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INTRODUCTION
Welcome to the Walla Walla University Department of Music. This handbook has been created to assist you with understanding the Music Department and its policies and resources. We want to provide guidance and encouragement while challenging you to achieve your best. Each year we revise this handbook to reflect changes and provide further clarification. If you have questions about the content of the handbook, please don’t hesitate to ask for explanation. We want your experience of studying music at Walla Walla University to be enjoyable and stimulating, and we are here to help you achieve your goals.

The Music Faculty

Dr. Cristian Neacsu
D.M.A., University of Illinois
Department Chair;
Violin, Viola, Chamber Music, Orchestration, Music Notation Lab

Professor W. Brandon Beck
M.M., VanderCook College of Music
Director: Brass Ensemble, Steel Band, Symphony Orchestra, Wind Symphony;
Conducting, Low Brass Instruments, Secondary Music Methods

Professor Albert R. Diaz
Ph.D. candidate, University of California, Los Angeles
Guitar, Introduction to Music, History of Music, World Music

Dr. Jinhyang Park
D.M.A., Boston University
Piano, Ear Training I, Piano Literature, Accompanying Practicum

Dr. Kraig S. M. Scott
D.M.A., Eastman School of Music, University of Rochester
Director: University Singers, I Cantori;
Organ, Harpsichord, Advanced Keyboard Skills, Choral Conducting, Ear Training II

Staff

Mrs. Flor Smith
Administrative Assistant
Adjunct Music Faculty

Michael Agidius (Director: Big Band)—M.A. Lewis and Clark College

Janice Baker (Elementary School Music Methods and Materials)—M.A.T. and M.Ed. Walla Walla University

Ron Coleman (Clarinet)—B.S. Northrop University

Stefanie Crumpacker-Flerchinger (Voice)—B.Mus. Ed. Choral Emphasis, Walla Walla University (currently enrolled in M.Ed. Walla Walla University)

Shirley Diamond (Saxophone)—D.M. Indiana University

Benjamin Gish (Cello, String Bass, Introduction to Music)—M.M. Andrews University

Sonja Gourley (Voice)—B.Mus. Walla Walla College

Adella Hammerstrom (Bassoon)—B.Mus. University of Montana

Jeremy Irland (Voice)—M.M. University of Washington

Pablo Izquierdo (Oboe)—M.M. University of Victoria

Christine Janis (Singer’s Diction, Voice)—D.M.A. The Ohio State University

Michael Jones (Percussion)—M.Ed. Northwest Nazarene College

Wafia Kinne (Piano)—M.M. Andrews University

Dean Kravig (Horn)—M.A. Central Washington University

Phil Lynch (Electric Bass)—B.Mus. California State University, Long Beach

Lori Parnicky (Flute)—M.A. Lewis and Clark College

Lyn Ritz (Intro to Music, Theory II, Form and Analysis)—D.M.A. University of Kentucky

Peter Shultz (Theory I)—Ph.D. candidate University of Chicago

Chelsea Spence (Harp)—M.M. Colorado State University

Maya Takemoto (Violin)—B.A. Otani University, Kyoto, Japan

Michael Vandiver (Tuba)—B.Mus. Indiana University

Rachel Vixie (Music in the Elementary School)—M.M. Holy Names University

Qian Yin (Violin)—D.M.A., University of Illinois
PREFACE

The Music Department of Walla Walla University not only nurtures each individual student who seeks to become a better musician and listener, but also enhances the spiritual and aesthetic experience of the entire campus and community. Because the Music Department is an integral part of the University’s intellectual, spiritual, and aesthetic experience, we invite you to read the University’s vision and philosophy as a preface to understanding the Music Department’s mission. The mission of the University is found on page 14 of the Undergraduate Bulletin, 2018-19.

DEPARTMENT OF MUSIC

Mission
Within the context of a Christian liberal arts educational environment, the Walla Walla University Music Department aims to challenge and nurture each student with a rich musical experience. It is our goal that each student, whether preparing for a career in music or not, will be inspired and stimulated to further enrich the lives of others with the knowledge, expertise, and sensitivity gained from studying music at Walla Walla University.

Objectives
The specific objectives of the music program are as follows:

1. To prepare professional musicians who possess competent skills in performance, music theory, conducting, and pedagogy, and who are able to communicate knowledgeably and effectively about music history and literature, including representative non-Western traditions
2. To provide opportunities for guidance and training in church musicianship so that students will be prepared to serve as ministers of music, choir directors, and organists in Christian denominations
3. To prepare and graduate music education majors who obtain both Washington State and Seventh-day Adventist denominational teaching credentials, and whose qualifications to teach in public, private, and Seventh-day Adventist schools prepare them to serve in a variety of educational contexts
4. To provide competent non-music majors satisfying ensemble experiences that enrich their own musical growth and enhance the spiritual and aesthetic experience of the entire university community
5. To provide opportunities for all students of the University to enhance their musical experience and knowledge through private lessons, coursework, and concerts
6. To reach out to the surrounding community and provide high-caliber performances, tours, and workshops that enrich the lives of those in the broader circle beyond the immediate University campus.
ACCREDITATION


Maintaining Your Health as a Musician

Among the NASM accreditation standards is a standard on health and safety. In accordance with this standard, the WWU Department of Music is providing information to students, faculty, and staff on musicians’ health and avoiding injury. One of the primary concerns of musicians is to avoid hearing damage, and you will find in Appendix G information about maintaining your hearing health. Other areas of concern to musicians include musculoskeletal awareness and avoiding injury that would inhibit the ability to perform physical motions necessary to a musician. Several types of courses or programs have been designed specifically to enhance body awareness, and students should be familiar with what is available. These include the following:

- The Feldenkrais Method  http://www.feldenkrais.com/
- Alexander Technique  http://www.alexandertechnique.com/
- Body Mapping  http://bodymap.org/main/
- Dalcroze  http://www.dalcrozeusa.org/

For additional information about maintaining your health as a musician, see the June 2012 Musical America Special Report titled *Musicians and Their Health Care*, accessible at: http://www.musicalamerica.com/specialreports/HEALTHCARE_2012.pdf

REQUIREMENTS AND PROCEDURES

Overview

The specific course requirements for a major or a minor in music are outlined in the Undergraduate Bulletin. The Bulletin, however, directs you to this handbook for additional details and instructions on the procedures involved in being a music major or minor.

The degree tracks offered by Walla Walla University are as follows:
- Bachelor of Arts with a major in music
- Bachelor of Music in performance
- Bachelor of Music in music education

Students who choose to pursue a major or minor in music must select one area of performance on which to focus. The possibilities include voice, any standard orchestral or concert band instrument, classical guitar, piano, harpsichord, or organ.

