian Doctrine	3
Foreign Language I (G.E.)	3
Natural World (G.E.)	3

<b>Senior Year - Spring Semester (Even)</b>	<b>15 units</b>
MUS 050 Performance Forum	0
MUS 454 The Worship Forum	1
MUS 434 Creative Worship Planning	2
MUS 494 Senior Recital/Project for Worship Arts	0
Foreign Language II (G.E.)	3
Cultural World (G.E.)	3
Social World (G.E.)	3
Natural World (G.E.)	3

\*Piano instruction is expected every semester until the Piano Proficiency (Division III) exam has been passed.

∞MUS 282 Music Technology satisfies the G.E. Competency Requirement for Technology.

§MUS 301 Survey of Music History also satisfies the History requirement for G.E. (under Political World).

^COM 113 and CST 451 satisfy the Communication Studies requirement for G.E. (under Social World). If CST 451 is preferred, the course must be taken after the freshman year, since it is upper division.

NOTE: The Worship Arts and Ministry major satisfies all 39 upper division units required for graduation as well as all 9 units of Christian Studies courses required for G.E. (Biblical and Theological Core).

# Bachelor of Music Degree Requirements (124 units min.)

## General Education Requirements (31-43 units for Music Majors)

The General Education requirements will follow the curriculum set forth for other university degree programs. The university's G.E. requirements total 40-55 units, but twelve (12) units of those required will be met through specific Core Degree Requirements of the Bachelor of Music degree. It should be noted that the sum of required units for General Education, Core Degree Requirements, and Major Requirements may be fewer than the 124 units required to graduate, so additional coursework may be necessary to meet the 124-unit minimum to graduate.

## Core Degree Requirements (56 units minimum)

### Core Applied Music Requirements (21 units minimum)

MUS 012	Class Piano I*	1 unit
MUS 022	Class Piano II*	1 (if needed)
MUS 050	Performance Forum <sup>1</sup>	0
MUS 08x, 46x	Private Instruction (8 units minimum**) <sup>2</sup>	8
MUS 09x	Major Ensemble (8 units minimum) <sup>3</sup>	8
MUS 098 <b>OR</b> 099	Concert Choir <b>OR</b> Symphony Orchestra (4 units min.) <sup>4</sup>	4

\*Enrollment in Class Piano (MUS 012 or MUS 022) is required each semester until the piano proficiency requirements are met. An opportunity to attempt to pass the Piano Proficiency exam for first semester students will be offered during rehearsal camps. For returning students, an attempt to pass the exam or portions of the exam will be offered at the end of each semester. See Music Handbook for Piano Proficiency requirements.

\*\*Students must complete eight (8) units of Private Instruction on the same instrument or voice. For Keyboard Accompanying majors, MUS 089 and MUS 469 will meet the MUS 082 and MUS 462 requirement.

<sup>1</sup>Enrollment in MUS 050 Performance Forum is required for each semester in residence of all music majors.

<sup>2</sup>Enrollment for one unit of MUS 080-089, 460-469 Private Instruction is required for each semester of residence for all music majors. A minimum of eight (8) units is required.

<sup>3</sup>Enrollment is required in at least one Major Ensemble (MUS 067, 090, 091, 092, or 097) for full credit during each semester of enrollment at California Baptist University. A minimum of eight (8) units is required. Additional ensembles may be taken for 0-1 units with permission from the School of Music.

<sup>4</sup>Enrollment in MUS 098 Concert Choir or MUS 099 Symphony Orchestra is required for each semester of residence for all music majors. A minimum of four (4) units is required. Offered for zero (0) units in the Fall and one (1) unit in the Spring. Instrumentalists who are not needed in Symphony Orchestra may take MUS 097 Wind Ensemble, MUS 067 Symphonic Band, or another approved ensemble to satisfy the requirement with permission from the Dean or Associate Dean of Undergraduate Studies. Approval will be granted on a semester-by-semester basis.

## Core Degree Requirements (continued)

### Core Lower Division Requirements (23 units)

MUS 114	Music Theory I	3 units
MUS 115	Musicianship Lab I	1
MUS 124	Music Theory II	3
MUS 125	Musicianship Lab II	1
MUS 202	Music in Global Cultures	2
MUS 214	Music Theory III	3
MUS 215	Musicianship Lab III	1
MUS 224	Music Theory IV	3
MUS 225	Musicianship Lab IV	1
MUS 282	Music Technology (*Technology)	2
MUS 360	Theology, History, and Practice of Worship (*CST)	3

\*Meets General Education requirement

### Core Upper Division Requirements (12 units)

MUS 312	Conducting I	2 units
MUS 313	Music History I	2
MUS 323	Music History II	3
MUS 324	Music History III (*History)	3
MUS 325	Music History IV	2
MUS 431	Senior Recital/Project	NC

\*Meets General Education requirement

## Major Requirements (31-33 units)

In addition to the General Education and Core Degree Requirements, students must complete all of the prescribed courses listed in one of the following majors: Composition, Instrumental Performance, Keyboard Accompanying, Music Education, Piano Performance, or Vocal Performance.

### Composition Major (33 units) BM

MUS 253	Introduction to Music Composition	3 units
MUS 283	Electronic Music	2
MUS 311	Form and Analysis	2
MUS 354	Private Lessons in Composition	4 total
MUS 372	Counterpoint	2
MUS 390	Projects in Musical Analysis	1
MUS 412	Conducting II	2
MUS 414	Interpretive Arranging	2
MUS 472	Orchestration	3
Twelve (12) additional upper division music electives		12

### Instrumental Performance Major (31 units) BM

MUS 460-468	Private Instruction*	8 total
MUS 095-097	Chamber Ensemble, Jazz Band, or Wind Ensemble	6 total
MUS 345	Choral, Orchestral, and Band Literature	3
MUS 419	Instrumental Pedagogy	2
Twelve (12) additional upper division music electives		12

\*Students must complete eight (8) units of private instruction on the same instrument. These 8 units are in addition to the 8 units in the Core (16 total units must be taken).

## Major Requirements (continued)

### Keyboard Accompanying Major (32 units) BM

MUS 083	Private Instruction: Organ	1 unit
MUS 089, 469	Private Instruction: Accompanying	8 total
MUS 095	Chamber Ensemble	2 total
MUS 256	Basics of Accompanying	2
MUS 346	Repertoire for Accompanists	3
MUS 376	Performance Styles for Accompanists	2
MUS 427	Diction for Singers I	1
MUS 428	Diction for Singers II	1
Twelve (12) additional upper division music electives		12

### Music Education Major (32 units) BM

MUS 014	Class Guitar	1
MUS 093, 095, 096	Chamber Singers/Chamber Ensemble/Jazz Band	2 total
MUS 308	Jazz History	3
MUS 311	Form and Analysis	2
MUS 345	Choral, Orchestral, and Band Literature	3
MUS 372	Counterpoint	2
MUS 405	Introduction to Music Education	2
MUS 412	Conducting II	2
MUS 427*	Diction for Singers I	1
MUS 428*	Diction for Singers II	1
MUS 425	Survey of Music in Other Disciplines	1
MUS 440-443	Instrumental Techniques	4 total
MUS 444	Vocal Techniques	1
MUS 445**	Marching Band Techniques	2
MUS 450	Observations in Teaching Methods	1
MUS 472	Orchestration	3
MUS 475	Music in the Schools	3

\*For Music Education majors with a Vocal or Piano emphasis.

\*\*For Music Education majors with an Instrumental emphasis.

### Piano Performance Major (31 units) BM

MUS 082, 462	Private Instruction: Piano	8 total
MUS 095, 093, 096	Chamber Ensemble/Chamber Singers/Jazz Band	3 total
MUS 256	Basics of Accompanying	2
MUS 334	Piano Literature I	2
MUS 335	Piano Literature II	2
MUS 418	Piano Pedagogy	2
Twelve (12) additional upper division music electives		12

### Vocal Performance Major (31 units) BM

MUS 081, 461	Private Instruction: Voice	8 total
MUS 093	Experiences in Chamber Singing	2 total
MUS 333	Song Literature	3
MUS 417	Vocal Pedagogy	2
MUS 427	Diction for Singers I	1
MUS 428	Diction for Singers II	1
MUS 423	Vocal Repertory Lab	2
Twelve (12) additional upper division music electives		12

## Optional Concentrations for all Bachelor of Music majors

### **Digital Arts Concentration (12 units)**

MUS	384	Survey of Recording Technology	3
MUS	385	Digital Media Ethics	3
MUS	386	Audio Engineering I	3
MUS	387	Audio Engineering II	3

### **Worship Leadership Concentration (12 units)**

MUS	386	Audio Engineering I	3
MUS	370	Worship Technology	3
MUS	374	The Programming and Practice of Worship	3
MUS	471	Worship Leadership and Performance Seminar	3

NOTE: These courses may be used to satisfy Upper Division Music Electives.  
More Concentrations are currently being developed for 2019-20.

## **PERFORMANCE FORUM REQUIREMENT**

All music majors and minors whose degree plans were initiated prior to the fall of 2017, must, as part of their Private Instruction requirement, register for MUS 050 Performance Forum, a 0-unit course, and attend the class on Friday mornings as directed in the course syllabus. Recital attendance and annual recital performance requirements will be tracked through participation in this course rather than Private Instruction effective fall 2017.

# Bachelor of Arts in Music for Worship Arts and Ministry Degree Requirements (124 units minimum)

The Music major with an emphasis in Worship Arts and Ministry is designed to prepare students for worship ministry in the highly eclectic culture of the modern evangelical church. The program is built to fully equip worship leaders/pastors to be musically excellent and stylistically versatile, proficient in pastoral and professional skills, and committed to the scriptural calling of servant leadership in the example of Christ.

## General Education Requirements (22-37 units for WAM majors)

The General Education requirements will follow the curriculum set forth for other university degree programs. The university's G.E. requirements total 40-55 units, but eighteen (18) units of those required will be met through specific Major Requirements of the Bachelor of Arts degree in Worship Arts and Ministry with the Christian Studies Minor. It should be noted that the sum of required units for General Education and Major Requirements may be fewer than the 124 units required to graduate, so additional coursework may be necessary to meet the 124-unit minimum to graduate.

## WAM Major Requirements (93 units)

In addition to the General Education Requirements, students must complete all of the prescribed courses for the Worship Arts and Ministry Major, including Applied Music, Lower Division, and Upper Division Requirements, as well as the requirements for the Christian Studies Minor. This major exceeds the 39 upper division units required for graduation.

### Applied Music Requirements (28 units)

MUS 015	Class Piano for Worship Arts I*	1 unit
MUS 017	Class Guitar for Worship Arts I	1 unit
MUS 025	Class Piano for Worship Arts II*	1 (if needed)
MUS 027	Class Guitar for Worship Arts II	1 (if needed)
MUS 050	Performance Forum <sup>1</sup>	0
MUS 054	The Worship Forum	4
MUS 081, 461	Private Instruction: Voice**	6
MUS 083, 462	Private Instruction: Piano** (4 units)	
<b>OR</b>		
MUS 088, 468	Private Instruction: Guitar** (4 units)	4
MUS 09x	Major Ensemble (MUS 090, 091, or 092)	6
MUS 454	The Worship Forum	4

\*Students who pass all 15 skills of Piano Proficiency (Division III) may be exempt from MUS 015 and MUS 025. Students must stay enrolled in Class Piano for Worship Arts until Piano Proficiency is completed.

\*\*Students must stay enrolled in Private Instruction: Voice AND Private Instruction: Piano OR Private Instruction: Guitar until Level 3 of the Worship Arts Proficiency is completed.

<sup>1</sup>Enrollment in MUS 050 Performance Forum is required for each semester in residence of all music majors.

## WAM Major Requirements (continued)

### Lower Division Requirements (23 units)

COM 113	Oral Communication (*Communication Studies)	
<b>OR</b> CST 451	Biblical Preaching	3
MUS 114	Music Theory I	3
MUS 115	Musicianship Lab I	1
MUS 120	Introduction to Music Ministry	1
MUS 124	Music Theory II	3
MUS 125	Musicianship Lab II	1
MUS 182	Survey of Live AVL Technology	3
MUS 202	Music in Global Cultures	2
MUS 214	Music Theory III	3
MUS 215	Musicianship Lab III	1
MUS 282	Music Technology (*Technology)	2

### Upper Division Requirements (27 units)

CBS 433	Foundations of Pastoral Counseling	3
CST 491	International Missions Practicum** ¶	3
MUS 301	Survey of Music History (*History)	3
MUS 304	Craft of Ministry I	3
MUS 312	Conducting I	2
MUS 332	Psalms, Hymns, and Spiritual Songs	2
MUS 360	Theology, History, and Practice of Worship**	3
MUS 364	Songwriting and Commercial Production	3
MUS 404	Craft of Ministry II	2
MUS 434	Creative Worship Planning	2
MUS 474	Worship Ministry Internship (Summer course)	1
MUS 494	Senior Recital/Project for Worship Arts	0

### Christian Studies Minor (15 units)

*These courses must also be completed for the Worship Arts and Ministry major:*

CST 110	Old Testament Survey**¶	3
CST 130	New Testament Survey ¶	3
CST 350	Biblical Interpretation ¶	3
CST 360	Church History ¶	3
CST 370	Christian Doctrine ¶	3

\*Meets General Education requirement.

\*\*Satisfies all nine (9) units in Christian Studies for G.E. (under the Biblical and Theological Core).

¶Satisfies the requirements for the Christian Studies Minor (18 units total).

NOTE: The Worship Arts and Ministry major satisfies all 39 upper division units required for graduation.

