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I. PRIVATE LESSONS

REQUIREMENTS

• Appropriate attire is required at lessons. Be neat and well-groomed, modest, not dressy. A private music lesson is an appointment with a professional, and you should dress appropriately.

• Always be prepared for a lesson; a warm up before you come is always preferred!

• Always be on time – tardiness is unacceptable! (According to the Belhaven class attendance policy, three tardies count as one absence. Belhaven class attendance policy is in effect for private lessons.)

• Each student is responsible for purchasing his/her own music, but how this is done will depend upon each individual teacher. The amount of music needed for the semester will depend on the level of the student.

• Students are also responsible for keeping a practice journal. “Bean counting” is the minimum which can be accomplished with provided forms (located in the Music Department Information Rack). Utilizing critical thinking in addition to “bean counting” as a personal assessment tool is so much better.

• Illegal photocopies are not permitted. There are many sources of free, legal downloads on the internet.

• For years it has been said, “a good musician always carries a pencil”. A pencil sharpener is located in the Music Administrative Assistant’s Office.

• All students audition for admittance into private lesson study. Music literacy and sufficient talent to make reasonable progress and perform a successful jury are necessary.

• Participation in MUS100 Music Studio Class (MSC) is a co-requisite of private lessons.

ATTENDANCE

If possible, students should notify the teacher at least twenty-four hours in advance if they must miss a lesson. If the teacher is not notified within this time frame, the teacher is not obligated to try to reschedule the lesson. Missing lessons may result in lower semester grades. Please keep in mind that professors have a very limited amount of time available for make-up lessons. Even if your absence is justifiable, that does not necessarily mean that your teacher will have the extra time to make up the lesson. “Skipped” lessons are not an acceptable option. It is possible to fail private lessons due to poor attendance. More than three absences (excused or not) from lessons in a semester will likely result in a failing grade for the semester. See the Belhaven Catalog for Belhaven University Class Attendance Policy. Students may make appeals to the Chair of the Music Department. Please be very conscientious and responsible with regards to the attendance policy. Private lessons are a crucial part of your musical development. Missed lessons hurt you!

FEES

Private Lesson Fees are $175 per semester, per student for the 2016-2017 academic year.

REGISTRATION

To register for private applied study, choose the instrument to be studied (i.e. organ), the private teacher, and how many credit hours (1, 2, 3). STUDENTS WHO HAVE PREVIOUSLY TAKEN PRIVATE LESSONS MAY REGISTER FOR THE SAME PRIVATE LESSONS EACH SEMESTER WITHOUT GETTING
MUSIC DEPARTMENT APPROVAL. NEW STUDENTS IN PRIVATE STUDIES MAY HAVE A TEACHER ASSIGNED. Current private lesson listings are below.

<table>
<thead>
<tr>
<th>Code</th>
<th>Level</th>
<th>Name</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSB01</td>
<td>10</td>
<td>Hudson Richard</td>
<td>BRASS: FRENCH HORN</td>
</tr>
<tr>
<td>MUSB02</td>
<td>10</td>
<td>Turner Lloyd</td>
<td>BRASS: TRUMPET</td>
</tr>
<tr>
<td>MUSB03</td>
<td>10</td>
<td>Almeter Adam</td>
<td>BRASS: TROMBONE</td>
</tr>
<tr>
<td>MUSB04</td>
<td>10</td>
<td>Almeter Adam</td>
<td>BRASS: LOW BRASS</td>
</tr>
<tr>
<td>MUSC01</td>
<td>10</td>
<td>Sauerwein Andrew</td>
<td>COMPOSITION</td>
</tr>
<tr>
<td>MUSG01</td>
<td>10</td>
<td>Miric Tanja</td>
<td>GUITAR, CLASSICAL</td>
</tr>
<tr>
<td>MUSG02</td>
<td>10</td>
<td>Bonds Dennis</td>
<td>GUITAR, JAZZ</td>
</tr>
<tr>
<td>MUSG03</td>
<td>10</td>
<td>Brown Richard</td>
<td>GUITAR, BASS</td>
</tr>
<tr>
<td>MUSH01</td>
<td>10</td>
<td>Mangrum Mandy</td>
<td>HARP</td>
</tr>
<tr>
<td>MUSO01</td>
<td>10</td>
<td>Durham Carol</td>
<td>ORGAN</td>
</tr>
<tr>
<td>MUSP01</td>
<td>10</td>
<td>Sachs Stephen</td>
<td>PIANO</td>
</tr>
<tr>
<td>MUSP02</td>
<td>10</td>
<td>Sachs Carolyn</td>
<td>PIANO</td>
</tr>
<tr>
<td>MUSP03</td>
<td>10</td>
<td>Ingram Margaret</td>
<td>PIANO, JAZZ</td>
</tr>
<tr>
<td>MUSR01</td>
<td>10</td>
<td>Rockwell Owen</td>
<td>PERCUSSION</td>
</tr>
<tr>
<td>MUSS01</td>
<td>10</td>
<td>Brown Richard</td>
<td>STRING BASS</td>
</tr>
<tr>
<td>MUSS02</td>
<td>10</td>
<td>Bateman Nancy</td>
<td>CELLO</td>
</tr>
<tr>
<td>MUSS03</td>
<td>10</td>
<td>Xie Song</td>
<td>VIOLA</td>
</tr>
<tr>
<td>MUSS04</td>
<td>10</td>
<td>Xie Song</td>
<td>VIOLIN</td>
</tr>
<tr>
<td>MUSS05</td>
<td>20</td>
<td>Taylor Liz</td>
<td>VIOLA</td>
</tr>
<tr>
<td>MUSS05</td>
<td>10</td>
<td>Phillip Christopher</td>
<td>VOICE</td>
</tr>
<tr>
<td>MUSV03</td>
<td>10</td>
<td>Hrivnak Christina</td>
<td>VOICE</td>
</tr>
<tr>
<td>MUSV04</td>
<td>10</td>
<td>Geihsler Rebecca</td>
<td>VOICE</td>
</tr>
<tr>
<td>MUSV05</td>
<td>10</td>
<td>Phillips Christopher</td>
<td>VOICE</td>
</tr>
<tr>
<td>MUSW01</td>
<td>10</td>
<td>Mapes Randy</td>
<td>WOODWINDS: BASSOON</td>
</tr>
<tr>
<td>MUSW02</td>
<td>10</td>
<td>Graves Kenneth</td>
<td>WOODWINDS: CLARINET</td>
</tr>
<tr>
<td>MUSW03</td>
<td>10</td>
<td>Cheesman Sybil</td>
<td>WOODWINDS: FLUTE</td>
</tr>
<tr>
<td>MUSW04</td>
<td>10</td>
<td>Mapes Randy</td>
<td>WOODWINDS: OBOE</td>
</tr>
<tr>
<td>MUSW05</td>
<td>10</td>
<td>Girtmon Paxton</td>
<td>WOODWINDS: SAXOPHONE</td>
</tr>
</tbody>
</table>

CONFUSED BY PUBLISHED DAYS/TIMES OF PRIVATE LESSONS IN BLAZENET? THESE ARE SET TO APPEASE A COMPUTER PROGRAM. LESSONS ARE SCHEDULED BY ARRANGEMENT BETWEEN TEACHER/STUDENT.

JOURNALS

Are you thinking critically/creatively about your practice? Do you establish daily/weekly goals for each practice? A practice journal is a place to verbalize goals, perceived progress, insights learned, unsolved problems/questions for the private lesson and frustrations you are feeling; information your teacher needs to know. Journals increase the efficiency of private lessons, helping your teacher pinpoint areas of concern more quickly. Used retrospectively, a journal affords a glimpse of how your musical foundation was established at Belhaven. **It is the student’s responsibility to turn in weekly practice journals to their teacher.** Private lesson grades will be adversely affected for those not journaling per individual instructor’s syllabus. Daily journaling is preferable to weekly journaling. Weekly practice journal sheets may be found in the hallway between modules 1-4. Minimally, be sure to record how many hours/minutes you practiced each day. Be precise, be accountable.
GRADING CRITERIA

The private lesson grade is based on progress made during lessons, including quality of preparation, attitude, work ethic and performances. Total practice hours compared to the minimum standard for each student accounts for 30% of each semester’s final private lesson grade. Reporting practice hours each week via practice journals is required. Practice journals should be shared weekly with the private teacher. Each semester, the private instructor awards 40% of the final grade. A quorum of three faculty members is required to conduct a jury. Each student will be given a grade for each jury including recital jury hearings that will be an average of the grade given by each member of the faculty jury. The end-of-semester jury grade will count 30% of the entire private study grade. Students receive copies of faculty jury sheets including written comments relating to the performance. Students should go over the jury comments with their private teachers. Jury sheets are usually available to students and private teachers within two days of all juries, pick up at Music Office.

CHANGES IN APPLIED STUDENT-TEACHER ASSIGNMENTS

Occasionally requests are made by students and/or applied teachers to change existing applied student-teacher assignments. Teachers are carefully chosen for Belhaven Music Students with the goal of serving each student’s particular needs in applied studies. Once a student is assigned to an applied studio, the preferred position of the Music Department is one of continuity. However, requests for changes in applied student-teacher assignments will be considered on a case by case basis. The process for requesting a change in an existing applied student-teacher assignment includes:

• Preferred one year of prior study in the existing applied student-teacher assignment
• Availability of another teacher in the applied area within the Belhaven University Music Faculty
• The student or the teacher makes a request in writing to the Music Chair
• The student and teacher meet together with the Music Chair and other appropriate Music Faculty
• A final decision is made by the Music Chair with input from other appropriate Music Faculty.
II. PRACTICE

INTRODUCTION

Entering 2016-2017, the Music Department Faculty/Staff of more than 20 dedicated disciples of Christ and stewards of the creative gift of Music welcomes 50 music majors and many other music students.

The art of music making is a sacred trust and bestowed gift from the ultimate musical Creator, God. Our practice and performance offers back to Him sounds ordered for His glory. Artistry that reflects the glory of God requires our ongoing stewardship of time, education, talent and intellect. Our desire to return to God a worthy offering in sound should dominate our attitude and motivate the character traits of discipline and dedication. Attitude is crucial for it reveals our true character and integrity or lack thereof. Our attitude towards practice is a key factor in how disciplined we are in studies, how dedicated we are to the art, and how successful we will be in producing skill from talent. Without sufficient practice, it is doubtful that one can be prepared to perform with excellence. One can always believe that there is too much practice to do, or that there is not enough time for practice. Neither attitude leads to the exertion necessary to make oneself an offering to the Lord. In Matthew 14:13 and continuing, Jesus may have been leaving His ministry for a time to grieve over the death of John the Baptist, but, thousands followed him into the desert. A practical reality of His time spent in ministry to these thousands in this remote location was the need for food. What was found available were five loaves and 2 fishes (in our eyes, not enough!). So what did Jesus do? Did He despair because the job was too big? Did he tell everyone that had followed Him to go home? He Gave Thanks and then went about the business of feeding those assembled. From the moment of thanksgiving a miracle occurs. In your practice (and your performance), offer thanks for what you are about to do each and every time you do it regardless of how many hours you may believe are needed or how few the hours are that you have available. Open yourself to the transcendent power of God to come into your practice room and onto your stage.

The Music Faculty of Belhaven University desire for you to receive an optimal music education at Belhaven University. The following guidelines are provided as a reference of what is expected of you.

PRACTICE HOURS

Growth of a student musician towards a sufficient practice regimen requires discipline and dedication. To achieve this goal, minimum practice hour goals are in place for music students at Belhaven.

Practice hours required per week are a function of the number of credit hours, and the instrument being practiced. Those students typically not using their instrument (including voice) regularly in ensembles are expected to practice 5 hours per week per credit hour. These students would be studying Harp, Organ, Piano, Composition and Guitar. All other students who would typically be in an ensemble in their applied area would be expected to practice 4 hours per week per credit hour.

<table>
<thead>
<tr>
<th>Instrument/Subject</th>
<th>1 Credit Practice</th>
<th>2 Credit Practice</th>
<th>3 Credit Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harp, Organ, Piano, Composition, Guitar</td>
<td>5 hours practice/week x 12 weeks = 60hrs</td>
<td>10 hours practice/week x 12 weeks = 120hrs</td>
<td>15 hours practice/week x 12 weeks = 180hrs</td>
</tr>
<tr>
<td>Brass, Percussion, Strings, Voice, Woodwinds</td>
<td>4 hours practice/week x 12 weeks = 48hrs</td>
<td>8 hours practice/week x 12 weeks = 96hrs</td>
<td>12 hours practice/week x 12 wks = 144hrs</td>
</tr>
</tbody>
</table>

Avoid overuse injuries. Many students should not actually “practice” for more than 2 hours per day. For example: Voice students typically should not sing for more than 2 hours per day; the balance of practice should be spent on memorization, active listening to repertoire (score in hand, if available), score study, etc.
Practice is Process. Aiming for fulfillment of the practice goals can best be described as progress towards a goal of mastery and excellence, of both the skills necessary for the instrument and of the repertory studied during the semester. Perfection is not attainable and should not be your goal (“Not that I have already obtained this or am already perfect, but I press on to make it my own, because Christ Jesus has made me his own…” Philippians 3:12).

Practice is Discipline. A daily regular practice discipline is more likely to guide the developing musician towards mastery and excellence. Don’t wait until the night before your lesson to practice to “catch up” on lost practice hours.

**SIGNING UP FOR PRACTICE HOURS**

Sign-ups for practice hours are conducted at the first music studio class of each semester. Sign-up for practice hours is conducted according to class rank and major/minor/elective status and will be split into 2 stages:

Stage 1
- Senior then Junior music majors choose half of their practice hours for their principal instrument.
- Sophomore then Freshman music majors choose half of their practice hours.
- Senior then Junior music minors & electives choose half of their practice hours.
- Sophomore then Freshman music minors & electives choose half of their practice hours.

Stage 2
- Repeat Stage 1 during the next week in the Music Office.

Some practice modules have restrictions on sign up for practice. That information is available at sign-up.

The practice modules in Caldwell may be used by women residing in other residence halls, but may only be used during non-quiet hours.

If student “A” signs up for a practice hour, student “A” has reserved that practice module/room for that hour each week throughout the semester. Any other student practicing in that module/room during that hour, must leave promptly if student “A” comes to practice. However, if student “A” is not present during an hour that they have reserved, another student may have the use of that practice module/room for the entire hour.

Students are not monitored to see if they are practicing.

**REPORTING PRACTICE HOURS**

Students are required to report their practice hours weekly to their teacher via their practice journals. Failure to commit regularly to this protocol is likely to result in a significant grade reduction at the end of each semester.

**WHAT CONSTITUTES PRACTICE?**

**ANYTHING YOUR PRIVATE TEACHER TELLS YOU TO DO**

Your private teacher should approve of how you are “choosing” to practice (see list below) as well as how you are balancing / prioritizing the various ways you are practicing. Utilizing repetitive drill as your only means of practice will often lead to overuse injuries. Take at least a 5-15 minute break from repetitive practice every 45 minutes.
• Score study / analysis with or without recordings
• Rehearsing assigned private study music on your instrument or voice
• Rehearsing on your own ensemble music assigned by your private teacher
• Rehearsing on your own music that you have agreed to play for a student composer (with your private teacher’s approval)
• Practicing technical exercises specific to the performance area as assigned/allowed by your private teacher
• Instrument work that is integral to practice, i.e. making reeds, filing nails (guitarists), etc.
• Doing research – character study – musical theatre/opera
• Doing research on pieces for program notes, phonetics, performance practice (listening/reading)
• Journaling, critical thinking
• Stretching / limbering exercises
• Personal preparation of music for performance/rehearsing in B.U. events held off campus with consent of your private teacher
• Soloists and small ensembles rehearsing with accompanists for which you do not receive ensemble credit (with your private teacher’s approval)
• Writing music (composers)
• Time spent listening to music in Area Meetings (1 hour maximum per Area Meeting)

WHAT DOES NOT CONSTITUTE PRACTICE?
ANYTHING YOUR PRIVATE TEACHER HAS NOT ALLOWED FOR YOU TO DO

• Time spent in small or large ensemble rehearsals at Belhaven unless allowed in the list above
• Time spent in rehearsals/performances for non-Belhaven organizations (i.e. MSOpera, MSOrchestra, etc.)
• Time spent doing something which DOES count, but doing it ONLY to log practice time. Think about it…

PRACTICE HEALTH

Musicians are athletes. The stresses placed on musicians bodies and hearing in non-musical daily activities, rarely occurring non-musical activities and the many hours of practice, usually in asymmetrical un-ergonomic positions may lead to debilitating overuse injuries that could end a musician’s performance career. Listed below are a few activities that have led to serious injury.

• walking daily between CFTA and main campus while carrying heavy backpacks and instruments
• playing ultimate Frisbee, soccer, football, softball, paddling a canoe, etc.
• falling off a bicycle
• chopping wood
• cutting floor tile with a “wet saw”
• hammering at a Habitat house or on a mission trip
• practicing 6 hours the day before a private lesson because there was no practice during the rest of the week
• practicing with poor posture in relationship to your instrument
• striving to play faster/louder, to sing/play higher, than ever before without regard to mechanics/endurance
• taking the summer off, then immediately practicing for hours each day
Injuries most often occur when an activity includes physical activity which forces muscles beyond their acquired level of endurance. These kinds of “soft tissue” injuries are often like getting a “sunburn”, one doesn’t recognize the danger of the moment until the injury has already occurred. “Soft tissue” injuries may not be evident 24 hours or more after the physical activity that caused the injury, and may require months of healing time and physical therapy.

To be able to practice many hours each day:
- work gradually to go from a current daily practice regimen to the desired level of daily practice
- take a short break from playing/singing every hour during practice
- be sure to use a playing posture that allows the most ease in playing/singing, i.e. piano bench height
- begin practice by “warming up”; end practice by “cooling down”
- just as sports athletes do, stretch muscle groups most heavily involved before, during and after practice
- vary the kind of practice, volume level, speed, hand positions, etc.
- it takes years and thousands of hours of practice to build a virtuosic technique, be realistic
- maintain other regular physical activity that you pursued during the summer months for general physical health and stamina
- eat well, good nutrition is an asset
- sleep is required
- understand what your body is telling you during any form of activity or time of rest
- allow for time to overcome limitations imposed by a previous injury
- recognize that the way you are practicing/performing now may need adjustments

Injury avoidance for “musician athletes” has been a significant area of study since the mid-1970s. There are many resources available today to assist musicians in understanding how to avoid injury. Doing an internet search on “avoiding injury while practicing music” will yield millions of hits. Alexander Technique, Yoga, Pilates, Tai Chi may all offer something of great value if studied with diligence. Know about “10,000 Hours of Practice” – what is fascinating about that recently developed hypothesis and what some are saying negatively about it. Discover the applicable resources available from music organizations that promote what you do. These organizations include but are not limited to AGO, ASTA, MENC, MTNA, NASM and NATS. Think critically, set attainable goals for practice, and assess practice while so engaged and afterwards.

Those who experience injuries affecting their playing or singing apparatus should follow practice guidelines set by their doctor, physical therapist, and private teacher, with the goal of full recovery to allow maximum practice and performance capability. Soft tissue injuries typically require much more recovery time than skeletal injuries. Be wise. Learn more. Protect yourself!
AURAL HEALTH

The human ear is a very delicate organ. Subjecting it to high decibel levels of sound for extended periods of time has been shown to cause permanent hearing loss. This type of hearing loss may be found in young and old alike. Be wise, protect yourself:

• wear hearing protection when working with sound producing mechanisms: power saws, mowers, guns, etc.
• avoid listening to music with headphones at high volume levels
• avoid listening to live amplified music where the decibel level reaches or exceeds 90 dB.
• learn more! See a helpful summary of dB levels at http://www.gcaudio.com/resources/howtos/loudness.html.
• 5) BU Music Office has a decibel meter. Discover for yourself how many decibels are being produced in different activities. Check it out!

EARBUDS

If students wish to use earbuds in the Music Department wing, please see the Music Administrative Assistant to get a pair. Earbuds can be used more than once but should be disposed after they start to lose their sponginess and/or become dirty. Earbuds are individually wrapped for your convenience.

PRACTICE MODULE KEYS

To enhance security in the Center for the Arts and Caldwell Hall where practice modules are located, students will need keys that will open practice modules, the adjunct studios, Room 103, and the Computer Lab. Students may procure keys from the Music Administrative Assistant. Students should guard their keys carefully, as loss of a key will result in a charge of $100 for the purpose of recovering some of the costs of re-keying all of the practice modules and rooms. There is no need for a student to turn in a key in December unless he/she is leaving or graduating. All keys should be returned to the Music Administrative Assistant at the end of the spring semester, unless you are staying in Jackson over the summer and will be practicing at the CFTA.
III. PERFORMANCES

All students taking private lessons in the Music Department should expect to practice the art of performing. Music Studio Class (MSC) meets weekly allowing students to perform for one another in a friendly and supportive environment. Area meetings occur at least 3 times per semester and as often as every other week at the discretion of the performance area instructors. Music Studio Classes and Area Meetings are “performance labs”, extensions of the private lesson experience and offer excellent opportunities to “practice” performing. Music majors are required to perform a minimum of three times each semester in these “performance labs” not including juries on their principal instruments (music majors performing on their secondary instruments, music minors and electives are required to perform a minimum of one time each semester). To “pass” MSC, everyone must perform at least once in MSC in each area of private study including Composition). Other performances which may count towards the minimum performance requirements include Best of Belhaven, other public evening concerts at Belhaven (solo or chamber ensemble presentations), formal off-campus performances, private studio classes and area meetings. The student’s private teacher must agree that a student’s upcoming performance satisfies the requirement. The student may appeal a private teacher’s decision to the Music Department Chair whose decision is final. Performances in MSC and Area Meetings are “tracked” in the Music Office.

The repertoire a student is assigned to perform during the semester should be a professional performance commitment for the student, reflecting a real-life contractual commitment. Changing repertoire to accommodate a student’s lack of preparation defeats the purpose of guided study with a professional instructor. Private teachers should be careful to assign challenging but reasonable selections for their students to perform for MSC and Juries. Where memorization is preferred, the teacher may still permit a student to perform with music (sometimes with grade ramifications). See “Requirements for End-Of-Semester Juries.” Student performers fill out a Music Studio Class/Recital/Jury Record (available in the Department of Music Information Rack in the hallway) prior to each performance in MSC/Juries. PLEASE OBSERVE posted deadline for turning in these forms to the Music Administrative Assistant (Wednesday noon for MSC).

The concert stage is our workplace. Appropriate dress is important! For performances in Juries and MSC, suggested attire for men is dress slacks and a shirt, and for women, a mid-calf or longer dress or skirt and blouse. Pants may be worn, but avoid jeans, leggings, or spandex. Dresses and blouses should have sleeves or the performer must wear a sweater, shrug or jacket having sleeves. Low necklines will need another garment underneath. Ensemble dress is all black, including socks or hose, and hemlines must be at least to mid-calf with appropriate necklines. Junior and Senior recitals are formal concerts and require more formal attire. Check with your teacher for suggestions, especially regarding footwear. Students violating dress guidelines may be denied permission to perform by music faculty.

BEST OF BELHAVEN

Best of Belhaven is a Music Department sponsored concert intended as a showcase for students who have aspired to and achieved a high level of musical excellence and artistry while enrolled at Belhaven. Best of Belhaven occurs near the end of each semester. These concerts include no more than 80 minutes of music. The concert program is selected from student soloist and small ensemble performances presented during the academic year by the Belhaven music faculty.

Each student performance accepted to Best of Belhaven will be limited to 9 minutes unless an exception is granted by the music faculty.

The selection process allows for any Belhaven student studying with a Belhaven music faculty member to have the opportunity to be considered for the Best of Belhaven concert. Music Department faculty members may nominate students from the pool of solo and chamber ensemble performances including MSC, junior/senior
recitals and ensemble concerts held at least one week prior to the Best of Belhaven concert. To be accepted, the performance must be affirmed by a majority of the music faculty in attendance.

Selected performers will be notified of their inclusion in the Best of Belhaven concert at least 4 days prior to the MSC which precedes the Best of Belhaven concert (at least one week’s notice).

Students selected for a Best of Belhaven concert who are registered for at least 2CR will be allowed to perform a “half” jury during end-of-semester juries. (These same students may not present their “Best of Belhaven” piece in their “half” jury.) All other students chosen for Best of Belhaven will not be required to present an end of semester jury. Congratulations! (Special Note: Because of the distinctive nature of composition juries, a “half” jury for composition students does not shorten the meeting time).

**REQUIREMENTS FOR END-OF-SEMESTER JURIES**

The End-of-Semester Jury is held just prior to Final Exams each semester and is the semester capstone event for students enrolled in private lessons. All students enrolled in private lessons are required to do a jury for each area of private lessons. Basic guidelines:

- A quorum of three music faculty is required to conduct a jury. If possible, the quorum should include the private teacher and other specialists, full-time or adjuncts, in the student performer’s principal instrument. Juries must include at least two faculty members/outside professionals in the appropriate performance area. Each juror makes written comments about each jury performance and determines a numerical jury grade.

- Jury selections should be finalized by mid-semester: students should have to commit to a jury program and perform that program like a mini-concert at the end of the semester.

- Juries may be used by students to audition for acceptance into the music major, minor or the BM program.

- A jury is a performance, and therefore a student must conduct himself or herself accordingly. A student who has a major stop in the middle of a piece or movement, or must restart a piece, may have a reduction of up to one letter grade in the overall jury grade. It is expected that most solo repertoire pieces will be performed from memory, with the exception of avant garde compositions that would not usually be performed by memory. If in doubt, speak with your private instructor. A successful jury consists of a polished musical performance, with few mistakes and a professional presentation. Appropriate dress for all performances is required.

- For each jury, the student fills out a jury form obtainable from the Music Office, listing compositions practiced and/or performed that semester and turns it in to the Music Administrative Assistant by the posted deadline before the end-of-semester jury exam. Failure to do so may result in points being deducted from the jury performance grade. If you are taking more than one private lesson, you must fill out more than one jury sheet.

- Sign-up sheets for juries will be posted several days before juries. Students should sign up for jury times by noon on the day before juries. Reminder: Students with more than 1 private lesson area should sign up for more than one jury. For each private lesson, a student should sign up for the number of time slots that equals the credit hours that student is receiving for his/her private lesson, unless the student has earned a half jury due to a BoB performance.

- Jury repertoire requirements/grading may vary depending upon each student’s degree program and number of registered credit hours for each private lesson:
  
  - All students registered for 3 credit hours in a private lesson should prepare 12 minutes of music (up to 6 pieces or movements) from memory (as required by the performance area). *
All students registered for 2 credit hours in a private lesson should prepare 8 minutes of music (up to 5 pieces or movements) from memory (as required by the performance area). *

o All students registered for 1 credit hour in a private lesson should prepare 4 minutes of music (up to 3 pieces or movements) from memory (as required by the performance area). *

o Students selected for a Best of Belhaven concert who are registered for 2 or 3CR will be allowed to perform a “half” jury during end-of-semester juries. (These same students may not present their “Best of Belhaven” piece in their “half” jury.) All other students chosen for Best of Belhaven will not be required to present an end of semester jury. Congratulations! (Special Note: Because of the distinctive nature of composition juries, a “half” jury for composition students does not shorten the meeting time. Instead, participation in Best of Belhaven is recognized explicitly during the jury meeting so that jurors can factor it into their evaluations and feedback.)

o Junior and Senior Music Majors who have passed a Recital Jury during a semester are exempt from End-of-Semester Juries for that semester in their principal instrument

* Fewer selections may be performed than is posted above if the recital repertoire piece (movement) or pieces (movements) have a combined performance time which meets the time requirements of the jury.

**RECITAL REQUIREMENTS**

The process of preparing a formal recital is something that should be planned carefully. Teacher and student are held accountable for following guidelines presented below:

• Senior and Junior recital programs should be submitted to the Music Department Chair and Music Administrative Assistant for approval at least three months before the recital jury hearing date. Timing of pieces must be included. The recital should not be changed after the program has been submitted to the Music Chair. Each recapist is required to follow the Checklist: Belhaven Music Department Recital/Concert Preparation (at end of this handbook) throughout the recital preparation process.

• Junior (half) recitals consist of 22.5-30 minutes of music, and Senior recitals consist of 45-60 minutes of music. No exceptions.

• Senior (full) recitals requirements differ between music degree programs. See the outlines of the different degree programs in the Appendices at the end of this document.

• The student will prepare program notes for all recitals and turn them in to the Music Administrative Assistant before their jury (see checklist). The student should seek assistance from his/her applied music instructor in preparing program notes. Plagiarism in writing program notes should be avoided.