Certain requirements are intended for all music students, while others are specific to the Bachelor of Arts (BA) in music, the Bachelor of Music in performance or music education, or the minor in music. Whatever your goals, it would be wise to discuss your questions and decisions with a music faculty member or the chair of the department. You should be assigned a music adviser as soon as you enter the program and state your intention of being a music major.
or minor. Even if you are planning to minor in music, you will be assigned an adviser to help plan your course of study.

You may declare your intentions of becoming a major or minor at any time, but formal acceptance as a music major or minor is accomplished by passing a performance audition (“status jury”) with music faculty and successfully completing Theory I and Ear Training I. Incoming freshmen, transfers, and current students wishing to become majors or minors usually jury for official status before the full faculty during the first year in residence. [See “Applied Examinations (Juries),” pp.11-13.] Additionally, all students pursuing music degree programs will participate in a primary departmental music organization (ensemble) during each quarter in residence. Music minors must participate in a primary music organization during each quarter that they take lessons from departmental faculty (whether for credit or zero credit). These key components lay the foundation for becoming a music major or minor.

Good Standing
Once you have obtained major or minor status, it is important to remain in “good standing.” A student who consistently meets the requirements (including minimum cumulative GPA of 2.00 or above) for the following is considered in “good standing”:

- Lessons, performance classes, and juries
- Concert attendance and participation
- Ensemble participation
- Coursework

As you read this handbook, you will notice that various situations and activities in the music program will require you to be in “good standing” in order to achieve success and move forward in your studies. The next section explains the procedures you need to follow in order to register for applied music lessons, followed by policies and requirements that will lead you to success in your lessons.

APPLIED MUSIC LESSONS

Lesson Registration and Fees
Registration for and scheduling of applied music lessons is initially handled in the Music Department, but you are ultimately responsible for making sure that your applied lesson registration appears on your schedule on myWWU, whether you are taking lessons for credit or zero credit. If you are not registered for lessons by the tenth day of the quarter, you will have to wait until the following quarter to enroll in lessons. If you have any questions regarding registration for lessons, please see the administrative assistant in the music office.

To register for MUPF applied lessons, you must sign up in the music office before the tenth day of the quarter and communicate directly with your teacher to make sure your schedules will be compatible. Please pay attention to which lesson level you register for, because MUPF 127, 217, 227, 237, 317, 427, 437 really do mean different things! If you have not juried for status at all, then register for MUPF 127. Otherwise, your lesson level is determined by the faculty in
accordance with your most recent status jury as indicated in a memo from the music department chair.

The cost of tuition for applied music lessons is the same as any other hour of credit, plus the private lesson fee of $225 per quarter for one credit. One credit of lessons corresponds to nine 30-minute lessons, and students registered for 2-4 credits of applied music are charged $450 for nine one-hour lessons. For non-credit lessons (MUPF 10-17) there is no tuition charged and the cost is $335 per quarter for nine 30-minute lessons and $670 for nine one-hour lessons. Sign up in the music office for zero credit lessons before the tenth day of the quarter as you would for all other applied music lessons.

If a student chooses to drop or withdraw from lessons at any point in the quarter, the deadlines for tuition refunds as indicated in the WWU calendar will be followed with respect to any lesson fees incurred. After the 50% refund deadline is past, no lesson fee refunds will be given.

Students matriculating at WWU in 2016-2017 are eligible for the music lesson fee scholarship after completing Theory I and Ear Training I, and gaining acceptance as a music major through an applied exam (jury). They must maintain good standing to remain eligible. The scholarship is applied only to those lessons that are needed to complete requirements for the major in music.


Attendance
It is the responsibility of the student to meet the appointed time for the lesson, and the teacher is obligated to provide opportunity for make-up lessons only in the event of illness or extreme emergency. As a courtesy to the teacher, a student is expected to contact the music office or the teacher as soon as possible if he or she is not able to attend a lesson. Lessons missed for reasons other than illness or emergency are charged to the student.

Lesson Requirements and Preparation
The Department of Music seeks to offer high-quality private applied music study for music majors and minors as well as for the campus at large. We encourage students to communicate freely with their teachers regarding their goals for music study. Participation in performance classes as well as other performance opportunities greatly enhances the private lesson studies. Grades for applied music lessons are determined not only by lesson preparation, attendance, and participation in performance activities, but also by progress and quality of work. (See Appendix A for the departmental applied music syllabus, a condensed document that includes information from this handbook.)

Practice Records
Students must account for their hours of practice each week. The student and teacher are expected to discuss how this will happen.
Credit and quarterly grades for practice hours are given on the following basis. Please note that the listed practice hours are the minimum needed to qualify for the grade. Completion of hours needed for a grade does not guarantee that grade.

<table>
<thead>
<tr>
<th>Credits</th>
<th>Lesson hours/week</th>
<th>Practice hours/week</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/2 hour</td>
<td>5</td>
<td>45</td>
<td>40</td>
<td>30</td>
<td>22</td>
</tr>
<tr>
<td>2</td>
<td>1 hour</td>
<td>9</td>
<td>81</td>
<td>72</td>
<td>54</td>
<td>40</td>
</tr>
<tr>
<td>3</td>
<td>1 hour</td>
<td>12</td>
<td>108</td>
<td>96</td>
<td>72</td>
<td>54</td>
</tr>
<tr>
<td>4</td>
<td>1 hour</td>
<td>15</td>
<td>135</td>
<td>120</td>
<td>90</td>
<td>67</td>
</tr>
</tbody>
</table>

**Performance Classes**
Each performance area provides at least one weekly performance class. These classes are crucial to each student’s development as a musician because they provide:

1. An opportunity to perform in a constructive and supportive setting.
2. Exposure and familiarity with repertoire beyond a student’s own private lessons.
3. A forum for discussion, active listening, and building relationships with fellow musicians.

All students taking lessons are required to participate in weekly performance classes. In 2018-2019, performance classes will be scheduled according to the following areas: piano, organ, voice, and non-keyboard instruments.

**Concerts and Recitals: Participation and Attendance**
All students currently enrolled in departmental music lessons are invited and encouraged to perform on music department recitals, upon the advice of their private lesson teacher. Two weeks prior to each department recital, a link to the participation form will be emailed to music majors and minors. All students who wish to participate in a department recital must submit the completed participation form by 5 pm on Tuesday the week prior to the recital. Placement on the recitals is on a “first come, first served” basis, and the list of participants will be posted by Friday noon prior to the recital. Since each recital is scheduled to be no longer than an hour in length, those who sign up earlier will be given priority, as will those who are expected to fulfill a music department recital requirement. Accepted music majors are required to perform each academic year in at least two music department recitals in differing quarters.