# Single Subject Matter Program in Music

**The School of Music’s Music Education major is a Single Subject Matter Preparation Program (SMPP) approved by the California Commission on Teacher Credentialing. Music Education students who complete all elements of the program can expect to meet the Music Single Subject Requirements and receive subsequent approval to enter the Credential program, providing that all other requirements for admittance to the program have been met. Additionally, students who complete the Music Education degree successfully will not have to take the CSET exam in music.**

The Subject Matter Preparation Program in Music prepares students for a career in teaching music in elementary and secondary schools within the state of California. In the view of the university, public education is one of the most crucial aspects of American life. Those who want to enter this field must first demonstrate a strong capacity for teaching, an enlightened vision of the educational enterprise, and a commitment to seek the training necessary to fulfill the responsibility. Each student admitted to the program will be expected to demonstrate a thorough understanding not only of the subject matter itself, but also of the vocation of an educator. The program has been designed specifically to prepare future teachers to communicate to their students the value and significance of music in a variety of human cultures and contexts.

## **Subject Matter Preparation Program in Music (16-17 units)**

This “Commission-approved teacher preparation program” curriculum is designed for those students who will be seeking Single Subject Teaching Credential in Music from the State of California (see [www.ctc.ca.gov](http://www.ctc.ca.gov)). Students interested in teaching should contact their Faculty Advisor in the School of Music for advising. In addition to meeting these requirements, students should contact the Teacher Education Credential Program within the School of Education.

MUS	311	Form and Analysis	2 units
MUS	372	Counterpoint	2
MUS	405	Introduction to Music Education	2
MUS	440	Instrumental Techniques for Woodwinds	1
MUS	441	Instrumental Techniques for Brass	1
MUS	442	Instrumental Techniques for Percussion	1
MUS	443	Instrumental Techniques for Strings	1
MUS	444	Vocal Techniques	1
MUS	472	Orchestration	3
MUS	475	Music in the Schools	3

## Teaching Credential Program (Traditional Path)

The Teaching Credential Program is 36 units (21 units of coursework, plus 15 units of Student Teaching and Seminar), typically three (3) semesters.

Music Education majors who plan to get a Preliminary Single Subject Teaching Credential should be aware that there are three (3) Teaching Credential Program courses that may be taken as an undergraduate prior to acceptance into the Teacher Credential Program, potentially saving time and tuition.

Graduates who begin the Teaching Credential Program in the summer could do their Student Teaching in the following spring and be ready to enter the Music Education profession at the beginning of a school year when most teaching positions are available.

Please note: All Teaching Credential Program courses are offered in Fall, Spring, and Summer.

**The following Teaching Credential Program courses are cross-listed and may be taken as an undergraduate prior to Credential Program Acceptance (9 out of 21 coursework units required for the credential):**

- EDU 409/509 Educational Psychology (3 units) – includes 4 hours of fieldwork
- EDU 411/511 Theories and Methods for Teaching Diverse Students (3 units) – 10 hours of fieldwork
- ETC 407/507 Technology and Learning (3 units)

**The following Teaching Credential Program courses may be taken only after receiving Credential Program Acceptance (12 out of 21 coursework units), which is, traditionally, after graduation. To take these courses as an undergraduate, please see information on the Integrated Credential Program below:**

- EDU 407/507 Reading and Writing in the Content Area (3 units) – 20 hours of fieldwork
- EDU 490/519 Subject Area Specialization (3 units) – 30 hours of fieldwork
- EDU 497/514 Secondary Methods (3 units) – 20 hours of fieldwork
- EDU 440/518 Classroom Management and Ethics (3 units) – 10 hours of fieldwork

### **Other Required Coursework for the Teaching Credential Program:**

POL 213 American Government (3) – Offered in Fall and Spring  
Satisfies GE Political Science requirement (under Political World). Must earn a grade of B or better.

OR take a one-day class and pass the US Constitution Exam (~\$100) at APU or CSUSB.

## **Integrated Credential Program**

The Integrated Credential Program allows Bachelor of Music in Music Education students to complete the Teaching Credential coursework concurrently with their undergraduate degree requirements. This makes it possible for the graduate to enter into an internship (i.e. a full-time paid teaching position), if one is available, immediately following completion of the BM in Music Education degree. Commission-approved intern programs are alternatives to the traditional path of acquiring a Preliminary Single-Subject Teaching Credential that allows an individual the ability to complete their teacher preparation coursework concurrently with their first year or two in a paid teaching position. CBU's Teaching Credential Program is a "Commission-approved intern program."

In this program, Student Teaching is completed while the student is teaching full time with an Intern Credential. A faculty advisor will visit to observe and critique the intern's teaching and offer supportive comments and suggestions for developing effective teaching strategies.

In order to participate in the Integrated Credential Program, the student must have completed 25% of the Music Education major and passed the CBEST exam. Application to the program may be made no sooner than the fall semester of the sophomore year. Completing the credential coursework in addition to the Music Education degree requirements will involve taking credential and/or G.E. coursework over the summers or online. The student must have completed 75% of the Music Education major to be eligible to begin Student Teaching. For additional information on the Integrated Credential Program, see page 183 of the 2018-19 University Catalog: Undergraduate, or contact Professor Denise McLurkin in the School of Education at [dmcklurkin@calbaptist.edu](mailto:dmcklurkin@calbaptist.edu) or (951) 343-4486.

To qualify for an Intern Credential, an individual must have earned a BM in Music Education (which meets the subject matter competence requirement), passed the CBEST exam, meet the U.S. Constitution requirement (see above "Other Required Coursework for the Teaching Credential Program"), obtain character and identification clearance, be enrolled in the Teaching Credential Program, and have completed the following courses:

- EDU 409/509 Educational Psychology (3 units)
- EDU 411/511 Theories and Methods of Teaching Diverse Students (3 units)
- EDU 497/514 Secondary Methods (3 units)

## **Four-year Plan for BM in Music Education with the Integrated Credential Program**

The following four-year plan combines the BM in Music Education with the Teaching Credential Program coursework, allowing the student to complete all required coursework for the degree and the Preliminary Single Subject Teaching Credential with the exception of Student Teaching. Students who complete this hybrid program will be eligible to do their Student Teaching in the traditional manner with a Master Teacher or as a full time paid teacher with an Intern Credential upon graduation. The Preliminary Single Subject Credential is received after completion of Student Teaching, which may be done during the first semester on the job. This four-year plan includes 18 units to be taken over three (3) summers.

**Freshman Year - Fall Semester (Even) 9 units**

*MUS 012 Class Piano I	1
MUS 050 Performance Forum	0
**MUS 08x Private Instruction	1
MUS 09x Major Ensemble (067, 090, 091, 092, or 097)	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 114 Music Theory I	3
MUS 115 Musicianship Lab I	1
***MUS 282 Music Technology	2

**Summer btwn Freshman and Sophomore Years 6 units**

G.E. coursework	6
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**Sophomore Year - Fall Semester (Odd) 12-13 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 214 Music Theory III	3
MUS 215 Musicianship Lab III	1
MUS 202 Music in Global Cultures	2
<i>MUS 093, 095, or 096 Chamber or Jazz Band</i>	1
<i>MUS 308 Jazz History (Fall, Spring)</i>	3

**Summer btwn Sophomore and Junior Years 6 units**

€EDU 409 Educational Psychology	3
€ETC 407 Technology and Learning	3

**Junior Year - Fall Semester (Even) 17 units**

MUS 46x Private Instruction	1
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
MUS 312 Conducting I	2
MUS 313 Music History I	2
<i>MUS 311 Form and Analysis</i>	2
∞MUS 427 Diction for Singers I (Fall Even)	1
<i>MUS 440 or 441 Inst. Techniques (WW or Brass)</i>	1
<i>MUS 450 Observations in Teaching Methods</i>	1
<i>MUS 444 Vocal Techniques (Fall Even)</i>	1
¶MUS 445 Marching Band Techniques (Fall Even)	2
€EDU 407 Reading and Writing in the Content Area	3

**Summer btwn Junior and Senior Years 6 units**

G.E. coursework	6
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**Senior Year - Fall Semester (Odd) 15 units**

MUS 46x Private Instruction	1
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	0
§MUS 324 Music History III	3
<i>MUS 405 Intro to Music Education</i>	2
<i>MUS 440 or 441 Inst. Techniques (WW or Brass)</i>	1
<i>MUS 472 Orchestration</i>	3
€EDU 497 Secondary Methods	3

**Freshman Year - Spring Semester (Odd) 8-9 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	1
MUS 09x Major Ensemble (067, 090, 091, 092, or 097)	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 124 Music Theory II	3
MUS 125 Musicianship Lab II	1
<i>MUS 014 Class Guitar</i>	1

**Sophomore Year - Spring Semester (Even) 14-15 units**

*MUS 022 Class Piano II (if needed)	1
MUS 050 Performance Forum	0
MUS 08x Private Instruction	1
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 224 Music Theory IV	3
MUS 225 Musicianship Lab IV	1
§MUS 360 Theology, History, and Practice of Wor.	3
<i>MUS 093, 095, or 096 Chamber or Jazz Band</i>	1
€EDU 411 Theories and Methods of Tchg Diverse Stdnts	3

**Junior Year - Spring Semester (Odd) 16 units**

MUS 46x Private Instruction	1
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 323 Music History II	3
<i>MUS 412 Conducting II</i>	2
∞MUS 428 Diction for Singers II (Spring Odd)	1
<i>MUS 372 Counterpoint</i>	2
§§MUS 425 Survey of Music Other Discplns. (Sp. Odd)	1
<i>MUS 442 or 443 Inst. Techniques (Perc or Strings)</i>	1
€EDU 490 Subject Area Specialization	3

**Senior Year - Spring Semester (Even) 15 units**

MUS 46x Private Instruction	1
MUS 050 Performance Forum	0
MUS 09x Major Ensemble	1
MUS 098 Concert Choir <b>OR</b> MUS 099 Sym. Orch.	1
MUS 325 Music History IV	2
<i>MUS 345 Choral, Orch'l, and Band Lit. (Sp. Even)</i>	3
<i>MUS 442 or 443 Inst. Techniques (Perc. or Strings)</i>	1
<i>MUS 475 Music in the Schools</i>	3
MUS 431 Senior Recital/Project	NC
€EDU 440 Classroom Management and Ethics	3

\*Piano instruction is expected every semester until the Piano Proficiency exam has been passed. See Piano Instruction Policy.

\*\*Eight (8) units of Private Instruction must be on the same instrument.

\*\*\*MUS 282 Music Technology satisfies the G.E. Competency Requirement for Technology.

§MUS 221 Music in Worship satisfies 3 units of the G.E. Christian Studies requirement (under Biblical and Theological Core).

§§MUS 324 Music History III satisfies the G.E. History requirement (under The Political World).

§§§MUS 425 Survey of Music in Other Disciplines is offered in Spring (odd years only). Students under catalogs beginning in odd years must take the course during the spring semester of their Sophomore or Senior year.

∞MUS 427 Diction for Singers I (Fall, even years) and MUS 428 Diction for Singers II (Spring, odd years) is required of Music Education students with a Vocal or Piano emphasis. Students under catalogs beginning in odd years should take these courses during their Senior year.

¶MUS 445 Marching Band Techniques is required of students with an instrumental emphasis. Offered Fall of even years only.

€Teaching Credential Program courses.

NOTE: The Music Education major satisfies all of the 39 upper division units required for graduation.

## Minor in Music

The Minor in Music provides the student a foundation in music performance through applied study and ensemble participation and broad coursework in music technology, history, and worship studies.

### Minor in Music (24 units)

#### Performance Forum Requirement (0 units)

MUS 050	Performance Forum (4 semesters)	0 units
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#### Lower Division Requirements (12 units)

MUS 080-088	Private Instruction	2 units
MUS 09x	Major Ensemble (MUS 067, 090, 091, 092, or 097)	4
MUS 114	Music Theory I	3
MUS 115	Musicianship Lab I	1
MUS 282	Music Technology	2

#### Upper Division Requirements (5 units)

MUS 460-468	Private Instruction	2 units
MUS 301	Survey of Music History	3

#### Upper Division Electives (7 units) – *Choose any of the following to total at least 7 units:*

MUS 460-468	Private Instruction	1-2 units
MUS 308	Jazz History	3
MUS 316	Musical Theater Production	1-3
MUS 332	Psalms, Hymns, and Spiritual Songs	3
MUS 360	Theology, History, and Practice of Worship	3
MUS 364	Songwriting and Commercial Production	3
MUS 434	Creative Worship Planning	3

TOTAL UNITS:	<b>24</b>
(12 upper division units)	

## Minor in Worship Arts and Ministry

The Minor in Worship Arts and Ministry is designed to equip future worship leaders with musical, presentational, technical, organization, and pastoral skills essential for the facilitation of worship ministry in the modern evangelical church.

### Minor in Worship Arts and Ministry (23 units)

#### Applied Music Requirements (6 units)

MUS 081	Private Instruction: Voice	1
MUS 461	Private Instruction: Voice	1
MUS 054	Worship Studio Forum	1
MUS 454	Worship Studio Forum	1
MUS 082	Private Instruction: Piano	1
MUS 462	Private Instruction: Piano	1
	OR (the following two courses)	OR
MUS 088	Private Instruction: Guitar	1
MUS 468	Private Instruction: Guitar	1

#### Lower Division Requirements (8 units)

MUS 114	Music Theory I	3
MUS 115	Musicianship Lab I	1
MUS 182	Survey of Live AVL Technology	3
*MUS 284	Technical Integration in Live Worship	1

#### Upper Division Requirements (6 units)

MUS 304	Craft of Ministry I	3
MUS 360	Theology, History, and Practice of Worship	3

#### Christian Studies Requirements (3 units) – Choose one (1) of the following courses:

CST 350	Biblical Interpretation	3
CST 360	Church History	3
CST 370	Christian Doctrine	3

TOTAL UNITS: **23**  
(12 upper division units)

\*MUS 284 Technical Integration in Live Worship has been discontinued. Those seeking the Minor in Worship Arts and Ministry should take MUS 282 Music Technology. Students will need to obtain a variance, using MUS 282 in place of MUS 284. The 2019-20 catalog will reflect the change, and the total units for the minor will increase to 24.