• The recital jury hearing must be held no less than six weeks before the recital to avoid having to reschedule a recital date. There must be three weeks between the date of the successful completion of a jury and the recital date. No exceptions.

• The Junior and Senior Recital public presentations must be at least six months apart. No exceptions.

• When scheduling a recital date, always consult with your private teacher, your family and the Facility Manager of the Center for the Arts. Wednesday night recitals are to be avoided if possible. Sunday recitals are not permitted. (See Exodus 20:8-11 and Mark 2:27 – allows for the opportunity for all students and faculty to enjoy a Sabbath from their labors)

• The student will fill out a jury form, prior to their recital jury, and turn it into the Music Administrative Assistant. Recital Jury hearings are to be performed in their entirety. Assisting artists are required to
perform at the jury. Exceptions must be approved by the Music Chair and the Recital Jury Chair. Because of these requirements, teachers and students should plan carefully and allow plenty of time for the musical performance to mature.

- English translations for all songs to be sung in a foreign language are required to be placed in the program alongside the original text at least one week before the recital jury.
- Posters prepared by senior recitalists must be approved by the Administrative Assistant and Director of Communications BEFORE printing. Posters should be ready for distribution immediately after the recital jury has been passed.
- Posters for junior recitalists are prepared by Music Office staff and follow a standard design.
- After a student recital is successfully completed, programs and Recital Checklist are put in the Music Department student file.
- A junior or senior jury should be a performance ‘worthy’ of promotion to the stage for the actual recital…it should have no major flaws, its shortcomings only what could be considered polish…the jury panel may elect to pass elements of a program without passing the entire program…where entire programs have not been promoted to the actual recital, follow up juries may occur at intervals of 7 days or more – to allow enough time for the student(s) to improve the performance level of the re-juried pieces. After passage of the entire recital jury, 3 weeks must pass before the actual recital is presented.
IV. MUSIC STUDIO CLASS (MSC) REQUIREMENTS

MSC (MUS100) functions (along with Area Meetings) as a co-requisite of private lessons.

PERFORMANCE

Music students must perform in Music Studio Class once per semester for each applied private lesson. Music students enrolled in applied composition lessons must have one of their pieces performed each semester in MSC. Failure to meet this performance requirement will result in an unsatisfactory grade for MSC (MUS100).

ATTENDANCE

All music students enrolled in private lessons are allowed a maximum of three absences from MSC each semester. Failure to meet this attendance requirement will result in an unsatisfactory grade for MSC (MUS100), a co-requisite for all students taking private lessons. Exemptions from this requirement may be requested of the Music Chair by students on a case by case per semester basis.

• Music, Dance, and Theatre majors must attend their respective departmental meetings with exceptions given on a date by date, case by case basis. Theatre majors are excused from MSC on Fridays by 3:30p.m.
• Music Minors who also minor in Dance or Theatre will be dealt with on a case by case basis.

MUSIC STUDIO CLASS CALENDAR, 2016-2017

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday, August 26</td>
<td>3:00</td>
<td>Studio Class – Practice Room / Accompanists</td>
</tr>
<tr>
<td>Friday, Sept. 2</td>
<td>3:00</td>
<td>Studio Class – Missions</td>
</tr>
<tr>
<td>Friday, Sept. 9</td>
<td>3:00</td>
<td>Studio Class – Practice</td>
</tr>
<tr>
<td>Friday, Sept. 16</td>
<td>3:00</td>
<td>Studio Class – Student Concert Workers</td>
</tr>
<tr>
<td>Friday, Sept. 23, 30</td>
<td>3:00</td>
<td>Studio Class – Performance Etiquette / “Stuff”</td>
</tr>
<tr>
<td>Friday, Oct. 7</td>
<td></td>
<td>Fall Break</td>
</tr>
<tr>
<td>Friday, Oct. 14</td>
<td>3:00</td>
<td>Studio Class – Alumni</td>
</tr>
<tr>
<td>Friday, Oct. 21, 28</td>
<td>3:00</td>
<td>Studio Class – Advising/Registration</td>
</tr>
<tr>
<td>Friday, Nov. 4</td>
<td>3:00</td>
<td>Studio Class – prepping for juries</td>
</tr>
<tr>
<td>Friday, Nov. 11</td>
<td>3:00</td>
<td>Studio Class – last MSC before BoB audition</td>
</tr>
<tr>
<td>Friday, Nov. 18</td>
<td>3:00</td>
<td>Studio Class – prepping for juries</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Thanksgiving Break, then Christmas Break!</td>
</tr>
<tr>
<td>Friday, Jan. 20</td>
<td>3:00</td>
<td>Studio Class – Practice Room</td>
</tr>
<tr>
<td>Friday, Jan. 27</td>
<td>3:00</td>
<td>Studio Class</td>
</tr>
<tr>
<td>Friday, Feb. 3</td>
<td>3:00</td>
<td>Studio Class</td>
</tr>
<tr>
<td>Friday, Feb. 10</td>
<td>3:00</td>
<td>Studio Class</td>
</tr>
<tr>
<td>Friday, Feb. 17</td>
<td>3:00</td>
<td>Studio Class</td>
</tr>
<tr>
<td>Friday, Feb. 24, Mar. 3</td>
<td>3:00</td>
<td>Studio Class</td>
</tr>
<tr>
<td>Friday, Mar. 10</td>
<td></td>
<td>Spring Break</td>
</tr>
<tr>
<td>Friday, Mar. 17</td>
<td>3:00</td>
<td>Studio Class</td>
</tr>
<tr>
<td>Friday, Mar. 24, 31</td>
<td>3:00</td>
<td>Studio Class</td>
</tr>
<tr>
<td>Friday, Apr. 7</td>
<td>3:00</td>
<td>Studio Class – prepping for juries</td>
</tr>
<tr>
<td>Friday, Apr. 14</td>
<td>3:00</td>
<td>Easter Break</td>
</tr>
<tr>
<td>Friday, Apr. 21, 28</td>
<td>3:00</td>
<td>Studio Class – Last MSC before BoB audition / last MSC</td>
</tr>
</tbody>
</table>
ATTENDANCE AT MUSIC DEPARTMENT EVENTS

Music majors are encouraged to attend as many department events as possible and to attend events in other arts disciplines as well. Immersion and exposure to performances enhances your education. The minimum concert attendance requirement for music majors is 8 different music events each semester. Music minors should attend a minimum of four concerts per semester while all other students should attend a minimum of two concerts per semester. Failure to attend the minimum number of events will result in a failing grade for MSC. Students will be required to affirm this information in the form of a contract during the first MSC.

Students may substitute some other music events in the community with approval of their private teacher and proof of attendance. Evidence of their attendance, such as programs with student’s names written on them, should be turned into the Music Administrative Assistant. However, a majority of the concert attendance requirement must be met by attending Belhaven University Music Department events.

Attendance Monitoring at Concerts in the Center for the Arts: It is in the best interest of faculty and students to have an attendance system in place that is accurate and efficient. For all Belhaven Concerts, it can be assumed that a music faculty member or student worker will be taking attendance. It is each student’s responsibility to be sure that their attendance at each event has been noted.

Concert Attendance is tracked in the Music Office; if you are unsure of how many attendance credits you have, please see the Music Administrative Assistant.

CONCERT LOGISTICS

Through the various responsibilities associated with the successful presentation of a program, students will learn the skills necessary to be successful concert presenters. In addition to the attendance requirements at concerts and MSCs, all music majors and minors are expected to assist as ushers/house managers, stage managers, stage hands, sound and lighting technicians, page turners, reception servers, etc. at a certain number of Music Department sponsored concerts each semester. (A description of these duties is provided below.) Music majors are required to assist at 3 events per semester. Music minors are required to assist at 1 event per semester. The Music Administrative Assistant keeps records on who has met this requirement. Music majors and minors may volunteer above and beyond this requirement, and other students are welcome to participate. Students not serving in the production aspect of Music Department events will receive a failing grade for MUS100 MSC.

1) Ushers pass out programs and Arts Ablaze in an orderly fashion and, under certain circumstances, escort audience members to and from their seats. Ushers should be in attendance to pass out programs 45 minutes ahead of the concert. Ushers may be asked to fold programs upon arriving to serve. While handing out programs and copies of the Arts Ablaze, ushers should be sure to display the email signup sheet (if applicable). At the end of the program, ushers should return unused programs and remaining Arts Ablaze to the Music Administrative Assistant’s office.

2) House Manager is responsible for maintaining the integrity of the Concert Hall. The House Manager should be present 60 minutes ahead of the program to ensure that the house is clean, orderly and ready for an audience. The House Manager may open the house if it is ready up to 30 minutes before the program begins after consulting with the performer(s). The House Manager must open the house at least 15 minutes prior to the beginning of the program. House Managers take attendance of music students and faculty. The House Manager stays in the lobby outside the Concert Hall until the first major work has been completed. The House Manager restricts the flow of audience members into the concert hall after the program has started; only
allowing entry between movements and during applause. After the concert, the House Manager checks the house to ensure everything is how it was (or better) than prior to the concert, and returns the attendance sheet to the Music Office.

3) **Stage Manager** should be present **60 minutes** before the performance to go over stage changes with the performers and ensure the stage is ready for the performance. Stage Manager stays back stage during the performance to open and close the side entrance door for the performer(s) while wearing the headset already placed back stage by the sound technician. This is so he/she can communicate to the sound and light technicians when the performer is about to come on stage as they will be wearing headsets as well. After the performance, the Stage Manager must stay to strike the stage, **everything is to be returned to its original location**.

4) **Stagehands** should be present **45 minutes** ahead of the program to be sure the stage is ready 30 minutes before the program begins and to review their assignments. Stagehands are responsible for stage changes during the program, and answer to the Stage Manager. Stagehands should stay after the program to help strike the stage.

5) **Sound Technician** should be on site **60 minutes** before the program to set up microphones and do sound checks as required, completing work before the House Manager opens the house. All concert sound set-ups should include a wireless mic for stage use. No exceptions. The Sound Technician sets up stage to sound/lighting booth communications being sure that this is ready at least 15 minutes before the performance. The Sound Technician records the concert and provides a flash drive labeled with a sticky note to the Music Administrative Assistant. When recording, The Sound Technician should not seek to “finesse” the concert recording by starting the recording just moments before a piece has started, or conclude the recording just moments after a piece has been completed. The Sound Technician should allow several seconds of “dead air” at the beginning and end of each piece. “Concert editing” of the recording should be done away from the actual moment of recording. The Sound Technician should stay after the program to put away all sound equipment and leave the sound keys and flash drive in the Music Office.

6) **Lighting Technician** should be on site at least **45 minutes** before the program to ensure that light settings are ready to go and confer with the Stage Manager. At the end of the first half and at the conclusion of the concert, the Lighting Technician should allow concert stage lighting to remain in effect until applause has finished AND all performers have exited the stage (exception: large ensemble concerts may return to house lighting after the applause has finished). The Lighting Technician should also stay after the program until everyone has left the performance venue before turning off ALL lights, including any LEDS used.

7) **Videographer** should be on site **45 minutes** before the program to set up the video camera. The camera will need to be mounted on a tripod and plugged in for power. The camera memory card can only hold up to 60 minutes of video. The Videographer should always have an extra memory card for senior recitals and other major concerts. There are 8 memory cards for the Music Department to use to record any concerts and/or recitals and they can be found in the video camera bag. If you have signed up to be the videographer for a show, please check to find a memory card that is blank and ready for use. Do know that the 8gb cards can only hold up to an hour's worth of material and the 16 gb can hold double that. Start recording when the greeter steps out at the beginning all the way to intermission. (Please do NOT record intermission.) Then, record the second half. Once you're finished, tape the memory card only to a sticky note and label them with a sticky note like this: "Best of Belhaven 8/30/14." Once you're done, leave everything on the Music Administrative Assistant's desk.

8) **Photographer** should be on site **30 minutes** before the program to make sure the camera is ready go. Pictures should only be taken before or after the performance for publicity purposes with the performer’s permission. If you’re getting a picture of a single person or two, please take the picture head on and not at an angle. Take several pictures! Usually, one or two out of 10 or so are actually good enough to be used so please
don’t be shy. No pictures are to be taken during performances. The camera must be returned to the Music Office after it’s used.

9) **Page Turners** should be on site **30 minutes** ahead of the program to confer with the accompanist/performer.

10) **Reception Servers** should be on site **45 minutes** ahead of the program to set up for the reception which typically follows each Music Department ensemble, faculty, and guest artist concert. All reception items can be found in the Music Administrative Assistant’s office but reception servers must get a faculty member or Campus Security to let them in to the office. White reception tables can be found in the Piano Lab. After everyone has left, the receptionists should clean up everything, washing the punch bowl, trays and any other pieces of dishware and place items and tables back in the Music Administrative Assistant’s office which should then be locked.

11) **New Student Compositions performed** by another student(s) also earn a work credit for the student(s) performing. Be sure to tell the Music Administrative Assistant either by email or phone that you fulfilled this particular role after the concert. (Exception: concerts where a student work is performed by a large ensemble.)

12) **Collaborative Performers in a Student Recital** may receive a work credit if they are required to attend several rehearsals prior to the recital. Be sure to tell the Music Administrative Assistant either by phone or email if you think you may be eligible for this. As a collaborative performer in a student recital, when you print and sign your name on the prospective student’s recital checklist, you have committed yourself to participating in their rehearsals, jury, and recital. If for some reason you discover you cannot participate in the recital, it is your professional obligation to not only notify the student recitalist at least two months prior to the recital and one month prior to the jury, and also to seek to provide a replacement performer who is your equal.

13) **One full-time faculty member** (faculty member “in charge”) will be on site **60 minutes** ahead of each program and will remain after the conclusion of each program for **30 minutes**. If there are still items to put away, that responsibility will go to the student workers to complete. This faculty member will serve as facilitator/coordinator, staying aware by monitoring the performance venue and concert preparations, but involved in set up only as necessary to ensure a performance that is ready to start on time.

14) **One full-time faculty member** (the “opener”) will be on site **15 minutes** ahead of each program and be prepared to greet and pray with the audience at the beginning of each program using a hand held microphone supplied by the Sound Technician. A greeting template is provided by the Music Chair, but may be liberally edited to suit each particular faculty member and the program being presented. (From time to time, selected Adjunct Music Faculty members will open concerts.)

**Summary Timeline: Faculty and Student Workers, Arriving Before the Concert**

60 minutes before concert - House Manager, Stage Manager, Sound Technician, Faculty Member “in charge”
45 minutes before concert – Lighting Technician, Videographer, Stagehands, Ushers, Reception Servers
30 minutes before concert – Page Turner, Photographer
15 minutes before concert – Faculty Member “opener”

**Summary Timeline: Faculty and Student Workers, Departure After the Concert**

Immediate exit – Page Turner, Faculty Member “opener”
Materials returned to Music Office – Photographer, Videographer
Stage cleared – Stage Manager, Stage Hands
Recordings made, Sound Equipment secured – Sound Technician
Performance Venue empty and cleaned – Ushers, House Manager
Lights Off – Lighting Technician
30 Minutes after the Concert – Faculty Member “in charge”
Reception cleared, materials cleaned, Music Administrative Assistant Office locked – Reception Servers
V. AREA MEETINGS

Area Meetings (i.e. Guitar, Instrumental, Piano, String, Voice) function (along with Music Studio Class) as a co-requisite of private lessons. Area Meetings should occur at least 3 times per semester, but may occur as often as every other week. Area Meetings function as an additional performance opportunity for students beyond Music Studio Class (music majors are required to perform three times in their primary performance area each semester, not including juries). Besides the performance element, Area Meetings may also function as Master Classes led by the instructors of that particular “area,” or by guest lecturers. All music majors are required to attend their prospective area meetings.

AREA MEETINGS SCHEDULES (subject to change)

Piano Area Meetings – Concert Hall, Thursdays at 11:00am - Sept 15, Oct 13, Nov 10, Dec 1

Voice Area Meetings – Concert Hall, Thursdays at 11:00am - Sept 8, Sept 22, Oct 6, Oct 20, Nov 3

String Area Meetings -Mr. Song’s Studio or RR, Aug 26 @ 6pm, Sept 16 @ 6pm, Nov 9 @ 4:30pm

Instrumental Area Meetings – RR, Mondays at 4pm – Sept 26, Oct 24, Nov 28

Guitar Area Meetings – Rm 110, Mondays at noon – Sept 26, Oct 17, Nov 28
VI. ACCOMPANISTS

Students taking private lessons other than piano and organ will often need an accompanist for all or part of each semester of their university study. The accompanist plays a significant role in the private student’s lesson experience and should be either a well-prepared, qualified student, or a well-trained and prepared professional. With this understanding, the Belhaven University Music Department strives to provide options for students to procure a proficient accompanist. Students should expect to pay their accompanists for services rendered. Students who have not paid their accompanists by the end of each semester will have their private lesson grades withheld. The Music Department has set the following rates of remuneration for accompanists:

Professional/Staff Accompanist (Staff Accompanist services will be provided “by committee” for 2016-2017):

<table>
<thead>
<tr>
<th></th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Recital</td>
<td>$125</td>
</tr>
<tr>
<td>Senior Recital</td>
<td>$250</td>
</tr>
<tr>
<td>Faculty Recital</td>
<td>$300</td>
</tr>
</tbody>
</table>

These costs are to be paid by the performers contracting with the Staff Accompanist. The Music Department will pay the Staff Accompanist for Best of Belhaven performances, Music Studio Classes and Area Meetings (including dress rehearsals for the aforementioned performances).

Additional accompanist fees may be levied by the Staff Accompanist. These may include: A minimum of $10 and up to $50 depending on the length and difficulty of the piece will be charged if the music is given to the Staff Accompanist less than two weeks before a performance. Students performing in NATS competitions should expect to be charged additional fees. The current fee is $75 for a 3-day trip to NATS. (The Staff Accompanist reserves the right to refuse any music if it is not given in a reasonable amount of time.) Students utilizing the services of the Staff Accompanist must also give advance notice for any performances (including but not limited to juries, Music Studio Class, area meetings and concerts). Music students and faculty should never assume that the Staff Accompanist knows when you want to perform or rehearse! Fees also may be incurred if music is given to the accompanist but never rehearsed in the semester.

Student Accompanists Recital Fees:

<table>
<thead>
<tr>
<th></th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Recital</td>
<td>$60</td>
</tr>
<tr>
<td>Senior Recital</td>
<td>$120</td>
</tr>
</tbody>
</table>

**Accompanist Recital fees pertain only to the recital, not to the rehearsals, private lessons and other performances needed to prepare for the recital.**

Hourly rates for Student Accompanists are set on a three-tier basis:

- $9 entry level
- $12 demonstrated ability to follow and play easier repertoire well
- $15 demonstrated ability to follow and play more difficult repertoire well

Student Accompanist Fees:

<table>
<thead>
<tr>
<th>Rate</th>
<th>Accompanists</th>
</tr>
</thead>
<tbody>
<tr>
<td>$15</td>
<td>Anne Hilleke, Rachael McCartney, Elizabeth Walczak, Hannah van der Bijl</td>
</tr>
<tr>
<td>$12</td>
<td>Rebekah Johnson</td>
</tr>
<tr>
<td>$9</td>
<td>all others</td>
</tr>
</tbody>
</table>

Student accompanists entering Belhaven University start at entry level compensation; higher rates are gained by successful performance and teacher recommendation. The senior pianist is the final arbiter of these decisions. Student accompanists should strive for skill development in sight-reading, following and performance.

The Hourly Rate for all accompanists is based on the actual contact hours accompanists work with students in rehearsal/private lessons with 15 minutes being the smallest time increment. Student accompanists should not expect remuneration for performances in Best of Belhaven Concerts or Music Studio Classes. All accompanists should be paid for juries by the private students. If you contract with any accompanist (personal friend, student, staff, or professional accompanist) for services rendered in any given semester, to receive credit for your applied lessons you must settle accounts with the accompanist prior to grades being due. No excuses.
## VII. COMPETENCIES AND PROFICIENCIES

### CONDUCTING RUBRIC

**STUDENT NAME:**

**DATE:**

**SECTION 1: Conducting. 30 points maximum.**

<table>
<thead>
<tr>
<th>SUBSTANDARD SKILLS (1 pts)</th>
<th>DEVELOPING SKILLS (2 pts)</th>
<th>EXCEPTIONAL SKILLS (3 pts)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Position &amp; Posture</strong></td>
<td><strong>Position &amp; Posture</strong></td>
<td><strong>Position &amp; Posture</strong></td>
</tr>
<tr>
<td>Shoulders slouching; elbows touching sides of torso; feet too close or too far away from one another; weight not evenly distributed; baton held with incorrect grip; arms/hands not in position for prep beat to follow and too close to body; constantly moving before prep beat.</td>
<td>Shoulders slightly hunched; feet at shoulder width apart with weight evenly distributed; knees locked; baton held correctly; arms/hands in position for prep beat to follow but not extended away from body; slight movement before the prep beat; commands attention from the ensemble.</td>
<td>Posture erect, poised; feet shoulder-width apart; weight distributed equally with knees relaxed; baton held correctly; arms/hands in position for prep beat to follow, extended away from body; still and motionless; commands attention from the ensemble.</td>
</tr>
<tr>
<td><strong>Preparatory Beat</strong></td>
<td><strong>Preparatory Beat</strong></td>
<td><strong>Preparatory Beat</strong></td>
</tr>
<tr>
<td>Hesitates before prep beat; extraneous motion during prep beat; does not breathe with the ensemble; prep beat in different tempo, style, and dynamic of the music to follow; eyes fixated on score throughout the prep and the downbeat.</td>
<td>Initiated with very little hesitation or extraneous motion; breathes with ensemble; prep beat does not completely communicate the tempo, style, and/or dynamic of the music to follow; eye contact before but not after the prep beat.</td>
<td>Initiated without hesitation or extraneous motion; breathes with the ensemble; clearly indicates tempo, style, and dynamic of the music to follow; eye contact maintained from the initiation of the prep beat through the downbeat that follows.</td>
</tr>
<tr>
<td><strong>Beat Pattern</strong></td>
<td><strong>Beat Pattern</strong></td>
<td><strong>Beat Pattern</strong></td>
</tr>
<tr>
<td>Ictus unclear; beat plane either too high or too low; patterns do not match the music and are difficult to follow; pattern placed outside of the torso frame; pattern size too large or too small for music; motion between beats uneven.</td>
<td>Clear ictus; beat plane not always consistent; patterns appropriate for the music but not always clearly readable to the ensemble; patterns positioned in front of body; pattern size sometimes too large or too small for the music; even motion between beats.</td>
<td>Clear ictus; beat plane at appropriate height; patterns appropriate for the music and are well defined, proportioned, and positioned in front of the body; pattern size fits music; even motion between beats.</td>
</tr>
<tr>
<td><strong>Right Hand Technique</strong></td>
<td><strong>Right Hand Technique</strong></td>
<td><strong>Right Hand Technique</strong></td>
</tr>
<tr>
<td>Releases not given in the dynamic or style of the music; baton out of sightline between conductor and performer; no indication of cues with baton; fermatas not executed correctly.</td>
<td>Releases clear but not always in the correct dynamic or style of the music; baton out of sightline between conductor and performer; uses baton for cues; fermatas not executed with consistent gestures.</td>
<td>Releases clear, concise, and in the dynamic and style of the music; baton placed in sightline between conductor and performer; uses baton for cues; fermatas executed with moving baton and for an appropriate duration.</td>
</tr>
<tr>
<td><strong>Left Hand Technique</strong></td>
<td><strong>Left Hand Technique</strong></td>
<td><strong>Left Hand Technique</strong></td>
</tr>
</tbody>
</table>
Left hand dependent on right hand; does not indicate crescendo, diminuendo, subito changes in dynamics and style, cues, accents, balance, nuance, and phrasing.

Left hand demonstrates some reliance on right hand, with moments of independence; indicates crescendo, diminuendo, subito changes in dynamics and style, cues, accents, balance, nuance, and phrasing with some difficulty.

Moves independently from right hand; indicates crescendo, diminuendo, subito changes in dynamics and style, cues, accents, balance, nuance, and phrasing with very little, if any, difficulty.

**SECTION 2: Score & Ensemble Awareness. 24 points maximum.**

<table>
<thead>
<tr>
<th>SUBSTANDARD SKILLS (2 pts)</th>
<th>DEVELOPING SKILLS (3 pts)</th>
<th>EXCEPTIONAL SKILLS (3 pts)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Style, Interpretation &amp; Phrasing</strong></td>
<td>Command of different musical styles (marcato, legato, etc.); appropriate tempi and tempo modifications; phrases not always indicated through gestures; infrequent indications of climaxes, accentuation, dynamics, nuance.</td>
<td>Command of different musical styles (marcato, legato, etc.); appropriate tempi and tempo modifications; phrases indicated by movement and release; frequent indication of climaxes, accentuation, dynamics, nuance.</td>
</tr>
<tr>
<td><strong>Score Knowledge &amp; Eye Contact</strong></td>
<td>Intermittent eye contact with the ensemble; maintains eye contact for some cues, preps; occasionally loses place in score; instructions and demonstrations indicate a limited knowledge of the score; able to transpose with few errors.</td>
<td>Eyes not bound to the score; maintains eye contact for cues, preps; retains place in score; instructions and demonstrations indicate knowledge of the score; able to transpose without error.</td>
</tr>
<tr>
<td><strong>Overall Effectiveness</strong></td>
<td>Able to produce some substantive changes; limited control of ensemble; leads, but often follows the ensemble; shows energy and enthusiasm; maintains limited interest of performing ensemble.</td>
<td>Able to produce meaningful, substantive changes; improves ensemble performance; has control; leads, does not follow; has high level of energy and enthusiasm; maintains interest of performing ensemble.</td>
</tr>
</tbody>
</table>

**SECTION 3: Verbal Communication. 30 points maximum.**

<table>
<thead>
<tr>
<th>EMERGING SKILLS (1 pts)</th>
<th>COMPETENT SKILLS (2 pts)</th>
<th>EXCEPTIONAL SKILLS (3 pts)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vocabulary</strong></td>
<td>Generally uses appropriate language and music terminology.</td>
<td>Consistently uses appropriate language and music terminology.</td>
</tr>
<tr>
<td><strong>Expression</strong></td>
<td>Regularly expresses thoughts in an organized and logical manner.</td>
<td>Is very articulate and logical in expressing thought and ideas.</td>
</tr>
<tr>
<td><strong>Vocabulary</strong></td>
<td>Has lapses in appropriate language or uses inappropriate or incorrect music terminology.</td>
<td></td>
</tr>
<tr>
<td>Enunciation</td>
<td>Enunciation</td>
<td>Enunciation</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>---------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Demonstrates some difficulty in communicating with students due to poor diction, or insufficient volume.</td>
<td>Typically speaks distinctly with clear enunciation and with sufficient volume and modulates pitch to avoid monotonous speech.</td>
<td>Speaks distinctly with clear enunciation and with sufficient volume; modulates voice in volume and pitch to avoid monotonous speech.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instructions</th>
<th>Instructions</th>
<th>Instructions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inconsistent use of clear, thorough, precise, and concise instructions and explanations.</td>
<td>Generally demonstrates clear, thorough, precise, and concise instructions and explanations directed to performers.</td>
<td>Consistently demonstrates clear, thorough, precise, and concise instructions and explanations directed to performers.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Conveying Musical Ideas</th>
<th>Conveying Musical Ideas</th>
<th>Conveying Musical Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is inconsistent in communicating knowledge in a variety of ways to create musical meaning.</td>
<td>Generally demonstrates clear, thorough, precise, and concise instructions and explanations regarding musical ideas to performers.</td>
<td>Consistently demonstrates clear, thorough, precise, and concise instructions and explanations regarding musical ideas to performers.</td>
</tr>
</tbody>
</table>

**SECTION 4: Musicianship. 16 points maximum.**

<table>
<thead>
<tr>
<th>COMPETENT SKILLS (2 pt)</th>
<th>EXCEPTIONAL SKILLS (2 pts)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phrasing</strong></td>
<td></td>
</tr>
<tr>
<td>Occasional attention to phrasing as it relates to achieving maximum musical expression.</td>
<td>Consistent attention to phrasing as it relates to achieving maximum musical expression.</td>
</tr>
</tbody>
</table>

| **Articulation**        |                           |
| Occasional attention to nuance and uniformity of articulation as it relates to achieving maximum musical expression. | Consistent attention to nuance and uniformity of articulation as it relates to achieving maximum musical expression. |

| **Releases**            |                           |
| The conductor makes some attempt to release phrase endings together, but the approach toward accomplishing this goal is not consistent and/or insufficiently addressed. | Phrase endings are consistently released in a manner resulting in achieving maximum musical expression. |

| **Expression**          |                           |
| Conductor occasionally stops for and explains, demonstrates and/or describes musical expression to performers. The conductor is not always insistent upon achieving clearly defined results before moving on to next concept. | Conductor consistently stops for and clearly explains, demonstrates and/or describes musical expression to performers and is insistent upon achieving clearly defined results before moving on to next concept. |

<table>
<thead>
<tr>
<th>Section Description</th>
<th>Point Allocation</th>
<th>Section Subtotal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section 1: Conducting</td>
<td>30 point maximum</td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>Section 2: Score &amp; Ens. Awareness</td>
<td>24 point maximum</td>
<td></td>
</tr>
<tr>
<td>Section 3: Verbal Communication</td>
<td>30 point maximum</td>
<td></td>
</tr>
<tr>
<td>Section 4: Musicianship</td>
<td>16 point maximum</td>
<td></td>
</tr>
</tbody>
</table>

**FINAL SCORE**

(OUT OF 100 POINTS)

<table>
<thead>
<tr>
<th>SKILL LEVEL</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exceptional (93-100 points)</td>
<td>Clear and consistent evidence of the highest attainment of lesson preparation, error detection, conducting, communication and musicianship throughout the conducting project. All of the major and minor course objectives demonstrated.</td>
</tr>
<tr>
<td>Competent (83-92 points)</td>
<td>Demonstrates an overall understanding of the abilities required for successful implementation of technical and preparatory skills needed to lead an instrumental ensemble rehearsal. All of the major and most of the minor course objectives are demonstrated.</td>
</tr>
<tr>
<td>Emerging/Developing (75-82 points)</td>
<td>Although there may be some instances of exceptional or competent skill attainment demonstrated in this exercise, these are instances of growth based upon a fundamental understanding of the skills sets and do not manifest with regularity or consistency. Most of the major course objectives are met.</td>
</tr>
<tr>
<td>Basic (65-74 points)</td>
<td>A fundamental understanding of each skill set is evident, but the ability and/or technique needed to implement strategies designed to support these skills may not be adequately demonstrated in this exercise. A few major course objectives are met, but remediation in some or all skill sets may be necessary before moving to the next level.</td>
</tr>
<tr>
<td>Substandard (54-64 points)</td>
<td>An overall lack of understanding of skill sets and/or insufficient preparation for this assignment is evident. Examples of a haphazard and/or trial and error approach to rehearsal combined with an inability to detect and correct errors is demonstrated. Virtually none of the major course objectives are demonstrated in the final project.</td>
</tr>
</tbody>
</table>

Final Comments:

**MUSICIANSHIP CLASS, REQUIRED COMPETENCY**

Passage through Musicianship Levels/Courses (MUS123, 124, 223, 224) is granted through the achievement / demonstration of a satisfactory competence in aural skills at each level, which is represented by a final grade of C or above. In order to satisfy the musicianship competency/course requirement, music majors are required to pass a minimum of four semesters of musicianship study and earn a final grade of C or above in Musicianship III. Those music majors who meet earn a final grade of C or above in Musicianship III prior to completing a fourth semester of study in Musicianship are required to complete the minimum four semesters of musicianship study by taking MUS224 Musicianship IV. Minors are expected to complete two semesters and pass Musicianship II with a final grade of C or above. All musicianship courses may be repeated for credit.
PIANO PROFICIENCIES

See Appendix II, Music Degree & Emphasis to know what is required for each program. The following degree paths must complete piano proficiencies: Bachelor of Arts in Music No Emphasis (Vocalists only), Music Ministries, Worship Arts, Composition, Performance (Organ, Piano, Strings, Voice, Collaborative Piano), Music Education (Instrumental, Vocal-Choral).