Music majors are required to attend SIX concerts/recitals each quarter, including at least one music department recital per quarter. All music majors are required to attend the Departmental CommUnity in the fall, which may count as one of the six concerts in that quarter. Attending performances and listening to repertoire performed by other musicians is a valuable learning experience and an important dimension of becoming an educated musician. Students are strongly encouraged to listen to concerts both on and off campus by professional musicians, as well as those presented by their fellow students on campus. Programs other than music department recitals, in which the student is a participant, may not be counted towards this requirement. (Performance participation and attendance is recorded on the Repertoire List and Performance Record form. See the sample form in Appendix B.)
Performance Attire
Casual dress is not appropriate for performing, stage managing, or page turning. Semi-formal or formal attire is recommended for performance at all recitals and concerts, including general recitals and other performances on or off campus. As a representative of the Music Department and of Walla Walla University, remember that your appearance and attire will make an impression on your audience along with the way you sound. Your attire may detract from the performance if it is not appropriate for the context. Consider whether you will draw more attention to yourself or the music you are performing.

Since many students participate in performances at the University Church, we share with you here the clothing guidelines intended for those who are in leadership positions on the platform. These are written also for the benefit of television cameras and provide helpful pointers for performance in the sanctuary and other contexts. The following descriptive list comes directly from the University Church guidelines:

- Clothing should be neat, clean, and without holes.
- As our services are recorded and televised, the following work best: Stripes, solids, large patterns, and colors. (Whites, high contrasting colors, small prints, and glitter distort the final image and distract.)
- Shoes are required. Leave casual sandals at home.
- Hair is to be neat, combed, and of a natural color.
- Avoid wearing jeans.
- Limit jewelry to watches, weddings rings, medical/ID bracelets, and small (non-dangling) earrings.
- Men: Ties are fine, not required. Preferably wear a shirt with a collar.
- Women: Dresses/skirts should hit the knee or below. (The congregation’s eye level is about at your knee.) No low cut tops. Avoid strapless, spaghetti straps, bare back.

Studying with Adjunct Faculty and Off-Campus Studies
Students studying with on-campus adjunct faculty are encouraged to communicate periodically with their full-time faculty adviser or the department chair regarding jury preparation, recital requirements, and any other questions they may have regarding their program of study.

Students studying off campus are required to report on a regular basis to the on-campus major professor who oversees that performance area, or to the department chair. At least one contact should be made as the quarter begins and one as the quarter ends. Students should be prepared to discuss the material and repertoire covered, and other matters related to their progress. It is the student’s responsibility to contact the on-campus teacher as arrangements are made for applied music examinations (juries).

Practice hours for off-campus study should be registered under the on-campus professor’s name.

Students should, in consultation with their music adviser, arrange to participate in on-campus performance classes, recitals, and juries as required by the WWU Music Department.
Continued off-campus study is reconsidered by the WWU full-time faculty on an annual basis.

APPLIED EXAMINATIONS (JURIES)

What are “juried”?
A student wishing to become a music major or minor must perform for the music faculty in order to be granted formal status as a major or minor. This applied examination is called a “jury.” Applied examinations are a central part of the WWU music degree program. These exams allow the department to ensure that students are making expected progress towards their goals, and are in themselves an important educational experience. Constructive feedback in the form of written comments and suggestions from the music faculty are given to the student and the student’s teacher following the applied exams.

Any student may take lessons and obtain credit at the MUPF 127 level without performing a jury, but ultimately only three credits of MUPF 127 are applicable to fulfilling requirements for a music major or minor. A student must jury for status before going on to register for a higher level of applied music lessons. After achieving status, music majors and minors must participate in juries on a regular basis, as explained below.

Jury Schedule and Participation
Juries are scheduled twice each academic year, first in the winter quarter (late January or early February), and then at the end of the spring quarter. The blank repertoire and performance record forms, as well as the status application forms, will be available from the music office no later than three weeks before the juries are to be scheduled. Students are expected to follow these guidelines in preparation for juries:

Students auditioning for status, whether freshmen, transfers, or currently enrolled, will appear before the faculty in either winter or spring quarter juries. Students are expected to consult with their applied music teacher to determine when to jury for status. A separate application form for status must be completed and submitted by the student and the teacher along with the student’s repertoire and performance record form. The status application form is available at the music office by request. Students who successfully jury for status will be able to register for applied music at the next level as follows:

- Minors: MUPF 217
- Majors (BA and BMus in music education): MUPF 227
- Majors (BMus in performance): MUPF 237

Status is granted only from the date of the jury forward, i.e. achieving status in winter gives a student status from that quarter onward, and a successful spring jury grants status for the upcoming summer or fall (whenever the student next enrolls in lessons). Students who have been granted status but then experience a break in residency for more than a year must jury again for status.

Accepted majors will appear before the faculty in both the winter and spring quarter juries. Unless requesting upper-division status, students are required to perform a
“maintenance jury” that is shorter but still gives opportunity for the faculty to provide constructive feedback.

If requesting upper-division status, the student and teacher must complete and submit the appropriate upper-division status request form, available at the music office. The upper-division status request form is submitted along with the student’s repertoire and performance record form. Non-keyboard majors must successfully complete all piano proficiency requirements prior to applying for upper-division status, and all majors must achieve upper-division status at least three quarters before presenting their senior degree recital. Music majors who successfully jury for upper-division status will be able to register for applied music at the next level as follows:

- BA and BMus in music education: MUPF 427
- BMus in performance: MUPF 437

Accepted minors will perform a jury at the end of each quarter in which they take lessons (winter juries for fall lessons; spring juries for winter and spring lessons). Unless requesting upper-division status, the student will perform a shorter “maintenance jury” that allows the faculty to provide constructive feedback.

If requesting upper-division status, the student and teacher must complete and submit the appropriate upper-division status request form, available at the music office. The status request form is submitted along with the student’s repertoire and performance record form. Minors must complete three credits of upper-division applied music studies prior to giving their senior recital. Music minors who successfully jury for upper-division status may register for applied music at the MUPF 317 level.

Participation in applied music examinations is mandatory for all accepted music majors, and for minors who are currently studying their applied area. Failure to take the exam will result in a failing grade. Students may be exempted from this requirement subject to prior departmental approval. For example, a student who has given a required degree recital within four weeks prior to the examination may be exempted from performing a jury, but only if granted specific approval.

**Jury Repertoire and Forms**

Students must maintain and complete a repertoire list and performance record. This completed form must be signed by the student’s applied lesson teacher and submitted to the music office by the Monday before juries. This form must be completed in its entirety before submission.