## FACILITIES

The study of music at California Baptist University involves the commitment of a distinguished faculty of music performers and scholars, and the dynamic collaboration of some of the finest music students in the nation. Housed in the Joann Hawkins School of Music Building, the School of Music enjoys spacious educational facilities and performance venues, as well as state-of-the-art technical support and equipment necessary for complete musical career training. Music books, scores and CD/DVD holdings are found in the Annie Gabriel Library.

### See below for a list of faculty members' offices and teaching studios:

HMUS 118	School of Music Office	(951) 343-4251
HMUS 119	Dr. Joseph Bolin	(951) 343-4251
HMUS 217	Dr. Lance Beaumont	(951) 552-8162
HMUS 202	Dr. Angela Brand-Butler	(951) 343-4435
HMUS 201	Mrs. Jennifer Cruz	(951) 343-4253
HMUS 202	Mr. Steven Dahlgren	(951) 343-4706
HMUS 218	Dr. Guy Holliday	(951) 343-4260
HMUS 204	Mr. Hector Jimenez	(951) 343-4708
HMUS 118-C	Mr. Travis Maclay	(951) 552-8923
HMUS 220	Dr. Gene Moon	(951) 552-8254
HMUS 219	Dr. Gene Peterson	(951) 552-8363
HMUS 217	Dr. Glenn Pickett	(951) 343-4257
HMUS 209	Dr. Joshua Rodriguez	(951) 552-8161
HMUS 223	Dr. Stephen Posegate	(951) 343-4258
HMUS 207	Dr. John Reinebach	(951) 343-4712
HMUS 205	Mrs. Noemy Wheeler	(951) 343-4713
HMUS 208	Mrs. Brenda Reinebach	(951) 343-4709
HMUS 222	Mr. Dan St. Marseille	(951) 552-8367

## PRACTICE ROOMS

Practice rooms are on a first-come, first-served basis. They are located on the Helen English Walker Floor (2<sup>nd</sup> floor, rooms 226-246) of the Hawkins Music Building and are accessed by ID key cards. For security and personal safety, please do not leave doors in the practice wing open.

Do not bring food or drinks into the practice rooms, or the Hawkins Music Building in general. Please do not remove the felt dampeners from inside the pianos.

## LOCKERS

Lockers are available for instrumental students only who are participating in one or more School of Music ensembles. Lockers may be checked out for student use in the School of Music Office. The School of Music will provide padlocks. Personally-owned padlocks are not permitted and will be removed. Lockers must be cleared of all materials and padlocks must be returned to the School of Music office by the end of finals week.

## SCHOLARSHIPS AND AWARDS

Ensemble members or music students receiving a music scholarship are required to make normal academic progress in their academic studies. Normal academic progress is defined as enrolling in and successfully completing the proper sequence of courses listed in the current School of Music Handbook each semester. Students not complying with departmental procedures, or not making satisfactory progress toward their declared major will have their scholarship status reviewed by the School of Music faculty. This review can occur at any point during the semester. Music scholarships are awarded on a semester-by-semester basis only.

**Music Scholarships:** The School of Music at CBU offers a number of scholarships for music majors and performers in many of its ensembles. Accompanist scholarships are also available. Auditions for available openings are held throughout the year. For scholarship requirements and/or an audition appointment, please call the School of Music office.

**Brenda K. Smith Memorial Scholarship:** A deserving voice major(s) is selected to receive this award. It was established in memory of Brenda Smith, an outstanding vocal music major. Amount is variable. Applications are available in the Financial Aid office.

**S. E. Boyd Smith Scholarship:** This scholarship is awarded to qualified piano or organ students. Amount is variable. Applications are available in the Financial Aid office.

**California Singing Churchwomen Scholarship:** This scholarship is awarded to a female music student planning to work in church music either vocationally or as an avocation. Applications are available in the Financial Aid office.

**Awards:** The **Music Program Award** is given annually. The criteria for selection of the recipient are: graduating senior with grade point average of at least 3.7, number of semesters attending CBU, growth and development as a musician and contribution to the Music Program. An award is also given to the **Outstanding Music Student** who has demonstrated outstanding musical growth and has contributed positively to the program and department.

## NAfME Collegiate

The CBU chapter of the National Association for Music Education, formerly known as The Dorian Society, is now called NAfME Collegiate. It is a student organization with a purpose of developing participation in professional activities to help students who are preparing to be Music Educators. Membership is required for all Music Education majors and is open to other interested students. The School of Music subsidizes \$20 out of the \$35 membership fee for each student. Students are required to pay only \$15 for membership in NAfME Collegiate. For information contact Dr. Stephen Posegate, Coordinator of Music Education.

# PRIVATE INSTRUCTION

## Vocal, Piano, & Instrumental

Private Instruction is required of all music majors and minors every semester in residence. Private Instruction is offered with material and performance of increasing difficulty as the student develops. Service Playing (MUS 230) does NOT fulfill the Private Instruction requirement for the music major or music minor. Prerequisite for Private Instruction-Organ: formal piano training and music reading ability. (Please note that Voice, Piano, and Instrumental Practicum is for non-music majors only.)

The School of Music will post Private Instructors' schedules during Rehearsal Camp. Students must sign up with a Private Instructor by the end of Add/Drop in order to secure a teacher. **Any student who has not signed up with a teacher by the end of that period will receive a failing grade in Private Instruction.**

### ***Lesson Requirements:***

Punctuality for lessons is required. Students who are tardy will receive only the remainder of their lesson time. Students who habitually miss lessons or are unprepared for lessons will, at the discretion of the teacher, be asked to drop the course or risk a grade of D or F. The instructor will establish other lesson requirements, including repertoire.

***Incompletes*** will not be given in Private Instruction except in the case of exceptional illness or extreme circumstances. If an Incomplete (I) is assigned for the semester grade, it is the student's responsibility to make up the jury within six weeks.

***Practice Requirements:*** Private Instruction is designed to encourage the student in a life of self-disciplined practice, which continues after graduation when there is no longer responsibility to a particular academic routine. With this in mind, the following standards are noted: practice hour requirements are directly related to the amount of credit given. A half-hour lesson (one unit of credit) assumes a minimum of one hour of practice every day. A one-hour lesson (two units of credit) assumes a minimum of two hours of practice every day.

***Absences:*** If absence from a lesson is anticipated, the student should notify the teacher at least 24 hours in advance. If a student is unavoidably detained and misses a lesson, the student should notify the teacher directly as soon as possible. If prior notice is given, or there are extenuating circumstances, the teacher may make up the lesson at his/her discretion. If no notice is given, the lesson will not be made up. In the case of a lesson missed by a teacher, the lesson will be made up as soon as a mutually acceptable time is available.

***Purchasing books:*** It is the responsibility of the Private Instruction student to obtain original scores for lessons. The use of copied music is not permitted except for jury exams (one time "fair use" for nonprofit educational purposes\*). Scores may be purchased, checked out from the library, or printed off from CD Sheet Music CD-ROMs (available in the Annie Gabriel library).  
\*Copyright Law of the United States, Title 17, Section 107, October 2007.

***Jury Exams:*** All music majors and minors are required to appear before a jury board held during the final examination period at the end of each semester. Jury Sheets will be made available during the two weeks before final exams. It is the student's responsibility to complete a Jury

Sheet with the composers and titles of the compositions studied during the semester (and other information as requested) and present multiple copies of this sheet at the time of the student's appointment. Students are to be responsible for information on the composers, style of pieces and translations of all songs. Instrumental students must also bring to the jury exam photocopies of the music to be performed for each member of the jury panel.

The student is responsible for signing up for a jury time on the posted Jury Schedule. The Jury Schedule will be posted within the last two weeks of scheduled classes each semester.

Students who are performing a Senior Recital are exempt from juries for the semester in which the recital is given.

**Grading:** The final semester grade in Private Instruction is comprised of the student's Semester Work and the Jury Performance Average. Percentages (i.e. how these two major grading elements are to be weighed) will be given in the Private Instruction syllabus. The grading standards for the Semester Work in lessons are as follows:

*Objective Standards:*

- Regular lesson assignments prepared
- Continuous achievement of minimum requirements as outlined by the teacher
- Consistent daily practice
- Punctuality at lessons

*Subjective Standards:*

- Musical sensitivity and interpretive abilities
- Student attitude and effort
- Continuous growth and development of musicianship
- Increasing mastery of performance techniques

**Student Recital Performance:** Performing in one or more Student Recitals per academic year is required all music majors and minors. Failing to perform in one or more Student Recital per year will affect the student's final semester grade in Private Instruction. See Student Recitals section below.

**Accompanists:** One of the voice/instrumental student's first priorities must be to secure an accompanist for his or her weekly lesson time (if desired) and to work with that accompanist to select a mutually agreeable jury time at the end of the semester. As the purpose of a jury is to show the student's work for the semester, the importance of working with an accompanist on a regular basis rather than asking a pianist to sight-read music at juries cannot be overstated. Each semester, the Applied Music Faculty (those teaching privately) receive a list of School-of-Music-approved Student Accompanists, who are available to accompany music students. They are compensated by the School of Music to adequately prepare and play for at least one scheduled lesson, two additional rehearsals, and one jury exam. Student Accompanists may accompany a maximum of 10 students per semester. If it is not possible for the student to work with an accompanist during the semester, it is still the student's responsibility to find (and compensate appropriately, if necessary) an accompanist for his or her jury exam.

## STUDENT RECITALS / PERFORMANCE FORUM

***Student Recital Participation:*** All Sophomore, Junior, and Senior music majors are required to perform on their primary instrument in at least one Student Recital during the Performance Forum class (on Friday mornings) per academic year. Music minors are expected to perform during the year when taking Private Instruction, except for the Freshman year. Freshman may, at the discretion of the instructor, perform in a separately-schedule studio recital or a formal Student Recital during Performance Forum (though not required to do so). Vocal, Instrumental, Piano, and Keyboard Accompanying majors are expected to perform each semester (per the Private Instruction syllabus). Worship Arts and Ministry majors will perform in the last Performance Forum class of the spring semester.

Students must receive permission from their instructor and are required to submit a Recital Performance Form to the School of Music Office at least 48 hours before the recital date. Voice, Instrumental, and Piano Practicum students (i.e. non-music majors) may be encouraged to participate in Student Recitals at the discretion of the instructor. A list of available Student Recital dates will be posted in the School of Music office and will be periodically updated to include those who are scheduled to perform in those recitals. This list should also serve as a reminder for those who have yet to sign up to perform in a Student Recital. Failure to perform in a Student Recital as required will result in lowering the Private Instruction grade by one letter for the semester in which the requirement went unfulfilled. Formal or semi-formal performance attire is expected when performing in a Student Recital.

***Student Recital Attendance:*** All BM music majors, Worship Arts and Ministry majors, and those seeking the Minor in Music are required to enroll in MUS 050 Performance Forum every semester in residence. Semester grades are based on attendance. Weekly sessions will include Student Recitals in which music majors and minors are expected to perform, master classes, music major information sessions, spiritual encouragement and character-building activities led by the Dean. In addition to attending Friday morning sessions, students are expected to attend three (3) evening School of Music-sponsored performances, such as Senior Recitals or concerts given by the Symphony Orchestra, Wind Ensemble, Symphonic Band, Jazz Band, Chamber Orchestra, or Chamber Singers. Appropriate attire is expected when attending a Student Recital or evening performances.

## PERFORMANCE LEVELS

During the jury process, the music faculty will evaluate the music major's progress on his/her primary instrument and assign a Performance Level based on specific criteria described in the Performance Level Rubric (available from the student's instructor) for each instrument or voice. The first Performance Level (L1) and subsequent performance levels are obtained only after the criteria have been met/demonstrated in the jury. There are five Performance Levels (L1-L5) for undergraduates. Performance Level 0 (L0) will be assigned to students who fail to meet the criteria for the first level. Satisfactory and exemplary progress may result in the Performance Level being raised. Unsatisfactory progress may result in the Performance Level remaining the same as the previous semester.

# SOPHOMORE REVIEW

All music majors must pass a Sophomore Review at the end of their second year by demonstrating advancing technical and musical skill. Failure to pass the Sophomore Review indicates that the student has not progressed sufficiently to continue in the program. Recommendations will be made to the student who has not passed the Sophomore Review which may include the following: 1. changing majors; 2. taking additional private instruction units; 3. increasing the amount of time the student spends practicing their primary instrument. Students will be notified by the Dean when they have passed the Sophomore Review.

The Sophomore Review requires that the following criteria have been met by the end of the second year:

- 1) During jury exams, all music majors must attain Performance Level 2 (L2) on their major instrument, voice, or compositions.
- 2) All music majors must perform in at least two student recitals.
- 3) All music majors must pass all of the Technical Skills listed in Part I of the Piano Proficiency exam (see page 38-40) earning 10 of the 15 points possible.
- 4) All music majors must maintain successful academic standing in their major coursework.

# SENIOR RECITALS

**Performance majors** (Instrumental, Piano, and Vocal) and **Keyboard Accompanying** majors must attain Performance Level 5 (L5) by the end of the fall semester of their senior year. **Composition** and **Music Education majors** must attain Performance Level 4 (L4) by the end of the fall semester of their Senior year. Reaching the appropriate Performance Level is considered a prerequisite for enrollment in MUS 431, the Senior Recital class.

All music majors must be enrolled in MUS 431 and perform a Senior Recital **on their primary instrument or voice (or compositions and arrangements for Composition majors)** during their senior year only after achieving the appropriate Performance Level and passing all portions of the Piano Proficiency exam (15 points). Students must also be enrolled in Private Instruction in their primary instrument or voice during the semester they intend to perform their Senior Recital in order to facilitate rehearsals, hearings and recitals.