Piano proficiency exams occur during piano juries at the end of each semester. Students do not need to be studying piano during the semester that they take the proficiencies, but it is strongly recommended. Please arrange to sign up for at least the number of jury blocks necessary. Proficiencies are in 8 levels. Level 8 is for BMUS students only. Any combination of levels may be presented at one time.

Piano Fundamentals courses (MUS117, MUS118, MUS119) may be taken to prepare for passing Piano Proficiency Exams.

Piano Fundamentals III, MUS119, is specifically offered for those students with some previous piano study who wish to concentrate on preparing to pass piano proficiency exams. With permission of the music faculty, private piano lessons may also be used as preparation.

Vocalists should desire to have music literacy / piano skills sufficient to learn vocal literature in the practice room.
PIANO PROFICIENCY EXAM

Name of Student ___________________________ Faculty Member ___________________________

1. Read a single line melody at sight.
Read at sight a single line melody in treble or bass clef. The melody will have no more than three sharps or flats, at least one dotted rhythm, at least one accidental, and have no limit on its melodic span.
Pass _____ Fail _____

2. Read at sight two voices from a four part texture.
The hymn or chorale will have no more than three sharps or flats, at least one dotted rhythm, and at least one accidental. Any two voices of the texture may be chosen by the faculty.
Pass _____ Fail _____

3. Play a prepared melody harmonization.
Harmonize a melody given in advance of the jury date. The accompaniment pattern is the students’ choice. Accuracy and steady tempo are necessary.
Pass _____ Fail _____

4. Transpose the melody and accompaniment.
The same melody and accompaniment pattern will be transposed to another key at least one whole step away from the original key. Accuracy and steady tempo are necessary.
Pass _____ Fail _____

5. Demonstrate a 5-finger pattern in requested keys.
On request, play a 5-finger pattern (do-re-mi/me-so-so-mi/me-re-do) in three (3) major and three (3) minor keys. Students may choose the right or left hand.
Pass _____ Fail _____

On request, play three major (I-IV-I-V7-I) and three minor (i-iv-i-V7-i) cadences in close position. Students may choose the left or right hand.
Pass _____ Fail _____

7. Play (prepared and with score) the following choices depending on student’s area:
   a. An accompaniment of at least 16 measures of a choral or vocal solo with an instructor playing the solo line (music education vocal, vocal, music ministries).
   b. An accompaniment of at least 16 measures of an instrumental solo with an instructor playing the solo line (music education instrumental).
   c. A four part chorale (composition, music education vocal).
   d. A melody with lead sheet notation accompanied as for worship (music ministries, worship arts).
The playing level of the student should be fully demonstrated. Accuracy, continuity, confidence, and musicality will be evaluated.
Pass _____ Fail _____

8. Demonstrate performing ability.
BMUS students must play a piece at level three or above from memory to prove the acquisition of performing skills at the piano.
Pass _____ Fail _____

FINAL RESULT* Pass _____ Fail _____

* Students are required to perform satisfactorily in ALL items to receive a Pass in the Piano Proficiency Test.
VOCAL PROFICIENCY

Vocal Proficiency is required for a number of degree emphases. Some latitude is allowed based on natural vocal potential of students but reasonable proficiency is expected for all students. Requirements include:

I. Students will demonstrate the ability to produce a balanced phonation over at least an octave and a half in the following vocal exercises:

A. **Onset Exercises** demonstrating balanced phonation performed on a descending 5 note scale (sol, fa, mi, re, do), moved to cover medium low to medium high according to the student’s natural *tessitura*. Female singers will transcend the *passaggio* demonstrating use of light mechanism (AKA “head” registration). Male singers will transcend the *passaggio* demonstrating use of “mixed” registration.

B. **Therapeutic Slides.** Begin the same as “A.” above, but add the ascending and descending five note portamento, maintaining balanced phonation. The exercise is to be moved to cover medium low to medium high according to the student’s natural *tessitura*. Female singers will transcend the *passaggio* demonstrating use of light mechanism (AKA “head” registration). Male singers will transcend the *passaggio* demonstrating use of “mixed” registration.

C. **Legato Scales** Begin same as “A.” above, but adding the ascending and descending, five note, legato five note scale maintaining balanced phonation. The exercise is to be moved to cover medium low to medium high according to the student’s natural *tessitura*. Female singers will transcend the *passaggio* demonstrating use of light mechanism (AKA “head” registration). Male singers will transcend the *passaggio* demonstrating use of “mixed” registration.

D. **Legato Arpeggios** Begin the same as “A.” but add the ascending and descending legato arpeggio maintaining balanced phonation. The exercise is to be moved to cover medium low to medium high according to the student’s natural *tessitura*. Female singers will transcend the *passaggio* demonstrating use of light mechanism (AKA “head” registration). Male singers will transcend the *passaggio* demonstrating use of “mixed” registration.

NOTE: THESE EXERCISES ARE DONE AT EVERY CHORAL REHEARSAL. ALSO, A RECORDING OF THESE EXERCISES IS AVAILABLE FOR YOUR PRACTICE.

II. Students will perform two songs of moderate difficulty from memory in contrasting styles.

III. Students will demonstrate foundational knowledge of the human voice by making at least an 95% score on basic written exam which will address:

A. Postural Foundations
B. Inhalation Foundations
C. Exhalation Foundations
D. Phonation Foundations
E. Resonation Foundations
F. Articulation Foundations

NOTE: A STUDY GUIDE IS AVAILABLE FOR YOUR REVIEW

The Vocal Fundamentals courses (MUS110 & 111) and/or a Saturday morning “Vocal Boot Camp” conducted by vocal faculty may be utilized as preparation for passage of Vocal Fundamentals proficiencies.
Worldview Discovery: Goal Four - Rubric

Music majors will be able to articulate their worldview and the implications of their worldview on their career and relationships.

A. As You Are Learning in this Course Write a Weekly Journal Offering Meaningful Personal Reflection That Will Help You Create an Essay Outlined Below.

1. _____ (1-100%) To What Degree Has the Student Done a Weekly Journal?

2. _____ (1-100%) Does the Journal Reflect Honest Personal Reflection on Course Content?


1. Part One: What Are My Personal Philosophical Commitments Regarding Musical Culture?

   a. _____(1-100%) Has the Student Articulated Personal Philosophical Commitments Regarding Musical Culture?


   a. _____(1-100%) Has the Student Given Specific Examples of Successes and Failures?


   a. _____(1-100%) Has the Student Given Specific Plan for Personal Change?

Score: _____ + _____ + ________ + _______ + ________ / 5 = ____________
### VIII. REGISTRATION

#### ADVISORS

| 1st year – Dr. Sachs (may be shifted after 1st sem.) | BM, Performance, Emphasis in Collaborative Piano – Dr. Sachs |
| Transfers – Dr. Sachs (may be shifted after 1st sem.) | Dr. Sachs |
| Music Education (BAME) – Dr. Girtmon | BAM, No Emphasis (or older BAM programs) – assign by instrument area |
| BM, Composition – Dr. Sauerwein | BAM, Music Ministries – Mr. Chris Phillips |
| BM, Performance, Organ/Piano – Dr. Sachs | BAM, Worship Arts – Mr. Chris Phillips |
| BM, Performance, Strings – Mr. Song | Music Minors – Dr. Sauerwein |
| BM, Performance, Voice – Dr. Geihsler | |

#### ALTERNATE YEAR CLASSES

Many courses including but not limited to courses in Pedagogy, Form and Analysis and Music Administration are scheduled once every two years. Students must strive to take these courses if required for their major/minor when they are scheduled if they have taken the necessary prerequisite classes. See the online catalog for the prerequisites for each course, and speak with your academic advisor about when to take these classes.

#### CHAMBER ENSEMBLES

Most chamber ensembles are directed by Mr. Song Xie. Others may be directed by other music faculty, such as Mrs. Carolyn Sachs, Mrs. Nancy Bateman, etc.

#### ENSEMBLES

All music majors are required to participate in ensembles every semester until they have met graduation requirements. Music Minors are not required to enroll in ensembles that align with their focused area of private study.

#### FROM THE REGISTRAR

1) Once a student has earned 64 hours of credit, Belhaven University will only allow credits from senior colleges (4 year institutions) to transfer onto a student’s Belhaven University transcript.
2) Attempts to enroll in classes past the “Last Day to Add Classes” will fail.

#### LATE ENROLLMENT

When you enroll in a class that has already started, any class periods you missed prior to enrolling are counted as absences.

#### INTERNSHIPS

Students enrolling in an Internship must complete a Special Request form that is signed by the Music Chair. Only those students enrolled in the BAM: Music Ministries or BAM: Worship Arts are eligible to enroll in MUS395, Music Ministry Internship and IDS396, Worship Arts Internship.

#### SENIOR COMPREHENSIVE EXAMS

Each student majoring in Music will be required to take a written examination covering all the courses they have taken by the end of their final semester prior to graduation. The test will be administered prior to the mid-semester break of that semester. A score of 140 (out of 200) is required to pass the exam. If that score is not attained on the first attempt, Music Faculty will provide tutorials for students with a retest offered during the last 2 weeks of the semester. Failure to pass the exam will require additional study and testing before the degree is awarded. A grade of “S” (satisfactory) will be given when the exam is passed.
IX. MISCELLANEOUS

ACCESS TO THE CENTER FOR THE ARTS (CFTA)

The CFTA is officially open from 6:30 a.m. until midnight Monday through Friday. Saturday hours run from 7 a.m. until 7 p.m. unless there is an evening program. The CFTA is closed on Sunday. If empty, the CFTA will be locked as early as 9 p.m. Monday through Friday, but students may gain access by scanning in Monday-Saturday with practice available in a secure facility until 1:00am when the alarm is set.

Summer Hours: The CFTA is typically open 7 a.m. – 6 p.m., Monday – Friday. If you are in the CFTA before 6 p.m., you are allowed to stay as late as 9 p.m. before Security asks you to leave. Everyone must enter by the east door of the Theatre Wing. If anyone has trouble getting into the building on a regular basis, please contact either the Music or Theatre Administrative Assistants or the Music Department Chair.

Students may be required to show a “current” Belhaven ID to gain access or to remain in the CFTA.

BULLETIN BOARDS

The bulletin board in the music wing hallway is updated regularly with information on employment opportunities, workshops, performances, general announcements, etc. All announcements should be given to the Music Administrative Assistant to be posted with the date of their posting.

CONCERT HALL

When the dance floor has been placed on the Concert Hall stage, no one should walk on the dance floor with shoes, never with high-heeled shoes. If equipment must be placed on the Concert Hall stage, please seek guidance/permission from Mr. Frank Dolansky, Center for the Arts Facility Manager, or the Music Chair.

CONCERT STEINWAYS

Please limit usage of the Steinway grand pianos in the Recital Room and Concert Hall as they are especially to be used for preparing junior and senior recitals, and dress rehearsals for other Music Department concerts. These pianos may not be moved to locations other than the Concert Hall or Recital Room.

Moving pianos on stage, care must be taken to ensure that wheels are blocked once the piano has reached its destination for the next series of performances. Prior to moving the piano, the lid should be completely lowered. When raising the lid, be sure to put the appropriate peg in the appropriate slot in the lid (round for round, rectangular for rectangular).

GRADUATE SCHOOLS AND COMPETITIONS

Check Bulletin Boards in the music wing for printed materials. See the Music Administrative Assistant to access the current College Music Society publication, Directory of Music Faculties in Colleges and Universities, U.S. and Canada, or for more information about grad schools publicized on the bulletin board in the hallway.

HALLWAY ETIQUETTE

Hallway “noise” disrupts private lessons, classes, and office work including course preparation.
Please refrain from loud talking / playing instruments in the hallways outside the studios and room 103. Doors to rehearsal halls, classrooms, faculty studios and practice rooms should be completely closed whenever music making occurs.

Please do not interrupt private lessons unless there is a genuine emergency such as the building being on fire or someone having a medical emergency. Avoid knocking to have a form signed, to make photo copies, to ask questions related to your music or any other non-emergency reasons. Please do not come up and stare through the window or slide paper notes under the door. Leave messages in the IN box hanging on the wall outside the door. Any other questions or needs you have can be addressed during your lesson. If the door is open and a faculty member is there then you may come in; if it is closed it means the faculty member is either teaching or engaged in important academic or administrative work.

The music faculty will always try to be available to you if you have genuine needs. You can come between periods if it is something small. If something can’t be addressed during your lesson, faculty will be glad to meet with you outside of class at a mutually convenient time. If you need to meet with someone, feel free to leave a message on their phone, in their email, or in the “in box” outside their office and they will get back to you ASAP.

Please understand that policy is not meant to be unfriendly or destroy the spontaneous and relaxed atmosphere we enjoy together.

INCLEMENT WEATHER POLICY

In the event of inclement weather where classes are canceled and/or offices are closed the following notifications will be made:

1) Belhaven Campus Security will be notified immediately as well as Department Chairs
2) An email will be sent out to all faculty/staff/students to their belhaven.edu email address
3) The Inclement Weather Information line (601-968-8998) will be updated
4) Belhaven University website will be updated with the closings
5) Local TV and radio stations will be notified

MEDICAL EMERGENCY PROCEDURES

The following are procedures to be followed in case of medical emergency, according to Belhaven University Student Life. Additional information is available in Belhaven’s Emergency Procedures Manual that Student Life hands out to its RA’s and RD’s each year.

- If a student is unconscious, call 911. Call Belhaven Campus Security (601-968-5900, x5900) to report that 911 has been called.
- If a student has had any injury, large or small, ask if they want medical attention (this is for liability purposes). If they cannot make a decision (i.e. bleeding too much, unconscious), make the decision for them by calling 911. Again, call Security! Students for whom medical professionals have been called have the right to refuse treatment once the medical professionals have arrived on the scene.
- Report any serious injury (fainting, concussion, etc.) to Student Life

Contact Student Life with any additional questions that you might have.
MUSIC DEPARTMENT INSTRUMENTS

In most cases, Music Department Instruments and Equipment should not leave the Center for the Arts unless under the watch care of a Music Faculty member. If permission is granted by the Music Department Chair for instruments and equipment to be borrowed by someone other than a Music Faculty member, an Instrument / Equipment Loan Agreement must be signed. (See Instrument Loan Agreement in Appendix IV, page 72) If you discover issues with any of the pianos in the Music Department, please notify the Music Administrative Assistant as soon as possible. We do have a piano tuner on hand who can come in and fix a piano within a week, but we cannot fix a problem if we are not aware of it.

MUSIC DEPARTMENT NEWSLETTER

The Music Department Newsletter is a publication of the Music Department containing announcements and information of note for students and faculty of the Music Department. The newsletter is distributed at Music Studio Classes. Additional circulation is provided by email and posting on the Music Department hallway bulletin board. Faculty and students may post announcements by sending them to the Music Administrative Assistant (galane@belhaven.edu) no later than 12 p.m. on the Wednesday preceding the Music Studio Class. Announcements should be concise and of particular interest to our students and faculty. Inappropriate announcements will not be published.

MUSIC DEPARTMENT EQUIPMENT

If a music student is entrusted with any type of equipment in the Music Department such as the video camera, digital camera, SuperScope, microphones, cables, headsets, etc. and damages, loses or destroys one or more of these items in any way, he/she will be held responsible and must replace/repair said item(s). Welcome to the professional world.

MUSIC LOCKERS

Lockers are available in the Center for the Arts for instrument and music storage. These may be signed out at any time at no charge from the Music Administrative Assistant. Lockers should be emptied at the end of each academic year. Summer usage of lockers is possible through dialogue with the Music Administrative Assistant.

MUSICALS

A Musical production will be offered twice yearly and produced by the Theatre Department.

PUTTING AWAY OUR TOYS or PERSONAL STEWARDSHIP

All equipment and instruments held by the Music Department should be considered to be in use on a day to day basis. They should not be available for lending to another part of campus without 1) an appropriate inquiry of the Music Chair as to availability and 2) a written assurance that those borrowing the equipment will be responsible for repair or replacement of the equipment in case of loss or damage.

Chairs in classrooms and the Recital Room are color coded for their location. Do not move chairs to any other venue. If you need chairs, please contact Mr. Frank Dolansky in advance.

Please be advised that if you rehearse, practice, study, etc. in any of the practice modules, concert halls, classrooms or common spaces in the Center for the Arts, you are expected to put everything back in its proper place when you are finished including chairs and stands. All lights should be turned off, pianos closed, doors closed, etc. By our actions, we will model good stewards of the resources entrusted to us. Thank you so much!
Stage right and stage left wings of the Concert Hall are not for storage of music chairs and chair racks, music stand and stand racks, drum sets, marimba, timpani, second (larger) conductor’s podium, etc. When these items are left in these places it makes it very difficult to work/set up for other groups and events that also use the Concert Hall space.

Items stored on Stage left:
- Smaller conductor’s podium
- Conductor’s stand
- Black storage cabinets
- Organ
- Clear speakers podium
- Small trash can
- Lost and found box
- 2 Chairs (do not remove from Concert Hall)

Items stored on Stage Right:
- Electronic drum set & stool
- 4 floor monitors
- Bass amplifier
- Grand piano
- Mic stands
- Podium microphone
- Small trash can
- 1 music stand rack

**SECURITY**

The Belhaven Security Department is located in the Bettye Quinn Alumni House, located on the corner of Peachtree and Riverside Drive (1849 Peachtree Street).

A security shuttle runs from 4pm to 12am every evening the CFTA is open during the school year. Pick up/drop off points include the CFTA Theatre entrance and the entrance to the Visual Arts and Dance Center.

Any time you need a ride to get around campus, you may call Security.

Be Street Smart and aware of your surroundings at all times. Furthermore, students are strongly advised to take the sidewalk on the way to the Center for the Arts. Campus Security discourages cutting behind the Alumni House alone. Belhaven Campus Security may be reached at any time, day or night, at 601-968-5900 (x5900). See “Officer Nunally’s Crime Prevention Tips” which follows:

**Officer Nunally's Crime Prevention Tips (edited)**

*Distributed at Belhaven Neighborhood Security Meeting 7/15/09*

- Be aware of your surroundings – criminals don’t like witnesses, you are more likely to be safe if alert
- Avoid jogging/walking alone at night (use the Buddy System)
- Avoid exercising outside at night, never alone
- If you go out, stay away from trees or shrubbery that block your view.
- Do not wear headphones; they make it hard to hear what is going on around you.
- Wear reflective gear.
- Tell someone how far you are going, your route, and when you expect to return.
- Stick to well-lighted and well-traveled streets.
- Invest in lighting around your home (flood lights, motion lights)
- Invest in window treatments (curtains, blinds, etc.)
- Put or hide all valuables in of your car upon exiting (GPS, laptops, radar detectors, instruments, etc.)
- Get good descriptions of suspicious persons and/or vehicles (call police to investigate)
- Keep shrubs at a safe height (not high enough for someone to hide in)
- Avoid shortcuts through wooded areas, parking lots or alleys
• If you think someone is following you, switch directions or cross the street. If they are still there, move quickly to an open store, restaurant, or lighted house.
• Don't be afraid to yell for help.
• Be alert in your neighborhoods.
• Call police about anything you see that seems suspicious.
• Don't display cash or any other inviting targets such as pagers, cell phones, hand-held electronics, or expensive jewelry.
• Have your car or house key in your hand before you reach the door.
• Always investigate the background or references of someone you are hiring to work in your home, or who will have access to your home. Question the validity of someone who is self-employed but who cannot provide you with his or her business license.
• Do not let delivery people into your home (packages, flowers, etc.)
• Be safe out there.

STUDENT USE OF TECHNOLOGY/ELECTRONICS

Students may not use cell phones or other electronic devices in lessons, classes, studios, or performances without the express permission of the instructor. Please turn off these wonders of contemporary society.

STUDENTS TEACHING LESSONS IN THE CENTER FOR THE ARTS

As practice room space is at a premium with 50 music majors in the fall of 2016, students are asked not to teach in practice rooms and modules unless doing so to fulfill a pedagogy practicum or other course requirement. Best options for teaching private lessons include a number of area churches where a student is worshipping.

WEBSITE RESOURCES

www.half.com half price CDs of all musical genres with media mail shipping rates
www.sheetmusicarchive.net public domain classical piano music FREE, two downloads free per day
www.belhaven.edu the virtual Classical Music Library (CML) accessible online via the Belhaven Library’s “Databases and E-Books” page.
www.belhaven.edu the Oxford Music Online (same access as CML above) affords access to the online edition of the New Grove Dictionary of Music and Musicians

NOTE: BU web resources are use it or lose it resources!

www.medici.tv videos on a wide variety of Classical Music
www.southernteachers.com assists teacher candidates connect with schools

More Legal Music Score Downloads:

www.sheetzbox.com
www.pdinfo.com
www.imslp.org
www.cpdl.org
www.mutopiaproject.org
www.gutenberg.org/wiki/Gutenberg:The_Sheet_Music_Project
www.sheetmusic1.com/new.great.music.html
www.pianopublicdomain.com
www.sheetmusicpoint.com
www.musopen.org
www.organmusicdownloads.com
CLASSICAL MUSIC LIBRARY

In order to access the online music catalog, sign in to Blazenet at www.belhaven.edu and click on "Library" on the far upper right side of the screen. Then, scroll down and click on either Oxford Music Library or Classical Music Library. Enjoy!

PARKING ON CAMPUS

Parking on campus is provided for Belhaven University students, faculty, and staff. To park on campus, register your vehicle with Campus Security. You will be issued a Belhaven University parking decal. Decals must be displayed on the left rear bumper or left rear windshield.

DO NOT BACK INTO PARKING SPACES. Designated parking zones are as follows:

Commuters................................................................. Yellow Zone
Caldwell/Gillespie/Helen White Residents............................. Blue Zone
Robertson/Wells Residents................................................ Red Zone
Faculty and Staff................................................................ White Zone
University Village Residents.............................................. Green Zone

Handicap parking is available throughout the campus.

If you have any questions regarding parking enforcement, permits, or other special needs on campus, please feel free to contact the Security office at security@belhaven.edu or by calling the Security Office at (601) 968-5900. The above, and other information related to Campus Operations, can be found online at http://www.belhaven.edu/campus_operations/index.htm.

If you are parking at the CFTA, the East side gate will be closed and locked from 5:30pm onward unless there is an event taking place. If you typically park on the Music side, you may still enter from the West side and just turn right to park in the East side parking lot.

WHAT’S IN A NAME?

Professors with a doctorate should be referred to as, “Dr. ______”. Professors without a doctorate should still be addressed with respect, but as Mr., Mrs. or Ms.

The same is true with student titles and their prospective degree programs and majors. For instance, the title of a “Violin Performance Major” would only be reserved for those pursuing a BM degree in Violin Performance beginning their sophomore year. All those pursuing a performance degree within the BAM program would be a “Music Major, violin as principal instrument”. Many of the BAM degrees have been terminated throughout the past couple years, so the confusion has been lessened but not dispelled. For Music Ministries and Worship Arts majors, their appropriate title would be “Music Major, Emphasis in Worships Arts/Music Ministries”. For Music Education majors, their title would be “Bachelor of Arts in Music Education, Emphasis in Instrumental Music” or “Vocal/Choral Music”. If uncertain about what title to associate with yourself, another student or a faculty member, please consult the Music Chair or your private instructor.

AIR TRAVEL WITH MUSICAL INSTRUMENTS

The federal regulations require U.S. – based airlines to accept musical instruments as carry-on or checked baggage, provided certain conditions are met. This rule went into effect on March 6, 2015. See Appendix X.
APPENDIX I

JURY RUBRICS
Composition Jury Rubric

Scores:

Notation of finished works: clarity, legibility, completeness 10 ___
Presentation of finished works: title page, labeling, program note 10 ___
Productivity: suitable amount of finished and in-progress work 10 ___
Quality of musical ideas (subjective) 10 ___

Presentation:

Organization and focus of initial presentation 10 ___
Evident engagement with personal strengths, weaknesses, compositional issues 10 ___
Effectiveness & quality of live/recorded audio demonstration 10 ___

Question and Answer (Discussion):

Quality of conscious engagement with issues in creative growth 10 ___
Relevance, clarity, and technical facility in explanations and responses 10 ___
Receptivity to critique and advice 10 ___

Comments, Advice, Questions:

Numeric Grade: _________  
Adjudicator: ____________________________
BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC
Instrumental Jury Rubric

Student: __________________________ Date: __________________________
Selection: _______________________________________________________

Tone 10____
Technique (Note accuracy) 10____
Articulation (Guitar-fingering / Percussion – sticking / Winds – tonguing / Strings – bowing) 10____
Rhythms 10____
Intonation 10____
Level of Difficulty 10____
Poise 10____
Phrasing/Dynamics 10____
Memory 10____
Continuity 5____
Style 5____

Other Comments:

Numeric Grade: ____________ Adjudicator: ____________________________
BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC
Organ Jury Rubric

Evaluator’s Signature ___________________________  Numerical Grade ______

Student’s Name______________________________
Date______________________________________

Instructions to Adjudicator: Please assign full points in categories which do not apply, or which do not show problems. Subtract points in areas which show deficiency of mastery, taking into consideration the student’s level of study and progress (if known). The scale is 100 points.