**Repertoire choices** should reflect at least two contrasting periods if a minor, and three contrasting periods if a major. The student must indicate the choices to be performed on the repertoire sheet. (See the sample form in Appendix B.) Memorization of repertoire is encouraged of BA and music education students. Students majoring in music performance are expected to memorize at least some repertoire, in consultation with their teacher, in the course of their studies. Students should be prepared to perform all repertoire as indicated on their form but
expect to be stopped; the faculty may choose to listen to excerpts from the selected jury repertoire.

Students applying for music major, minor, or upper division should obtain the appropriate \textbf{status application form} at the music office and complete Part I. The student’s teacher must complete Part II. This form must be submitted along with the student’s repertoire list and performance record form. No requests for changes in status will be considered if Part II is not completed.

\textbf{Preparing for Juries}

\textbf{Sign-up sheets} are posted in advance of the applied examinations, giving students opportunity to indicate their preferred jury time. It is the student’s responsibility to make sure that his or her accompanist is able to come during the scheduled jury time. Some adjustments to the schedule may be necessary before the final schedule is posted the Thursday before juries take place. Jury time slots should be scheduled as follows:

- **Minors** jurying for \textbf{status} should sign up for a \textbf{15-minute jury}.  
- **Majors** applying for status should sign up for a \textbf{20-minute jury}.  
  Performance time for each of these jury slots will be 10 minutes for a 15-minute jury and 15 minutes for a 20-minute jury.

The standard \textbf{“maintenance” jury} for both majors and minors takes place in a \textbf{10-minute time slot}. Students should be prepared to perform all repertoire as indicated on their form but expect to be stopped; the faculty may choose to listen to excerpts from the selected jury repertoire.

Students are responsible for making arrangements and rehearsing with an \textbf{accompanist} at least one month prior to juries. Minimal preparation with an accompanist may jeopardize a student’s jury performance.

Students are required to bring a minimum of \textbf{two original copies of the score} for each piece prepared for the jury. (See the “Copying Policy,” p.22.)

During the jury, students should be prepared to \textbf{discuss general information about the music}, such as its origins, style, the composer, and the meaning of texts. Vocalists should be prepared to recite the text in an appropriate English translation. Students should also be prepared to sight read and/or perform technical exercises as listed on their repertoire sheet.

\textbf{DEGREE RECITALS}

All music majors and minors are required to present a senior recital according to the guidelines presented in this handbook. Students completing a Bachelor of Music degree in music performance must also present a recital during their junior year.
• Students preparing for these degree recitals must be enrolled in lessons with their major teacher for a minimum of two quarters immediately preceding the performance as well as during the quarter in which the recital is given.
• Senior music major recitals may be given only after the student has had upper division standing for at least one academic year.
• Minors must complete three credits of upper division applied studies prior to giving their senior recital.

Recital Request Form and Scheduling
Recitals are scheduled in consultation with the music faculty. A recital request form listing the proposed date and repertoire must be completed and submitted for faculty approval at least six months prior to the proposed recital date. The request form is on the music department website: https://www.wallawalla.edu/academics/areas-of-study/music/academic-program/recital-requirements/

The planned program must be performed in its entirety in a pre-recital audition for a panel of no fewer than three faculty members. Upper-division status must be achieved and all music major requirements for piano proficiency completed prior to the pre-recital audition. Students also must remember to register for their recital in the appropriate quarter. The recital is listed as a zero-credit course, and it is a graduation requirement. Students should register as follows:

- Majors: MUPF 387 Junior Recital (required of BMus in performance only)
- Minors: MUPF 486 Senior Recital
- Majors: MUPF 487 Senior Recital (BA and BMus)

The pre-recital must take place no later than one month prior to the recital. It is the student’s responsibility to contact and confirm the availability of three faculty members with sufficient notice (a minimum of two weeks prior) regarding the upcoming pre-recital audition. The faculty should be selected in consultation with the student’s applied lesson teacher and include at least one full-time faculty member. The student also must schedule a time in the auditorium with the music office and confirm the availability of collaborative musicians. A separate pre-recital form must be submitted and is available on the music department website: https://www.wallawalla.edu/academics/areas-of-study/music/academic-program/recital-requirements/ The form requires the department chair’s signature prior to the pre-recital as well as complete repertoire information in program order. The student gives the completed form to the applied music teacher who will then submit the signed form to the music office no later than the day after the pre-recital.

Scope of Degree Recitals
Degree recital requirements differ slightly for each area:

**Bachelor of Music in music performance**
A full recital (minimum of 45 minutes of performance time) must be presented in both the junior and the senior year.

**Bachelor of Music in music education**
A full recital (minimum of 45 minutes of performance time) must be presented in the student’s chosen performance area in the senior year.
**Bachelor of Arts in music**

Majors may choose to present a full solo recital (45 minutes minimum) or a collaborative recital, or with departmental permission, they may do a research or theory project instead. Students interested in completing a project are encouraged to consult with their adviser and the department chair well in advance of their senior year, and they must submit their request to pursue this option no later than the time of their jury for upper-division status. (Please consult the Undergraduate Bulletin, 2018-2019, p.190 and p.321, regarding guidelines and the course description for MUHL 479 Directed Research/Project.)

**Minor in music**

Minors will perform a joint recital as they conclude their performance studies. A minimum of 20 minutes of music from at least two eras is required. Voice students will perform texts in at least two languages, including French, German, Italian, or English.

**Repertoire Represented on Degree Recitals**

Students select their recital repertoire in consultation with their applied lesson teacher. The recital program must include repertoire from at least three contrasting periods and styles. The following classifications are intended to provide some guidance:

- **Brass, Strings, Woodwinds:** Baroque and earlier, Classical, Romantic, 20th- or 21st-century
- **Classical Guitar:** Renaissance, Baroque, Classical or Romantic, 20th- or 21st-century
- **Organ:** Baroque and earlier, Classical or Romantic, 20th- or 21st-century
- **Percussion:** One movement of a major work for solo performer and orchestra may be included. The program should include one transcribed work by a pre-20th-century composer. Percussionists must perform works on all of the following instruments: marimba (xylophone and/or vibraphone), timpani, multiple percussion, snare drum.
- **Piano:** Baroque, Classical (including Beethoven), Romantic, 20th- or 21st-century
- **Voice:** Songs or arias written before 1800 (including at least one in Italian), German Lieder, French art songs, contemporary songs with original English text

**Printed Programs**

Students are required to prepare the printed programs for all degree recitals. Programs must have approved recital request and pre-recital forms, along with accurate and complete titles of all compositions, movement names, and complete names of composers and their birth and death dates. Program information must be submitted to the music office for copying no later than two weeks before date of performance.

Printed programs must follow a specific format, so please use approved template. Failure to meet the deadline will constitute a $50 late fee.
Text translations and program notes, if desired, must be prepared by the student in consultation with his or her applied lesson teacher well in advance of the recital. Final approval of these additions must be granted by the student’s teacher in order to be included in the program.