**Senior Recital Length** is determined by concentration. Performance and Keyboard Accompanying majors are expected to give a 60-minute Senior Recital. Music Education majors are expected to give a 30-minute recital. Composition majors are expected to give a 30-minute portfolio performance of original compositions and arrangements. Appropriate Senior Recital repertoire is recommended by the instructor and approved by the instructor of MUS 431. Repertoire must include a variety of musical styles from all historical periods. Typically, jazz, pop and Contemporary Christian pieces or songs are not considered acceptable recital material.

**Senior Recital Dates:** The date for your Senior Recital must be scheduled in conjunction with your private instructor, all participants in your recital, and the School of Music office. Except in the case of extreme emergency, once a date is selected it must be held (unless postponement is recommended by the music faculty following your Pre-Recital Hearing). Senior Recitals may be given during the Fall and Spring semesters only.

**Fees/DVDs:** A recording fee of \$100 is required two weeks prior to your recital. This is per recitalist not per recital. The fee includes the use of one camera (\$40 per extra camera requested), editing, and one edited DVD or mp4 HD video file on a USB flash drive will be provided. This applies to on-campus recitals only; off campus events will require additional funds. There is a \$10 fee for each additional DVD. Room 101 will be set up with standard lighting and seating for 85 approximately, unless additional seats are requested. No additional audio equipment will be provided. You may obtain the edited DVD or USB flash drive ten business days after the recital.

**Rehearsals:** All rehearsals that require use of a room in the School of Music building must be scheduled through the School of Music office. Recitalists may request a one-time use of Room 101 for a rehearsal prior to their recital date with 48 hours notice. Requests for one or two additional rehearsals in other rooms may be made with 48 hours notice (subject to availability).

**Pre-Recital Hearing:** Pre-Recital Hearings must be scheduled by the end of the second week of the semester. After consulting with your private instructor and accompanist (if applicable), select three possible dates and times for your hearing and submit them to the instructor of MUS 431. A faculty committee in your concentration will be selected for you and will adjudicate your Pre-Recital Hearing. The Pre-Recital Hearing must take place **no later than one month before the Senior Recital date**. The entire recital must be fully prepared and memorized (when appropriate) and presented to the music faculty in the Pre-Recital Hearing. Appropriate attire is expected. At the hearing, students must also submit a printed program (see Senior Recital Programs below). The student may be asked to edit, augment, and/or improve upon the program based on the recommendation of the committee. The revised program must be submitted electronically to the School of Music office **within 2 days** following the hearing. Failure to do so may put the student at risk of losing the recital date, necessitating postponement. The faculty committee will provide you with a written and verbal evaluation of your Pre-Recital Hearing performance and will recommend any area(s) that may need special attention prior to your Senior Recital. Immediately following the Pre-Recital Hearing, the committee will confer and will:

- 1) **APPROVE your recital** (you may proceed with your recital preparations),
- 2) Ask you to **POSTPONE your recital** until a semester in the future (meaning that they feel you will be ready with more work; in this case, you will need to re-schedule your recital and schedule another Pre-Recital Hearing with the same material), OR
- 3) **DECLINE your recital** (meaning that your performance is not recital-ready).

**Senior Recital Programs:** Students must submit a complete printed program at the Pre-Recital Hearing. Within 2 days following a successful Pre-Recital Hearing, students must submit an electronic version (.doc or .docx) of their recital program to the School of Music office that includes any revisions recommended by the committee. **Programs should include composition titles, composers, composers' dates, arrangers (if applicable), name(s) of the accompanist or other musicians (if applicable), translations and program notes.** The School of Music will

provide copies of the approved program for the recital. Detailed instructions and procedures may be found in the syllabus for MUS 431 Senior Recital/Project.

**Senior Recital Performance Attire:** Since the purpose of public performance is to give the student practice in proper stage deportment and other artistic aims, dress and conduct are important. Senior recitals require a formal dress for women, and dark suits or tuxedos for men.

## **JUNIOR RECITALS**

Junior Recitals are recommended for Instrumental, Piano, or Vocal Performance majors. Junior Recitals will be organized in conjunction with the student's Private Instruction teacher. The length of a Junior Recital should be 20-30 minutes of music. Junior Recitals will take place in HMUS 101, either on Friday mornings during the Performance Forum hour, or on one pre-determined evening (with up to four Junior Recitals per evening). For students to be eligible to give a Junior Recital, several conditions must be met:

1. The student's Private Instruction teacher must recommend and approve the student to give a Junior Recital.
2. The student's Private Instruction teacher must approve all repertoire to be performed.
3. The student must achieve a minimum of Performance Level 3 by the Fall semester jury exams of the junior year before enrolling in MUS 341.
4. The student must enroll in the class, MUS 341 Junior Recital, in the semester the recital is to be given. (0 units, A-F grades.)
5. Junior Recitalists will still perform in a jury exam as a final exam to Private Instruction and for Performance Level assessment, as usual.

## **REPERTOIRE for PRIVATE INSTRUCTION**

The choice of specific pieces is left to the individual instructor and will be based on the student's major concentration and capability. The materials listed below are merely suggestions of Piano and Vocal solo repertoire that is representative of each level. An Instrumental repertoire list is not given below. Instrumental students should discuss repertoire choices with their instructor.

# PIANO REPERTOIRE

Piano repertoire can be taken from many styles of music, with the majority of it being classical in nature. Classical music will be the only music assessed at the end of the semester jury. Each semester, all Piano Majors must work on a minimum of four pieces, one from each musical period: Baroque/early music, Classic, Romantic, and Twentieth Century/Modern (not including jazz, pop, or Contemporary Christian/Praise music). Music minors and non-majors must work on at least two contrasting pieces each semester.

## **First Year**

Bach: Two or Three-part Inventions

A sonata by Haydn or Mozart

Three character pieces from the Romantic school (Schubert, Mendelssohn, Chopin)

One contemporary composition (Bartok, Kabalevsky, Prokofiev)

All major scales, four octaves

All minor scales, three forms, four octaves

Other technical studies as needed (Hanon, Czerny, Pishna, etc.)

## **Second Year**

Bach: French, English Suites

A sonata by Mozart or Beethoven

2 larger compositions from the Romantic school (Brahms Rhapsodies or Intermezzi, Chopin Études or Preludes)

One contemporary composition (Khatchaturian, Persichetti, etc.)

All major and minor arpeggios, four octaves

Major and Minor Primary Progressions in all keys (I-IV-I-V7-I; i-iv-i-V7-i)

## **Third Year**

Bach: Well-Tempered Clavier, Books I and II

Scarlatti sonatas, Handel keyboard works

Large sonata chosen from either Classical, Romantic, or Contemporary periods

Two American compositions (Gottschalk, Ives, Cowell, Barber)

Late Romantic period composition (Rachmaninoff, Scriabin, Brahms)

Impressionist school of composition (Debussy, Ravel)

Harmonization

Transposition

Open Score Reading

Sight-Reading

## **Fourth Year**

Bach: A major work such as a Toccata, Italian Concerto

Handel variations or Scarlatti sonatas

Late Beethoven or Schubert sonata, or Schumann large work

A major composition in the Romantic school (Chopin Ballade or Scherzo, Liszt or Brahms)

One contemporary composition either American or other nationality (Ginastera, Schoenberg, Hindemith, Villa-Lobos, Poulenc)

Major and Minor scales in thirds, sixths, and tenths

Double-third Major and Minor scales

# VOCAL REPERTOIRE

The following expectations are to be used as a guide. The instructor may assign fewer or more songs than indicated below based on the student's needs, abilities, and goals as well as the length and demands of the specific pieces assigned. Students must use original scores only.

## **First Year**

Songs and arias in Italian written before 1800

Songs in English, including folk songs

Repertoire books:

*26 Italian Songs and Arias*, Alfred

*"The Arnold Book of Old Songs,"* Roger Quilter

*Collection of Songs--Barber*, Schirmer

*Forty-five Arias by Handel*, 3 volumes, Kagen

*Franz Joseph Haydn*, C. F. Peters

*Italian Art Songs*, Alfred

*Old American Songs*, Copland, Boosey&Hawkes

*Basics of Singing*, Schirmer

## **Second Year**

Songs in German from the eighteenth & nineteenth centuries

Arias from oratorios in English

Repertoire books:

*Schubert Songs*, International

*Mozart--Complete Songs*, Barenreiter

*85 Songs--R. Schumann*, International

*German Folk Songs--Brahms*, 2 volumes, International

*Gateway to German Lieder*, Alfred

*The Lieder Anthology*, Hal Leonard

*Sacred Songs--Bach*, International

*The Oratorio Anthology* (one for each voice type), Hal Leonard

*Anthology of Sacred Song* (one for each voice type), Schirmer

*Favorite Sacred Classics for Solo Singers*, Alfred

*Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss*, Schirmer

## **Third Year**

Songs in French from late nineteenth and early twentieth Centuries

Arias from opera in original languages

Repertoire books:

*40 French Songs*, 2 volumes, International

*30 Songs--Faure*, International

*43 Songs--Debussy*, International

*12 Songs--Hahn*, International

*The French Song Anthology*, Hal Leonard

*Operatic Anthology*, 5 volumes (one for each voice type), Schirmer

*Prima Donna's Album*, Schirmer

*Songs by Felix Mendelssohn, Fanny Mendelssohn, Clara Wieck-Schumann*

## VOCAL REPERTOIRE (continued)

### **Fourth Year**

English and American art songs from twentieth century

Preparation of Senior recital

Optional: a major song cycle in the original language

Repertoire books:

*114 Songs--Ives*, International

*Old American Songs--Copland*, 2 volumes, Boosey & Hawkes

*20th Century Art Songs*, Schirmer

*Contemporary Songs in English*, Carl Fischer

*American Aria Anthology*, Schirmer

*Anthology of Art Songs by Black American Composers*, compiled by W.C. Patterson, Schirmer

Other composers: J. Duke, G. Finzi, M. Head, D. Moore, N. Rorem, R. Vaughan-Williams, P. Warlock, J. Heggie, W. Bolcom, L. Larsen, L. Hoiby, B. Britten, L. Bernstein, Duparc, Granados, de Falla, Ponce, Rodrigo, Roger Quilter, C. Griffes, William Grant Still, W. Bolcom, L. Larsen, L. Hoiby, Mrs. H.H. Amy Beach, Florence Price

The student may, under the direction of the instructor, incorporate some musical theatre selections chosen from the following collections, as well as individual Broadway vocal scores:

*Singer's Musical Theatre Anthology* (many volumes), Hal Leonard

*Musical Theatre Classics*, 6 volumes, Hal Leonard

*Bernstein on Broadway*, Hal Leonard

Song Cycles:

*Songs of Travel*, Vaughan Williams

*Frauenliebe und Leben*, Schumann

*Songs from an Unknown Poet*, Ned Rorem

*Shropshire Lad*, Butterworth,

*Poeme d'un jour*, Op. 21, Faure

## INSTRUMENTAL REPERTOIRE

A sample repertoire list is listed on the Performance Level Rubric for each specific instrument. The rubric is available from your private teacher or the Associate Dean of Undergraduate Studies, Dr. Guy Holliday.

# PIANO INSTRUCTION POLICY

## **A. Bachelor of Music (BM) majors whose primary instrument is piano – 3 subgroups...**

**1. BM Piano Performance majors** – Must be enrolled in:  
MUS 082/462 Private Instruction-Piano, 2 units each semester.

**2. BM Keyboard Accompanying majors** – Must be enrolled in:  
MUS 089/469 (instead of MUS 082/462) to meet this requirement, 2 units each semester.

**3. All other music majors whose primary instrument is piano** – Must be enrolled in:  
MUS 082/462 Private Instruction-Piano, 1 unit each semester.

“Piano primary” students may enroll in Class Piano in addition to Private Instruction, if desired, to facilitate passing the Piano Proficiency requirements.

**B. BM majors whose primary instrument is other than piano** – Must be enrolled in:  
MUS 012 Class Piano I or MUS 022 Class Piano II every semester until Piano Proficiency (Division II) is passed. Students must pass eight (8) Piano Proficiency skills in Class Piano I before taking Class Piano II.

Music majors whose primary instrument is other than piano may take Private Instruction-Piano in addition to Class Piano, if so desired. These students will perform in a jury exam at the discretion of the instructor, and the Private Instruction fee will be applied.

After Piano Proficiency is passed, students may enroll in MUS 082/462 Private Instruction-Piano, if desired, for their own personal growth or for Upper Division Music Elective credit (using MUS 462).

## **C. Worship Arts and Ministry majors – Must be enrolled in:**

MUS 015 Class Piano for Worship Arts I or MUS 025 Class Piano for Worship Arts II every semester until Piano Proficiency (Division III) is passed. Students must pass eight (8) Piano Proficiency skills in Class Piano for Worship Arts I before taking Class Piano for Worship Arts II.

## **D. Non-music majors – May enroll in...**

MUS 010 Beginning Piano for Non-Music Majors,  
MUS 020 Intermediate Piano for Non-Music Majors,  
**or** MUS 072 Piano Practicum.

MUS 082/462 Private Instruction is for music majors only. Non-music majors who wish to study piano privately may enroll in MUS 072 Piano Practicum, and the Private Instruction fee will be applied.

## **PLEASE NOTE**

Specific instructors may be assigned to teach music majors, and others may be assigned to teach non-music majors. Teaching assignments are determined by the Dean. Instruction of music majors will be the priority of full-time faculty members.

## **PIANO PROFICIENCY EXAM SCHEDULE**

An initial Piano Proficiency exam will be offered during Rehearsal Camp. Subsequent Piano Proficiency exams will be given during 15-minute piano juries for students whose primary instrument is piano. For all other students, the Piano Proficiency exam will be offered during the Final Exam time for Class Piano I and II, and Class Piano for Worship Arts I and II, in both fall and spring semesters.