Accuracy
1. Notes 10 ______
2. Rhythm 10 ______

Technique
1. Manual 5 ______
2. Pedal 5 ______
3. Ease of coordination 5 ______

Phrasing
a. Musicality 5 ______
b. Consistency 5 ______
c. Articulation (touch, legato, detachment, etc.) 5 ______

Voice Leading 10 ______

Registration
1. Choice 3 ______
2. Finesse 3 ______
3. Expression Pedal 2 ______
4. Crescendo Pedal 2 ______

Control and Poise 10 ______

Level of Difficulty of Literature 10 ______

Improvement (if known) 10 ______

EVALUATOR____________________________ TOTAL POINTS ______
BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC
Piano Jury Rubric

Student: __________________________________ Date: __________________________

Selection: ________________________________________________________________

COMMAND OF MUSICAL MATERIAL –
1. Accuracy (notes and rhythms) (5) _____
2. Technique (ease) (5) _____
3. Facility (fingerings) (5) _____
4. Tempo/Pulse (5) _____
5. Dynamics (5) _____
6. Appropriate difficulty level (5) _____
7. Articulation (5) _____

MEMORY (PERFORMANCE EMPHASIS, MINORS, ELECTIVES)
1. Continuity (5) _____
2. Complete stop with pause (5) _____
3. Overall structure (5) _____

COLLABORATIVE PLAYING (COLLABORATIVE EMPHASIS)
1. Ensemble (5) _____
2. Communication (5) _____
3. Memory (5) _____

PIANISM –
1. Tone Quality (5) _____
2. Voicing of Line (5) _____
3. Shaping of Line (5) _____
4. Use of Pedals (5) _____

MUSICALITY/STYLE –
1. Phrasing (5) _____
2. Appropriate dynamic choices for style period (5) _____
3. Appropriate use of rubato for style period (5) _____
4. Effective communication (5) _____

POISE | STAGE PRESENCE | PROFESSIONALISM –
1. Proper Attire (5) _____
2. Poise (5) _____

OTHER COMMENTS:

Numeric Grade: ___________ Adjudicator: ______________________________________
Student: ____________________________ Date: __________________

Selection(s): ______________________________________________________________________

Grade Each Numbered Category Below from 1-10 Using .5 Increments. Place “+” in □ to Affirm or “−” in □ to Express Concern in Listed Skill.

I. **BASIC COMMAND OF MUSICAL MATERIAL** ................................................................. □
   - Mastery of Pitches / Rhythm / Dynamics / Entrances □ Solid Memorization □ Musical Confidence

II. **BREATH MANAGEMENT** ........................................................................................................... □
   - Effective Singing Stance □ Silent “Low” Breath □ Balanced, Colorful, Evenly Sustained Phrases

III. **PHONATION** ............................................................................................................................... □
   - Myoelastic-Aerodynamic Phonation □ Colorful *chiaroscuro* (“bright dark”) in Tonal Spectrum

IV. **RESONATION** .............................................................................................................................. □
   - Well Shaped Vowel Resonances □ Vowel Modification Well Used □ Singer’s Formant Present

V. **ARTICULATION** ............................................................................................................................ □
   - Crisp, Clean Audible Consonants □ Efficiency of Consonants Allow Vowels to Ring Unhindered

VI. **LANGUAGE ACCURACY / DICTION** ........................................................................................ □
   - Italian □ French □ German □ Latin □ Spanish □ English

VII. **LANGUAGE / MUSICAL STYLE COMPREHENSION** ............................................................. □
    - Phrasing and Inflection Match Textual Content □ Interpretation Consistent with Style

VIII. **PHYSICAL COMMUNICATION** .............................................................................................. □
     - Effective Use of Body Movement and Gesture □ Effective Use of Facial Expression
     - Compelling Comprehensive Theatrical Presentation (Opera and Musical Theater)

IX. **PHYSICAL APPEARANCE** ........................................................................................................ □
    - Shoe Height Conducive to Singing □ Hair Groomed / Managed
    - Appropriate Dress—Attractive But Not Alluring / Distracting

X. **OVERALL ARTISTIC IMPACT** ....................................................................................................... □

**MANDATORY DEDUCTIONS:** Full Stop (8 Points Each) ............................................................ MINUS □

**ADJUSTED TOTAL NUMERICAL GRADE** .................................................................................. □

**EVALUATORS COMMENTS:**

---

**NUMERICAL GRADE** ___________ **EVALUATORS SIGNATURE:** ____________________________
APPENDIX II

MUSIC DEGREES & EMPHASES

OVERVIEW

Bachelor of Arts in Music [No Emphasis] (Audition required for admission.)
48 hours and requirements to include: I. Twenty-nine hours in core music courses (MUS 121-122, 123-124, 221-222, 223-224, 321, 325, 196, 380-381, and 384). II. Ten hours (2, 2, 2, 2, 0, 0, 0) in one music performance study area (brass, guitar, harp, keyboard, percussion, strings, voice and woodwinds). III. One hour in Junior Recital (22.5-30 minutes). IV. Six hours in music ensembles appropriate to chosen music performance study area. V. Two hours of electives from the music catalog. VI. Vocalists are required to Pass Piano Proficiency Juries. VII. Pass Senior Comprehensive Exams (MUS495).

Bachelor of Arts in Music: Music Ministries Emphasis (Audition required for admission.)
58 hours in Music + 3 hours in Bible and requirements to include: I. Twenty-nine hours in core music courses (MUS 121-122, 123-124, 221-222, 223-224, 229[substitute for 221], 321, 325, 196, 380-381, and 384). II. Ten hours (2, 2, 2, 2, 2, 0, 0, 0) in one music performance study area. III. One hour in Junior Recital (22.5-30 minutes). IV. Four hours in music ensembles appropriate to chosen music performance study area; Two hours in Chapel Worship Team. V. Three hours in MUS358 Vocal Pedagogy. VI. Four hours of ministry courses (373, 374). VII. Three hours in MUS425 Music Administration. VIII. Two hours in Internship (Music Ministry). IX. Three hours in BIB 350 The Church and Its Mission. X. Pass Piano and Vocal Proficiency Juries. XI. Pass Senior Comprehensive Exams (MUS495).

Bachelor of Arts in Music: Worship Arts Emphasis (Audition required for admission.)
53 hours in Music + 21 hours in Outside Fields and requirements to include: I. Twenty-nine hours in core music courses (MUS 121-122, 123-124, 222, 223-224, 229[substitute for 221], 321, 325, 196, 380-381, and 384). II. Ten hours (2, 2, 2, 2, 2, 0, 0, 0) in one music performance study area. III. One hour in Junior Recital (22.5-30 minutes). IV. Two hours in music ensembles appropriate to chosen music performance study area (1, 1, 0, 0…); Four hours in Worship Arts Lab (IDS342; 0, 0, 1, 1, 1, 1). V. Eleven hours of advanced courses (231, 322, 371, 425). VIII. Two hours in Internship (IDS396, Worship Arts). IX. Fourteen additional hours in Outside Fields (CWR211, DAN345, GDS110, IDS382-3, THE110). X. Pass Piano or Guitar and Vocal Proficiency Juries. XI. Pass Senior Comprehensive Exams (MUS495).

Bachelor of Music in Composition (Audition required for admission at end of freshman year.)
79 hours and requirements to include: I. Twenty-nine hours in core music courses (MUS121-122, 123-124, 221-222, 223-224, 321, 325, 196, 380-381, 384). II. Twelve hours in advanced theory courses (335, 336, 337, 338, 426, 435). III. Ten hours (2, 2, 2, 0, 0, 0) in one music performance study area. IV. One hour in Junior Recital (22.5-30 minutes). V. Thirteen hours in private music lessons in composition (0+0+1+1+2+3+3+3) VI. Two hours in Senior Recital (concert of original compositions, 45-60 minutes). VII. Six hours in music ensembles appropriate to chosen music performance study area. VIII. Six hours in MUS340 Composers Forum. IX. Pass Piano Proficiency Juries. X. Pass Senior Comprehensive Exams (MUS495).

Bachelor of Music in Performance (Organ and Piano) (Audition required for admission at end of freshman year.)
78 hours and requirements to include: I. Twenty-nine hours in core music courses (MUS 121-122, 123-124, 221-222, 223-224, 321, 325, 196, 380-381, and 384). II. Eight hours in advanced courses (337, 335 or 392, 423, and 434). III. Three hours in MUS357 Piano Pedagogy or MUS359 Organ Pedagogy (same as chosen music performance study area). IV. Twenty-one hours in organ or piano performance study (2, 2, 2, 3, 3, 3, 3, 3). V. One hour in Junior Recital (22.5-30 minutes). VI. Two hours in Senior Recital, 45-60 minutes). VII. Eight hours in large ensembles appropriate to individual student abilities; Six hours in MUS190-191 Chamber Music and/or MUS353-354 Accompanying. VIII. Pass Piano Proficiency Juries. IX. Pass Senior Comprehensive Exams (MUS495).
Bachelor of Music in Performance (Strings)  
(Audition required for admission at end of freshman year.)  
80 hours and requirements to include: I. Twenty-nine hours in core music courses (MUS 121-122, 123-124, 221-222, 223-224, 321, 325, 196, 380-381, and 384). II. Eight hours in advanced courses (337, 335 or 392, 429, and 433). III. Three hours in MUS360 String Pedagogy. IV. Twenty-one hours in one music performance study area (2, 2, 2, 3, 3, 3, 3). V. One hour in Junior Recital (22.5-30 minutes). VI. Two hours in Senior Recital (45-60 minutes). VII. Eight hours in MUS173-174 Orchestra; Eight hours in MUS190-191 Chamber Music. VIII. Pass Piano Proficiency Juries (See below). IX. Pass Senior Comprehensive Exams (MUS495).

Bachelor of Music in Performance (Voice)  
(Audition required for admission at end of freshman year.)  
78 hours and requirements to include: I. Twenty-nine hours in core music courses (MUS 121-122, 123-124, 221-222, 223-224, 321, 325, 196, 380-381, and 384). II. Eight hours in advanced courses (337, 335 or 392, 429, and 431). III. Three hours in MUS358 Vocal Pedagogy. IV. Six hours in language study (See below). V. Twenty-one hours in vocal performance study (2, 2, 2, 3, 3, 3, 3). VI. One hour in Junior Recital (22.5-30 minutes). VII. Two hours in Senior Recital, 45-60 minutes). VIII. Eight hours in choral ensembles (143, 144, 151, 152). IX. Pass Piano Proficiency Juries (See below). X. Pass Senior Comprehensive Exams (MUS495).

Bachelor of Music in Performance [Emphasis in Collaborative Piano]  
(Audition required for admission at end of freshman year.)  
78 hours and requirements to include: I. Twenty-nine hours in core music courses (MUS 121-122, 123-124, 221-222, 223-224, 321, 325, 196, 380-381, and 384). II. Eight hours in advanced courses (337, 335 or 392, 423, and 431 or 432). III. Three hours in MUS357 Piano Pedagogy. IV. Twenty-one hours in piano performance study (2, 2, 2, 3, 3, 3, 3, 3, 3). V. One hour in Junior Recital (22.5-30 minutes). VI. Two hours in Senior Recital (collaborative recital, may have a solo component, 45-60 minutes). VII. Six hours in large ensembles appropriate to individual student abilities; Two hours in MUS190-191 Chamber Music; Six hours in MUS353-354 Accompanying. VIII. Pass Piano Proficiency Juries (See below). IX. Pass Senior Comprehensive Exams (MUS495).

Bachelor of Arts in Music Education – Teacher Preparation [Emphasis in Instrumental Music Education]  
(Audition required for admission.)  
67 hours in Music + 24 hours in Professional Education with requirements to include: I. Twenty-nine hours in core music courses (MUS121-122, 123-124, 221-222, 223-224, 321, 325, 196, 380-381, 384). II. Four hours in advanced music theory courses (337, 426). III. Seven hours in Music Methods (112, 113, 114, 115, 352). IV. Two hours in Advanced Conducting (365-366). V. Two hours in Internship (395, school placement). VI. Ten hours (2, 2, 2, 2, 2, 0, 0, 0) in one music performance study area. VII. One hour in Junior Recital (22.5-30 minutes). VIII. Seven hours in large instrumental ensembles (173-174, 180-181); Five hours in Marching Band, Jazz Ensemble or Chamber Ensemble (175, 177-178, 190-191). IX. Pass Piano and Vocal Proficiency Juries (See below). X. Complete twenty-four hours in Professional Education courses (EDU200, 301, 306, 331, 403-405, 406, PSY342). XI. Pass Senior Comprehensive Exams (MUS495).

Bachelor of Arts in Music Education – Teacher Preparation [Emphasis in Vocal-Choral Music Education]  
(Audition required for admission.)  
69 hours in Music + 24 hours in Professional Education with requirements to include: I. Twenty-nine hours in core music courses (MUS 121-122, 123-124, 221-222, 223-224, 321, 325, 196, 380-381, 384). II. Two hours in advanced music theory courses (337). III. Five hours in Vocal Pedagogy and Diction (358, 429). IV. Nine hours in Music Methods (351, 355, 425, 430). V. Two hours in Advanced Conducting (365-366). VI. Two hours in Internship (395, school placement). VII. Ten hours of music performance study in either Piano or Voice (2, 2, 2, 2, 2, 2); Two hours of performance study in the secondary area. VIII. One hour in Junior Recital (22.5-30 minutes). IX. Seven hours in choral ensembles (143-144, 151-152). X. Pass Piano and Vocal Proficiency Juries (See below). XI. Complete twenty-four hours in Professional Education courses (EDU200, 301, 306, 331, 403-405, 406, PSY342). XII. Pass Senior Comprehensive Exams (MUS495).
APPENDIX III

MUSIC EMPHASSES

DETAIL
Program Title: Bachelor of Music in Composition  
Number of Years to Complete the Program: 4  
Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair  

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Performance/Required Music Electives</th>
<th>General Studies</th>
<th>General Studies Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>41 units</td>
<td>38 units</td>
<td>37 units</td>
<td>8</td>
<td>124 Total Units*</td>
</tr>
<tr>
<td>34.17%</td>
<td>31.67%</td>
<td>30.83%</td>
<td>6.67%</td>
<td>103.33% Total</td>
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*Baccalaureate degrees with semester hour units using 120 as the denominator.  
*Belhaven University Baccalaureate degrees require 124 semester hour units for graduation

**Musicianship**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>MUS121</td>
<td>Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MUS122</td>
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<td>Musicianship I</td>
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<td>MUS124*</td>
<td>Musicianship II</td>
<td>1</td>
</tr>
<tr>
<td>MUS221</td>
<td>Theory III</td>
<td>3</td>
</tr>
<tr>
<td>MUS222</td>
<td>Theory IV</td>
<td>3</td>
</tr>
<tr>
<td>MUS223*</td>
<td>Musicianship III</td>
<td>1</td>
</tr>
<tr>
<td>MUS224*</td>
<td>Musicianship IV</td>
<td>1</td>
</tr>
<tr>
<td>MUS321</td>
<td>Introduction to Compositional Process</td>
<td>2</td>
</tr>
<tr>
<td>MUS325</td>
<td>Seminar in Musical Culture: Worldview and Aesthetics</td>
<td>2</td>
</tr>
<tr>
<td>MUS335</td>
<td>Counterpoint I</td>
<td>2</td>
</tr>
<tr>
<td>MUS336</td>
<td>Counterpoint II</td>
<td>2</td>
</tr>
<tr>
<td>MUS337</td>
<td>Form and Analysis I</td>
<td>2</td>
</tr>
<tr>
<td>MUS338</td>
<td>Form and Analysis II</td>
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<tr>
<td>MUS196</td>
<td>Conducting Basics</td>
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<td>MUS380</td>
<td>History of Music I</td>
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<td>MUS381</td>
<td>History of Music II</td>
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<tr>
<td>MUS384</td>
<td>World Music</td>
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<tr>
<td>MUS426</td>
<td>Orchestration</td>
<td>2</td>
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<td>MUS435</td>
<td>Survey of New Music</td>
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<tr>
<td>MUS495</td>
<td>Senior Comprehensive Exams</td>
<td>0</td>
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</table>

* 4 units required + passage of competency test for MUS223, additional units may be necessary to pass competency test for MUS223.  
** Piano proficiency required. Some students will need to enroll in Piano Fundamentals courses (1 unit/semester) until Piano Proficiency Juries are passed.  
*** Senior Comprehensive Exams (ETS Music) must be passed with a score of 140+ to graduate.

Total Musicianship 41 units = A
### Performance/Required Music Electives

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<tr>
<th>Course Code</th>
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<th>Units</th>
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<tbody>
<tr>
<td>MUS100*</td>
<td>Music Studio Class</td>
<td>0</td>
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<tr>
<td>MUS(applied)*</td>
<td>Private Music Lessons (principal area)</td>
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<tr>
<td>MUSC01</td>
<td>Private Music Lessons: Composition</td>
<td>13</td>
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<tr>
<td>MUS(143,144,151,152… )</td>
<td>Music Ensembles</td>
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</tr>
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<td>MUS340</td>
<td>Composers Forum</td>
<td>6</td>
</tr>
<tr>
<td>MUS385</td>
<td>Junior Recital</td>
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<tr>
<td>MUS485</td>
<td>Senior Composition Concert</td>
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* Co-requisite courses

Total Musical Performance: 38 units = B

### General Studies

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<td>Freshman English I</td>
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<tr>
<td>ENG102</td>
<td>Freshman English II</td>
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<tr>
<td>PHY125</td>
<td>Science &amp; Culture I: Physical Sciences OR</td>
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<tr>
<td>BIO125</td>
<td>Science &amp; Culture II: Life Sciences</td>
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<tr>
<td>MAT101</td>
<td>College Algebra OR</td>
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<tr>
<td>MAT110</td>
<td>Quantitative Reasoning OR</td>
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</tr>
<tr>
<td>BIB220</td>
<td>Survey of the Old Testament</td>
<td>3</td>
</tr>
<tr>
<td>BIB221</td>
<td>Survey of the New Testament</td>
<td>3</td>
</tr>
<tr>
<td>EDU101</td>
<td>Mosaic</td>
<td>1</td>
</tr>
<tr>
<td>ENG225</td>
<td>Ancient Literature to the Enlightenment</td>
<td>3</td>
</tr>
<tr>
<td>ENG226</td>
<td>Lit. from the Enl. to the 21st century</td>
<td>3</td>
</tr>
<tr>
<td>HIS225</td>
<td>Ancient History to the Enlightenment</td>
<td>3</td>
</tr>
<tr>
<td>HIS226</td>
<td>Hist from the Enl. to the 21st century</td>
<td>3</td>
</tr>
<tr>
<td>HUM225</td>
<td>Biblical Themes I</td>
<td>1</td>
</tr>
<tr>
<td>HUM226</td>
<td>Biblical Themes II</td>
<td>1</td>
</tr>
<tr>
<td>WVC401</td>
<td>Kingdom Life</td>
<td>3</td>
</tr>
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</table>

Total General Studies: 37 units = C

### General Studies Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
</table>

Total Electives: 8 units = D

Bachelor of Music in Composition, page 2
Program Title: Bachelor of Music in Performance (organ and piano)
Number of Years to Complete the Program: 4
Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Performance/Required Music Electives</th>
<th>General Studies</th>
<th>General Studies Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 units</td>
<td>38 units</td>
<td>37 units</td>
<td>9</td>
<td>124 Total Units*</td>
</tr>
<tr>
<td>33.33%</td>
<td>31.67%</td>
<td>30.83%</td>
<td>7.5%</td>
<td>103.33% Total</td>
</tr>
</tbody>
</table>

Baccalaureate degrees with semester hour units using 120 as the denominator.

*Belhaven University Baccalaureate degrees require 124 semester hour units for graduation

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS121 Theory I</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS122 Theory II</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS123* Musicianship I</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS124* Musicianship II</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS221 Theory III</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS222 Theory IV</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS223* Musicianship III</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS224* Musicianship IV</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS321 Introduction to Compositional Process</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS325 Seminar in Musical Culture: Worldview and Aesthetics</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS337 Form and Analysis I</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS196 Conducting Basics</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS357 Piano Pedagogy</td>
<td>3 units</td>
</tr>
<tr>
<td>OR (same as principal instrument)</td>
<td></td>
</tr>
<tr>
<td>MUS359 Organ Pedagogy</td>
<td></td>
</tr>
<tr>
<td>MUS380 History of Music I</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS381 History of Music II</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS384 World Music</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS335 Counterpoint I</td>
<td>2 units</td>
</tr>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>MUS392 Popular Music from the 1930s to the present</td>
<td></td>
</tr>
<tr>
<td>MUS423 Keyboard Harmony</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS434 Keyboard Literature</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS495 Senior Comprehensive Exams</td>
<td>0 units</td>
</tr>
</tbody>
</table>

* 4 units required + passage of competency test for MUS223, additional units may be necessary to pass competency test for MUS223.

** Piano proficiency required of all students. Some students will need to enroll in Piano Fundamentals courses (1 unit/semester) until Piano Proficiency Juries are passed. Pianists take Keyboard Harmony (MUS423) instead of Piano Proficiency Juries.

*** Senior Comprehensive Exams (ETS Music) must be passed with a score of 140+ to graduate.

Total Musicianship 40 units = A
**Performance/Required Music Electives**

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS100*</td>
<td>Music Studio Class</td>
<td>0 units</td>
</tr>
<tr>
<td>MUS*</td>
<td>Private Music Lessons (principal area)</td>
<td>21 units (2+2+2+3…)</td>
</tr>
<tr>
<td>MUS(143,144,151,152…)</td>
<td>Music Ensembles</td>
<td>8 units (1+1…)</td>
</tr>
<tr>
<td>MUS(190-1, 353-4)</td>
<td>Chamber Ensemble and/or Accompanying</td>
<td>6 units</td>
</tr>
<tr>
<td>MUS385</td>
<td>Junior Recital</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS485</td>
<td>Senior Recital</td>
<td>2 units</td>
</tr>
</tbody>
</table>

* Co-requisite courses

Total Musical Performance 38 units = B

**General Studies**

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG101</td>
<td>Freshman English I</td>
<td>3 units</td>
</tr>
<tr>
<td>ENG102</td>
<td>Freshman English II</td>
<td>3 units</td>
</tr>
<tr>
<td>PHY125</td>
<td>Science &amp; Culture I: Physical Sciences</td>
<td>4 units</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BIO125</td>
<td>Science &amp; Culture II: Life Sciences</td>
<td></td>
</tr>
<tr>
<td>MAT101</td>
<td>College Algebra</td>
<td>3 units</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAT110</td>
<td>Quantitative Reasoning</td>
<td></td>
</tr>
<tr>
<td>BIB220</td>
<td>Survey of the Old Testament</td>
<td>3 units</td>
</tr>
<tr>
<td>BIB221</td>
<td>Survey of the New Testament</td>
<td>3 units</td>
</tr>
<tr>
<td>EDU101</td>
<td>Mosaic</td>
<td>1 units</td>
</tr>
<tr>
<td>ENG225</td>
<td>Ancient Literature to the Enlightenment</td>
<td>3 units</td>
</tr>
<tr>
<td>ENG226</td>
<td>Lit. from the Enl. to the 21st century</td>
<td>3 units</td>
</tr>
<tr>
<td>HIS225</td>
<td>Ancient History to the Enlightenment</td>
<td>3 units</td>
</tr>
<tr>
<td>HIS226</td>
<td>Hist. from the Enl. to the 21st century</td>
<td>3 units</td>
</tr>
<tr>
<td>HUM225</td>
<td>Biblical Themes I</td>
<td>1 unit</td>
</tr>
<tr>
<td>HUM226</td>
<td>Biblical Themes II</td>
<td>1 unit</td>
</tr>
<tr>
<td>WVC401</td>
<td>Kingdom Life</td>
<td>3 units</td>
</tr>
</tbody>
</table>

Total General Studies 37 units = C

**General Studies Electives**

Total Electives 9 units = D
Program Title: Bachelor of Music in Performance (strings)
Number of Years to Complete the Program: 4
Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Performance/Required Music Electives</th>
<th>General Studies</th>
<th>General Studies Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 units</td>
<td>40 units</td>
<td>37 units</td>
<td>7</td>
<td>124 Total Units*</td>
</tr>
<tr>
<td>33.33%</td>
<td>33.33%</td>
<td>30.83%</td>
<td>5.83%</td>
<td>103.33% Total</td>
</tr>
</tbody>
</table>

*Baccalaureate degrees with semester hour units using 120 as the denominator.
*Belhaven University Baccalaureate degrees require 124 semester hour units for graduation

**Musicianship**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS121</td>
<td>Theory I</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS122</td>
<td>Theory II</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS123*</td>
<td>Musicianship I</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS124*</td>
<td>Musicianship II</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS221</td>
<td>Theory III</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS222</td>
<td>Theory IV</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS223*</td>
<td>Musicianship III</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS224*</td>
<td>Musicianship IV</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS321</td>
<td>Introduction to Compositional Process</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS325</td>
<td>Seminar in Musical Culture: Worldview and Aesthetics</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS337</td>
<td>Form and Analysis I</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS196</td>
<td>Conducting Basics</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS360</td>
<td>String Pedagogy</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS380</td>
<td>History of Music I</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS381</td>
<td>History of Music II</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS384</td>
<td>World Music</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS335</td>
<td>Counterpoint I</td>
<td>OR</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 units</td>
</tr>
<tr>
<td>MUS392</td>
<td>Popular Music from the 1930s to the present</td>
<td></td>
</tr>
<tr>
<td>MUS432</td>
<td>Chamber Music Literature</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS433</td>
<td>Orchestra Literature</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS495</td>
<td>Senior Comprehensive Exams</td>
<td>0 units</td>
</tr>
</tbody>
</table>

* 4 units required + passage of competency test for MUS223, additional units may be necessary to pass competency test for MUS223.
**Piano proficiency required of all students in Bachelor of Music degree programs. Some students will need to enroll in Piano Fundamentals courses (1 unit/semester) until Piano Proficiency Juries are passed.
*** Senior Comprehensive Exams (ETS Music) must be passed with a score of 140+ to graduate.