Posters
Students may design their own recital posters with approval from the music administrative assistant or department chair. (Guidelines for designing a poster are available in the music office.) Students wishing to design their own posters must notify the administrative assistant immediately after the pre-recital approval, and the finished design should be submitted to the music office at least two weeks prior to the approved recital date. Students who do not wish to create their own poster design should confirm after their pre-recital that one will be produced by the music office.

Receptions
The Music Department provides punch, napkins, and cups for senior recitals. Students are welcome to bring additional items to serve at their reception.

Non-Degree Recitals
Students wishing to perform a non-degree recital should submit a recital request form at least one month in advance of the proposed recital date. The form is available on the music department website: https://www.wallawalla.edu/academics/areas-of-study/music/academic-program/recital-requirements/ The chair will discuss the proposed date, time, and repertoire with the music faculty, and if the date is approved, the student may confirm the recital with the administrative assistant in the music office. Printed programs and posters may be prepared by the student if the recital date is approved.

OTHER REQUIREMENTS AND OPPORTUNITIES

Ensembles (Organizations)
The cross-disciplinary exposure to music literature and the development of ensemble musicianship are vital to a musician’s development and the life of the Music Department. All students pursuing music degree programs will participate in a primary departmental music organization (ensemble) during each quarter in residence. Music minors must participate in a primary music organization during each quarter that they take lessons from departmental faculty. All students will enroll for either credit or zero credit. University Singers (MUPF 215 or 315) serves as the primary ensemble for students whose performance area is voice; Wind Symphony (MUPF 255/256 or 355/356) for brass, wind, and percussion students; Symphony Orchestra (MUPF 266 or 366) for string students. Students whose performance area is in a keyboard instrument will participate in the primary ensemble of their choice. The music faculty encourages students who wish to participate in additional chamber ensembles to make arrangements with a faculty member who is willing serve as their coach.
All participants in departmental ensembles will register for these ensembles on myWWU, the online registration system. Students are required to register for credit or no credit. They will be graded A-F for credit, and S or NC for zero credit.

**Piano Proficiency**
Requirements for minimum piano proficiency must be completed before students can be advanced to upper-division performance standing in their major applied area. Students whose major performance emphasis is in a keyboard instrument are exempt from this requirement. Freshmen without a background in piano are strongly encouraged to enroll in piano lessons as soon as possible to prepare for the piano proficiency exam prior to requesting upper division status. A copy of the piano proficiency requirements is available on the music department website: https://www.wallawalla.edu/academics/areas-of-study/music/academic-program/

**Accompanying**
While keyboard majors are exempt from the piano proficiency exam, being able to successfully accompany other musicians is a valuable skill that they should develop carefully since it is highly likely that they will be expected to accompany other musicians in various professional contexts. In order to cultivate this skill, all keyboard majors and minors are strongly encouraged to accompany at least one soloist in a studio or accompany a large ensemble each quarter. Accompanists are paid hourly wages. Accompanying assignments are arranged by Dr. Jinhyang Park in collaboration with the studio teachers at the beginning of each quarter.

Accompanists who accompany a student taking a 30-minute lesson each week will rehearse with the soloist up to 30 minutes outside of each lesson. Similarly, a student taking an hour lesson may rehearse with the accompanist for up to an hour outside of the lesson time. Accompanists will record their hours of accompanying each week as arranged with the department chair and administrative assistant and report to the major teacher whose student is being accompanied.

**Computer Music Notation**
Music Education and Music Performance majors are required to take MUCT 124 Music Notation Lab (as of the WWU Undergraduate Bulletin 2017-2018). This course is usually taught every fall quarter. (See also “Computer Lab,” p.21.)

**Departmental Exit Exam**
Each senior music major is required to complete a departmental exit exam before graduation. The purpose of this exam is to assess the effectiveness of the music program and help determine the competency level of our graduates. The MFT (Major Field Test) in music is scheduled by the WWU Testing Center, and students may call x2147 to set up an appointment.

**Scholarships**
As described above (see “Applied Music Lessons,” p.8), the Music Department provides a substantial scholarship in the form of a music lesson fee waiver to all music majors in good standing. Additional scholarships are granted to incoming freshmen during the annual University Days scholarship auditions, and some scholarships are available on a limited basis to
instrumentalists who perform in the WWU Wind Symphony and Symphony Orchestra. Students receiving ensemble scholarships will be required to sign a scholarship contract.

Generous donors have also given funds for scholarships to support music students in our program. Consideration for these awards takes place each year in the spring, and the recipients are announced during the Awards CommUnity during spring quarter. Eligibility for these awards is based on student ability and achievement, demonstrated need, and the guidelines provided by each endowment.

Students wishing to maintain their eligibility for music scholarships of any kind must:

- remain in “good standing”
- maintain a minimum overall GPA of 2.5
- make acceptable progress towards completing their degree
- demonstrate reliability, good citizenship, and commitment to service in the Music Department and Walla Walla University

Failure to meet these criteria will constitute cause for the music faculty to review the student’s scholarship, which may be in jeopardy or revoked.

Community Music Lessons
Upon recommendation and approval of the department chair and a student’s applied music instructor, a student may teach community music lessons as an employee of WWU in one of the teaching studios in the FAC. Music students are not permitted otherwise to teach community students in the department, according to university regulations.

CLASSROOM AND CONCERT ETIQUETTE

As musicians, we have many opportunities to share our lives with others. This includes sharing classroom experiences and rehearsals with classmates, teachers, and guest musicians; performing live in spaces large and small; and performing for distant audiences who view and listen to us through audio or DVD recordings, broadcasts, or live streaming. In all of these situations, we can influence others’ enjoyment of the learning experience or performance. Being aware of our own potential for influence is crucial also because we represent not just ourselves but the Department of Music and Walla Walla University. How we interact with each other can impact memories and perceptions of an entire class, ensemble, department, or university.

The following guidelines have been developed by the Department of Music to promote professionalism and a healthy learning environment.

Classroom

Talking: Whether the class is large or small, it is distracting to talk with another student while the teacher is lecturing or while another student is contributing to the class discussion. You distract not only yourself because you won’t know what the teacher is saying, but you are also hindering another student’s learning by preventing that student from listening directly to the teacher. You
cannot expect the teacher to repeat information already presented if you weren’t paying attention, and some students will complain to the teacher if they feel that other classmates are disrupting their educational experience.