Rev. 7-12-18

## PIANO PROFICIENCY EXAM

All music majors and music minors are required to pass the Piano Proficiency exam, which is an assessment of keyboard skills the student will find invaluable to his/her future as a musician—whether as a teacher, performer, church musician or in some other music-related capacity. The Piano Proficiency exam consists of major and minor scales, major and minor arpeggios, primary progressions, harmonization, transposition, score reading, sight-reading, and a solo performance (not from memory). All music major and music minors are required to be enrolled in piano instruction until the Piano Proficiency exam is passed. (See the Piano Instruction Policy above.)

The Piano Proficiency exam is offered during Rehearsal Camp prior to the beginning of the fall semester, and during finals week in both fall and spring semesters. Students may elect to perform the entire exam or selected skills during this time. For students seeking the Bachelor of Music degree, the entire Piano Proficiency exam (15 points) must be passed in order for the student to be eligible for Registration in MUS 431 (Senior Recital class) and for graduation.

The various skills have been given a point value totaling 15 points. Technical Skills (#1-10) will be covered primarily in Class Piano I and Class Piano for Worship Arts I. Functional Skills (#11-15) will primarily be covered in Class Piano II and Class Piano for Worship Arts II. Students are expected to have passed 8 skills before moving on to Class Piano II. This is not intended to indicate priority or a level of importance, as all of the skills indicated below must be mastered. **A minimum of 3 points must be passed each semester in order to receive an “A” in the class (in Private Instruction or Class Piano), unless fewer than 3 skills remain to complete Piano Proficiency.**

Sign-up sheets for the Piano Proficiency exam will be posted at least one week before the exam occurs each semester. Students who are interested in taking the exam in part or in whole must sign up for an exam time. Those who sign up will be given a packet that includes information regarding Piano Proficiency skills including harmonization, transposition, and score reading.

The results of each student’s Piano Proficiency exam are kept on file in the School of Music office. Each student will be notified of his/her results every time the exam is taken. It is the student’s responsibility to see that the Piano Proficiency requirements are fulfilled as soon as possible. Additional portions of the exam may be taken during any semester in which the student feels ready.

There are three (3) divisions of the Piano Proficiency Requirements based on the student’s major and primary instrument, each with different requirements:

Division I: Students seeking a BM degree whose primary instrument is piano.

Division II: Students seeking a BM degree whose primary instrument is other than piano.

Division III: Students seeking a BA in Music for Worship Arts and Ministry.

The requirements for each division are given in the following pages.

PLEASE NOTE: Worship Arts and Ministry majors must also pass Worship Proficiency which is separate from the traditional Piano Proficiency (Division III) Requirements. The Worship Arts and Ministry Minor does not require Piano Proficiency.

# Piano Proficiency Requirements – Division I

for Students seeking a Bachelor of Music degree  
whose Primary Instrument is Piano

Students must demonstrate sufficient mastery of each of the 15 skills listed below. One point is earned for each Piano Proficiency skill passed.

## I. Technical Skills (1 point each; 10 points total)

**Scales.** Must be played ascending and descending, in 4 octaves, hands together, in eighth notes, at a steady tempo, ♩ = 80 or faster.

- #1. Scales: Major, white keys
- #2. Scales: Major, black keys
- #3. Scales: Harmonic Minor, white keys
- #4. Scales: Harmonic Minor, black keys

**Arpeggios.** Must be played ascending and descending, in 4 octaves, hands together, in eighth notes, at a steady tempo, ♩ = 80 or faster.

- #5. Arpeggios: Major, white keys
- #6. Arpeggios: Major, black keys
- #7. Arpeggios: Minor, white keys
- #8. Arpeggios: Minor, black keys

**Chords.** Must be played in blocked chords, I – IV<sup>6/4</sup> – I – V<sup>6/5</sup> – I progression, same in both hands, and hands together.

- #9. Chords: Major, white and black keys
- #10. Chords: Minor, white and black keys

## II. Functional Skills (1 point each; 5 points total)

#11. **Solo Repertoire.** a) Play a prepared solo piece for your jury exam, AND b) Play the *Star-Spangled Banner*, *America the Beautiful*, or a hymn. All solo repertoire must be selected from the late-intermediate level (Certificate of Merit® Level 7-9, or graded series/anthologies Books 4 and up) and approved by the piano instructor. (See packet for sample repertoire list.)

#12. **Harmonization.** Lead sheet realization, playing chords in the Right Hand (RH) with the melody on top, and Left Hand (LH) playing the bass. (See packet.)

#13. **Transposition.** a) Transpose a single vocal line from a piano/vocal score up or down a Minor 2nd, Major 2nd, Minor 3rd, or Major 3rd from the original key, AND b) Play a transposing instrument part (Bb, Eb, or F) at concert pitch. (See packet.)

#14. **Score-Reading.** a) Play any 3 parts from a four-part open choral score, AND b) Play 3 parts from an open string quartet score, excluding the Viola part. (See packet.)

#15. **Sight-Reading.** Must sight-read an intermediate piano piece (Certificate of Merit® Levels 4-6 or graded series/anthologies Books 2 and 3), with hands together. The piece will have the melody in the RH and broken chords in the LH.

# Piano Proficiency Requirements – Division II

for Students seeking a Bachelor of Music degree  
whose Primary Instrument is Other than Piano

Students must demonstrate sufficient mastery of each of the 15 skills listed below. One point is earned for each Piano Proficiency skill passed.

## I. Technical Skills (1 point each; 10 points total)

**Scales.** Must be played ascending and descending, in 2 octaves, hands separate or together, in quarter notes, at a steady tempo, ♩ = 80 or faster.

- #1. Scales: Major, white keys
- #2. Scales: Major, black keys
- #3. Scales: Harmonic Minor, white keys
- #4. Scales: Harmonic Minor, black keys

**Arpeggios.** Must be played ascending and descending, in 2 octaves, hands separate or together, in quarter notes, at a steady tempo, ♩ = 80 or faster.

- #5. Arpeggios: Major, white keys
- #6. Arpeggios: Major, black keys
- #7. Arpeggios: Minor, white keys
- #8. Arpeggios: Minor, black keys

**Chords.** Must be played with hands together, I – IV<sup>6/4</sup> – I – V<sup>6/5</sup> – I progression, Right Hand (RH) in blocked chords, Left Hand (LH) playing single bass note (root of each triad).

- #9. Chords: Major, white keys
- #10. Chords: Major, black keys

## II. Functional Skills (1 point each; 5 points total)

#11. **Solo Repertoire.** a) Play an intermediate piano piece (Certificate of Merit® Levels 3-6, or graded series/anthologies Books 3 and up) AND b) Play the *Star-Spangled Banner*, *America the Beautiful*, or a hymn. VOCALISTS: May replace the intermediate piano piece with the piano accompaniment part of a vocal song, e.g. *24 Italian Songs and Arias*. Repertoire must be approved by the piano instructor. (See packet for sample repertoire list.)

#12. **Harmonization.** Lead sheet realization, playing chords in the RH with the melody on top, and LH playing the bass. (See packet.)

#13. **Transposition.** a) VOCALISTS: Transpose a single vocal line from a piano/vocal score up or down a Minor 2nd, Major 2nd, Minor 3rd, or Major 3rd from the original key, OR b) INSTRUMENTALISTS: Play a transposing instrument part (Bb, Eb, or F) at concert pitch. (See packet.)

#14. **Score-Reading.** a) VOCALISTS: Play any 2 parts from a four-part open choral score, OR b) INSTRUMENTALISTS: Play 2 parts from an open string quartet score, excluding the Viola part. (See packet.)

#15. **Sight-Reading.** Must sight-read an early-intermediate piano piece (Certificate of Merit® Levels 2-3 or graded series/anthologies Books 1 and 2), with hands together. The piece will have the melody in the RH and broken chords in the LH.

# Piano Proficiency Requirements – Division III

for Students seeking a Bachelor of Arts in Music degree  
for Worship Arts and Ministry

Students must demonstrate sufficient mastery of each of the 15 skills listed below. One point is earned for each Piano Proficiency skill passed.

## I. Technical Skills (1 point each; 10 points total)

**Scales.** Must be played ascending and descending, in 2 octaves, one hand only, in quarter notes, at a steady tempo, ♩ = 80 or faster.

- #1. Scales: Major, white keys
- #2. Scales: Major, black keys
- #3. Scales: Harmonic Minor, white keys
- #4. Scales: Harmonic Minor, black keys

**Arpeggios.** Must be played ascending and descending, in 2 octaves, one hand only, in quarter notes, at a steady tempo, ♩ = 80 or faster.

- #5. Arpeggios: Major, white keys
- #6. Arpeggios: Major, black keys
- #7. Arpeggios: Minor, white keys
- #8. Arpeggios: Minor, black keys

**Chords.** Must be played with hands together, I – IV<sup>6/4</sup> – I – V<sup>6/5</sup> – I progression, Right Hand (RH) playing blocked chords, Left Hand (LH) playing single bass note (root of each triad).

- #9. Chords: Major, white keys
- #10. Chords: Major, black keys

## II. Functional Skills (1 point each; 5 points total)

#11. **Solo Repertoire.** a) Play an intermediate piano piece (Certificate of Merit® Levels 3-6, or graded series/anthologies Books 3 and up) AND b) Play the *Star-Spangled Banner*, *America the Beautiful*, or a hymn. Repertoire must be approved by piano instructor. (See packet for sample repertoire list.)

#12. **Harmonization.** Lead sheet realization, playing chords in the Right Hand (RH) with the melody on top, and Left Hand (LH) playing the bass. (See packet.)

#13. **Transposition.** Transpose a single vocal line from a piano/vocal score up or down a Minor 2nd or Major 2nd from the original key (See packet.)

#14. **Score-Reading.** Play 2 parts from a four-part open choral score simultaneously: Soprano+Alto and Tenor+Bass (See packet.)

#15. **Sight-Reading.** Sight-read a lead sheet, playing broken chords in the RH, and the root in the LH. Playing the melody in the RH is optional, but not required.

# Sample Repertoire for Piano Proficiency

**Division I:** for Students seeking a Bachelor of Music degree whose Primary Instrument is Piano.

The following is a list of late-intermediate level piano repertory examples equivalent to the Certificate of Merit® Syllabus Repertoire Levels 7-9, or graded series/anthologies Books 4 and up. Examples: *Piano Literature* (Bastien), *Piano Literature* (Faber and Faber), *Piano Literature* (Keith Snell), etc.

Examples of repertoire include, but are not limited to:

1. Bach: *Short Preludes and Fugues; Inventions and Sinfonias; French Suites*
2. Clementi, Haydn, Mozart, Kuhlau: *Sonatinas* (late) and *Sonatas* (early); *Rondos*
3. Beethoven: *Bagatelles; Sonatas* (early)
4. Burgmuller: *18 Characteristic Studies*, Op. 109
5. Grieg: *Album Leaves*, Op. 28; *Lyric Pieces*, Op. 38
6. Mendelssohn: *Songs without Words*
7. Chopin: *Impromptus; Mazurkas; Preludes; Waltzes; Nocturnes*
8. Liszt: *Consolations; Liebestraume*
9. Schubert: *Moment Musicaux*, Op. 94 (D.780); *Impromptus*, Op. 90 (D.899), 142 (D.935); *Waltzes*.
10. Schumann: *Album Leaves*, Op. 124; *Fantasiestucke*, Op. 12; *Scenes from Childhood*, Op. 15
11. Debussy: *Children's Corner; Deux Arabesques; Reverie; Suite Bergamasque; Preludes*, Book 1
12. Kabalevsky: *Preludes* Op. 38; *Variations*, Op. 40
13. Bartok: *Mikrokosmos*, vol. 6; *Romanian Folk Dances*
14. Shostakovich: *24 Preludes*, Op. 34; *Three Fantastic Dances*, Op. 5

**Divisions II and III:** for Students seeking a Bachelor of Music degree whose Primary Instrument is Other than Piano, and for Students seeking a Bachelor of Arts degree in Worship Arts and Ministry.

The following is a list of intermediate level piano repertory examples equivalent to the Certificate of Merit® Syllabus Repertoire Levels 3-6, or graded series/anthologies Books 3 and up. Examples: *Piano Literature* (Bastien), *Piano Literature* (Faber and Faber), *Piano Literature* (Keith Snell), etc.

Examples of repertoire include, but are not limited to:

1. Bach: pieces from the *Notebook for Anna Magdalena Bach; Short Preludes*
2. Clementi, Kuhlau, Haydn, Mozart: *Sonatinas, Dances*
3. Beethoven: *Bagatelles, Dances, Ecossaises*
4. Schumann: *Album for the Young*, Op. 68
5. Burgmuller: *25 Progressive Pieces*, Op. 100
6. Tchaikovsky: *Album for the Young*, Op. 39
7. Chopin: *Mazurkas, Preludes*
8. Kabalevsky: *Children's Pieces*, Op. 27
9. Bartok: *For Children* (volumes 1 and 2); *Mikrokosmos*, v. 4
10. Prokofiev: *Music for Children*, Op. 65

# **WORSHIP ARTS PROFICIENCIES**

## **for the B.A. in Music for Worship Arts and Ministry**

### **Worship Piano Proficiency**

- Students must successfully demonstrate, by memory, a chordal/improvisational realization of a series of one or more moderately complex worship songs (chosen by Program Director) in a variety of keys chosen from: Ab, Eb, Bb, F, C, G, D, A, E, and B major, WHILE providing lead vocal on the piece with presentational integrity (i.e. they must accompany themselves).

### **Worship Voice Proficiency**

- Students must confidently perform lead vocal in a worship song with a range of over an octave. Performance must demonstrate confidence, vocal strength and stamina, and must be performed in tune.
- Students must sing a cappella all 3-4 parts of a choral or worship anthem as they might in a vocal rehearsal for demonstration purposes. The anthem will be chosen by the Program Director.