Total Musicianship 40 units = A
### Performance/Required Music Electives

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS100*</td>
<td>Music Studio Class</td>
<td>0</td>
</tr>
<tr>
<td>MUSS*</td>
<td>Private Music Lessons (principal area)</td>
<td>21</td>
</tr>
<tr>
<td>MUS(173-4)</td>
<td>Orchestra</td>
<td>8</td>
</tr>
<tr>
<td>MUS(190-1)</td>
<td>Chamber Ensemble</td>
<td>8</td>
</tr>
<tr>
<td>MUS385</td>
<td>Junior Recital</td>
<td>1</td>
</tr>
<tr>
<td>MUS485</td>
<td>Senior Recital</td>
<td>2</td>
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</table>

* Co-requisite courses

Total Musical Performance: 40 units = B

### General Studies

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>ENG101</td>
<td>Freshman English I</td>
<td>3</td>
</tr>
<tr>
<td>ENG102</td>
<td>Freshman English II</td>
<td>3</td>
</tr>
<tr>
<td>PHY125</td>
<td>Science &amp; Culture I: Physical Sciences</td>
<td>4</td>
</tr>
<tr>
<td>BIO125</td>
<td>Science &amp; Culture II: Life Sciences</td>
<td>4</td>
</tr>
<tr>
<td>MAT101</td>
<td>College Algebra</td>
<td>3</td>
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<tr>
<td>MAT110</td>
<td>Quantitative Reasoning</td>
<td>3</td>
</tr>
<tr>
<td>BIB220</td>
<td>Survey of the Old Testament</td>
<td>3</td>
</tr>
<tr>
<td>BIB221</td>
<td>Survey of the New Testament</td>
<td>3</td>
</tr>
<tr>
<td>EDU101</td>
<td>Mosaic</td>
<td>1</td>
</tr>
<tr>
<td>ENG225</td>
<td>Ancient Literature to the Enlightenment</td>
<td>3</td>
</tr>
<tr>
<td>ENG226</td>
<td>Lit. from the Enl. to the 21st century</td>
<td>3</td>
</tr>
<tr>
<td>HIS225</td>
<td>Ancient History to the Enlightenment</td>
<td>3</td>
</tr>
<tr>
<td>HIS226</td>
<td>Hist. from the Enl. to the 21st century</td>
<td>3</td>
</tr>
<tr>
<td>HUM225</td>
<td>Biblical Themes I</td>
<td>1</td>
</tr>
<tr>
<td>HUM226</td>
<td>Biblical Themes II</td>
<td>1</td>
</tr>
<tr>
<td>WVC401</td>
<td>Kingdom Life</td>
<td>3</td>
</tr>
</tbody>
</table>

Total General Studies: 37 units = C

### General Studies Electives

Total Electives: 7 units = D

---

Bachelor of Music in Performance (strings), page 2
Program Title: Bachelor of Music in Performance (voice)  
Number of Years to Complete the Program: 4  
Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Performance/Required Music Electives</th>
<th>General Studies</th>
<th>General Studies Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>46 units</td>
<td>32 units</td>
<td>37 units</td>
<td>9</td>
<td>124 Total Units*</td>
</tr>
<tr>
<td>38.33%</td>
<td>26.67%</td>
<td>30.83%</td>
<td>0%</td>
<td>103.33% Total</td>
</tr>
</tbody>
</table>

*Baccalaureate degrees with semester hour units using 120 as the denominator.  
*Belhaven University Baccalaureate degrees require 124 semester hour units for graduation

**Musicianship**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>MUS121</td>
<td>Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MUS122</td>
<td>Theory II</td>
<td>3</td>
</tr>
<tr>
<td>MUS123*</td>
<td>Musicianship I</td>
<td>1</td>
</tr>
<tr>
<td>MUS124*</td>
<td>Musicianship II</td>
<td>1</td>
</tr>
<tr>
<td>MUS221</td>
<td>Theory III</td>
<td>3</td>
</tr>
<tr>
<td>MUS222</td>
<td>Theory IV</td>
<td>3</td>
</tr>
<tr>
<td>MUS223*</td>
<td>Musicianship III</td>
<td>1</td>
</tr>
<tr>
<td>MUS224*</td>
<td>Musicianship IV</td>
<td>1</td>
</tr>
<tr>
<td>MUS321</td>
<td>Introduction to Compositional Process</td>
<td>2</td>
</tr>
<tr>
<td>MUS325</td>
<td>Seminar in Musical Culture: Worldview and Aesthetics</td>
<td>2</td>
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<td>MUS337</td>
<td>Form and Analysis I</td>
<td>2</td>
</tr>
<tr>
<td>MUS196</td>
<td>Conducting Basics</td>
<td>1</td>
</tr>
<tr>
<td>MUS358</td>
<td>Vocal Pedagogy</td>
<td>3</td>
</tr>
<tr>
<td>MUS380</td>
<td>History of Music I</td>
<td>3</td>
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<tr>
<td>MUS381</td>
<td>History of Music II</td>
<td>3</td>
</tr>
<tr>
<td>MUS384</td>
<td>World Music</td>
<td>2</td>
</tr>
<tr>
<td>MUS335</td>
<td>Counterpoint I</td>
<td>2</td>
</tr>
<tr>
<td>MUS392</td>
<td>Popular Music from the 1930s to the present</td>
<td></td>
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<tr>
<td>MUS429</td>
<td>Diction</td>
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<tr>
<td>MUS431</td>
<td>Vocal Literature</td>
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<tr>
<td>FRE101</td>
<td>Elementary French I (preferred)</td>
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<td>FRE102</td>
<td>Elementary French II (preferred)</td>
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<td>GER101</td>
<td>Elementary German I (preferred)</td>
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<tr>
<td>GER102</td>
<td>Elementary German II (preferred)</td>
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<td>SPA101</td>
<td>Elementary Spanish I</td>
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<tr>
<td>SPA102</td>
<td>Elementary Spanish II</td>
<td>3</td>
</tr>
<tr>
<td>MUS495</td>
<td>Senior Comprehensive Exams</td>
<td>0</td>
</tr>
</tbody>
</table>
* 4 units required + passage of competency test for MUS223, additional units may be necessary to pass competency test for MUS223.
** Piano proficiency required of all students. Some students will need to enroll in Piano Fundamentals courses (1 unit/semester) until Piano Proficiency Juries are passed.
*** Senior Comprehensive Exams (ETS Music) must be passed with a score of 140+ to graduate.

Total Musicianship 46 units = A

Performance/Required Music Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS100*</td>
<td>Music Studio Class</td>
<td>0 units</td>
</tr>
<tr>
<td>MUS*</td>
<td>Private Music Lessons (principal area)</td>
<td>21 units (2+2+2+3…)</td>
</tr>
<tr>
<td>MUS(143,144,151,152…)</td>
<td>Music Ensembles</td>
<td>8 units (1+1…)</td>
</tr>
<tr>
<td>MUS385</td>
<td>Junior Recital</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS485</td>
<td>Senior Recital</td>
<td>2 units</td>
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</table>

* Co-requisite courses

Total Musical Performance 32 units = B

General Studies

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG101</td>
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<td>BIO125</td>
<td>Science &amp; Culture II: Life Sciences</td>
<td></td>
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<tr>
<td>MAT101</td>
<td>College Algebra</td>
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<tr>
<td>MAT110</td>
<td>Quantitative Reasoning</td>
<td></td>
</tr>
<tr>
<td>BIB220</td>
<td>Survey of the Old Testament</td>
<td>3 units</td>
</tr>
<tr>
<td>BIB221</td>
<td>Survey of the New Testament</td>
<td>3 units</td>
</tr>
<tr>
<td>EDU101</td>
<td>Mosaic</td>
<td>1 units</td>
</tr>
<tr>
<td>ENG225</td>
<td>Ancient Literature to the Enlightenment</td>
<td>3 units</td>
</tr>
<tr>
<td>ENG226</td>
<td>Lit. from the Enl. to the 21st century</td>
<td>3 units</td>
</tr>
<tr>
<td>HIS225</td>
<td>Ancient History to the Enlightenment</td>
<td>3 units</td>
</tr>
<tr>
<td>HIS226</td>
<td>Lit. from the Enl. to the 21st century</td>
<td>3 units</td>
</tr>
<tr>
<td>HUM225</td>
<td>Biblical Themes I</td>
<td>1 unit</td>
</tr>
<tr>
<td>HUM226</td>
<td>Biblical Themes II</td>
<td>1 unit</td>
</tr>
<tr>
<td>WVC401</td>
<td>Kingdom Life</td>
<td>3 units</td>
</tr>
</tbody>
</table>

Total General Studies 37 units = C

General Studies Electives

Total Electives 9 units = D

Bachelor of Music in Performance (voice), page 2
Program Title: Bachelor of Music in Performance [Emphasis in Collaborative Piano]
Number of Years to Complete the Program: 4
Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Performance/Required Music Electives</th>
<th>General Studies</th>
<th>General Studies Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 units</td>
<td>38 units</td>
<td>37 units</td>
<td>9</td>
<td>124 Total Units*</td>
</tr>
<tr>
<td>33.33%</td>
<td>31.67%</td>
<td>30.83%</td>
<td>7.5%</td>
<td>103.33% Total</td>
</tr>
</tbody>
</table>

Baccalaureate degrees with semester hour units using 120 as the denominator.

*Belhaven University Baccalaureate degrees require 124 semester hour units for graduation

**Musicianship**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS121</td>
<td>Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MUS122</td>
<td>Theory II</td>
<td>3</td>
</tr>
<tr>
<td>MUS123*</td>
<td>Musicianship I</td>
<td>1</td>
</tr>
<tr>
<td>MUS124*</td>
<td>Musicianship II</td>
<td>1</td>
</tr>
<tr>
<td>MUS221</td>
<td>Theory III</td>
<td>3</td>
</tr>
<tr>
<td>MUS222</td>
<td>Theory IV</td>
<td>3</td>
</tr>
<tr>
<td>MUS223*</td>
<td>Musicianship III</td>
<td>1</td>
</tr>
<tr>
<td>MUS224*</td>
<td>Musicianship IV</td>
<td>1</td>
</tr>
<tr>
<td>MUS321</td>
<td>Introduction to Compositional Process</td>
<td>2</td>
</tr>
<tr>
<td>MUS325</td>
<td>Seminar in Musical Culture: Worldview and Aesthetics</td>
<td>2</td>
</tr>
<tr>
<td>MUS335</td>
<td>Counterpoint I</td>
<td>2</td>
</tr>
<tr>
<td>MUS337</td>
<td>Form and Analysis I</td>
<td>2</td>
</tr>
<tr>
<td>MUS196</td>
<td>Conducting Basics</td>
<td>1</td>
</tr>
<tr>
<td>MUS357</td>
<td>Piano Pedagogy</td>
<td>3</td>
</tr>
<tr>
<td>MUS380</td>
<td>History of Music I</td>
<td>3</td>
</tr>
<tr>
<td>MUS381</td>
<td>History of Music II</td>
<td>3</td>
</tr>
<tr>
<td>MUS384</td>
<td>World Music</td>
<td>2</td>
</tr>
<tr>
<td>MUS423</td>
<td>Keyboard Harmony</td>
<td>2</td>
</tr>
<tr>
<td>MUS431</td>
<td>Vocal Literature</td>
<td>2</td>
</tr>
<tr>
<td>MUS432</td>
<td>Chamber Music Literature</td>
<td>0</td>
</tr>
<tr>
<td>MUS495</td>
<td>Senior Comprehensive Exams</td>
<td>0</td>
</tr>
</tbody>
</table>

* 4 units required + passage of competency test for MUS223, additional units may be necessary to pass competency test for MUS223.

** Piano proficiency required of all students. Some students will need to enroll in Piano Fundamentals courses (1 unit/semester) until Piano Proficiency Juries are passed. Pianists take Keyboard Harmony (MUS423) instead of Piano Proficiency Juries.

*** Senior Comprehensive Exams (ETS Music) must be passed with a score of 140+ to graduate.

Total Musicianship

40 units = A

54
**Performance/Required Music Electives**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS100*</td>
<td>Music Studio Class</td>
<td>0 units</td>
</tr>
<tr>
<td>MUSP*</td>
<td>Private Music Lessons: Piano</td>
<td>21 units (2+2+2+3…)</td>
</tr>
<tr>
<td>MUS(143,144,151,152…)</td>
<td>Music Ensembles (large)</td>
<td>6 units (1+1+1+1)</td>
</tr>
<tr>
<td>MUS190-191</td>
<td>Chamber Music</td>
<td>2 units (1+1)</td>
</tr>
<tr>
<td>MUS353-354</td>
<td>Accompanying</td>
<td>6 units (1+1+1+1+1+1)</td>
</tr>
<tr>
<td>MUS385</td>
<td>Junior Recital</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS485</td>
<td>Senior Recital</td>
<td>2 unit</td>
</tr>
</tbody>
</table>

* Co-requisite courses

Total Musical Performance: 38 units = B

**General Studies**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG101</td>
<td>Freshman English I</td>
<td>3 units</td>
</tr>
<tr>
<td>ENG102</td>
<td>Freshman English II</td>
<td>3 units</td>
</tr>
<tr>
<td>PHY125</td>
<td>Science &amp; Culture I: Physical Sciences</td>
<td>4 units</td>
</tr>
<tr>
<td>BIO125</td>
<td>Science &amp; Culture II: Life Sciences</td>
<td></td>
</tr>
<tr>
<td>MAT101</td>
<td>College Algebra</td>
<td>3 units</td>
</tr>
<tr>
<td>MAT110</td>
<td>Quantitative Reasoning</td>
<td></td>
</tr>
<tr>
<td>BIB220</td>
<td>Survey of the Old Testament</td>
<td>3 units</td>
</tr>
<tr>
<td>BIB221</td>
<td>Survey of the New Testament</td>
<td>3 units</td>
</tr>
<tr>
<td>EDU101</td>
<td>Mosaic</td>
<td>1 unit</td>
</tr>
<tr>
<td>ENG225</td>
<td>Ancient Literature to the Enlightenment</td>
<td>3 units</td>
</tr>
<tr>
<td>ENG226</td>
<td>Lit. from the Enl. to the 21st century</td>
<td>3 units</td>
</tr>
<tr>
<td>HIS225</td>
<td>Ancient History to the Enlightenment</td>
<td>3 units</td>
</tr>
<tr>
<td>HIS226</td>
<td>Hist. from the Enl. to the 21st century</td>
<td>3 units</td>
</tr>
<tr>
<td>HUM225</td>
<td>Biblical Themes I</td>
<td>1 unit</td>
</tr>
<tr>
<td>HUM226</td>
<td>Biblical Themes II</td>
<td>1 unit</td>
</tr>
<tr>
<td>WVC401</td>
<td>Kingdom Life</td>
<td>3 units</td>
</tr>
</tbody>
</table>

Total General Studies: 37 units = C

**General Studies Electives**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Electives</td>
<td></td>
<td>9 units = D</td>
</tr>
</tbody>
</table>
Program Title: Bachelor of Arts in Music Education
[Emphasis in Instrumental Music Education]
Number of Years to Complete the Program: 4
Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair

<table>
<thead>
<tr>
<th>-A- Musicianship &amp; Performance</th>
<th>-B- Music Education</th>
<th>-C- Professional Education</th>
<th>-D- General Studies</th>
<th>-E- Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>48 units</td>
<td>19 units</td>
<td>24 units</td>
<td>37 units</td>
<td>0</td>
<td>128 Total</td>
</tr>
<tr>
<td>40%</td>
<td>15.83%</td>
<td>20%</td>
<td>30.83%</td>
<td>0%</td>
<td>106.67%</td>
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</table>

_Baccalaureate degrees with semester hour units using 120 as the denominator._

*Belhaven University Baccalaureate degrees require 124 semester hour units for graduation*

**Musicianship & Performance**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS100**</td>
<td>Music Studio Class</td>
<td>0 units</td>
</tr>
<tr>
<td>MUS(applied)**</td>
<td>Private Music Lessons (piano, band, or orch. instrument)</td>
<td>10 units (2+2+2+2+2)</td>
</tr>
<tr>
<td>MUS121</td>
<td>Theory I</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS122</td>
<td>Theory II</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS123*</td>
<td>Musicianship I</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS124*</td>
<td>Musicianship II</td>
<td>1 unit</td>
</tr>
</tbody>
</table>
| MUS(173-175, 180-181) | Music Ensembles (large ensemble) | 7 units (1+1+1…)
| MUS221 | Theory III | 3 units |
| MUS222 | Theory IV | 3 units |
| MUS223* | Musicianship III | 1 unit |
| MUS224* | Musicianship IV | 1 unit |
| MUS321 | Introduction to Compositional Process | 2 units |
| MUS325 | Seminar in Musical Culture: Worldview and Aesthetics | 2 units |
| MUS337 | Form and Analysis I | 2 units |
| MUS380 | History of Music I | 3 units |
| MUS381 | History of Music II | 3 units |
| MUS384 | World Music | 2 units |
| MUS385 | Junior Recital | 1 unit |
| MUS495 | Senior Comprehensive Exams | 0 units |

* 4 units required + passage of competency test for MUS223, additional units may be necessary to pass competency test for MUS223.

**Co-requisite courses**

This concentration requires proficiency at the piano and in voice. Some students will need to enroll in Piano and/or Vocal Fundamentals courses (1 unit/semester) until Proficiency Juries are passed.

*** Senior Comprehensive Exams (ETS Music) must be passed with a score of 140+ to graduate.

Total Musicianship & Performance | 48 units = A

**Music Education**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS112</td>
<td>Brass Methods Lab</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS113</td>
<td>Percussion Methods Lab</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS114</td>
<td>String Methods Lab</td>
<td>1 unit</td>
</tr>
</tbody>
</table>

56
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS115</td>
<td>Woodwind Methods Lab</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS175, 177-8, 190-1</td>
<td>Marching Band / Jazz Ens / Chamber Ens</td>
<td>5 units (1+1+1+1+1)</td>
</tr>
<tr>
<td>MUS352</td>
<td>Music Methods in Secondary Schools</td>
<td>3 units</td>
</tr>
<tr>
<td>MUS196</td>
<td>Conducting Basics</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS365</td>
<td>Advanced Conducting Lab I</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS366</td>
<td>Advanced Conducting Lab II</td>
<td>1 unit</td>
</tr>
<tr>
<td>MUS395</td>
<td>Internship</td>
<td>2 units</td>
</tr>
<tr>
<td>MUS426</td>
<td>Orchestration</td>
<td>2 units</td>
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<tr>
<td></td>
<td>Total Music Education</td>
<td>19 units = B</td>
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**Professional Education**

<table>
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<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>EDU200</td>
<td>Introduction to Education</td>
<td>3 units</td>
</tr>
<tr>
<td>EDU301</td>
<td>Educational Psychology</td>
<td>3 units</td>
</tr>
<tr>
<td>EDU306</td>
<td>Effective Learning Environment</td>
<td>2 units</td>
</tr>
<tr>
<td>EDU331</td>
<td>Planning and Assessment</td>
<td>3 units</td>
</tr>
<tr>
<td>EDU403, 404, 405</td>
<td>Student Teaching Secondary Level</td>
<td>9 units</td>
</tr>
<tr>
<td>EDU406</td>
<td>Classroom Management</td>
<td>1 unit</td>
</tr>
<tr>
<td>PSY342</td>
<td>Psychology of the Exceptional Child</td>
<td>3 units</td>
</tr>
<tr>
<td></td>
<td>Total Professional Education</td>
<td>24 units = C</td>
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**General Studies**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG101</td>
<td>Freshman English I</td>
<td>3 units</td>
</tr>
<tr>
<td>ENG102</td>
<td>Freshman English II</td>
<td>3 units</td>
</tr>
<tr>
<td>PHY125</td>
<td>Science &amp; Culture I: Physical Sciences</td>
<td>4 units</td>
</tr>
<tr>
<td></td>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>BIO125</td>
<td>Science &amp; Culture II: Life Sciences</td>
<td></td>
</tr>
<tr>
<td>MAT101</td>
<td>College Algebra</td>
<td>3 units</td>
</tr>
<tr>
<td></td>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>MAT110</td>
<td>Quantitative Reasoning</td>
<td>3 units</td>
</tr>
<tr>
<td>BIB220</td>
<td>Survey of the Old Testament</td>
<td>3 units</td>
</tr>
<tr>
<td>BIB221</td>
<td>Survey of the New Testament</td>
<td>3 units</td>
</tr>
<tr>
<td>EDU101</td>
<td>Mosaic</td>
<td>1 units</td>
</tr>
<tr>
<td>ENG225</td>
<td>Ancient Literature to the Enlightenment</td>
<td>3 units</td>
</tr>
<tr>
<td>ENG226</td>
<td>Lit. from the Enl. to the 21st century</td>
<td>3 units</td>
</tr>
<tr>
<td>HIS225</td>
<td>Ancient History to the Enlightenment</td>
<td>3 units</td>
</tr>
<tr>
<td>HIS226</td>
<td>Hist. from the Enl. to the 21st century</td>
<td>3 units</td>
</tr>
<tr>
<td>HUM225</td>
<td>Biblical Themes I</td>
<td>1 unit</td>
</tr>
<tr>
<td>HUM226</td>
<td>Biblical Themes II</td>
<td>1 unit</td>
</tr>
<tr>
<td>WVC401</td>
<td>Kingdom Life</td>
<td>3 units</td>
</tr>
<tr>
<td></td>
<td>Total General Studies</td>
<td>37 units = D</td>
</tr>
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</table>

**General Studies Electives**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Electives</td>
<td>0 units = E</td>
</tr>
</tbody>
</table>

Bachelor of Arts in Music Education [Emphasis in Instrumental Music Education], page 2
Program Title: Bachelor of Arts in Music Education  
[Emphasis in Vocal-Choral Music Education]  
Number of Years to Complete the Program: 4  
Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair

<table>
<thead>
<tr>
<th>Musicianship &amp; Performance</th>
<th>Music Education</th>
<th>Professional Education</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>48 units</td>
<td>21 units</td>
<td>24 units</td>
<td>37 units</td>
<td>0</td>
<td>130 Total</td>
</tr>
<tr>
<td>40%</td>
<td>17.5%</td>
<td>20%</td>
<td>30.83%</td>
<td>0%</td>
<td>108.33%</td>
</tr>
</tbody>
</table>

Baccalaureate degrees with semester hour units using 120 as the denominator.  
*Belhaven University Baccalaureate degrees require 124 semester hour units for graduation

**Musicianship & Performance**

- **MUS100**  
  Music Studio Class  
  0 units

- **MUS (applied)**  
  Principal Instrument (Voice or Keyboard)  
  10 units (2+2+2+2+2)

- **MUS121**  
  Theory I  
  3 units

- **MUS122**  
  Theory II  
  3 units

- **MUS123**  
  Musicianship I  
  1 unit

- **MUS124**  
  Musicianship II  
  1 unit

- **MUS143-144, 151-152**  
  Choral Music Ensembles  
  7 units (1+1+1...)

- **MUS221**  
  Music Theory III  
  3 units

- **MUS222**  
  Music Theory IV  
  3 units

- **MUS223**  
  Musicianship III  
  1 unit

- **MUS224**  
  Musicianship IV  
  1 unit

- **MUS321**  
  Introduction to Compositional Process  
  2 units

- **MUS325**  
  Seminar in Musical Culture: Worldview and Aesthetics  
  2 units

- **MUS337**  
  Form and Analysis I  
  2 units

- **MUS380**  
  History of Music I  
  3 units

- **MUS381**  
  History of Music II  
  3 units

- **MUS384**  
  World Music  
  2 units

- **MUS385**  
  Junior Recital**  
  1 unit

- **MUS495**  
  Senior Comprehensive Exams  
  0 units

* 4 units required + passage of competency test for MUS223, additional units may be necessary to pass competency test for MUS223.  
** Co-requisite course required alongside private lesson instruction  
All students in this degree program should take appropriate juries at the end of the first semester of enrollment at Belhaven to determine which courses may be required.  
*** Senior Comprehensive Exams (ETS Music) must be passed with a score of 140+ to graduate.

Total Musicianship & Performance  
48 units = A

**Music Education**

- **MUS351**  
  Choral Methods and Arranging  
  2 units

- **MUS355**  
  Music for Children [Orff-Kodaly Emphasis]  
  2 units

- **MUS358**  
  Vocal Pedagogy  
  3 units

- **MUS196**  
  Conducting Basics  
  1 unit

- **MUS365**  
  Advanced Conducting Lab I  
  1 unit

- **MUS366**  
  Advanced Conducting Lab II  
  1 unit
MUS395  Choral Conducting Internship  2 units  
MUS429  Vocal Diction  2 units  
MUS425  Music Administration  3 units  
MUS430  Choral Literature and Interpretation  2 units  
MUS (applied)  Secondary Instrument (Voice or Keyboard)*  2 units (1+1)  
* This emphasis requires either keyboard or voice as the principal instrument. However, proficiency and formal study are required in both. For the secondary instrument, students will enroll in fundamentals courses (1 unit/semester) until the Proficiency Jury have been passed. Private study in the secondary area may begin after the Proficiency Jury is passed.  
Total Music Education  21 units = B 

Professional Education  
EDU200  Introduction to Education  3 units  
EDU301  Educational Psychology  3 units  
EDU306  Effective Learning Environment  2 units  
EDU331  Planning and Assessment  3 units  
EDU403, 404, 405  Student Teaching Secondary Level  9 units  
EDU406  Classroom Management  1 units  
PSY342  Psychology of the Exceptional Child  3 units  
Total Professional Education  24 units = C 

General Studies  
ENG101  Freshman English I  3 units  
ENG102  Freshman English II  3 units  
PHY125  Science & Culture I: Physical Sciences  4 units  
OR  
BIO125  Science & Culture II: Life Sciences  
MAT101  College Algebra  3 units  
OR  
MAT110  Quantitative Reasoning  
BIB220  Survey of the Old Testament  3 units  
BIB221  Survey of the New Testament  3 units  
EDU101  Mosaic  1 units  
ENG225  Ancient Literature to the Enlightenment  3 units  
ENG226  Lit. from the Enl. to the 21st century  3 units  
HIS225  Ancient History to the Enlightenment  3 units  
HIS226  Hist. from the Enl. to the 21st century  3 units  
HUM225  Biblical Themes I  1 unit  
HUM226  Biblical Themes II  1 unit  
WVC401  Kingdom Life  3 unit  
Total General Studies  37 units = D 

General Studies Electives  
Total Electives  0 units = E 

Bachelor of Arts in Music Education [Emphasis in Vocal-Choral Music Education], page 2
Program Title: Bachelor of Arts in Music
Number of Years to Complete the Program: 4
Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Performance/Required Music Electives</th>
<th>General Studies</th>
<th>General Studies Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>29 units</td>
<td>19 units</td>
<td>37 units</td>
<td>39</td>
<td>124 Total Units*</td>
</tr>
<tr>
<td>24.17%</td>
<td>15.83%</td>
<td>30.83%</td>
<td>32.5%</td>
<td>103.33% Total</td>
</tr>
</tbody>
</table>

*Baccalaureate degrees with semester hour units using 120 as the denominator.

*Belhaven University Baccalaureate degrees require 124 semester hour units for graduation

**Musicianship**
- MUS121 Theory I 3 units
- MUS122 Theory II 3 units
- MUS123* Musicianship I 1 unit
- MUS124* Musicianship II 1 unit
- MUS221 Theory III 3 units
- MUS222 Theory IV 3 units
- MUS223* Musicianship III 1 unit
- MUS224* Musicianship IV 1 unit
- MUS321 Introduction to Compositional Process 2 units
- MUS325 Seminar in Musical Culture: Worldview and Aesthetics 2 units
- MUS196 Conducting Basics 1 unit
- MUS380 History of Music I 3 units
- MUS381 History of Music II 3 units
- MUS384 World Music 2 units
- MUS495 Senior Comprehensive Exams 0 units

* 4 units required + passage of competency test for MUS223, additional units may be necessary to pass competency test for MUS223.

** Piano proficiency required. Some students will need to enroll in Piano Fundamentals courses (1 unit/semester) until Piano Proficiency Juries are passed.

*** Senior Comprehensive Exams (ETS Music) must be passed with a score of 140+ to graduate.

Total Musicianship 29 units = A

**Performance/Required Music Electives**
- MUS100* Music Studio Class 0 units
- MUS(applied)* Private Music Lessons 10 units (2+2+2+2+2)
- MUS(143,144,151,152…) Music Ensembles 6 units (1+1+1+…)
- MUS385 Junior Recital 1 unit
- MUS--- Music Elective(s) 2 units

* Co-requisite courses

Total Musical Performance 19 units = B
**General Studies**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG101</td>
<td>Freshman English I</td>
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<td>Freshman English II</td>
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<td>PHY125</td>
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<td>BIO125</td>
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<tr>
<td>MAT101</td>
<td>College Algebra</td>
<td>3</td>
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<tr>
<td>MAT110</td>
<td>Quantitative Reasoning</td>
<td></td>
</tr>
<tr>
<td>BIB220</td>
<td>Survey of the Old Testament</td>
<td>3</td>
</tr>
<tr>
<td>BIB221</td>
<td>Survey of the New Testament</td>
<td>3</td>
</tr>
<tr>
<td>EDU101</td>
<td>Mosaic</td>
<td>1</td>
</tr>
<tr>
<td>ENG225</td>
<td>Ancient Literature to the Enlightenment</td>
<td>3</td>
</tr>
<tr>
<td>ENG226</td>
<td>Lit. from the Enl. to the 21st century</td>
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</tr>
<tr>
<td>HIS225</td>
<td>Ancient History to the Enlightenment</td>
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</tr>
<tr>
<td>HIS226</td>
<td>Hist. from the Enl. to the 21st century</td>
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</tr>
<tr>
<td>HUM225</td>
<td>Biblical Themes I</td>
<td>1</td>
</tr>
<tr>
<td>HUM226</td>
<td>Biblical Themes II</td>
<td>1</td>
</tr>
<tr>
<td>WVC401</td>
<td>Kingdom Life</td>
<td>3</td>
</tr>
</tbody>
</table>

Total General Studies: 37 units = C

Total Electives: 39 units = D
Program Title: Bachelor of Arts in Music [Emphasis in Music Ministries]
Number of Years to Complete the Program: 4
Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair

<table>
<thead>
<tr>
<th>Music</th>
<th>Outside Field</th>
<th>General Studies</th>
<th>General Studies Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>58 units</td>
<td>6 units</td>
<td>37 units</td>
<td>25</td>
<td>124 Total Units*</td>
</tr>
</tbody>
</table>

46.666...% 5% 30.833...% 20.833...% 103.333...% Total

*Baccalaureate degrees with semester hour units using 120 as the denominator.

*Belhaven University Baccalaureate degrees require 124 semester hour units for graduation

**Music

- MUS100** Music Studio Class 0 units
- MUS(applied)** Private Music Lessons (prescribed choices*** 10 units
- MUS121 Theory I 3 units
- MUS122 Theory II 3 units
- MUS221 Theory III 3 units
- MUS222 Theory IV 3 units
- MUS123* Musicianship I 1 unit
- MUS124* Musicianship II 1 unit
- MUS(143,144,151,152…) Music Ensembles 6 units (1+1+1+…)
- MUS223* Musicianship III 1 unit
- MUS224* Musicianship IV 1 unit
- MUS321 Introduction to Compositional Process 2 units
- MUS325 Seminar in Musical Culture: Worldview and Aesthetics 2 units
- MUS345 Music and Cross-Cultural Ministry 3 units
- MUS351 Choral Methods 2 units
- MUS196 Conducting Basics 1 unit
- MUS358 Vocal Pedagogy 3 units
- MUS373 Historical Perspectives in Music Ministry 1 unit
- MUS374 Sacred Music Literature 3 units
- MUS380 History of Music I 3 units
- MUS381 History of Music II 3 units
- MUS385 Junior Recital 1 unit
- MUS392 Popular Music from the 1930s to the present 2 units
- MUS395 Music Ministry Internship 0 units
- MUS410/411 Chapel Practicum/Chapel Worship Team 0+0 units
- MUS420 Theological Foundations of Worship and Church Music 3 units
- MUS425 Music Administration 3 units
- MUS495 Senior Comprehensive Exams 0 units

* 4 units required + passage of competency test for MUS223, additional units may be necessary to pass competency test for MUS223.