**Distractions:** Whether or not your teacher permits laptop use or other electronic devices in the classroom, generally it is considered impolite to engage in texting or to walk out of the classroom during class for no apparent reason. Similarly, it is not necessary for you to notice or answer a phone call during class, whether or not the phone actually rings and makes a sound. If you are truly in an emergency situation and are expecting an important call, make special arrangements with your teacher. Otherwise, keep your phone off and entirely out of sight and out of mind during class. Surfing the internet is also considered impolite, since you are obviously turning your attention away from class and probably that of anyone else sitting near you.

**Communication with teachers:** Sometimes students feel uncomfortable approaching a teacher to discuss problems and dilemmas. You need to know, however, that teachers are very interested in your educational experience and want to hear from you. Even if you think that something you have to share may be uncomfortable to discuss, approaching your teacher with respect should yield a satisfactory outcome for both of you.

Remember also that you may represent Walla Walla University to your teachers, and this is particularly true of teachers who may be hired to teach one class in a given quarter at WWU and work most of the time elsewhere. These teachers have been hired because of their qualifications and expertise, and they may approach teaching differently from what you are accustomed to experiencing. How you respond to these teachers and what they have to offer, whether through direct communication or anonymously in a course evaluation, can influence whether or not both you and the teacher remember the class in the future as a rewarding experience. Exercising respectful honesty in communication is always recommended.

**Rehearsals and Performances**
Ensemble rehearsals are most effective when each member is punctual and present. Please make sure you arrive early so that the director of your ensemble can start with each person in place. The same guidelines for talking and avoiding distraction (as described above for the classroom) apply to rehearsals. Exercise courtesy and awareness regarding the ways you contribute to or distract from achieving rehearsal goals. If you are unprepared for rehearsal or distract from the intended goals, you waste the time of multiple individuals.

**Performances:** Whether you are performing a solo or performing with a large ensemble, the audience will notice your behavior from the moment you step on the stage to the moment you leave. Make sure you dress appropriately (see the separate guidelines regarding performance attire in this handbook, p.10) and cultivate awareness for the ways you will be perceived from an audience member’s perspective. Practice your bowing and make sure you acknowledge your collaborative pianist at the end of a performance. If you are part of a large ensemble, do not allow yourself to be distracted or distract others when not actually singing or playing your part. Your behavior is particularly noticeable during University Church services and concerts that are live streamed or later broadcasted. You do not want to be caught texting or talking to a neighbor while in full view of an attentive audience.
Audience: As a musician sitting in the audience, you have a special responsibility for setting a good example to others during concerts. Because it has become common practice to sit quietly without talking during a concert performance, this is the expected behavior. Other listeners will be annoyed and distracted if you walk in or out in the middle of a piece or movement, or if you whisper a conversation with your neighbor. It goes without saying that cell phones must be turned off entirely. If you find yourself in the middle of a group of talking friends during a concert, set a good example and figure out how to respectfully remind them that you have come to listen to the performers as have the other people in attendance. Audience members from the community also notice the behavior of university students in the audience during concert performances. Do your part to make sure our guests have a rewarding listening experience.

FACILITIES AND SERVICES

The Melvin K. West Fine Arts Center
The building that houses the Music and Art Departments was completed in 1966 while Melvin K. West was chair of the Music Department. In 1996 the building was named after and dedicated to Dr. West, an exceptional organist and influential musician who made a profound impact on the direction of the WWU Music Department in the 1960s and 1970s. In addition to teaching studios and practice rooms, the facility includes two large rehearsal areas, a computer notation lab, a listening library, and an auditorium with a seating capacity of almost 300. The building houses four pipe organs: a 36-rank Casavant in the recital hall, and three small practice organs including a small tracker organ built by Rudolf von Beckerath of Hamburg, Germany. The University Church also houses a large 92-rank Casavant, one of the largest organs west of Salt Lake City and north of San Francisco.

Hours and Access
The Melvin K. West Fine Arts Center building is open as follows:
  Sunday-Thursday: 7:00 a.m. to 11:00 p.m.
  Friday: 6:00 a.m. to 2:00 p.m.
  Sabbath: Closed, unless events are taking place in the building.

The music office is open as follows, unless posted otherwise for holidays and other events:
  Sunday: Closed
  Monday-Thursday: 8:00 a.m. to 6:00 p.m.
    (except the noon hour and Tuesday 11 a.m. CommUnity)
  Friday: 8:00 a.m. to 12:00 p.m.
  Sabbath: Closed

All students have access to the regular practice rooms on an unscheduled basis without fee.

Please care for the building by leaving the practice rooms, classrooms, and rehearsal spaces free of trash and other unwanted items.

Pianists may reserve practice time on the grand pianos in the building according to the guidelines prepared by the piano faculty. Piano students should submit a schedule form
(available in the music office) at the beginning of each quarter. Piano majors and minors may check out a key or use the access code for one of the grand pianos in a locked practice room on the second floor when it is available.

**Organ and harpsichord** practice is scheduled by Dr. Kraig Scott (527-2571) at the earliest possible point after registration is completed at the beginning of each quarter.

**Keys** for selected rooms to which access is permitted may be borrowed by special arrangement and checked out through the music office. Keys should be returned in a timely manner and the doors locked when the key borrower leaves the room.

**Computer Lab**: The upstairs computer lab is equipped with the *Finale* and *Sibelius* notation programs. Please note that there is to be no food or watching movies in the computer lab. Please make sure the chairs and other furniture that belong in the computer lab remain in their designated place. The door to the computer lab must be closed and locked whenever no one is using the lab.

**Locker** assignment is available to students at the music office. A $10 deposit will be required for each key, refundable upon returning it to the music office. Do not leave music instruments and materials in practice rooms or halls. Items left about the building may be reclaimed at the music office or the Lost and Found Department at the Custodial Office.

**Instrument rentals** are possible for some types of instruments. An instrument rental agreement form must be filled out at the music office each quarter that an instrument is borrowed. The rental fee is waived if the instrument is used to participate in a departmental ensemble.

**Music stands** are available throughout the building and may be moved from one practice location to another as needed. Music stands borrowed from rehearsal rooms and studios must be returned to their original location, and no stands should be left in the hallways. The racks of stands must be kept in their designated areas, and students who have stage management duties are expected to place both stands and chairs in their appropriate locations after each rehearsal and performance.

**Mailboxes** for music faculty, majors, and minors, are located in the music office. Please check your mailbox regularly. All majors and minors should also verify at the beginning of the year that they are on the email list used by the department chair to distribute important messages and announcements. You are required to use your WWU email account and you are expected to check it regularly.

**Music Library**
The main Peterson Memorial Library of Walla Walla University holds most music books and reference materials, periodicals, some scores, and a few videos. All sound recordings (CDs and LPs) plus most scores, music videos, and DVDs are kept in the music library at the Melvin K. West Fine Arts Center. Sound recordings and videos may be borrowed for use in the listening library next to the music office. Please exercise care when handling the equipment and ask the
desk worker for assistance if you are unsure about the correct use of these items. Damage to the equipment from incorrect usage can be costly, which we want to minimize.