### **Worship Guitar Proficiency**

- Students must successfully demonstrate, by memory, a chordal realization of a series of one or more moderately complex worship songs (chosen by Program Director) in a variety of keys without capo chosen from: C, G, D, A, E, and B major, WHILE providing lead vocal on the piece with presentational integrity (i.e. they must accompany themselves).

### **Additional Notes on Worship Proficiencies**

- Worship Proficiency examinations will be available to the student body at least once per semester.
- Students must pass Worship Vocal, Worship Piano, and Worship Guitar proficiencies BEFORE their internship experience the summer prior to their senior year.
- Worship Arts and Ministry majors must also complete the “Worship Arts version” of the tradition Piano Proficiency requirements.

# ENSEMBLES

For all music majors and minors, participation in a Major Ensemble is required each semester. Participation in additional ensembles (up to three “academic ensembles”) may be required for specific major concentrations and for students receiving a music scholarship. The Collinsworth School of Music offers a variety of vocal and instrumental performance opportunities. While some of these groups perform at on-campus events, the majority of performances take place at local churches, schools and other venues in Southern California. Most of the groups tour at least once a year in areas such as California, Nevada, Arizona, Texas, Montana, Colorado, Oregon, Washington and more.

Music Majors who are not needed to participate in a third academic ensemble may be assigned to participate in a non-academic ensemble (i.e. Lancer Pep Band or Small Group) without adjustment to their music scholarship. This will be determined on a year-to-year basis. Failure to participate in any of the assigned academic or non-academic ensembles will result in a music scholarship reduction (e.g. \$2,000 per year for Lancer Pep Band).

In order to preserve the experience and excellence of School of Music performances, students are requested to refrain from posting performance media without written approval from School of Music faculty.

## ACADEMIC ENSEMBLES:

**\*University Choir and Orchestra (MUS 090):** Premier large “ministry-focused” ensemble of 150 singers and instrumentalists which performs numerous concerts in the local area and on tours throughout the United States. Repertoire includes gospel music, hymn arrangements, and standard classical sacred anthems. Members of UCO have many performing and recording opportunities throughout the year culminating in a concert tour in May.

**\*Male Chorale (MUS 092):** This ensemble's repertoire features hymns, anthems, spirituals, contemporary, and gospel music for a wide audience. Members of the Male Chorale have many performance opportunities throughout the year culminating in a concert tour in May. The Male Chorale combines forces with the Women’s Choir to form the Worship Collective.

**\*Women’s Choir (MUS 091):** This ensemble's varied repertoire includes contemporary Christian choral anthems, worship songs, spirituals, gospel music, and the classics. Members of the Women’s Choir have many performance opportunities throughout the year culminating in a concert tour in May. The Women’s Choir combines forces with the Male Chorale to form the Worship Collective.

**\*Wind Ensemble (MUS 097):** This band consists of select experienced instrumentalists (woodwinds, brass, percussion, piano, and harp) who desire to hone their individual skills and talents while developing as an ensemble, performing works ranging from the standard repertoire to exciting new pieces by the finest young composers to seasonal music and traditional marches. The Wind Ensemble performs for a variety of university and community events, local high schools and churches, plus a concert tour.

**\*Symphonic Band (MUS 067):** Formerly known as Concert Band, this ensemble is open to all students (woodwinds, brass, percussion, piano, and harp) by audition. Standard repertoire for winds will be rehearsed and performed in a public performance at least once per semester.

\*Major Ensembles

## **ACADEMIC ENSEMBLES (continued):**

***Concert Choir (MUS 098-A):*** This musical group is comprised of music majors and scholarship recipients. A public performance of a cross section of choral art music is given each semester. This course is offered for 0 units in the Fall and 1 unit in the Spring. May be repeated for credit. Enrollment is required for all Bachelor of Music students and Music Minor students with voice or piano as a primary instrument, and non-music major scholarship recipients (i.e. vocalists) of \$5,000 annually or greater.

***Ars Nova (MUS 098-B):*** This select choir is open by audition. The finest choral works will be learned and performed. This group will collaborate with the Symphony Orchestra as needed.

***Jazz Band (MUS 096):*** The CBU Jazz Band is in the standard “big band” format (saxes, trumpets, trombones, and rhythm) and performs all traditional and modern jazz styles. The Jazz Band plays great new arrangements in addition to original charts from the best jazz composers for big band, ranging from Duke Ellington to Gordon Goodwin. Students will have the opportunity to develop their improvisation skills. The Jazz Band often features a vocalist.

***Symphony Orchestra (MUS 099):*** Symphony Orchestra is open by audition. The group will rehearse and perform the finest examples of orchestral literature, ranging from the 18<sup>th</sup> century to the present. All Bachelor of Music students with an Instrumental emphasis (Woodwind, Brass, Strings, or Percussion as primary instrument) are required to enroll in Symphony Orchestra each semester in residence. MUS 097 Concert Band or another academic ensemble may satisfy the requirement with approval of the Dean or Associate Dean.

***Chamber Ensemble (MUS 095):*** Under the MUS 095 course number, various instrumental chamber ensembles may be formed, such as string quartets, brass and woodwind quintets, guitar ensembles, percussion ensembles, jazz combos, etc. Each Chamber Ensemble will explore the repertoire specific to the genre. The “String Ensemble” (MUS 095, Section A) is a group consisting of violins, violas, cellos, and double basses that performs a variety of Classical repertoire for strings.

***Chamber Singers (MUS 093):*** Choral repertoire from all musical eras appropriate for a smaller choir from madrigals to contemporary works and vocal jazz will be explored.

## **NON-ACADEMIC ENSEMBLES:**

***Lancer Pep Band (MUS 060-A):*** This powerful group of musicians provides fun, energetic entertainment while elevating our university spirit and supporting our Men's and Women's Basketball teams at home games, Homecoming events, pep rallies, and more. The Lancer Pep Band consists of two subgroups, Winds and Drumline. Students enroll in the appropriate section, Section A for Winds, Section B for Drumline. Lancer Pep Band members receive a dedicated music scholarship and other compensation. Open to all students by audition. Offered for 0-1 units. The Lancer Pep Band is considered a non-academic ensemble.

***Drumline (MUS 060-B):*** The Drumline consists of musicians who play marching percussion instruments (Snare Drums, Tenor Drums, Bass Drums, and Cymbals). This subgroup of the Lancer Pep Band functions separately and as accompaniment to the Pep Band Winds. Drumline members receive a music scholarship in addition to the Pep Band scholarship and other compensation. Open to all students by audition. Offered for 0-1 units. Drumline, as part of the Lancer Pep Band, is a non-academic ensemble.

***Small Groups:*** Vocal ensembles with piano accompaniment ranging from six to ten members who perform in local churches and other venues several times each month. These student-led non-academic ensembles focus on contemporary sacred songs and a commitment to ministering through music. In the summer, our Small Groups travel across the United States and abroad on an 8-week concert tour representing California Baptist University and the School of Music as they sing and minister in churches, schools, and summer camps. Not offered for credit.

# **Protect Your Hearing Every Day**

## **Information and Recommendations for Student Musicians**

*Standard Version*

**National Association of Schools of Music  
Performing Arts Medicine Association**

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# Protect Your Hearing Every Day

## Introduction

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession.

For all of you, as aspiring musicians, this involves safeguarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

As you may know, certain behaviors and your exposure to certain sounds can, over time, damage your hearing.

You may be young now, but you're never too young for the onset of hearing loss. In fact, in most cases, noise-related hearing loss doesn't develop overnight. (Well, some does, but we'll address that issue later in this document.) But the majority of noise-induced hearing loss happens gradually.

So the next time you find yourself blasting music through those tiny earbuds of your iPod or turning up the volume on your amp, ask yourself, "Am I going to regret this someday?" You never know; you just might. And as a musician, you cannot afford to risk it.

The bottom line is this: If you're serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing. Do yourself a favor: protect it. I promise you won't regret it.

## Disclaimer

The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

## Purpose of this Resource Document

The purpose of this document is to share with you some information on hearing health and hearing loss and let you know about the precautionary measures that all of us should practice daily.

## Music and Noise

This paper addresses what is termed “noise-induced” hearing loss. You may be wondering why we’re referring to music—this beautiful form of art and self-expression—as “**noise.**”

Here’s why: What we know about hearing health comes from medical research and practice. Both are based in science where “noise” is a general term for sound. Music is simply one kind of sound. Obviously, there are thousands of others. In science-based work, all types of sound, including music, are regularly categorized as different types of **noise.**

Terminology aside, it’s important to remember this fundamental point: A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else.

Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our hearing health. Balance, as in so many things, is an important part of this relationship.

## Noise-Induced Permanent Hearing Loss

Let’s first turn to what specialists refer to as “noise-induced permanent hearing loss.”

The ear is made up of three sections, the outer, middle, and inner ear. Sounds must pass through all three sections before signals are sent to the brain.

Here’s the simple explanation of how we experience sound:

Sound, in the form of sound waves, enters the outer ear. These waves travel through the bones of the middle ear. When they arrive in the inner ear, they are converted into electrical signals **that** travel via neural passages to the brain. It is then that you experience “hearing” the sound.

Now, when a **loud** noise enters the ear, it poses a risk to the ear’s inner workings.

For instance, a very loud sound, an explosion, for example, or a shotgun going off at close range, can actually dislodge the tiny bones in the middle ear, causing conductive hearing loss, which involves a reduction in the sound level experienced by the listener and a reduction in the listener’s ability to hear faint sounds. In many cases, this damage can be repaired with surgery. But loud noises like this are also likely to send excessive sound levels into the inner ear, where permanent hearing damage occurs.

The inner ear, also known as the **cochlea**, is where most hearing-loss-related ear damage tends to occur. Inside the cochlea are tiny hair cells that are responsible for transmitting sound waves to the brain. When a loud noise enters the inner ear, it can damage the hair cells, thus impairing their ability to send neural impulses to the brain.

The severity of a person’s noise-induced hearing loss depends on the severity of the damage to these hair cells. The extent of the damage to these cells is normally related to the **length** and **frequency** of a person’s exposure to loud sounds **over long periods of time.**

Because noise-induced hearing loss is painless, you may not realize that it's happening at first. Then suddenly one day you will realize that you're having more and more trouble hearing high frequency sounds – the ones that are the most high-pitched. If you don't start to take precautions then, your hearing loss may eventually also affect your ability to perceive both speech sounds and music.

**It is very important to understand that these hair cells in your inner ear cannot regenerate. Any damage done to them is permanent. At this time, there is simply no way to repair or undo the damage.**

***FACT:** According to the American Academy of Audiology, approximately 36 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise.*

### **Noise-Induced Temporary Hearing Loss**

Now it's also important to note that not all noise-induced hearing loss is necessarily permanent. Sometimes, after continuous, prolonged exposure to a loud noise, we may experience what's called "noise-induced temporary hearing loss."

During temporary hearing loss, known as **Temporary Threshold Shift (TTS)**, hearing ability is reduced. Outside noises may sound fuzzy or muted. Normally, this lasts no more than 16 to 18 hours, at which point your hearing levels will return to normal.

Often during this Temporary Threshold Shift, people will experience tinnitus, a medical condition characterized by a ringing, buzzing, or roaring in the ears. Tinnitus may last only a few minutes, but it can also span several hours, or, in extreme instances, last indefinitely.

Also, if you experience a series of temporary hearing losses, you may be well on the way to permanent damage sometime in the future.

### **Noise Levels and Risk**

Now, how do you know when a noise or sound is too loud—when it's a threat to your hearing health? Most experts agree that prolonged exposure to any noise or sound over **85 decibels** can cause hearing loss. You may have seen decibels abbreviated "dB." They are the units we use to measure the intensity of a sound.

Two important things to remember:

1. The longer you are exposed to a loud noise, the greater the potential for hearing loss.
2. The closer you are to the source of a loud noise, the greater the risk that you'll experience some damage to your hearing mechanisms.

At this point, it helps to have some frame of reference. How loud are certain noises?

Consider these common sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC).

Sound	Intensity (dB)	Maximum Recommended Exposure (approx.)*
A Whisper	30	Safe, No maximum
Rainfall (moderate)	50	Safe, No maximum
Conversation (average)	60	Safe, No maximum
Freeway Traffic	70	Safe, No maximum
Alarm Clock	80	Safe, No maximum
	85	Potential Damage Threshold
Blender, Blow-dryer	90	2 hours
MP3 Player (full volume), Lawnmower	100	15 minutes
Rock Concerts, Power Tools	110	2 minutes
Jet Plane at Takeoff	120	Unsafe, Immediate risk
Sirens, Jackhammers	130	Unsafe, Immediate risk
Gunshots, Fireworks (close range)	140	Unsafe, Immediate risk

\*NIOSH-recommended exposure limits

You can listen to sounds under 85 dB for as long as you like. There is no risk involved, well, except for the risk of annoyance. But seriously, for sounds in this lower decibel range, listening to them for hours on end does not pose any real risk to your hearing health.

85 dB is the magic number. Sounds above the **85 dB threshold** pose a potential threat to your hearing when you exceed the maximum recommended exposure time.

MP3 players at full volume, lawnmowers, and snowblowers come in at 100 dB. The recommended maximum exposure time for these items is 15 minutes.

Now, before you get too worried and give up mowing the lawn, remember, there are ways to reduce your exposure.

For instance, turn down the volume on your MP3 player. Did you know that normally, MP3 players generate about 85 dB at one-third of their maximum volume, 94 dB at half volume, and 100 dB or more at full volume? Translated into daily exposure time, according to NIOSH standards, 85 dB equals 8 hours, 94 dB equals 1 hour, and 100 dB equals 15 minutes. Do yourself a favor, and be mindful of your volume.

Also, remember to wear a pair of earplugs or earmuffs when you mow the lawn or when you use a snowblower.

When you're dealing with sounds that produce between 120 and 140 dB, you're putting yourself at risk for almost immediate damage. At these levels, it is imperative that you utilize protective ear-coverings. Better yet, if it's appropriate, avoid your exposure to these sounds altogether.