** Co-requisite courses

*** See catalog for a complete description of options in “prescribed choices”

****This concentration requires proficiency at the piano. Some students will need to enroll in Piano Fundamentals courses (1 unit/semester) until Piano Proficiency Juries are passed.

***** Senior Comprehensive Exams (ETS Music) must be passed with a score of 140+ to graduate.

Total Music 58 units = A
<table>
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<tr>
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<td>BIB350</td>
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<tr>
<td>BIB408</td>
<td>Introduction to International Missions</td>
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<td><strong>6 = B</strong></td>
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<td>ENG101</td>
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<tr>
<td>MAT110</td>
<td>Quantitative Reasoning</td>
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<tr>
<td>BIB220</td>
<td>Survey of the Old Testament</td>
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<tr>
<td>BIB221</td>
<td>Survey of the New Testament</td>
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</tr>
<tr>
<td>EDU101</td>
<td>Mosaic</td>
<td>1</td>
</tr>
<tr>
<td>ENG225</td>
<td>Ancient Literature to the Enlightenment</td>
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<td>ENG226</td>
<td>Lit. from the Enl. to the 21st century</td>
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<td>HIS225</td>
<td>Ancient History to the Enlightenment</td>
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<td>Hist. from the Enl. to the 21st century</td>
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<td>HUM225</td>
<td>Biblical Themes I</td>
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<tr>
<td>HUM226</td>
<td>Biblical Themes II</td>
<td>1</td>
</tr>
<tr>
<td>WVC401</td>
<td>Kingdom Life</td>
<td>3</td>
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<td></td>
<td><strong>Total General Studies</strong></td>
<td><strong>37 = C</strong></td>
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<table>
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<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>General Studies Electives</strong></td>
<td><strong>19 = D</strong></td>
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</tbody>
</table>

Bachelor of Arts in Music [Emphasis in Music Ministries], page 2
Program Title: Bachelor of Arts in Music [Emphasis in Worship Arts]
Number of Years to Complete the Program: 4
Name of Program Supervisor: Dr. Stephen W. Sachs, Music Chair

<table>
<thead>
<tr>
<th>Music</th>
<th>Outside Field</th>
<th>General Studies</th>
<th>General Studies Electives</th>
<th>Total Number of Units</th>
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<tr>
<td>57 units</td>
<td>11 units</td>
<td>37 units</td>
<td>19</td>
<td>125 Total Units*</td>
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<tr>
<td>47.5%</td>
<td>9.17…%</td>
<td>30.83%</td>
<td>15.83%</td>
<td>103.33% Total</td>
</tr>
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</table>

*Baccalaureate degrees with semester hour units using 120 as the denominator.

*Belhaven University Baccalaureate degrees require 124 semester hour units for graduation Only six of those 124 semester hour units may be in ensembles.

**Music

MUS100** Music Studio Class 0 units
MUS(applied)** Private Music Lessons 10 units
MUS121 Theory I 3 units
MUS122 Theory II 3 units
MUS123* Musicianship I 1 unit
MUS124* Musicianship II 1 unit
MUS(143,144,151,152…) Music Ensembles 2 units (1+1+0+0+0+0+0+0)
MUS223* Musicianship III 1 unit
MUS224* Musicianship IV 1 unit
MUS229 Keyboard Chord Progressions Embellishment 3 units
MUS231 Software, Sound, Lighting, Technology 3 units
MUS321 Introduction to Compositional Process 2 units
MUS322 Kingdom Songwriting 2 units
MUS325 Seminar in Musical Culture: Worldview & Aesthetics 2 units
MUS342 Worship Arts Lab 5 units (0+0+1+1+1+1+1+1)
MUS196 Conducting Basics 1 unit
MUS371 Worship Design 3 units
MUS382 History of Arts in Worship I 4 units
MUS383 History of Arts in Worship II 4 units
MUS384 World Music 2 units
MUS385 Junior Recital 1 unit
MUS396 Worship Arts Internship 3 units
MUS425 Music Administration 3 units
MUS495 Senior Comprehensive Exams 0 units

* 4 units required + passage of competency/proficiency test for MUS223, additional units may be necessary to pass competency/proficiency test for MUS223.

** Co-requisite courses

*** See catalog for a complete description of options in “prescribed choices”

**** Senior Comprehensive Exams (ETS Music) must be passed with a score of 140+ to graduate.

*****Students must also pass competency/proficiency exams in Reading Chord Charts, Guitar OR Piano, and Voice. These courses may be utilized to prepare for passing competency/proficiency exams including:

MUS108-109 (1-1) Guitar Fundamentals I-II
MUS110-111 (1-1) Vocal Fundamentals I-II
MUS117-118 (1-1) Piano Fundamentals I-II
MUS116  (1) Keyboard Chord Progressions
All the above courses may be omitted or retaken as necessary to meet proficiency requirements.

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<th>Total Music</th>
<th>57 units = A</th>
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</tr>
<tr>
<td>CWR211</td>
<td>Introduction to Creative Writing</td>
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<tr>
<td>DAN345</td>
<td>Dance Ministry</td>
</tr>
<tr>
<td>GDS110</td>
<td>Computer Graphics I</td>
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<tr>
<td>THE110</td>
<td>Art as Story</td>
</tr>
<tr>
<td>Total Outside Field</td>
<td>11 units = B</td>
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</table>

<table>
<thead>
<tr>
<th><strong>General Studies</strong></th>
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<td>ENG101</td>
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<td>WVC401</td>
<td>Kingdom Life</td>
</tr>
<tr>
<td>Total General Studies</td>
<td>37 units = C</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>General Studies Electives</strong></th>
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</thead>
<tbody>
<tr>
<td>Total Electives</td>
<td>19 units = D</td>
</tr>
</tbody>
</table>
APPENDIX IV

JACKSON AREA CONCERTS

THE JACKSON CHAPTER OF
THE AMERICAN GUILD OF ORGANISTS

WE THANK OUR SPONSORS:

THE MISSISSIPPI ARTS COMMISSION
THE COMMUNITY FOUNDATION OF GREATER JACKSON
OUR MANY CONTRIBUTORS

Questions? Call Glenn Gentry, Editor, at (601)362-3235
E-mail: gag1391@aol.com

SEP  13, 2016  (Tue)  TAYLIS FERNANDEZ & JOHN PAUL at the MS
MUSEUM of
CELLO/PIANO
& Hor
series.
for
Beethoven.

SEP  15, 2016  (Thu)  The MSO at the CEDARS in FONDREN, 7:00
P.M.
ORCH
Here

SEP  19, 2016  (Mon)  AMY PFRIMMER, CABARET at DULING HALL,
7:30 P.M.
OPERA
Porter.

SEP  20, 2016  (Tue)  TAYLIS FERNANDEZ & JOHN PAUL at the MS
MUSEUM of
CELLO/PIANO
& Hor
series.
for
Beethoven.

SEP  22, 2016  (Thu)  STEPHEN THARP at 1st PRESBYTERIAN C in
GREENWOOD, 7:30 P.M. Free. (662)453-4680.
SEP 24, 2016  (Sat)  The MSO at ST. ANDREW'S CL, 7:30 P.M. Baroque music, with LISA TERRY, Violin da Gamba. Tickets/details (601)960-1565 / click Here

OCT 1, 2016  (Sat)  VINCE MASSIMINO (violin), NANCY BATEMAN (cello), RICHARD BROWN (double bass), JESSICA SCHMIDT (violin), ELIZABETH TAYLOR (viola) & STEPHEN SACHS (piano) at BELHAVEN U's ARTS CTR AUD, 7:30 P.M. Free. (601)974-6494. Piano quintets of Schubert & Shostakovich.

OCT 8, 2016  (Sat)  The MS COMMUNITY SYMPHONIC BAND at CHRIST U METHODIST C, 3:00 P.M. Free. (601)605-2786 / www.mcsb.us

OCT 8, 2016  (Sat)  The MSO at MARA HALL, 7:30 P.M. (Bravo series) Music of Berlioz. Tickets/details (601)960-1565 / click Here

OCT 10, 2016  (Mon)  MS WINNERS CONCERT, CABARET at DULING HALL, 7:30 P.M. Tickets: (601)960-2300. MS Opera.

OCT 11, 2016  (Tue)  LESTER SENTER & JOHN PAUL at the MS MUSEUM of ART, SOPRANO/PIANO 5:45 P.M. Free. (601)354-1535. Wine & Hors d'euvres at 5:15 P.M. Music in the City series. Songs of World War II.

OCT 14, 2016  (Fri)  TBA at the SCHF COURTYARD in VICKSBURG, 12:00 NOON. Details: (601)631-2997. Classics in the Courtyard.


OCT 15, 2016  (Sat)  MARTA SZLUBOWSKA (violin), VINCE MASSIMINO (violin), ALEJANDRO ENCINAS (viola), FERNANDEZ, and JAMES MARTIN (baritone) at MILLSAPS. Tickets & info: (601)594-2902 or Click Here
Music of Francaix & Fauré.

**OCT 21, 2016 (Fri)**
CLASSIC BLUES

TBA at the SCHF COURTYARD in VICKSBURG, 12:00 NOON.
Details: (601)631-2997.
Classics in the Courtyard.

**OCT 28, 2016 (Fri)**
CLASSIC BLUES

TBA at the SCHF COURTYARD in VICKSBURG, 12:00 NOON.
Details: (601)631-2997.
Classics in the Courtyard.

**NOV 4, 2016 (Fri)**
ORCH

BELHAVEN U SYMPHONY CONCERT om the university's ARTS CTR AUD, 7:30 P.M. Free. (601)974-6494.

**NOV 6-10, 2016**
KILGORE, TX.
ORGAN Church,

EAST TEXAS PIPE ORGAN FESTIVAL in Sun-Thru. Recitals in 1st Presbyterian Church, (Kilgore) and other venues. Recitalists include Richard Elliott, Christopher Marks, Susan Ferre, Simon Johnson, Alison Luedecke, Marilyn Keiser, Joseph Adam, Andrew Henderson, Walt Strony, Andrew Risinger, David Baskeyfield & Fred Swann. Registration and other details: [Click here]

**NOV 12, 2016 (Sat)**
ORCH/BRASS/WINDS (trumpet)

The MSO at MARA HALL, 7:30 P.M. (Bravo series) Music of Copland, with DARCIE BISHOP and LINDA NAEF (English Horn). Tickets/details (601)960-1565 / [Click Here]

**NOV 15, 2016 (Tue)**
ART, PIANO

ANGELA WILLOUGHBY at the MS MUSEUM of ART, 5:45 P.M. Free. (601)354-1535. Wine & Hor D'oeuvres at 5:15 P.M. Music in the City series. Music of JAMES SCLATER.

**NOV 15, 2016 (Tue)**
WINDS/BRASS

The BELHAVEN U WIND & BRASS ENSEMBLES, in the university's ARTS CTR AUD, 7:30 P.M. Free. (601)974-6494.

**NOV 20, 2016**
OPERA

The MIKADO at DULING HALL, TIMES TBA. Sun. Tickets:(601)960-2300. MS Opera.
NOV 18, 2016 (Fri)  JEAN-BAPTISTE MONNOT at NORTHMINSTER BAPTIST C, ORGAN AGO.

TIME TBA. Free. (601)362-3235. TENTATIVE.

NOV 19, 2016 (Sat)  BELHAVEN U CHORAL & VOCAL ARTISTS in the university's ARTS CTR AUD, 7:30 P.M. Free. (601)974-6494.

NOV 21, 2016 (Mon)  THE BEST OF BELHAVEN at the university's ARTS CTR AUD, 7:30 P.M. Free. (601)974-6494.

NOV 29, 2016 (Tue)  BELHAVEN U COMPOSER'S CONCERT in the university's ARTS CTR AUD, 7:30 P.M. Details: (601)974-6494

NOV 29, 2016 (Tue)  BELHAVEN U COMPOSER'S CONCERT in the university's ARTS CTR AUD, 7:30 P.M. Details: (601)974-6494

DEC 2-3, 2016 U'S CHORAL The SINGING CHRISTMAS TREE at BELHAVEN U'S SOCCER BOWL, 7:30 P.M. (Fri-Sat). Free. (601)974-6494.

DEC 6, 2016 (Tue)  TOM & MARY LOU LOWE, and SHAWN LEOPARD & JOHN CHAMBER PAUL at the MS MUSEUM of ART, 5:45 P.M. Free. (601)354-1535. Wine & Hor D'oeuvres at 5:15 P.M. Lighting of the Bethlehem Tree; Medieval and Renaissance Music with carol singing. Music in the City series.

DEC 11 & 18, 2016 AMAHL & the NIGHT VISITORS at DULING HALL, OPERA TIMES TBA. Sun (both) Tickets: (601)960-2300. MS Opera.

DEC 18, 2016 (Sun)  CHRISTMAS LESSONS and CAROLS at 1ST PRESBYTERIAN C, 5:00 P.M. Free. (601)353-8316.

APPENDIX V

BELHAVEN MUSIC EVENTS
SEPTEMBER 17
NFMC YOUNG ARTIST RECITAL
CHRISTIE CONOVER, SOPRANO
SATURDAY, 7:30 PM, CONCERT HALL
Current National Federation of Music Clubs (NFMC) Young Artist Christie Conover will give a morning master class on stage presence with a voice recital to follow that evening. Complimentary admission. Doors open at 7 pm.

SEPTEMBER 28 – OCTOBER 1, 4-6, 14-15
BIG FISH THE MUSICAL
MUSIC & LYRICS BY ANDREW LIPPA
BOOK BY JOHN AUGUST
BASED ON THE NOVEL BY DANIEL WALLACE
DIRECTED BY DR. DAVID S. SOLLISH
WEDNESDAY – SATURDAY, TUESDAY – THURSDAY, FRIDAY – SATURDAY, 7:30 PM
SATURDAY MATINEE, OCTOBER 1, 2 PM, BLACKBOX THEATRE
A rollicking fantasy set in the American South, Big Fish centers on the charismatic Edward Bloom, whose impossible stories of his epic adventures frustrate his son Will. As Edward’s final chapter approaches, Will embarks on his own journey to find out who his father really is, revealing the man behind the myth, the truth from the tall tales. Based on the celebrated novel by Daniel Wallace and the acclaimed film directed by Tim Burton, and featuring music and lyrics by Tony nominee Andrew Lippa and a new book by esteemed screenwriter John August, Big Fish is overflowing with heart, humor and spectacular stagecraft; it is an extraordinary new Broadway musical that reminds us why we love going to the theatre – for an experience that’s richer, funnier and BIGGER than life itself.
General Admission $10; Seniors/Students $5; Complimentary admission for Belhaven students, faculty, staff and their immediate families. Doors open 30 minutes prior to each performance.

OCTOBER 1
PRESTON CHAMBER MUSIC SERIES
AN EVENING OF DIAMONDS I
PIANO QUINTETS
SATURDAY, 7:30 PM, CONCERT HALL
“There is no happier or more playful music in all of Schubert than in this work,” declares Maurice Hinson about Franz Schubert's “Trout” Quintet. Paired with this bubbling piece based on his own song is a second quintet on a Russian folksong composed by Dmitri Shostakovich, Op. 57 in G Minor. MSO violinist Vince Massimino joins Belhaven musicians Nancy Bateman, cello, Richard Brown, double bass, Stephen Sachs, piano, Jessica Schmidt, violin, and Elizabeth Taylor, viola for a delightful evening of intimate chamber music.
Complimentary admission. Doors open at 7 pm.

NOVEMBER 4
SYMPHONY ORCHESTRA CONCERT
FRIDAY, 7:30 PM, CONCERT HALL
The Belhaven University Symphony Orchestra will present Tchaikovsky’s last masterwork—his Symphony No.6, “The Pathetique”. A profound portrait of his life with saddened themes, deep dark colored orchestration and harmonies, and masterful construction combine to make this a world-wide favorite. You don’t want to miss this deeply moving and expressive night of symphonic music.
Complimentary admission. Doors open at 7 pm.
INSTRUMENTAL ARTS CONCERT  
TUESDAY, 7:30 PM, CONCERT HALL  
Come and experience the new and unique timbres of the Woodwind and Brass ensembles as they revisit the works of traditional composers and move to the always exciting contemporary avenue and perform some of the newer music in the small ensemble repertoire. You will hear everything from Baroque to Twentieth century music; in short, IT’S GONNA BE FUN!  
Complimentary Admission. Doors open at 7 pm.

NOVEMBER 19  
CHORAL & VOCAL ARTS CONCERT  
SATURDAY, 7:30 PM, CONCERT HALL  
Paradox: Word made Flesh  
“...Matris in gremio...Alpha es et O”.  
“In the mother’s lap...You are the beginning and the end.”  
You are invited to experience an evening of thoughtful and devotional musical offerings, both ancient and modern, that illuminate and celebrate the great mystery of the Incarnation. Along with student solo offerings, Mr. Christopher Phillips conducts performances by the Belhaven Concert Choir and the Belhaven Chorale.  
Complimentary admission.

NOVEMBER 21  
BEST OF BELHAVEN I  
MONDAY, 7:30 PM, CONCERT HALL  
The Music Department presents the most outstanding student performances of the semester on one concert. Musical variety and excellence are the gifts from our student performers to you.  
Complimentary admission. Doors open at 7 pm.

NOVEMBER 29  
STUDENT COMPOSERS CONCERT XVII  
TUESDAY, 7:30 PM, RECITAL ROOM  
The Composers Forum invites you to an interactive showcase of engaging new music by Belhaven student composers. The adventure of bringing new musical designs to life continues as the composers and their fellow performers open windows into their creative worlds.  
Complimentary admission. Doors open at 7 pm.

NOVEMBER 30 – DECEMBER 1  
DOXA DANCE CONCERT  
WEDNESDAY & THURSDAY, 7:30 PM  
BITSY IRBY VISUAL ARTS AND DANCE CENTER THEATRE  
This event is produced by members of DOXA and highlights student choreography and performance.  
General Admission $5. Complimentary admission for Belhaven faculty, students, staff and their immediate families. Doors open at 7 pm.

DECEMBER 2-3  
THE 84th ANNUAL SINGING CHRISTMAS TREE  
FRIDAY & SATURDAY, 7:30 PM, BELHAVEN BOWL
Voices! Carols! Lights! The Belhaven University Singing Christmas Tree is the oldest outdoor singing Christmas tree tradition in North America. Mr. Christopher Phillips conducts the tree made up of Belhaven Choral Arts singers along with additional students, faculty, and staff. These voices join forces to wish you and your family a Merry Christmas!

Complimentary admission.

APPENDIX VI

ADDITIONAL FORMS

BELHAVEN UNIVERSITY MUSIC DEPARTMENT
INSTRUMENT / EQUIPMENT LOAN AGREEMENT
Name:___________________________________________ Date:__________________

Street Address:____________________________________________________ Phone:__________________

City:________________________ Zip:________________ Email:_______________________

Instrument/Equipment:_______________________ Brand:_______________________

Approx. Value: $______________________ Serial Number:______________________

Accessories Included:
□ Cleaning Cloth □ Neckstrap □ Swab
□ Cork Grease □ Mouthpiece □ Tuning Rod
□ Crook(s) □ Mouthpiece Cap □ Valve Oil
□ Ligature □ Reed Case Other:
□ Lyre □ Slide Oil

Condition of Instrument/Equipment, noting any defects:

I acknowledge receipt of the above instrument/equipment, case, and accessories. If this instrument/equipment, case, or accessories are returned with damage beyond normal and reasonable wear including out of weather elements and temperature extremes, it is my responsibility to pay for the repair(s) or pay for its replacement. Should this instrument/equipment be stolen, it is my responsibility to file a police report and pay the full replacement cost.

Name (print): _________________________________ Expected date of return: ________

Signature:________________________________ Date: ________________________

Checked out by:________________________________ Date: ________________

Date Returned: _______________ Checked in by:__________________________

Condition: MUS9-3-2010

BELHAVEN DEPARTMENT OF MUSIC
RECITAL CHECKLIST
RECITAL | CONCERT PREPARATION
Student Recitalist Name: __________________________________________
Cell Phone #: ___________________________ Email: _______________________

I. Required 3 – 12 Months before Recital is performed:
   (items must be completed in order and by stated deadlines)

   A. **REPERTOIRE FOR (CIRCLE ONE) JUNIOR / SENIOR RECITAL.**
      ( ✓ ) Include Composer and his/her dates, complete titles including movements and timings.
      Email a Word File (.doc) (Times New Roman, 12pt font) to Applied Teacher, Administrative
      Assistant (galane@belhaven.edu) and the Music Chair (ssachs@belhaven.edu).

      *Substitution of repertoire is allowed after initial approvals given.
      Process for having substitutions approved is identical.*

      ☐ Printed names and signatures of additional collaborative musicians:
      Name: ___________________ Signature: _____________________________
      Name: ___________________ Signature: _____________________________
      Name: ___________________ Signature: _____________________________
      Name: ___________________ Signature: _____________________________
      Name: ___________________ Signature: _____________________________
      Name: ___________________ Signature: _____________________________

      ☐ Applied Teacher: ____________
      ☐ Music Chair approval: ________
      ☐ Administrative Assistant approval: ________

   B. **TENTATIVE DATE FOR RECITAL:**

      ☐ CFTA Facilities Coordinator approval: ______________________
      (Required before jury date approval granted)

II. Required at least 1 week before the Recital Jury is held and 1 month prior to recital:
   (items must be completed in order and by stated deadlines)

   A. **RECITAL JURY DATE:** ______________ Time: _____________ Place: _____________
☐ CFTA Facilities Coordinator approval: ________________________________
☐ Administrative Assistant: ________________________________
☐ Sound Technician: ________________________________

RECITAL JUROR SIGNATURES (PRINT & SIGN):
[Recitalist required to have two jurors from their performance area]
☐ Private Teacher: ________________________________
☐ Faculty Juror: ________________________________
☐ Faculty Juror: ________________________________
☐ Music Chair Approval: ________________________________

B. PROVIDE PROGRAM: Program (includes complete titles with movements and timings, composer name and dates), program notes, foreign language texts and translations (NO COLUMNS), and an itemized listing of musicians performing each work/set of works in a Word document (.doc), using Times New Roman 12pt font. Email to the Administrative Assistant, Music Chair & Applied Teacher.

☐ Applied Teacher Approval: ________________________________
☐ Music Chair Approval: ________________________________
☐ Administrative Assistant Approval: ________________________________

C. POSTERS. ALL SENIOR POSTERS DUE ONE MONTH PRIOR TO RECITAL DATE TO THE MUSIC CHAIR AND THE ADMINISTRATIVE ASSISTANT (A.A.)
Seniors: Email artwork to A.A. @ galane@belahven.edu
Juniors: choose the color of poster (see AA.)

☐ AA approval: ________________________________
Senior Recital posters are printed off campus at Pear Orchard Business Center. You have to pay them directly, depending on how many and what sizes you want. The Music Department will need 20 8.5x11 posters and 3 11x17 posters for publicizing on main campus and in the Center for the Arts. 8.5x11 posters cost $0.60 each and 11x17 cost $1.20 each.

REQUIRED BEFORE JURY IS PRESENTED:
All Details checked off and all approvals signed off.
Music Chair approval: ________________________________

III. Required at least 1 week prior to the Recital and after the jury is passed:
(items must be completed in order and by stated deadlines)

A. SUPPORT STAFF: Personnel must give printed and signed name and cell phone number.
Music faculty member: ______________________________
House Manager: _____________________________
Usher: ______________________________________
Usher: ______________________________________
Recording/Sound Tech: _______________________
Lighting Technician: _________________________
Stage Manager: ______________________________
Video Recording Tech: _______________________ 
Photographer: _______________________________
Stage Hand #1: ______________________________
Stage Hand #2: ______________________________
Page Turner: _________________________________
Reception Host: ______________________________
Reception Host: ______________________________

B. ARE YOU HAVING A RECEPTION AFTER YOUR RECITAL (NOT REQUIRED):
   Yes   No

   Items available for reception but only by request:
   Two rectangular white tables    Punch bowl, platters (plastic)
   Two sets of tablecloths (white/green)  One cooler

   *Anything used must be cleaned before you leave or washed and returned*

   AA approval:____________________________

C. RECITAL DRESS REHEARSAL WITH APPLIED TEACHER (required):
   Date:___________ Time:___________
   Applied Teacher Signature: ____________________________
   AA Approval: ____________________________ Revised 1-16
APPENDIX VII

CAREER OPTIONS

CAREER OPTIONS FOR MUSIC MAJORS
One of the realities of the music profession is that people tend to wear several hats at once, and the musicians that genuinely make a go of this field are ones that can integrate working in several related fields. Following is a list of many of the related fields and job descriptions in the profession. Making a career often requires having one's professional network encompass more than one of these fields.

### CAREER OPTIONS FOR COMPOSITION MAJORS

**Schools, Colleges, and Universities**
- Composition/Theory Professor
- Classroom Professor
- Adjunct instructor in comp or applied music
- Contemporary music ensemble director
- Composer-in-residence
- Department chair
- Music Librarian
- Secondary school music teacher
- After-school music program instructor
- Workshop or master-class presenter
- Academic journal writer/editor (print/online)

**Religious Institution, Missions**
- Church music minister
- Worship leader
- Church-music songwriter/composer/arranger
- Music missions

**Music Industry**
- Staff songwriter or arranger
- Music copyist/engraver
- Music publisher
- Studio engineer
- Studio producer
- Film composer or orchestrator
- Video game composer
- Music consultant
- Band member or leader
- Music reviewer/critic
- Music retailer

**Musical Production Organizations: Orchestra, Opera, and Musical Theatre**
- Musical director or producer
- Staff composer or arranger
- Creative design consultant, impresario, administrator
- Contemporary music ensemble leader
- Solo composer-performer
- Copyist or engraver

**Dance**
- Collaborative work with choreographer
- Musical director, producer or consultant
- Dance rehearsal accompanist (improvisation)

**Freelance**
- Composer on commission
- Songwriter
- Private teacher of theory, composition, songwriting, or arranging
- Workshop or master-class presenter
- Contemporary music ensemble leader
- Solo composer-performer
- Copyist or engraver

**Media**
- Music Reviewer/Critic
- Broadcaster, podcaster
- Journalist
- Writer
- Multimedia artist or collaborator
- Musical consultant or director for TV, film, video

### CAREER OPTIONS FOR STRING MAJORS

**Performance Opportunities**
• Solo Performer
• Chamber Ensembles

Teaching Opportunities
• Private String Instructor
• University String Instructor

Administration
• Music Office Administration

CAREER OPTIONS FOR MUSIC EDUCATION MAJORS

Freelance
• Solo/Collaborative Performer
• Composer

Music Industry
• Music agent
• Audio production/editing
• Copyist/transcriber
• Cruise ship entertainer
• Event production/management/planning
• Film scoring

Teaching Opportunities
• Band director
• Choral director
• Community Music School Director

CAREER OPTIONS FOR VOCAL/CHORAL MAJORS

Freelance
• Solo/Collaborative Performer
• Choral Conductor

Music Industry
• Opera Theatre Performer
• Musical Theatre Performer
• Professional Chorus Member

Teaching Opportunities
• Choral Music Educator
• Choir Director

CAREER OPTIONS FOR ORGAN MAJORS

Missions/Church Ministry
• Church Organist
• Church Choir/Music Director

Freelance
• Organ Builder/Technician
• Composer

Music Industry
• Organ Salesperson
• Music Publisher/Editor

Teaching Opportunities
• University Organ Professor

CAREER OPTIONS FOR PIANO PERFORMANCE MAJORS

Schools, Colleges, and Universities
• University Piano Instructor
• Staff Accompanist
• Music Class Instructor
• Artist-in-Residence
• Music Department Chair/Dean

Opera Company/Musical Theatre
• Audition/Rehearsal Accompanist
• Orchestra/Show Pianist/Keyboardist
• Music Librarian
• Program Coordinator

Dance
• Ballet Class Accompanist
• Modern/Contemporary Dance Class Accompanist
• Gymnastics Accompanist

Missions/Church Ministry
• Choral/Music Director
• Choral Singer

Music Industry
• TV Show Pianist
• Multimedia Artist

Freelance
• Solo Pianist
• Clinic/Master Class Teacher
• Music Ensemble Pianist
• Private Piano Teacher
• Arranger

• Private Organ/Piano Instructor
• Accompanist/Collaborator

Music Magazine/Periodical Publisher/Editor

Adjunct Organ Instructor

High School Music Teacher
Elementary School Music Teacher
Choral Accompanist
Choral Administrator

Administrator
Musical Director
Conductor

Dance Performance Pianist

Choral Accompanist
Music Missions

Piano Technician
Large Ensemble Pianist

Composer
Restaurant Pianist
Accompanist for Soloist
Pianist for Vocal/Instrumental Studio
Conductor
APPENDIX VIII

EMERGENCY PROCEDURES
Armed Shooter or Armed Intrusion

If you see a person on campus with a gun, seek shelter and report it immediately to the Belhaven University Security Department at 601-968-5900 (or 5900 by any internal extension) or call 911. If you witness or hear a shooting, seek shelter FIRST and then report it immediately.