All holdings in the music library are considered reserve material and are available for student use in the music library only. The CDs are included in the WWU library online catalog. You may find a call number for a recording by using the online catalog. Please ask the desk worker to access the CDs, videos, and headphones you need. Scores are located in the south (SB numbers) and north (SA numbers) walls of the library. Significant fines are charged for missing or damaged materials.

If you have a suggestion for what to add to the library’s collection, please don’t hesitate to discuss this with the chair of the department or one of the other music faculty.

Along the east wall of the music library is a bookshelf with reference texts such as foreign language dictionaries, the 1980 edition of *The New Grove Dictionary of Music and Musicians*, anthologies of various types, and other useful resources. These items are also listed in the WWU library online catalog. Because these are reference works, they too are to be used only in the FAC music library.

**Copying Policy**
Music majors and minors are expected to purchase music scores and thus gradually build their own music library. Students should remember also that original scores are to be presented to the faculty during juries. (See the reference to scores in “Preparing for Juries,” p.13.)

The Music Department does not support the practice of copying music to avoid the purchase of musical scores or textbooks. The office staff will not make photocopies of music. Please refer to the copyright notices on what you want to copy to ascertain what is legally allowed. If the item you wish to copy does not indicate specific permission to copy, then copying is illegal. Also do not assume something is “out of print” and therefore may be legally copied. Even “out of print” items may still be protected by copyright laws.

**Melvin K. West Fine Arts Auditorium**
All use of the auditorium is by schedule only. Organ students may do a portion of their practicing there with permission from Dr. Kraig Scott, and students preparing for piano recitals may have access to the stage pianos with permission from Dr. Jinhyang Park. All use of the auditorium will be by permission of the student’s teacher and arranged in consultation with the music office. This is necessary in order to preserve the instruments for performance condition. Care must be exercised whenever it is necessary to move the auditorium pianos.

**Keyboard Tuning and Maintenance**
If you notice that it is necessary to tune a piano, contact either Dr. Jinhyang Park or the administrative assistant in the music office.

If you notice a problem with any of the organs, such as out-of-tune notes or stops that are not working properly, contact Dr. Kraig Scott or the administrative assistant in the music office.
Recordings of Performances
All degree recitals and large ensemble performances will be recorded. CDs of any event will be available by completing a CD request form at the music office (or by calling the office at 509-527-2561). The cost of each CD will be $5 plus tax if picked up at the music office, or add $3 if it is shipped. Please allow about three weeks for processing after placing an order. (Usually CDs will be available for pick-up one week after the order is placed or will be received in the mail within two weeks after the order is placed if shipping is required.)

Music majors and minors wishing to make a special recording for their own use may do so for a fee that covers the recording engineer’s time and the cost of materials. Arrangements for this service should be made through the music office.

Department of Music Website
You may gain access to the music web pages either through the main Walla Walla University website or go directly to http://music.wallawalla.edu/. Selected information and feature articles about the WWU Music Department and its activities may be found here.

Please inform the department chair if you have suggestions regarding the website or notice items that need to be updated. This is an important communication tool not only for us within the department, but especially for the community and anyone wishing to know more about our music program.
Course Description: Applied Music
One to four credit hours of performance studies may be earned each quarter. Nine 30-minute lessons per quarter and daily practice totaling five clock hours a week corresponds to one credit hour. Nine 60-minute lessons per quarter and daily practice will earn two to four hours of credit. May be repeated for additional credit.

Course prefixes for which this syllabus may be used are as follows:
MUPF 127, 217, 227, 237, 317, 427, 437. Except for MUPF 127, registration for all other numbers must be approved by the music faculty by examination (juries). Most of the information in this syllabus is condensed from the Department of Music’s Handbook for Students and Teachers, and the WWU Bulletin, 2018-19. Students and teachers are advised to consult these documents for further clarification and details. Some teachers have created their own syllabus which outlines specific requirements for study in their particular studio. Although students may elect to take lessons for zero credit, many of the guidelines here may still apply as agreed upon by the teacher and student in order to adequately monitor and assess the student’s progress.

Attendance
It is the responsibility of the student to meet the appointed time for the lesson, and the teacher is obligated to provide opportunity for make-up lessons only in the event of illness or extreme emergency. As a courtesy to the teacher, a student is expected to contact the music office or the teacher as soon as possible if he or she is not able to attend a lesson. Lessons missed for reasons other than illness or emergency are charged to the student.

Practice Records
Students must account for their hours of practice each week. The student and teacher are expected to discuss how this will happen.

Credit and quarterly grades for practice hours are given on the following basis. Please note that the listed practice hours are the minimum needed to qualify for the grade. Completion of hours needed for a grade does not guarantee that grade.

<table>
<thead>
<tr>
<th>Credits</th>
<th>Lesson hours/week</th>
<th>Practice hours/week</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>1/2 hour</td>
<td>5</td>
<td>45</td>
<td>40</td>
<td>30</td>
<td>22</td>
</tr>
<tr>
<td>2</td>
<td>1 hour</td>
<td>9</td>
<td>81</td>
<td>72</td>
<td>54</td>
<td>40</td>
</tr>
<tr>
<td>3</td>
<td>1 hour</td>
<td>12</td>
<td>108</td>
<td>96</td>
<td>72</td>
<td>54</td>
</tr>
<tr>
<td>4</td>
<td>1 hour</td>
<td>15</td>
<td>135</td>
<td>120</td>
<td>90</td>
<td>67</td>
</tr>
</tbody>
</table>
Lesson Requirements and Preparation
Participation in performance classes as well as other performance opportunities greatly enhances the private lesson studies. Grades for applied music lessons are determined not only by lesson preparation, practice hours, attendance, and participation in performance activities, but also by progress and quality of work.

Performance Classes and Music Department Recitals
Each performance area provides at least one weekly performance class. These classes are crucial to each student’s development as a musician because they provide:

1. An opportunity to perform in a constructive and supportive setting.
2. Exposure and familiarity with repertoire beyond a student’s own private lessons.
3. A forum for discussion, active listening, and building relationships with fellow musicians.

All students taking lessons are required to participate in weekly performance classes. Performance classes will be scheduled according to the following areas: piano, organ, voice, and non-keyboard instruments. Accepted music majors are required to perform each academic year in at least two music department student recitals in differing quarters.

Repertoire
Majors and minors must maintain a repertoire list and performance participation/attendance record during each quarter. A student preparing for a jury should prepare repertoire reflecting at least two contrasting periods if a minor, and three contrasting periods if a major. Memorization of the repertoire is encouraged of BA and music education students, and students majoring in music performance are expected to memorize at least some repertoire, in consultation with their applied lesson teacher, in the course of their studies.