**FACT:** *More than 30 million Americans expose themselves to hazardous sound levels on a regular basis.*

## **Musicians and Noise-Induced Hearing Loss**

Nowadays, more and more is being written about the sound levels of certain musical groups. It's no secret that many rock concerts expose performers and audiences to dangerously high levels of noise. The ringing in your ears after a blaring rock concert can tell you that. But now professional and college music ensembles are under similar scrutiny.

It's true that musicians are exposed to elevated levels of sound when they rehearse and perform music. But that doesn't equal automatic risk for hearing loss.

Take for instance a typical practice session on the piano. When taken at close range to the instrument over a limited period of time, a sound level meter fluctuates between a reading of 60 and 70 decibels. That's similar in intensity to your average conversation (60dB). There will, of course, be moments when the music peaks and this level rises. But these moments are not sustained over several hours. At least not under normal practice conditions.

While the same is true for most instruments, it is important to understand that certain instrumental sections tend to produce higher sound levels. Sometimes these levels relate to the piece of music being performed and to notational requirements (*pianissimo*, *fortissimo*); other times, these levels are what naturally resonate from the instrument.

For example, string sections tend to produce decibel levels on the lower end of the spectrum, while brass, percussion, and woodwind sections generally produce decibel levels at the higher end of the spectrum.

What's important is that you are mindful of the overall volume of your instrument and of those around you. If you're concerned about volume levels, share your concerns with your instructor.

***FACT:** Approximately 50% of musicians have experienced some degree of hearing loss.*

## **Mindful Listening**

Now, let's talk about how you can be proactive when it comes to music and hearing loss.

It's important to think about the impact noise can have on your hearing health when you:

1. Attend concerts;
2. Play your instrument;
3. Adjust the volume of your car stereo;
4. Listen to your radio, CD player, and MP3 player.

Here are some simple ways to test if the music is too loud:

It's too loud (and too dangerous) when:

1. You have to raise your voice to be heard.
2. You can't hear someone who's 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area.

## **Evaluating Your Risk for Hearing Loss**

When evaluating your risk for hearing loss, ask yourself the following questions:

1. How frequently am I exposed to noises and sounds above 85 decibels?
2. What can I do to limit my exposure to such loud noises and sounds?
3. What personal behaviors and practices increase my risk of hearing loss?
4. How can I be proactive in protecting my hearing and the hearing of those around me?

## **Basic Protection for Musicians**

As musicians, it's vital that you protect your hearing whenever possible.

Here are some simple ways to reduce your risk of hearing loss:

1. When possible, avoid situations that put your hearing health at risk.
2. Refrain from behaviors which could compromise your hearing health and the health of others.
3. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there's no harm in enjoying a fireworks display, so long as you're far away from the launch point.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
5. Keep the volume of your music and your listening devices at a safe level.
6. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

## **Future Steps**

Now that you've learned about the basics of hearing health and hearing loss prevention, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There's a wealth of information out there, and it's yours to discover.

## **Conclusion**

We hope this resource document has made you think more carefully about your own hearing health. Just remember that all the knowledge in the world is no match for personal responsibility. We've given you the knowledge and the tools; now it's your turn. You are responsible for your exposure to all sorts of sounds, including music. Your day-to-day decisions have a great impact on your hearing health, both now and years from now.

Do yourself a favor. Be smart. Protect your precious commodity. Protect your hearing ability.

## **Resources – Information and Research**

### **Hearing Health Project Partners**

National Association of School of Music (NASM)  
<http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA)  
<http://www.artsmed.org/index.html>

PAMA Bibliography (search tool)  
<http://www.artsmed.org/bibliography.html>

### **General Information on Acoustics**

Acoustical Society of America  
(<http://acousticalsociety.org/>)

Acoustics.com  
(<http://www.acoustics.com>)

Acoustics for Performance, Rehearsal, and Practice Facilities  
Available through the NASM Web site ([click here to purchase](#))

### **Health and Safety Standards Organizations**

American National Standards Institute (ANSI)  
(<http://www.ansi.org/>)

The National Institute for Occupational Safety and Health (NIOSH)  
(<http://www.cdc.gov/niosh/>)

Occupational Safety and Health Administration (OSHA)  
(<http://www.osha.gov/>)

### **Medical Organizations Focused on Hearing Health**

American Academy of Audiology  
(<http://www.audiology.org/Pages/default.aspx>)

American Academy of Otolaryngology – Head and Neck Surgery  
(<http://www.entnet.org/index.cfm>)

American Speech-Language-Hearing Association (ASHA)  
(<http://www.asha.org/>)

Athletes and the Arts  
(<http://athletesandthearts.com/>)

House Research Institute – Hearing Health  
(<http://www.hei.org/education/health/health.htm>)

National Institute on Deafness and Other Communication Disorders –  
Noise-Induced Hearing Loss  
(<http://www.nidcd.nih.gov/health/hearing/noise.html>)

### **Other Organizations Focused on Hearing Health**

Dangerous Decibels  
(<http://www.dangerousdecibels.org>)

National Hearing Conservation Association  
(<http://www.hearingconservation.org/>)

# **Protect Your Neuromusculoskeletal and Vocal Health Every Day**

## **Information and Recommendations for Student Musicians**

*Student Guide*

**National Association of Schools of Music  
Performing Arts Medicine Association**

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# Protect Your Neuromusculoskeletal and Vocal Health Every Day

## Introduction

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession.

For all of you, as aspiring musicians, this involves safeguarding your neuromusculoskeletal and vocal health. Whatever your plans after graduation – whether they involve playing, teaching, producing, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect yourself.

The neuromusculoskeletal system refers to the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that support our body’s physical structure and enable movement.

In this resource document, the term “neuromusculoskeletal” is used to encompass not only overt physical movements (the pressing of a key, the strumming of a string) and overall body alignment, but also the small internal movements our bodies make, for example to produce breath and modify vocal sounds.

Therefore, vocal health is referred to as a component of neuromusculoskeletal health. When the term “neuromusculoskeletal” is used, vocal health is included. A number of direct references to vocal health are interspersed throughout this guide. Special attention is devoted to issues of vocal health in the sections neuromusculoskeletal issues affecting the voice and vocal protection.

Good health and healthy behaviors are important to all musicians, regardless of instrument or area of specialization.

Vocal health is important, too. As current music students and future music professionals, you not only use your voice to speak, but now or sometime down the road, you may find yourself engaged with the singing voice in your role as a conductor, coach, teacher, recording engineer, researcher, therapist, or other music professional.

Of course, there are certain behaviors, especially those involving excessive physical and vocal stress and strain, which can endanger your neuromusculoskeletal and/or vocal health.

Sometimes our bodies and voices recover from strenuous behaviors rather quickly, but other times the effects linger. Our recovery time is often tied to our level of fitness and ability.

Many of you may be picturing a novice athlete who doesn’t warm up properly, who plays too hard during a game or match, and who then ends up with an injury – maybe a sprained ankle or a pulled muscle.

But, as you know, athletes aren’t the only ones who train and practice in order to reach the pinnacle of performance. Musicians do that, too.

The work of musicians, like that of athletes, is physically demanding. And musicians, just like athletes, need to warm up. They need to utilize proper form. They need to take breaks. They need to avoid “overdoing it.” And they need to take the proper precautions to safeguard their neuromusculoskeletal and vocal health, so that they can continue to play and sing the music they love for years to come.

Some of you may have already been diagnosed with some sort of neuromusculoskeletal or vocal condition or disorder. It may be tied to your genetic makeup. It may be linked to a past injury or infection. Or it may be linked to a particular repeated behavior, your posture, or something else.

The purpose of this resource document is two-fold. First, it’s intended to inform you about some of the most common neuromusculoskeletal and vocal conditions and disorders that affect musicians. And second, its contents can help to empower you to take control of your own neuromusculoskeletal and vocal health. The majority of these conditions are preventable. But you’ve got to be proactive and protective of your health. Avoid putting yourself at risk.

The bottom line is this: If you’re serious about pursuing a career in music, you need to treat your body with respect. You need to demonstrate proper form and technique when playing and singing. And you need to recognize your physical limitations. Sometimes, the most important thing you can do is take a deep breath and take a break.

### **Disclaimer**

The information in this presentation is generic and advisory in nature. It is not a substitute for professional, medical judgments or advice. It should not be used as a basis for medical treatment. If you are concerned about your physical dexterity or your voice, or think you may be experiencing the symptoms of a particular neural, musculoskeletal, or voice disorder, consult a certified or licensed medical or healthcare professional.

### **Purpose of this Resource Document**

The purpose of our presentation is to share with you some information on neuromusculoskeletal and vocal health, conditions, and disorders and to let you know about the precautionary measures that all of us should practice daily.

### **Music, the Musician, and Neuromusculoskeletal and Vocal Health**

So, for most of you, practice is paramount to your success as a musician. It’s likely that the days when you *don’t* practice are few and far between. It takes a lot of time, dedication, and skill to be a successful musician. The act of practicing our music gradually takes a toll on us, especially when practice involves long hours and infrequent breaks.

We practice alone, we practice with others, we practice for concerts, we practice for juries, and we practice for competitions. In other words, we practice a lot. We practice to be the best we can be. And from time to time, we experience aches and pains.

All of us know that the life of a musician is busy and strenuous.

Decisions about when and how we practice – and for how long – have an effect on our neuromusculoskeletal and vocal health. So, too, does our behavior outside of music classrooms, rehearsal halls, and concert venues.

As musicians, are responsible for our art. We need to cultivate a positive relationship between music and our neuromusculoskeletal and vocal health. Balance, as in so many things, is an important part of this relationship.

### **The Neuromusculoskeletal System**

The neuromusculoskeletal system refers to the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that allow us to move and to speak and sing. Also, this system supports our body's physical structure.

The “neuro” part of the term “neuromusculoskeletal” refers to our nervous system, which 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 to 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.

### **Vocal Anatomy**

Our vocal system is a part of our larger neuromusculoskeletal system. Our voice is produced by four component systems. These are often referred to as the “generator,” the “vibrator,” the “resonator,” and the “articulator.”

The “generator” is our breath that is provided to us by our lungs. The diaphragm, along with numerous other muscles within our abdomen, ribs, chest, and back, help us to move breath throughout our respiratory system.

The “vibrator” is the larynx, commonly referred to as the “voice box.” Horizontally stretched across the larynx are two folds of mucous membrane. These are called the “vocal folds,” or “vocal cords.” And so, when breath from our lungs passes along our vocal folds, vibrations occur.

The “resonator” is the resonating cavity above the larynx that gives the voice its particular tonal quality. The resonator includes the vocal tract, much of the pharynx, or throat, the oral cavity, and the nasal passages.

The “articulator” includes our tongue, lips, cheeks, teeth, and palate. Together, these parts help us to shape our sounds into recognizable words and vocalizations; they help us to articulate.

These four component parts – the “generator,” the “vibrator,” the “resonator,” and the “articulator” – work together to produce speech, song, and all order of vocalizations.

### **Disorders of the Neuromusculoskeletal System**

Sometimes, within our complex physical bodies, something goes wrong, and we find ourselves victim to a neuromusculoskeletal disorder. The causes and contributing factors vary, but such disorders generally fall into one of the following three categories: 1) disorders with a genetic link; 2) disorders resulting from trauma or injury; and 3) disorders that are related to our behavior.

Some common symptoms of all neuromusculoskeletal disorders include pain, stiffness, aching, throbbing, cramping, and muscular weakness.

Some disorders may be permanent, while others may be temporary.

In some cases, a simple change in behavior or some rest and relaxation can help to eliminate or reduce certain symptoms.

Other times, it's not so simple, and medical professionals may need to prescribe certain treatments, such as surgery, therapy, or medication.

## **Contributing Factors**

The exact causes of behavior-related neuromusculoskeletal disorders are manifold. However, these causes generally fit into one of two basic categories or factors. They are: 1) musculoskeletal overuse and/or misuse and 2) genetic factors.

### **1. Overuse/Misuse (and Abuse)**

#### *Overuse*

The human body, as we all know, has certain physical limits. In arts medicine terminology, “overuse” is defined as a practice or activity in which anatomically normal structures have been used in a so-called “normal” manner, but to a degree that has exceeded their biological limits. Overuse produces physical changes in our muscles, tendons, ligaments, etc., and that's when we experience symptoms, such as pain and discomfort.

So, how much activity is too much? What exactly constitutes overuse? Well, there's no simple answer to either of these questions. The amount of excessive activity needed to produce these results varies from person to person. Often, it's tied to a person's individual anatomy and physiology.

Musicians who are dealing with changes to their musical routine may find themselves “overdoing it.” In the face of high self-expectations, musicians who are beginning at a new school or who are starting lessons with a new instructor may be more apt to overdo it, to push themselves too hard.

Similarly, musicians who are taking up a new instrument may overdo it, as they work to quickly advance their skills.

Really, any musician who rapidly increases his or her practice time or intensity is likely to overdo it and increase his or her level of risk.

When it comes to overuse, what we need to ask ourselves the following questions: “Is my body well conditioned enough to handle this kind and amount of physical activity? Am I changing my musical routine too drastically or too quickly? Why am I making this change?” These are questions that require honest and individualized answers.

#### *Misuse*

“Misuse” is when we use our bodies to perform physical tasks in abnormal ways – and sometimes to excessive degrees. When we misuse certain bodily structures, we put them under stress. This can lead us to experience symptoms such as pain and discomfort.

In music, an example of physical misuse is improper technique. Improper technique can involve poor or “lazy” posture. For instrumentalists, it can involve playing with excessive pressure or

force. It can also involve a physical mismatch between player and instrument. For singers, it can involve singing too loudly or singing out of range.

Remember, good posture and technique are important. They'll make playing and singing easier, and you'll be less likely to hurt yourself.