Classrooms: Remain in place and lock the classroom. Move away from windows and doors. Get behind sturdy furniture or desks. Close blinds and cover any doors and windows if possible. Do not unsecure your room at any time. Await instructions from campus security or local law enforcement.

Hallways and sidewalks: Seek shelter in a classroom or other “safe” lockable location. Await instructions.

Open areas: Flee the area using vehicles or sturdy objects as protection. If unable to flee lie flat and stay close to the ground. If you encounter law enforcement, keep your hands high and visible.

If in the path of a shooter: Seek shelter in a lockable area or behind sturdy cover as quickly as possible for yourself and others. Try to remain in groups so evacuation will be easier.

Do not approach the shooter or responding Law enforcement.

In all cases remain in place while it is safe to do so. Move only when you are being evacuated by law enforcement, either physically or by instruction.

Law enforcement will engage the shooter directly and enforce the securing of the campus. Follow all instructions of law enforcement and keep your hands visible.

Do not confront the shooter or attempt to stop them.
(even if it is someone you know)

Because it is difficult to remember what to do in the time of crisis, we have built our Belhaven system around the acronym “CLASS” to make it easier to remember.

CALL - Call Belhaven University Security 601-968-5900. Put this number in speed dial on your phone. If you cannot reach security, call 911 and then continue to call Belhaven University Security until you get a live response. Do not leave a voice message.
Man–Made Emergencies

Fires

When smoke, flames, or a burning smell is observed, pull the fire alarm to activate the alarm system. If possible, shut off the gas in the area. Leave the area immediately. As you leave the building, check to be sure everyone has evacuated the immediate area. Help those in need of assistance to leave the building. Close all doors behind you to contain the fire.

Once you have evacuated the building, call the Belhaven University Security Department and report the smoke giving as much detail as possible to include who, what, where, and when.

When a fire is observed, call the Belhaven University Security Department at 601-968-5900 (or 5900 by any internal extension) to report the fire giving as much detail as possible to include who, what, where and when. Belhaven University Security Department will call 911 to report the fire. The Security officer that receives the call will immediately call the Director of Security and proceed to the location of the fire.

The Director of Security will contact the Assistant Vice President for Campus Operations giving all details as known and then proceed to the location of the fire.

The Assistant Vice President for Campus Operations will inform the EMT of the fire on campus and proceed to activate all available campus assets to include the Director of Maintenance and the Director of Operations.

The EMT will develop and initiate their action plan as directed by the President of the University.

A command center under the control of the Director of Security will be established well away from the evacuation staging area. Officers will be dispatched to intercept and deliver response teams to the fire location. Belhaven University Security Department officers will assist in evacuation of the fire area, move campus personnel to a safe location away from the fire and fire fighting assets, assess and attempt to contain the fire as possible, and be prepared to receive and help fire and rescue teams dispatched from the 911 Call Center as needed.

Belhaven University Security will contact the Director of Maintenance for additional help engaging the emergency. Maintenance personnel will support Security as required by shutting off utilities to the area; containing the fire if possible, pending the arrival of offcampus emergency equipment dispatched by the city 911 Call Center; assisting with evacuation of personnel from the area; crowd control located a safe distance from the area; and establishing a perimeter allowing for access to the building by the city emergency response personnel.

As emergency responders enter campus they will be taken to the command center where fire and rescue teams will take over command of the incident while the Director of Security becomes the liaison officer between campus personnel and the emergency responders.

Once the fire is contained and put out, the Director of Security will maintain a presence at the scene and implement the decisions passed down from the EMT.
**Bomb Threat**

If you receive a bomb threat:

Remain calm. Listen carefully. Be polite and show interest. Keep the caller talking as long as possible so you can gather as much information as possible about the device, the validity of the threat, the identity of the caller, and listen for background noises.

Note the phone number of the caller if your phone has display capability.

If possible use the [Bomb Threat Checklist](#) to question the caller in a non-threatening manner.

Upon completion of the call, immediately dial 911 and supply all details of the call.

Call the Belhaven University Security Department at 601-968-5900 (or 5900 by any internal extension) and give all the details you gathered.

Remain available for emergency personnel to answer questions.

A suspicious object is defined as any package, parcel, container, backpack, or object that is suspected of being an explosive, or dangerous device because it seems out of place or unusual for that location and cannot be accounted for, or because a threat has been received. Characteristics of suspicious objects may include restricted markings such as “Personal” or “Special Delivery”. They may not have a return address or one that cannot be verified as legitimate. There may be a city or state postmark that does not match the return address. The object may have an unusual size or weight based on its’ size. There may be a strange odor, stains, crystallization, excessive taping, string, or have protruding wires from it.

If you find a suspicious object:

Do not touch the object.

Do not use portable radios or cell phones within 100 feet of the suspicious object.

Call the Belhaven University Security Department at 601-968-5900 (or 5900 by any internal extension) immediately to notify them of the object.

Follow the precautions issued by the security and emergency personnel.

Do not evacuate the building without the authorization of the emergency personnel. Current emergency guidelines caution against automatic evacuation. In most cases, people are likely to be more secure in their offices, laboratories, or classrooms than in hallways that have not been searched or outdoors where an actual threat may be even more likely to exist.

If a search is conducted, you may be asked to accompany the security personnel as you may be more likely to recognize something out of the ordinary in your own area or facility.

**Hostage Situations**

Hostage situations are very volatile and usually life threatening. Untrained individuals should never attempt to negotiate a resolution. When Security is notified of a hostage situation on campus, the Director of Security will be notified immediately.
The Director of Security will call 911 Emergency and relay all details available. The Assistant Vice President for Campus Operations will be contacted with the same information to be passed on to the EMT. The President of the University will be informed and the EMT will act on his directive regarding implementing a State of Emergency. The emergency notification system will be engaged to communicate to the campus community, campus personnel, the media, and engage campus assets.

The preservation and safety of lives on campus are the highest priority.

Unless an alternative location is required, a command center will be established in the Security Office located in the Bettye Quinn Alumni House located at 1849 Peachtree Street. The Belhaven University Security Department can be reached by calling 601-968-5900 (or 5900 by any internal extension).

Emergency responders will be directed to the command center where they will assume command of the situation. The Director of Security will act as liaison between the emergency responders and campus personnel coordinating activities with the Director of Maintenance and University personnel as needed.

Security will immediately attempt to isolate and insulate the event area. Buildings not in the immediate vicinity will be evacuated. Buildings near the event will be locked down with inhabitants advised to seek cover.

As soon as deemed safe and appropriate, the campus will be evacuated of all nonessential responders.

City, state, and federal responders will conduct the resolution to the crisis. Reports will be continuously forwarded to the Assistant Vice President for Campus Operations to be delivered to the EMT and the President of the University.

The EMT will continue to engage their assets to contain the event and manage the University operations until the event is resolved.

Hostage situations have far-reaching impacts on those involved. Considerable attention will be directed toward resumption of normal operations, but the effects of the event have the potential to last for a considerable amount of time.

If you are involved in a hostage situation:

Dial 911 if possible.

Call the Belhaven University Security Department at 601-968-5900 (or 5900 by any internal extension) if possible.

Do what you are told without argument. Never attempt to argue or negotiate with the hostage taker.

Try to get others to remain calm. Tell them to do what they are told. Stay calm and wait for help to arrive.

Immediately obey all orders and directives of emergency responders as they arrive on the scene.

**Campus Lockdown**

If an event is witnessed, or interpreted to represent that a campus-wide emergency exists, seek shelter for yourself first, secure your area, and then call the Belhaven University Security Department at 601-968-5900 (or 5900 by any internal extension) as quickly as possible.

An emergency notification will be sent in the event a lockdown is deemed necessary on campus.

Lockdowns can be initiated basis any threat to the safety and security of Belhaven University students, faculty, staff and guests where a significant danger exists that can be reduced in scope by limiting access to buildings. Lockdowns may include all, or portions of the campus.
Once a campus-wide lockdown is in effect take the following actions:

**Classrooms:** Remain in place and lock the classroom. Move away from windows and doors. Get behind sturdy furniture or desks. Close blinds and cover any doors and windows if possible. **Do not unsecure your room at any time.** Await instructions from campus security or local law enforcement.

**Hallways and sidewalks:** Seek shelter in a classroom or other “safe” lockable location. Await instructions.

**Open Areas:** Flee the area using vehicles or sturdy objects as protection. If unable to flee lie flat and stay close to the ground. If you encounter law enforcement, keep your hands high and visible.

**If you are in the path of the emergency:** Seek shelter in a lockable area or behind sturdy cover as quickly as possible for yourself and others. Try to remain in groups so that evacuation is easier. **DO NOT APPROACH THE EMERGENCY SITUATION. DO NOT APPROACH LAW ENFORCEMENT OR EMERGENCY RESPONDERS UNLESS INSTRUCTED TO DO SO.**

In all cases, remain in place while it is safe to do so until you are evacuated by emergency responders either physically, or by instruction.
APPENDIX IX

NASM PUBLICATIONS ON HEARING, VOCAL, AND NEUROMUSCULOSKELETAL HEALTH
Hearing health is essential to your lifelong success as a musician.
Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.

Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.

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

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.

It is important to follow basic hearing health guidelines. It is also important to study this issue and learn more.

If you are concerned about your personal hearing health, talk with a medical professional.

If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below. http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss NASM/PAMA: November 2011
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 it 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).

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

*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/)
How to Conduct Your Own Music Student Orientation

NASM and PAMA have created a sample order and script for addressing issues of neuromusculoskeletal and vocal health during orientations for music students. We encourage you to revise this script to fit the needs of your department, school, or institution. The actual words of this presentation are not as important as the content itself, so feel free to be creative and write your own script.

This information may be presented as part of a larger orientation or as an individual orientation session focused solely on issues of neuromusculoskeletal and vocal health. It may also be presented by faculty members as part of the early instruction of an introductory music class.

The orientation may be supplemented by the presence of a medical or healthcare professional with in-depth knowledge of neuromusculoskeletal health. A medically oriented presentation may be substituted for the sections of this script on neuromusculoskeletal and vocal disorders.

We also recommend:

• Providing information on institutional neuromusculoskeletal and vocal health policies, protocols, and facilities.
• Creating a handout for students that addresses the basics of neuromusculoskeletal and vocal health.
• Directing students to research holdings at your institution’s library.
• If applicable, providing information on the institution’s health center or affiliated hospital.

This information is important to your students. We wish you the best as you share it with them.

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Please note: Information in this Web resource is subject to change or amendment at any time without prior notice.

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 performing, 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 our presentation today, we’ll be using the term “neuromusculoskeletal” 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.

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Therefore, when we say “vocal health,” we’re referring to a component of neuromusculoskeletal health. And, when we say “neuromusculoskeletal,” we’re including vocal health. Later on in this presentation, we’ll focus specifically on a number of issues that relate directly to vocal health.

So, as you probably know, 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 recover from strenuous behaviors rather quickly, but other times the effects linger. Our recovery time is often tied to our level of fitness.

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 our session here today is two-fold. First, we want to inform you about some of the most common neuromusculoskeletal and vocal conditions and disorders that affect musicians. And second, we want 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

Okay, first a quick 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.
We can help you in so far as we can refer you to the health center on campus. The health center staff will take it from there.

**Purpose of this Presentation**

The purpose of our presentation is to share with you some information on neuromusculoskeletal and vocal health, conditions, and disorders and to inform you 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. All of us know that 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.

All of us, 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**

Let’s first turn to this thing called the “neuromusculoskeletal system.” As mentioned earlier, 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.
After the “generator,” there is the “vibrator.” 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.

After the “vibrator” is the “resonator.” 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.

And finally, after the “resonator,” you’ve got the “articulator.” 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**

First, let’s talk about what we mean by “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
Another frequent cause of these disorders is “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
Related to both overuse and misuse is abuse. 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.

So if you happen to be a person with hypermobile joints, take note. It’s important for you to monitor and actively reduce the amount of tension that you carry in your muscles. Such active relaxation may be hard at times, but it’ll save you lots of pain and discomfort in the long run.

Specific strengthening exercises can also help, and in some instances, people with hypermobile joints employ external methods of joint support, such as small ring splints or tape.

**Neuromusculoskeletal Issues Affecting the Body**

Next, I’m going to talk about a number of neuromusculoskeletal complications and disorders, especially those that are likely to affect instrumental musicians.

1. **Muscle Pain**

First, there’s 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**

Next, let’s turn to 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**

Next, let’s move to 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
The third and final neuropathy that we’ll discuss is 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

Now, let’s move from neuropathies to a disorder called 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

We’ve been talking a lot about neuromusculoskeletal issues related to the musician’s body, but there are also a number of 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 over time, 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. Insomuch 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.


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.


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**

Now, some of you may be in the marching band or play with a drum corps. It is important that you maintain a high level of physical conditioning, strength, and endurance. As you are well aware, marching band 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 we’ve shared with you some of the basics of neuromusculoskeletal and vocal health, we encourage you to keep learning. Do your own research. There’s a wealth of information out there, and it’s yours to discover.

**Conclusion**

We hope our presentation 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/](http://nasm.arts-accredit.org/)
Performing Arts Medicine Association (PAMA) [http://www.artsmed.org/index.html](http://www.artsmed.org/index.html)
PAMA Bibliography (search tool) [http://www.artsmed.org/bibliography.html](http://www.artsmed.org/bibliography.html)

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

American Academy of Neurology ([http://www.aan.com](http://www.aan.com))
American Academy of Orthopaedic Surgeons ([http://www.aaos.org](http://www.aaos.org))
American Association for Hand Surgery ([http://www.assh.org](http://www.assh.org))
American Laryngological Association ([http://www.alahns.org](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](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](http://www.asha.org))

**Other Resources on Neuromusculoskeletal and Vocal Health**

Athletes and the Arts ([http://athletesandthearts.com](http://athletesandthearts.com))
National Association of Teachers of Singing ([http://www.nats.org](http://www.nats.org))
An Overview of Health Issues for Performing and Visual Arts Students

PREFACE

The Council of Arts Accrediting Associations is a joint, ad hoc effort of the National Association of Schools of Art and Design, the National Association of Schools of Dance, the National Association of Schools of Music, and the National Association of Schools of Theatre. The Council works with matters of general concern to the arts community in higher education, with particular focus on the issues and policies affecting instructional quality and accreditation.

The term “unit” as used in this document indicates an entire art/design, dance, music, or theatre educational program of an institution. Thus, in specific cases, “unit” refers to free-standing institutions; in other cases, it refers to departments or schools that are part of larger institutions.

Please note: The purpose of this paper is to organize ideas and encourage thought, not to establish accreditation standards or inflexible positions. The ideas and suggestions presented herein represent the best information and analysis available at the time of completion. Recommendations should be used as the basis for planning only after careful consideration has been given to current and prospective local conditions.

Further information about CAAA or its component associations may be obtained by contacting:

NATIONAL OFFICE FOR ARTS ACCREDITATION
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190
Telephone: 703-437-0700 — Facsimile: 703-437-6312 E-mail: info@arts-accredit.org http://www.arts-accredit.org

An Overview of Health Issues for Performing and Visual Arts Students

Introduction

Health is increasingly regarded as a serious issue in the arts community. Concerns about incurable diseases and professionally related injuries have brought health issues into new focus. General health is receiving higher levels of attention along with specific diseases and conditions. Preventive maintenance toward long-term personal well-being is a more widely understood and accepted goal. Prevention and treatment are in a new relationship. These conditions are a current manifestation of historic connections between the arts and medicine. Apollo the Physician, referred to in early versions of the Hippocratic Oath, was an accomplished musician. Shamans, who were perhaps the earliest health care providers, continue to use music and dance as the cornerstone of their therapy. In modern times, therapies based on the arts disciplines have developed a wide range of professional services. Many medical schools are now devoting significant research efforts to understanding the processes of creativity and perception, as well as enriching medical education through the arts. Artists have always had medical problems, and these have been attended to by practitioners using a wide variety of diagnostic and therapeutic techniques. There are now at least 17 specialized centers in the United States that focus on performing arts medicine. Nevertheless, there has been a perception by artists that their health care needs have not been well met. There is much more to be done, both in treatment and prevention.
The Role of Educational Institutions
Educational institutions in general, and arts units in particular, have a powerful impact on the development of personal values about life as an arts professional. Counseling, role modeling, and the artistic/intellectual atmosphere all play a part.

Adolescence, which includes the college years, is a critical period for the formation of health behaviors and attitudes. It is therefore a critical opportunity for health intervention and education. Stress, depression, nervousness, and health worries, which may manifest themselves as medical concerns, social problems, and psychological issues, are recurrent themes emerging from most studies of adolescents’ perception of their own health.

Administrators and teachers in arts units cannot and must not attempt to serve as health professionals, but they can maintain basic understanding of health maintenance issues sufficient to inform their work as teachers and mentors.

Arts units are encouraged to develop means of working with health maintenance issues through direct education, counseling, and referral services. This Briefing Paper addresses the substantive aspects of this recommendation. It reviews timely and relevant health care needs and issues for performing and visual arts students. It makes specific recommendations regarding comprehensive medical services and gives practical suggestions for ways that performing arts faculties can facilitate better overall health for their students.

Comprehensive Understanding
The following text discusses medical issues for performing and visual arts students in general and by disciplines. While these breakdowns are useful, each administrator and faculty member should be generally familiar with the entire range of issues presented here. For example, toxic materials covered under the visual arts section are of concern in stage design for theatre, opera, and dance. Muscle problems of the hand may develop in musicians, writers, and studio artists. Perhaps most important is to know that such medical problems exist and that help is available.

Essentials of Health Maintenance
The goals of preventive health maintenance, or wellness, are as follows: (1) to institute preventive health measures by directing attention to biologic and psychosocial high-risk issues and by counseling students, faculty, and parents about them; (2) to educate students and faculty about preventive health, and thus instill good health behavior patterns while preparing students to be effective health care consumers; (3) to identify and treat physical health problems early; and (4) to identify and treat psychosocial problems early.

Given the complexity of health issues facing performing and visual arts students, and young adults in general, an approach to wellness such as this will undoubtedly raise many controversial issues. Confidentiality must be maintained, and the individual’s right to determine the nature of his or her own health care respected. Faculty should establish policies and procedures for handling sensitive health issues in a confidential manner. At the same time, they must recognize their role in helping students understand the issues and obtain necessary health care.

Physical Stresses and Arts Study
Significant physical stresses are placed upon arts students, which place them at increased risk for injury. Dancers and theatre performers may be considered athletes, given the physical requirements, intensive training, and environmental demands placed upon them. Just as an inadequately managed or rehabilitated injury affects athletic performance, so it affects artistic performance. For example, the neuromuscular complexity associated with high-level musicianship renders the instrumentalist susceptible to a variety of disabling problems: small errors in the biomechanics of the arm or hand due to pain, joint stiffness, muscle weakness, altered sensation, or any other abnormality may have disastrous effects on rhythm and pitch. Performance anxiety, physical or emotional stress, poor nutrition, poor general health, and the effects of drugs, alcohol, and toxic materials may profoundly influence an arts student. Given these conditions, the provision of high-quality comprehensive medical care to performing and visual arts students is a necessity.
Studies show that university performing arts students appear to see physicians frequently, most do receive a “yearly checkup,” and they make more physician visits per year than other adolescents the same age. Despite this regular medical care, many of their medical needs are unmet, with 15% having ongoing concerns about their health, and a significant number being unassisted with a current problem related to a previous injury. In addition, many desire help with depression, fatigue, nervousness, weight control, bone or joint pain, headache, and acne. Unfortunately, 37% of these students have no regular source of medical care. Eleven percent have not seen a physician in the past year. These figures, extrapolated to students of all the arts disciplines, demonstrate the wisdom of thoughtful, appropriate involvement by administrators and faculties of arts units.

Problems of Artists Who Work with Their Hands, Mouth, and Voice
Emphasis: Music, Art/Design, Theatre

Overview
Many arts disciplines involve constant, intensive work with a particular part of the body. The possibilities for medical problems are compounded in these circumstances. Since intensive music study often begins earlier than work in the visual arts and theatre, studies related to these problems are often focused on music. However, the findings and principles involved are applicable to the visual arts and to theatre as well.

In a 1987 survey of members of the International Conference of Symphony and Opera Musicians (ICSOM), 76% reported having at least one medical problem severe enough to affect performance, and 36% reported four severe problems. When members of eight orchestras were interviewed and examined, 64% had painful overuse syndromes. The prevalence ranged from 75% among strings players to 32% among percussionists. Keyboard players were also at high risk. The reasons for instrument-specific variations in prevalence are complex. However, the total daily playing time, instrument size and weight, playing position, differences in the distribution of men and women in various orchestra sections, technical demands of the music, and personal drive all contribute. Student musicians also experience painful overuse syndromes at rates that have been reported to range between 9% and 49%.

Approximately 5% to 11% of music majors at one university music school developed hand problems each year during a four-year period. The incidence of hand problems in women was about twice as high as that in men. Medical injuries related to musical performance are becoming increasingly visible. They are likely to have implications during the early phases of musical training. Many musicians indicate that tolerating pain is acceptable in their attempts to overcome technical problems. The high incidence of medical problems and musicians’ tolerance of these problems suggest that changes are needed in the teaching of music with more emphasis on physical conditioning and preventive measures.

Overuse Syndromes. The majority of patients suffer from overuse syndromes: symptom complexes defined as injuries caused by the cumulative effects on tissues of repetitive physical stress that exceeds physiologic limits. Women are more commonly affected than men. Immediately before the syndrome develops, increases in practice or work time, in the technical difficulties of the repertoire or equipment use, or in the levels of psychological stress are common. Use of new instruments or equipment, previous injury, or excessive joint mobility may be contributing factors.

Each instrument or piece of equipment has its own unique size and shape and utilization requirements that lead to overuse injuries. Because problems are exacerbated or frequently evident only while the musician or the artist/designer is working, they should be examined during and immediately after working.

Common locations for overuse syndromes include the fingers, wrist, elbow, shoulder, neck, and low back. Common symptoms include pain, weakness, and loss of fine motor control. Overuse syndromes can affect bones, ligaments, bursae, tendons and muscle, and can become serious problems if not appropriately treated.

Neural Impingement. Nerve entrapment may occur when a nerve passes between rigid structures such as bone, ligament, tendon, or muscle, or close to the body surface. Pain (which may be aching in nature and poorly localized), loss of strength, and sensory abnormalities are common symptoms of nerve entrapment. These symptoms may occur only while working. Constant motion, hypertrophy of muscle and inflammation of muscle and tendons can cause pressure on adjacent nerves. Common sites of involvement include the wrist (carpal
tunnel), forearm, elbow, shoulder, and neck. Position-dependent pain associated with motor or sensory symptoms should raise suspicion.

Focal Dystonias
Artists who work with their hands may be unusually susceptible to the development of focal dystonias, which are manifest as abnormalities of muscle control. Writer’s cramp is a familiar form of this disorder. As many as 14% of musicians with medical problems suffer from focal dystonias. The presentation is characteristic: incoordination while playing, frequently accompanied by involuntary curling or extension of fingers during rapid forceful movements. Facial muscles may be involved with loss of embouchure or air seal. There are no associated sensory symptoms.

Voice problems. Musicians and actors are at risk for many disabling ailments. These include vocal abuse in singing or speaking; vocal cord nodules, polyps, cysts, or swelling; and infectious or allergic laryngitis. In addition, the human voice is particularly sensitive to endocrinologic changes, systemic illnesses such as anemia or mononucleosis, and any inhaled or ingested substance. Symptoms of hoarseness, breathiness, loss of range, vocal fatigue, chronic cough, frequent throat-clearing or unusual sensations in the throat should be evaluated.

Problems of Artists Who Work with Their Whole Body
Emphasis: Dancers and Theatre Performers

Overview
Dancers and theatre performers are at high risk for a number of medical problems. Their difficulties with numerous orthopedic injuries have been well reported. Injuries in dancers are caused, in large part, by unphysiologic demands placed upon the body. Some studies suggest overall injury rates for ballet dancers and students that are similar to those of collegiate athletes. Acute and chronic bony injuries consisting of stress and nonstress fractures in the lower extremities and feet, and degenerative arthritis of multiple joints have been reported in classical ballet dancers. However, most injuries suffered by these performers are to muscle, tendon, or ligament, with actual fractures being rare. The most common sites of injury include the back, hip, knee, ankle, and foot. In one study, collegiate dancers and theatre performers averaged 1.2 injuries per student per year. Overall, 75% had sustained an injury at some time, and 12% sustained injuries at least monthly. Twenty-one percent had suffered four or more injuries in the past year. A significant number of injuries sustained by these students are not evaluated by a physician and do not receive supervised rehabilitation. The large majority of injuries sustained by dancers and musical theatre students occur during class or rehearsal. In addition, approximately 24% of injured students miss one week or more of class because of the injury. Approximately one-third of dance and musical theatre students have reported exercising at least weekly while in pain, and one quarter desire help with chronic bone or joint pain. Some of the aspects of athletic training, such as increased emphasis on conditioning, strength, and flexibility, may need to be applied to performing arts students. In addition, dancers need better access to orthopedists, sports medicine specialists, and athletic training facilities.

Nutritional Practices
Studies on the nutritional habits of female ballet dancers indicate that, in general, they ingest food of low energy and nutritional density; they do not seem to know much about basic nutrition; and a significant degree of food faddism exists. Adolescent ballet students are more likely than non-athletic students to be underweight, to have distorted body image, and to engage in binge eating. Nutritional practices among these dancers include frequent use of fasting, binge eating, and selective food restriction. Many consume significantly fewer calories than recommended. In one study, 29% of female university dancers consumed less than two-thirds of the Recommended Dietary Allowance (RDA) for energy. Twenty-four percent consumed less than two-thirds of the RDA for three or more nutrients. Performing arts students in general may be at significant risk for nutrient deficiency, and would benefit from basic nutrition education to provide a background for knowledgeable food choices and the application of necessary practices to affect behavior.
**Eating Disorders**

Distinguishing between normal dieting and anorexia nervosa is especially crucial for physicians, dance and theatre instructors, choreographers, administrators, and actors and dancers themselves. Dancers and actors are weight conscious, and most have dieted to control their weight. Some utilize stimulants or laxatives and even vomit to keep trim. Anorexia nervosa has been reported to occur in up to 6.5% of students in professional dance schools. Anorexia nervosa may be more common in national rather than regional ballet companies, suggesting that it is related to the level of competition. The incidence of bulimia is hard to derive, but may be as high as 15%. It remains unclear whether performing arts students with features of eating disorders actually have the same underlying psychological issues as those which are seen in eating-disordered patients. Nonetheless, performing arts students are at high risk for eating disorders and should be monitored closely.

Important warning signs of anorexia nervosa include: drastic loss in weight; preoccupation with food, calories, and weight; wearing baggy or layered clothing; relentless or excessive exercise; mood swings; and avoiding food-related social activities. Similarly, warning signs of bulimia include: noticeable weight loss or gain; excessive concern about weight; bathroom visits after meals; depressive moods; stringent dieting followed by binge eating; and increased self-criticism of one’s body. The presence of any of these warning signs should alert faculty and students to the possibility of an eating disorder and the need for a medical or psychological evaluation.

**Menstrual Irregularities**

Performing arts students, particularly dancers and theatre performers, have a high incidence of delayed onset of menses, cessation of menses, and irregular menses. Among young ballet students, up to 55% have irregular menses and 39% have amenorrhea (no menses). Delayed onset and prolonged cessation of menses are recognized risk factors which predispose to scoliosis and stress fractures. The frequency of scoliosis among dancers (24%) is strikingly above that found in the general population (1.8%). Increasing concern has arisen over the relationship of amenorrhea to osteoporosis in young women. Several reports suggest that some young women may not be able to completely replace vertebral bone lost as a result of extended interruptions in the normal menstrual cycle. Amenorrhea, if left untreated, may lead to irreversible bone loss. Consequently, any performing arts students with irregular menses should be evaluated.