### *Abuse*

Abuse is related to both overuse and misuse. We abuse our own bodies when we perform an activity not only excessively or improperly, but also in a conscious, willful manner, over a sustained period of time. A common example is "playing through the pain." Football players can be frequent perpetrators, but so are some musicians. In their quest to be the best, they let their own physical well-being take a back seat, and end up hurting themselves.

Playing or singing through the pain is not an acceptable option. If you're hurting, stop. Tell your instructor that you're not okay. Your instructor will likely have a protocol in place. This may include asking you to sit on the sidelines and make notes in your music, or you may be excused from class to seek treatment. Ultimately, if you are experiencing chronic pain, consult with a medical professional, and follow the treatment plan they provide. Your health is too important to be playing through the pain.

Abuse can also involve the use of alcohol or other dangerous substances. Don't smoke or use any drug not prescribed by a medical professional licensed to do so.

## **2. Genetic Factors**

There are also some genetic predispositions that can increase a person's risk of developing one or more behavior-related disorders.

One of the most common genetic factors in this category is double-jointedness. Medically known as "hypermobility," people with this condition have joints, ligaments, and tendons with an extended range of motion. Such joint instability can increase a person's risk of developing various muscle pain syndromes. It can also lead to tendinitis, an inflammation of the tendon. (Tendons, as you may know, are the tough bands of fibrous tissue that connect muscle to bone.)

Individuals with hypermobile joints tend to compensate for this instability by over-tensing their muscles. While this extra muscle tension can help them to better control their movements, it can also increase their risk of damaging or straining a muscle.

People with hypermobility are generally encouraged to monitor and actively reduce the amount of tension that they carry in their muscles in order to reduce the risk of future pain and discomfort.

Specific strengthening exercises may be recommended, or they may employ external methods of joint support, such as small ring splints or tape.

## **Neuromusculoskeletal Issues Affecting the Body**

Below are a number of neuromusculoskeletal complications and disorders that are likely to affect the musician's body.

## **1. Muscle Pain**

For musicians, muscle pain can be the result of overuse, misuse, poor posture, tension, technical problems, or poor conditioning.

Muscles that are fatigued are less able to contract as strongly and frequently as “normal” muscles. With continued use, fatigued muscles are placed under greater stress, and this can lead to microscopic damage and disruption of the muscle fibers, a condition known as muscle strain.

Muscle contraction is both a physical and a chemical process. When the necessary chemical compounds are in short supply, muscles can no longer operate at optimal efficiency. When muscles contract, they produce lactic acid. When lactic acid builds up in tissues, it minimizes the muscle’s ability to continue efficient contractions.

Some kinds of muscle pain may subside once an activity is stopped, but others will linger.

In the case of muscle strains, the pain may dissipate, but a regimen of rest, ice, and/or anti-inflammatory medications may be necessary in order to reduce swelling and help facilitate a quicker recovery. As always, it’s best to get your advice and treatment plan from a medical professional.

For musicians, muscle pain that stems from performing music is commonly felt in specific body locations. The neck and shoulders; the hands, wrists, and fingers; and the lower back are the most frequently affected areas. Some musicians are more susceptible to certain injuries than others. For example, clarinetists are at greater risk for right thumb pain. Double bass players are more likely to experience pain in the lower back.

So, just remember this, when it comes to muscle pain, give your body a break and rest your weary muscles for as long as it takes. Resuming activity prematurely often exacerbates the problem and leads to more trouble in the long run.

## **2. Neuropathies**

“Neuropathy” is a general medical term that refers to diseases or malfunctions of the nerves. Neuropathies are classified by the types or locations of the nerves they affect.

Focal neuropathies are those focused on one nerve or group of nerves within a particular area of the body. Symptoms usually appear suddenly and can include pain; sensory disturbances, such as numbness, tingling, “pins of needles” sensations, burning, or even itching; and weakness. In the case of bodily extremities, the pain may occur at the site of a nerve compression or entrapment. Nerve compressions, or entrapments, occur when a nerve passes through a narrowed channel bounded by bone, fibrous bands, bulky muscles, or enlarged arteries on its way to or from its ultimate destination – either toward or away from the brain and spinal cord.

In other cases, the pain may be distributed anywhere along the course of the nerve. Individuals with this kind of nerve pain may later on find themselves experiencing muscle weakness and impaired dexterity.

Three of the most common entrapment neuropathies for musicians include: 1) carpal tunnel syndrome, 2) ulnar neuropathy, and 3) thoracic outlet syndrome.

### ***Carpal Tunnel Syndrome***

Often associated with people who type for a living, carpal tunnel syndrome occurs when the median nerve, which runs from the forearm into the palm of the hand, becomes pressed or squeezed at the wrist. The carpal tunnel – a narrow, rigid passageway of ligament and bones at the base of the hand – contains the median nerve and several tendons. When irritated or strained, these tendons may swell and narrow the tunnel, compressing the median nerve. The result can be pain, weakness, or numbness in the hand and wrist that radiates up the arm.

Although some experts tie carpal tunnel syndrome to repeated actions, especially those involving the hands and wrists, others cite a genetic predisposition. It is also associated with certain medical conditions, including diabetes, arthritis, and hypothyroidism. It is often very difficult to determine the precise cause of carpal tunnel syndrome.

Whatever the cause, it is a good idea to occasionally rest and to stretch the hands and wrists when performing repetitive tasks or musical exercises. For individuals diagnosed with carpal tunnel syndrome, a doctor may recommend the use of a wrist splint, especially at night.

### ***Ulnar Neuropathy***

Ulnar neuropathy is a condition in which the ulnar nerve, which runs from the neck along the inside edge of the arm into the hand, becomes inflamed due to compression of the nerve.

Symptoms include tingling, numbness, weakness, and pain, primarily along the elbow, the underside of the forearm, and along the wrist or edge of the hand on the little (pinky) finger side.

Compression of the ulnar nerve is often linked to repetitive wrist or elbow movements. Musicians of bowed instruments are at a heightened risk for developing this condition, because playing a bowed instrument involves sustained elbow flexion.

Treatment for ulnar neuropathy may involve pain medication, the use of splints to restrict motion, and various exercises.

### ***Thoracic Outlet Syndrome***

Thoracic outlet syndrome refers to a group of disorders that occur when the blood vessels or nerves in the thoracic outlet – the space between the collarbone and first rib – become compressed. It is most often the result of poor or strenuous posture, or of constant muscle tension in the neck and shoulder area. Symptoms include pain in the neck and shoulder areas and numbness in fingers.

Doctors may prescribe a variety of stretches and exercises in order to treat the symptoms of thoracic outlet syndrome.

Proper body alignment and sufficient muscle strength can both help to decrease the risk of thoracic outlet syndrome among musicians.

## **3. Dystonia**

Dystonia involves sustained muscular contractions. These muscular contractions produce unwanted movements or abnormal postures in people. The exact cause of dystonia is unclear.

Like a focal neuropathy, focal dystonia is focused on a particular area of the body, and certain sets of muscles within that area of the body are involved.

Because men are more frequently affected than women, it is possible that genetic or hormonal factors are to blame.

Also, as is the case with carpal tunnel syndrome, repetitive movements, especially those that are painful, seem to be a trigger for dystonia.

In the instrumental musicians, these sustained muscle contractions frequently affect the upper arm. This is especially true for keyboard, string, percussion, and woodwind players. In brass and woodwind players, the embouchure may be affected.

## **Neuromusculoskeletal Issues Affecting the Voice**

There are also a number of neuromusculoskeletal issues that can adversely affect the musician's voice.

Some common medical conditions affecting the voice are phonatory instability, vocal strain, and vocal fold motion abnormalities.

### **1. Phonatory Instability**

Phonation, as you may know, is the process by which air pressure, generated by the lungs, is converted into audible vibrations. One method of phonation called "voicing" occurs when air from the lungs passes along the elastic vocal folds at the base of the larynx, causing them to vibrate.

Production of a tonal, pleasant voice with smooth changes in loudness and pitch depends upon the symmetrical shape and movement of the vocal folds.

Phonatory instability occurs when there is asymmetrical or irregular motion of the vocal folds that is superimposed on the vocal fold vibration.

Short-term causes of phonatory instability include fatigue, effects of medication, drug use, and anxiety. These problems tend to resolve rapidly if the cause is removed. Fatigue is another common cause of short-term phonatory instability.

Additionally, over-the-counter allergy medications, anti-depressants, and highly caffeinated drinks, which stimulate the nervous system, can often cause vocal tremors, a form of phonatory instability.

Drug use, alcohol use, and smoking all adversely affect our control of vocal folds and should be avoided.

### **2. Vocal Strain**

Another issue for vocal musicians is vocal strain. Overuse of the voice in any capacity – singing or speaking – can produce vocal strain.

Singers must be aware of problems associated with singing at the extremes of vocal range, especially the upper end.

Both duration and intensity of singing are as important as they are for instrumentalists. In other words, avoid overdoing it.

Singers should also avoid attempting repertoire that is beyond their individual stage of vocal maturity and development.

Improperly learning and practicing certain vocal styles is also dangerous.

### **3. Vocal Fold Abnormalities**

Prolonged overuse can, in some cases, lead to the development of nodules on the vocal folds. The nodules appear initially as soft, swollen spots on the vocal folds, but overtime, they transform into callous-like growths. Nodules require specialized and prolonged treatment and rehabilitation and can be of grave consequence to singers.

#### **Basic Protection for All Musicians**

As musicians, it's vital that you protect your neuromusculoskeletal health whenever possible.

Here are some simple steps you can take:

1. When possible, avoid situations that put your neuromusculoskeletal health at risk.
2. Refrain from behaviors that could compromise your neuromusculoskeletal health and the health of others.
3. Warm up before you practice and perform.
4. Take regular breaks from practice and rehearsal. A good rule of thumb is a 5-minute rest every half hour.
5. Limit excessive practice time.
6. Avoid excessive repetition of difficult music, especially if progress is slow.
7. Inasmuch as possible, avoid playing and/or singing music that is beyond your physical abilities or outside your natural range.
8. Refrain from sudden increases in practice and playing time.
9. Maintain good posture in life and when you practice and perform music. Be mindful of alignment, balance, and weight distribution.
10. Use external support mechanisms, such as shoulder rests, neck straps, and flute crutches, when necessary.
11. Maintain good "mental hygiene." Get adequate sleep, good nutrition, and regular exercise.
12. Refrain from recreational drug use, excessive alcohol use, and smoking.
13. Do your best to limit and control stressors. Plan ahead.
14. Give yourself time to relax.

#### **Vocal Protection**

Here's some extra advice for safeguarding your voice:

1. Drink plenty of water, at least 8 glasses a day.
2. Limit your consumption of caffeine and alcohol.

3. Don't smoke.
4. Be aware that some medications, such as allergy pills, may dry out your vocal tissues. Be aware of side effects and talk to your doctor if you have questions.
5. Avoid dry air environments. Consider using a humidifier.
6. Avoid yelling or raising your voice unnecessarily.
7. Avoid throat clearing and loud coughing.
8. Opt to use vocal amplification systems when appropriate.
9. Rest your voice, especially if you are sick. Your voice and your body need time to recover.

### **Marching Musicians**

Musicians in marching bands and drum corps need to maintain a high level of physical conditioning, strength, and endurance. Their rehearsals and performances are very physical and require very precise movements, all while carrying an instrument.

Marching musicians are at an increased risk for sprained ankles, toe contusions, and knee strains, and the heavy instruments that you carry place great amount of physical stress on the neck, torso, lower back, and legs.

In some climates, high heat, humidity, and extended sun exposure may place added strain on these musicians.

Thorough physical warm-ups, sufficient rest periods, appropriate sun protection, and adequate hydration are essential in promoting the neuromusculoskeletal health of these musicians.

### **Future Steps**

Now that you've learned about the basics of neuromusculoskeletal and vocal health, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There's a wealth of information out there, and it's yours to discover.

### **Conclusion**

We hope this resource document has made you think more carefully about your own neuromusculoskeletal and vocal health. Just remember that all the knowledge in the world is no match for personal responsibility. We've given you the knowledge and the tools; now it's your turn. You are responsible for your behavior in and outside of the music unit. Your day-to-day decisions have a great impact on your neuromusculoskeletal and vocal health, both now and years from now.

Do yourself a favor. Be smart. Protect your body and your voice. Don't take unnecessary risks. Take care of yourself. You owe it to yourself.

## **Resources – Information and Research**

### **Neuromusculoskeletal and Vocal Health Project Partners**

National Association of School of Music (NASM)  
<http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA)  
<http://www.artsmed.org/index.html>

PAMA Bibliography (search tool)  
<http://www.artsmed.org/bibliography.html>

### **Medical Organizations Focused on Neuromusculoskeletal and Vocal Health**

American Academy of Neurology  
(<http://www.aan.com>)

American Academy of Orthopaedic Surgeons  
(<http://www.aaos.org>)

American Academy of Otolaryngology – Head and Neck Surgery  
(<http://www.entnet.org>)

American Academy of Physical Medicine and Rehabilitation  
(<http://www.aapmr.org>)

American Association for Hand Surgery  
(<http://www.handsurgery.org>)

American Laryngological Association  
(<http://www.alahns.org>)

The American Occupational Therapy Association, Inc.  
([www.aota.org](http://www.aota.org))

American Psychiatric Association  
([www.psych.org](http://www.psych.org))

American Psychological Association  
([www.apa.org](http://www.apa.org))

American Physical Therapy Association  
(<http://www.apta.org>)

American Society for Surgery of the Hand  
([www.assh.org](http://www.assh.org))

American Speech-Language-Hearing Association  
(<http://www.asha.org>)

National Center for Complementary and Alternative Medicine  
(<http://nccam.nih.gov>)

### **Other Resources on Neuromusculoskeletal and Vocal Health**

Athletes and the Arts  
(<http://athletesandthearts.com>)

National Association of Teachers of Singing  
(<http://www.nats.org>)