**Problems of Artists Who Work with Industrial Materials**

**Emphasis: Artists and Designers**

Visual artists/designers are exposed to a large number of hazardous chemicals and environmental toxins, frequently at levels similar to those in industry. A significant number of case reports document that artists can develop dermatitis; lead poisoning; silicosis; liver, kidney, and nerve damage; reproductive problems; carbon monoxide poisoning; cancer; and other occupational diseases caused by chemical exposure. Artists have a higher rate of death from heart disease, leukemia, and cancers of the brain, kidney, bladder, and colon. Many materials used by artists and designers contain extremely toxic chemicals, and these are frequently inadequately labeled. In addition, students and faculty are often inadequately trained about art hazards. While discussion of the many illnesses and issues related to visual art hazards is beyond the scope of this briefing paper, informative and comprehensive resources are available (see references). Illnesses related to toxin exposure can be difficult to diagnose. If an artist is having symptoms that appear only while he or she is working or soon after, and these symptoms tend to dissipate while the artist is away from work, they may be related to exposure to visual art materials. Such materials may cause illness directly or exacerbate an underlying condition. When seeking medical care, the visual artist/designer needs to alert the physician to the materials being used and any information available about their effects. Using an occupational health clinic may help identify physicians knowledgeable about environmental exposures.
Administrators and faculty have crucial responsibilities for developing and maintaining a safe workplace, ensuring that students are aware of occupational health issues, and developing a climate of concern for safe practices.

Common Problems

Substance Abuse
Substance abuse is one of the most common risk-taking behaviors of adolescents and college students. While the use of illicit and performance enhancing drugs by performing and visual arts students has not been extensively evaluated, these students may be at high risk for substance abuse because of the stress, competitive pressures, low self-esteem, and the association of substance abuse with other problems such as eating disorders. A few studies have shown that performing arts students are significantly involved in substance abuse. In one study of university dancers and theatre performers, in the previous 30 days, 26% had used tobacco, 12% marijuana, and 71% alcohol. Eighteen percent admitted to using drugs other than alcohol or marijuana, 2% on a monthly basis. Seven percent admitted to using drugs to improve their performance.

Warning signs of possible substance abuse include: worsening of artistic or academic performance; absenteeism; symptoms of acute or chronic depression; unexplained or recurrent accidents; repeated overt intoxication; preoccupation with social activities where alcohol or drugs might be present; decreased communication with family, friends, or instructors; drug-using peer group; changes in dress or hygiene; and legal difficulties including any driving-under-the-influence charges. Any concerns by faculty or others about possible substance abuse by a student should be conveyed to that student with a strong urging to seek medical or psychological evaluation. Given the magnitude of the substance abuse problem and the potential impact upon performing and visual arts students, substance abuse education and prevention efforts should be a priority for arts programs in higher education.

A survey of ICSOM musicians asked subjects whether they were concerned about the adverse effects of cigarettes, alcohol, and prescription or nonprescription drugs. Overall, 10% worried about smoking, 21% about alcohol, and 20% about use of prescription and/or nonprescription drugs. Fully 27% of ICSOM musicians have used propranolol or some other beta blocker. Of those using beta blockers, 70% do so without a doctor’s prescription or supervision. Four percent of occasional users report taking beta blockers before every orchestral performance.

While some artists have clear medical indications for the use of beta blockers for medical illness or in association with performance anxiety, careful patient education and physical supervision for side effects or substance abuse should be provided. Research needs to be conducted on the effects of drugs upon performing and visual arts students’ performance and health.

Acquired Immunodeficiency Syndrome (AIDS). AIDS presents a tremendous problem for administrators and faculty in performing and visual arts units. Discussions about AIDS are crucial because the disease is lethal, but difficult because AIDS is normally transmitted in the most private of human activities, sexual intercourse. Too often, the easiest path seems to be benign neglect or a cursory review of the issues, in hope that the broader public discussion will provide the information sharing and counseling that each student needs. Fortunately, much help is available in dealing with various aspects of the AIDS crisis (see references).

Administrators and faculty do not have to create everything for themselves. But at the very least, some common goals should be established for all involved in a particular arts unit.
1. A set of local and national information sources should be maintained so that the unit can keep current with developments.
2. All students should receive basic AIDS education.
3. All faculty should receive basic AIDS education with an emphasis on counseling and referral issues.
4. The unit should be connected to one or more counseling networks. Special emphasis should be placed on prevention – placing the AIDS issue in the context of wellness.
5. The unit should have a basic plan and set of policies for dealing with AIDS cases should they appear among students or faculty.
These goals should be pursued in a systematic way and activities evaluated to ensure that goals are being achieved. Even though there is no specific data concerning AIDS in student artists, college students represent one of the fastest-growing age groups for new AIDS cases. This indicates that arts units in higher education have urgent responsibilities to address this issue effectively.

Recommendations for Medical Services
Performing and visual arts students are a unique population with a wide variety of medical needs and concerns. An increased level of awareness is needed in the arts community, including professional artists, faculty and instructors, of the need to attend to medical issues and the impact of physical and mental health problems upon artistic performance. The following suggestions concerning the medical needs of performing and visual arts students are offered:
1. The faculty, parents, and medical care providers of performing and visual arts students need to be aware of the particular health care needs of these students and the availability of resources to help meet them.
2. Students should undergo yearly medical evaluation with particular emphasis on:
   a. Evaluation of overall conditioning and rehabilitation of prior injuries
   b. Detection of orthopedic abnormalities or limitations
   c. Screening for substance abuse, eating disorders, and mental health problems
   d. Assessment of menstrual function and dietary practices
3. Whenever possible, routine monitoring of menstrual function, dietary changes, weight changes, and skin-fold thickness should be performed. This may require the coordinated efforts of medical care providers, faculty, and possibly parents.
4. Students with amenorrhea or irregular menses should receive complete gynecologic and endocrinologic evaluations.
5. Health services for performing and visual arts students should include:
   a. Education and counseling for students, parents, and faculty or instructors regarding proper nutrition, basics of injury management and rehabilitation, substance abuse, eating disorders, hazardous materials, and common mental health problems.
   b. Regular access to services needing for proper injury assessment, management, and rehabilitation. This might include an orthopedist or sports medicine specialist, athletic trainer, physical therapist, and athletic training facilities. Special emphasis should be placed on education, physical conditioning and training to help prevent injuries.
   c. Regular access to confidential mental health services.

Recommendations for Arts Units
The faculty and administrators working with performing and visual arts students can be instrumental in meeting many of these health care needs. Schools need to pursue available knowledgeable care for the overall health and specific performance related problems of all performing and visual arts students. Modeling collegiate sports medicine programs may be helpful. Attention needs to be focused on all artists who may be subject to disability and poor access to health care. Locally, faculty and administrators can encourage interest and awareness among health care providers of the medical needs of performing and visual arts students. Suggestions for practical ways to become involved include:
1. Give health related issues a high profile within the arts unit.
2. Make the above medical recommendations available to parents and students, and give consideration to requiring a yearly medical checkup. Such a medical evaluation should be provided by a physician knowledgeable about any developmental, orthopedic, and special problems of the specific group. Student health services can be a helpful starting point.
3. Establish regular opportunities for faculty and students to participate in educational/discussion sessions about proper training and conditioning techniques, proper injury management and rehabilitation, substance abuse, hazardous materials, eating disorders, safe sexual practices, and depression and other mental health problems. This could be accomplished through a regularly scheduled health series, elective course work, printed
materials and handouts, or with the assistance of a committee on health issues composed of faculty and students.

4. Establish close liaisons with student health services, the athletic trainer, and psychological services on campus.

5. Utilize local resources such as schools of medicine, schools of nursing, public health departments, eating disorder units, substance abuse treatment facilities, sports medicine groups, and physical or occupational therapy departments, and any of the several dozen arts medicine programs throughout the country. Counseling on issues of general wellness will best be handled by student health services on each campus and by local academics of medicine or pediatrics. Both the American Medical Association and the American Academy of Pediatrics (see references) have local and state branches dedicated to health promotion activities.

For More Information:

Consultants

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Richard A. Lippin, M.D. President, International Arts-Medicine Association 714 Old Lancaster Road Bryn Mawr, PA 19010 IAMAorg@aol.com

Organizations

AIDS Hotline: 1-800-342-AIDS. For more information and support groups.

American Academy of Pediatrics 141 Northwest Point Boulevard P.O. Box 927 Elk Grove Village, IL 60009 800-433-9016

American Anorexia/Bulimia Association 133 Cedar Lane Teaneck, NJ 07666 201-836-1800

American College Health Association P.O. Box 28937 Baltimore, MD 21240 410-859-1500 www.acha.org

American Medical Association 515 N. State Street Chicago, IL 60610 312-464-5000 www.ama-assn.org

Art Hazards Information Center Center for Safety in the Arts 5 Beekman Street New York, NY 10038 212-227-6220

National Anorexia Aid Society 1925 East Dublin Granville Road Columbus, OH 43229 614-436-1112
Books and Articles


Acknowledgments

The Council of Arts Accrediting Associations is a joint, ad hoc effort of the National Associations of Schools of Art and Design, the National Association of Schools of Dance, the National Association of Schools of Music, and the National Association of Schools of Theatre. The Council works with matters of general concern to the arts community in higher education, with particular focus on the issues and policies affecting instructional quality and accreditation.

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Chief Staff Officer:  Samuel Hope Principal Author: Mark J. Werner, M.D.

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APPENDIX X

U.S. DEPARTMENT OF TRANSPORTATION REGULATIONS
FOR MUSICAL INSTRUMENTS

Definitions

As used in this part:

Certificated air carrier means a U.S. carrier holding a certificate issued under 49 U.S.C. 41102 to conduct passenger service or holding an exemption to conduct passenger operations under 49 U.S.C. 40109.

Commuter air carrier means a U.S. carrier that has been found fit under 49 U.S.C. 41738 and is authorized to carry passengers on at least five round trips per week on at least one route between two or more points according to a published flight schedule using small aircraft as defined in 14 CFR 298.2.

Covered carrier means a certificated carrier, a commuter carrier, an air taxi, or U.S. indirect carrier operating to, from, or within the United States, conducting scheduled passenger service or public charter service.

FAA means the Federal Aviation Administration, an operating administration of the Department of Transportation.

Indirect carrier means a person not directly involved in the operation of an aircraft who sells air transportation services to the general public other than as authorized agent of a carrier.

Applicability

This part applies to U.S. certificated air carriers, U.S. commuter air carriers, air taxis, and U.S. indirect carriers that operate passenger service to, from, or within the United States.

Small Musical Instruments as Carry-On Baggage

Each covered carrier shall permit a passenger to carry a violin, guitar, or other small musical instrument in the aircraft cabin, without charging the passenger a fee in addition to any standard fee that carrier may require for comparable carry-on baggage, if:

(a) The instrument can be stowed safely in a suitable baggage compartment in the aircraft cabin or under a passenger seat, in accordance with the requirements for carriage of carry-on baggage or cargo established by the FAA;
(b) There is space for such stowage at the time the passenger boards the aircraft.

Large Musical Instruments as Carry-On Baggage

Each covered carrier shall permit a passenger to carry a musical instrument that is too large to meet the requirements of the paragraph above in the aircraft cabin, without charging the passenger a fee in addition to the cost of an additional ticket described in paragraph (e) of this section, if:

(a) The instrument is contained in a case or covered so as to avoid injury to other passengers;
(b) The weight of the instrument, including the case or covering, does not exceed 165 pounds or the applicable weight restrictions of the aircraft;
(c) The instrument can be stowed in accordance with the requirements for carriage of carry-on baggage or cargo established by the FAA;
(d) Neither the instrument nor the case contains any object not otherwise permitted to be carried in an aircraft cabin because of a law or regulation of the United States; and
(e) The passenger wishing to carry the instrument in the aircraft cabin has purchased an additional seat to accommodate the instrument.
Large Musical Instruments as Checked Baggage

Each covered carrier shall transport as baggage a musical instrument that is the property of a passenger traveling in air transportation that may not be carried in the aircraft cabin if

(a) The sum of the length, width, and height measured in inches of the outside linear dimensions of the instrument (including the case) does not exceed 150 inches or the applicable size restrictions for the aircraft;

(b) The weight of the instrument does not exceed 165 pounds or the applicable weight restrictions for the aircraft; and

(c) The instrument can be stowed in accordance with the requirements for carriage of carry-on baggage or cargo established by the FAA.
# APPENDIX XI

## ALUMNI

<table>
<thead>
<tr>
<th>Name</th>
<th>Graduation Date</th>
<th>Major</th>
<th>Current Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adkins, Michael</td>
<td>4/22/2014</td>
<td>Composition - Sax</td>
<td>Married; looking for graduate schools; lives in Vicksburg</td>
</tr>
<tr>
<td>Alford, Arthur</td>
<td>5/9/2009</td>
<td>Composition, Violin</td>
<td>Married; part-time at Pear Orchard Business Center; Manager at Monument Coffee Company</td>
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<tr>
<td>Andrus, Joel</td>
<td>5/9/2009</td>
<td>Viola Performance</td>
<td>accepted to Central Michigan</td>
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<tr>
<td>Bailey, Lee</td>
<td>5/12/2007</td>
<td>Music - Voice</td>
<td>release of two CD's; starting a concert tour</td>
</tr>
<tr>
<td>Biese, Ann (Howard)</td>
<td>5/8/2010</td>
<td>Music Performance</td>
<td>Married; lives in Winona, MS</td>
</tr>
<tr>
<td>Bonds, Dennis</td>
<td>12/13/2008</td>
<td>Guitar Performance</td>
<td>Works in IT, Adjunct Faculty in BU Music</td>
</tr>
<tr>
<td>Bonner, Bethany</td>
<td>4/28/2012</td>
<td>Oboe Performance</td>
<td>Married; lives in Troup, TX</td>
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<tr>
<td>Bone, Damien</td>
<td>5/8/2010</td>
<td>Music Performance</td>
<td>electric bass; in a video with a group called the &quot;Weeks&quot;</td>
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<tr>
<td>Brannan, Rachel</td>
<td>12/15/2007</td>
<td>Music Performance</td>
<td>Works in HR at French Camp Academy</td>
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<tr>
<td>Bready, Skyler</td>
<td>4/28/2014</td>
<td>Composition - Guitar</td>
<td>Married; lives in southern Indiana; teaches guitar; in a band; composer and sound engineer</td>
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<tr>
<td>Brown, Shellie</td>
<td>4/28/2012</td>
<td>Violin Performance</td>
<td>Graduate Studies at Rice University</td>
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<tr>
<td>Browne, David</td>
<td>5/15/2004</td>
<td>Music Performance</td>
<td>Lives in area</td>
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<tr>
<td>Carlson, Ann (Johnson)</td>
<td>12/31/2009</td>
<td>Vocal Performance</td>
<td>Married; working full time at Jackson Academy as a Teacher's Assistant in Pre-K; getting teaching degree at BU</td>
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<tr>
<td>Carlson, Chris</td>
<td>4/30/2012</td>
<td>Vocal Performance</td>
<td>Married; Master's in I.T. at Florida Tech; doing I.T. for the State Treasury</td>
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<tr>
<td>Clem, Shelley (Miller)</td>
<td>12/31/2005</td>
<td>Church Music</td>
<td>Married with children; lives in Tulsa, OK</td>
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<tr>
<td>Craig, Andrew</td>
<td>4/22/2014</td>
<td>Music Education</td>
<td>Graduate Studies at Tulane University in NOLA; MFA-Musical Theatre; asst. conductor Summer Sync Theatre; Music Ministry at 1st Baptist New Orleans</td>
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<tr>
<td>Crawford, Tyrone</td>
<td>12/15/2007</td>
<td>Vocal Performance</td>
<td>Married; lives in Byram, MS; Music Teacher/Vocal Coach</td>
</tr>
<tr>
<td>Crouch, Stacy (Nott)</td>
<td>5/31/2009</td>
<td>Music Minor</td>
<td>substitute teaching at a private elementary school, babysitting, and teaching my four -- soon to be five -- piano students</td>
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<tr>
<td>Cullnane, Anna</td>
<td>4/28/2012</td>
<td>Violin Performance</td>
<td>Accepted to Texas State for graduate studies</td>
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<tr>
<td>Davis, Eleana</td>
<td>4/28/2012</td>
<td>Music Ed - Piano</td>
<td>At Mississippi College, getting Master's degree in Music Ed Voice</td>
</tr>
<tr>
<td>Name</td>
<td>Date</td>
<td>Field</td>
<td>Details</td>
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<tr>
<td>Delatte, Joel</td>
<td>12/13/2008</td>
<td>Composition, Guitar</td>
<td>Austin, TX; music on the side</td>
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<tr>
<td>Desmond, Erin</td>
<td>4/30/2011</td>
<td>Piano Performance</td>
<td>Completed Masters at St. John's in Baltimore</td>
</tr>
<tr>
<td>Dobson, Laura (McCoy)</td>
<td>5/12/2007</td>
<td>Violin Performance</td>
<td>violin teacher; lives in Bay Saint Louis, MS</td>
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<tr>
<td>Duhs, Roberta (Sachs)</td>
<td>5/8/2010</td>
<td>Vocal Performance</td>
<td>Masters at University of Leeds (UK) in Musicology; library assistant; married; studying at Northumbria University as a distance learning student on their Information and Library Management masters program; still an active violinist performing with the period instrument group Leeds Baroque</td>
</tr>
<tr>
<td>Dyson, Megan (Russ)</td>
<td>5/9/2009</td>
<td>Violin Performance</td>
<td>Masters of Music at USM in Piano Performance and Pedagogy; Doctorate Studies at USM; adjunct professor at BU; Married with two stepsons, two sons</td>
</tr>
<tr>
<td>Elias, Sarah (Sachs)</td>
<td>5/9/2008</td>
<td>Piano Performance</td>
<td>Married Brighton Goode (also alumni); Sal &amp; Mookies; conducting assistant at First Presbyterian Church; began choral music program at Park Place</td>
</tr>
<tr>
<td>Ethredge, Landrie</td>
<td>5/9/2009</td>
<td>Composition, Piano</td>
<td>went to MO; lives in Charleston, SC</td>
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<tr>
<td>Fairbanks, Morgan</td>
<td>5/3/2014</td>
<td>Musical Theater</td>
<td>Married; lives in Nashville, TN; opening the show Of Mice and Men</td>
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<tr>
<td>Forester, Matthew</td>
<td>4/30/2011</td>
<td>Percussion</td>
<td>Married; lives in Steilacoom, Washington</td>
</tr>
<tr>
<td>Freel, Hannah</td>
<td>4/30/2011</td>
<td>Piano Performance</td>
<td>Married; Master of Music in Vocal Performance and Pedagogy from Westminster Choir College; residing in Brookfield, CT; a cantor in two Catholic parishes as well as the Director of Contemporary Music Worship in one of them; teaching private voice; owner and artistic director of a ballet studio growing into a community arts center for dance and classical voice</td>
</tr>
<tr>
<td>Gozzi, Victoria</td>
<td>12/18/2010</td>
<td>Music Ministries</td>
<td>Currently working for Saks Fifth Avenue, as well as Malachi Leadership Youth Ministries - a parachurch organization that teaches leadership skills to middle and HS students</td>
</tr>
<tr>
<td>Hall, Michael</td>
<td>12/18/2010</td>
<td>Music Ministries - Voice</td>
<td>Married; teaches guitar at DC Guitar Studio; lives in Terry, MS</td>
</tr>
<tr>
<td>Harper, Alicia</td>
<td>4/30/2011</td>
<td>Vocal Performance</td>
<td>Married; works in BU mailroom; just had first baby girl</td>
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<tr>
<td>Hartzog, Eric</td>
<td>5/31/2014</td>
<td>Guitar Performance</td>
<td>Teaches; in private studio; Vice President of local MTNA chapter</td>
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<tr>
<td>Harwell, Nicole</td>
<td>5/9/2009</td>
<td>Collaborative Piano</td>
<td>Married; Masters at University of North CO; Piano Teacher in private studio; Vice President of local MTNA chapter</td>
</tr>
<tr>
<td>Hatcliff, Elizabeth</td>
<td>4/30/2011</td>
<td>Music Ministries - Voice</td>
<td>Choir Teacher at Hartfield Academy in Flowood; looking to get Masters in Voice/Opera performance</td>
</tr>
<tr>
<td>Hill, Julia (Watkins)</td>
<td>5/8/2012</td>
<td>Violin Performance</td>
<td>Married; resides in Paducah, KY; Violin &amp; Piano Instructor; has 55 private students; plays in the Paducah Symphony Orchestra; expecting first child</td>
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<tr>
<td>Honea, Eleanor</td>
<td>4/30/2011</td>
<td>Piano Performance</td>
<td>Music Missionary with Mission to the World in Tokyo, Japan</td>
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<tr>
<td>Horton, Andrew</td>
<td>5/9/2015</td>
<td>Violin Performance</td>
<td>Intern at Masterworks Festival in Indiana; symphony</td>
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<td>Name</td>
<td>Date</td>
<td>Performance Type</td>
<td>Performance Details</td>
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<td>Houghton, Amy</td>
<td>5/12/07</td>
<td>Guitar Performance</td>
<td>Royal Welsh College of Music &amp; Drama in New Haven, CT</td>
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<tr>
<td>Jackson, Carol</td>
<td>5/31/09</td>
<td>Viola Performance</td>
<td>Norfolk Chamber Music Festival / Yale Summer School of Music; Studied Arts Management at Royal Welsh College of Music and Drama in New Haven, CT</td>
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<tr>
<td>Johnson, Sam</td>
<td>4/28/12</td>
<td>Trumpet Performance</td>
<td>Masters in Philosophy at Ole Miss</td>
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<tr>
<td>Johnston, Abigail</td>
<td>5/20/12</td>
<td>Music Ministries</td>
<td>Married; Has own business teaching children music and movement called &quot;Kindermusik with Miss Abigail&quot;; sing professionally with husband in our band &quot;Fox and the Phoenix&quot;; sings in recording session and for church; work at church in the Children's ministry part time.</td>
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<tr>
<td>Johnston, Daniel</td>
<td>5/31/14</td>
<td>Composition - Guitar</td>
<td>Married; church music assistant</td>
</tr>
<tr>
<td>Johnston, Karen</td>
<td>5/12/07</td>
<td>Composition &amp; Piano</td>
<td>Working at Chamber of Commerce in AK</td>
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<tr>
<td>Jones, Chandra (Yarborough)</td>
<td>12/16/06</td>
<td>Vocal Performance</td>
<td>Choir Director at The Piney Woods School</td>
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<tr>
<td>Jones, Valerie (Tate)</td>
<td>12/19/09</td>
<td>Vocal Performance</td>
<td>Married; lives in Birmingham; working as A.A. at Children's Hospital</td>
</tr>
<tr>
<td>Kenyon, Joanna</td>
<td>5/31/09</td>
<td>Comp &amp; Piano</td>
<td>Graduate Studies in Music Composition at Houghton College in NY; involved in music at church; writing a book</td>
</tr>
<tr>
<td>Kenyon, Joy</td>
<td>5/9/15</td>
<td>Musical Theater</td>
<td>living in Jackson, MS; works at La Brioche Patisserie</td>
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<tr>
<td>Lanclos, Sarah (Jones)</td>
<td>5/8/10</td>
<td>Collaborative Piano</td>
<td>Masters in Music in Piano Performance and Adjunct Instructor at University of Louisiana at Lafayette; Married</td>
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<tr>
<td>Lane, Grace Anna (Randall)</td>
<td>5/9/15</td>
<td>Voice Performance</td>
<td>Married; Music Administrative Assistant at BU; sings with MS Opera; teaches voice lessons at local studio</td>
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<tr>
<td>Lanhofer, Jackie (Bateman)</td>
<td>4/28/12</td>
<td>Violin Performance</td>
<td>Married; Teaching strings in KS</td>
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<tr>
<td>Lee, Cierra</td>
<td>5/9/15</td>
<td>Music (Voice)</td>
<td>Voice teacher in a high school &amp; private studio, Shining Light prison ministry</td>
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<tr>
<td>Lee, Joshua</td>
<td>5/8/10</td>
<td>Guitar Performance</td>
<td>Worked a L'abri Fellowship Southborough</td>
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<tr>
<td>Lewis, Brooke (Kressin)</td>
<td>5/9/15</td>
<td>Piano Performance</td>
<td>Married, RUF intern at Texas Tech</td>
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<tr>
<td>Mathieu, Brooke (Edwards)</td>
<td>5/3/14</td>
<td>Vocal Performance</td>
<td>Married; Teaching music in Chicago area</td>
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<tr>
<td>Mathieu, John</td>
<td>5/1/13</td>
<td>Vocal Performance</td>
<td>Married; graduate studies at Roosevelt University in Chicago</td>
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<tr>
<td>McCullough, Claire</td>
<td>5/9/09</td>
<td>Composition &amp; Vocal</td>
<td>Teaching in her own vocal studio</td>
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<tr>
<td>McGee, Thorburn</td>
<td>5/9/15</td>
<td>Violin Performance</td>
<td>Lives in area, teaches violin</td>
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<tr>
<td>McNeill, Rebecca</td>
<td>5/31/05</td>
<td>Piano Performance</td>
<td>Lives in area, married</td>
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<tr>
<td>Merritt, Roddy</td>
<td>4/27/13</td>
<td>Music Ministries</td>
<td>Recording an album as a solo artist</td>
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<tr>
<td>Moody, Katie (Rowan)</td>
<td>5/3/14</td>
<td>Collaborative Piano</td>
<td>Married, Resident Director at BU</td>
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<tr>
<td>Moore, Lydia</td>
<td>5/3/14</td>
<td>Music Ministries</td>
<td>Assistant Executive Director at Center Stage Performance in</td>
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<tr>
<td>Name</td>
<td>Date</td>
<td>Major</td>
<td>Hometown</td>
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<td>Mormon, Amy (Easley)</td>
<td>5/9/2009</td>
<td>Piano Performance</td>
<td>Fairhope, AL</td>
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<tr>
<td>Noote, Jesse</td>
<td>5/17/2003</td>
<td>Music</td>
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<tr>
<td>Noote, Joshua</td>
<td>12/14/2002</td>
<td>Music</td>
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<tr>
<td>Peabody, Suzanne (Baucum)</td>
<td>5/9/2009</td>
<td>Guitar Performance</td>
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<td>Peacock, Sarah (Bravo)</td>
<td>4/28/2012</td>
<td>Musical Theater</td>
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<td>Peacock, Tony</td>
<td>4/30/2011</td>
<td>Composition &amp; Voice</td>
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<td>Pratt, Lauren</td>
<td>4/28/2012</td>
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<td>Reese, Rachel</td>
<td>5/8/2010</td>
<td>Violin Performance</td>
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<td>Rogers, Tianna</td>
<td>5/3/2014</td>
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<td>Rowan, Megan (van der Bijl)</td>
<td>5/3/2014</td>
<td>Piano Performance</td>
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<tr>
<td>Saks, Rebekah</td>
<td>4/27/2013</td>
<td>Collaborative Piano</td>
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<tr>
<td>Scarborough, Diana (Allgaier)</td>
<td>5/7/2005</td>
<td>Guitar Performance</td>
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<td>Shelt, Amanda (Hester)</td>
<td>4/26/2013</td>
<td>Music Administration</td>
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<td>Stafford, Zachary</td>
<td>4/30/2011</td>
<td>Performance - Bass</td>
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<td>Stith, Maggie (McLinden)</td>
<td>5/1/2013</td>
<td>Piano Performance</td>
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<td>Swilley, Victoria (Jelstrom)</td>
<td>12/18/2010</td>
<td>Musical Theater</td>
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<tr>
<td>Walker, Janice</td>
<td>12/31/2006</td>
<td>Music</td>
<td>Lives in Jackson, MS; works at Southern Farm Bureau Life Insurance</td>
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<tr>
<td>Wiggins, Abigail</td>
<td>4/28/2012</td>
<td>Musical Theater</td>
<td>Worship Ministry Assistant at Pine Lake Church</td>
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<tr>
<td>Wise, Ellen</td>
<td>12/30/2014</td>
<td>Composition &amp; Voice</td>
<td>BM in Composition and BAM in Vocal Performance; getting Masters in Choral Conducting at Emory University</td>
</tr>
<tr>
<td>Zhu, Jocelyn</td>
<td>5/3/2014</td>
<td>Violin Performance</td>
<td>Graduate Studies at Julliard in NYC</td>
</tr>
</tbody>
</table>