Scores
All music students are expected to purchase their own scores for the music they are learning each quarter, both to build up their own libraries and to uphold copyright laws. Students should remember also that original scores are to be presented to the faculty during juries. The office staff will not make photocopies of music.

Juries
Juries are scheduled twice in each academic year, first in late January or early February during the winter quarter, and then at the end of the spring quarter. Information regarding the appropriate forms and submission procedures may be obtained from the Handbook or by inquiring at the music office.

- Students auditioning for status as a music major or minor will appear before the faculty in either winter or spring quarter juries, when the teacher and student have agreed that the student is prepared to request status.
- Accepted majors will appear before the faculty in both the winter and spring quarter juries for a “maintenance jury” or to request upper-division status.
- Accepted minors will perform a jury at the end of each quarter in which they take lessons (winter juries for fall lessons; spring juries for winter and spring lessons).
Accompanying
All keyboard majors and minors are strongly encouraged to accompany at least one soloist in a studio or accompany a large ensemble each quarter. Accompanists are paid hourly wages. Accompanying assignments are arranged by the head of piano studies in collaboration with the studio teachers at the beginning of each quarter. If instrumental and vocal students need accompaniment, making last-minute arrangements with an accompanist before juries or other performances is not acceptable. Accompanists who accompany a student taking a 30-minute lesson each week will rehearse with the soloist up to 30 minutes outside of each lesson. Similarly, a student taking an hour lesson may rehearse with the accompanist for up to an hour outside of the lesson time.

Accommodation
Accommodations for documented disabilities are arranged through the Disability Support Services (DSS) office. If you need accommodation because of a physical or learning disability, please contact Sue Huett in the Teaching Learning Center, Village Hall, or call 527-2366. This syllabus and course materials are available in alternate format as appropriate to the disability. Since accommodations are not retroactive, it is to the student’s benefit to declare a disability to the DSS office as soon in the quarter as possible to receive appropriate accommodations.

Hearing Health Awareness
• 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.
• Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds.
• The use of earplugs and ear muffs 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 as follows:
Repertoire List and Performance Record

Name ____________________________________________________________

Freshman____  Sophomore_____  Junior_____  Senior_____

Instrument or voice classification: ____________________________________

Teacher: ______________________________________________________________________

Degree track: B.Mus. (perf.) _____ B. Mus. (edu.) _____  B.A. _____ minor _____

Applied lesson number: MUPF______(Select the correct one: 127, 217, 227, 237, 317, 427, 437)

Please indicate whether you are enrolled in zero-credit lessons: 1-hr. _____  1/2-hr. ______

Music ensemble participation: ____________________________________________

List your repertoire for the appropriate quarter in the spaces provided. Include each composer’s full name. Place numbers by those pieces you wish to perform, indicating the sequence in which you wish to perform them. (Minors should prepare a minimum of two pieces from contrasting periods, and majors a minimum of three.) Listings of technical studies should include both page and/or exercise numbers. Obtain your teacher’s signature, then submit this form to the music office no later than the posted deadline, and sign up for a jury time.

Please record your performance attendance and participation record on the reverse of this form.

<table>
<thead>
<tr>
<th>FALL QUARTER</th>
<th>Composer</th>
<th>Title</th>
<th>Credit hours</th>
<th>Hours practiced</th>
<th>Approx. length (min.)</th>
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<th>WINTER QUARTER</th>
<th>Composer</th>
<th>Title</th>
<th>Credit hours</th>
<th>Hours practiced</th>
<th>Approx. length (min.)</th>
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</table>

Teacher’s signature______________________________________________________ Date________________
FALL QUARTER 20____
Concerts and recitals in which you have performed:

<table>
<thead>
<tr>
<th>Title of event/performers</th>
<th>Date of performance</th>
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<tbody>
<tr>
<td>__________________________</td>
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Concerts and recitals that you have attended:

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<th>Title of event/performers</th>
<th>Date of performance</th>
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WINTER QUARTER 20____
Concerts and recitals in which you have performed:

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<thead>
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<th>Title of event/performers</th>
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Concerts and recitals that you have attended:

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<thead>
<tr>
<th>Title of event/performers</th>
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29
APPENDIX C
Walla Walla University
Department of Music

REQUIREMENTS FOR A MINOR IN MUSIC

A student minoring in music must complete 30 hours.

Required Courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
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<td>MUCT 122</td>
<td>*Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MUCT 123</td>
<td>*Theory I</td>
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<tr>
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<td>MUCT 132</td>
<td>*Ear Training I</td>
<td>1</td>
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<td>MUCT 133</td>
<td>*Ear Training I</td>
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<tr>
<td>MUHL 124</td>
<td>Introduction to Music</td>
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<tr>
<td></td>
<td>or</td>
<td></td>
</tr>
<tr>
<td>MUHL 134</td>
<td>World Music</td>
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</tr>
<tr>
<td>MUPF</td>
<td>**Applied Music (one area)</td>
<td>8</td>
</tr>
<tr>
<td>***Electives (MUCT, MUHL, MUPF)</td>
<td>6</td>
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</tbody>
</table>

Total Credit Hours: 30

*Corequisite:* Students must be simultaneously enrolled in Theory I and Ear Training I.

**Applied Music Lessons:**
All incoming students register initially for MUPF 127. This may be for 1-2 credits in a given quarter, depending on the student’s schedule and goals. A maximum of three credit hours of MUPF 127 may apply to the minor.

After the student has obtained minor status by examination (jury), the student will register for MUPF 217. Juries are scheduled twice annually: About a month into winter quarter, and again at the end of spring quarter. Readiness for a jury is determined in consultation with the student’s applied lesson teacher.

When the student successfully achieves upper-division status (also by jury examination), he/she will register for MUPF 317. Three credit hours must be upper-division.

*Ensembles:* Participation in an ensemble appropriate to the applied area is required during each quarter of applied music studies. Students must register for either zero or one credit when participating in an ensemble. Both options will fulfill the ensemble requirement.

***Electives:* Two credit hours must be upper-division. Any courses with the prefixes indicated may be counted as electives. To fulfill the upper-division requirement, music minors may take MUPF 361 Basic Conducting (offered even years in the fall) or additional upper-division applied music lessons.

[09.07.18]
Music
Bachelor of Arts
2018-2019

General Areas of Service: This is a liberal arts degree with an emphasis in music. It can be used as an entry-level credential in various music and music-related fields, as well as in certain careers outside of music. This degree does not provide a teaching certificate (unless additional studies are taken), but is suitable for private studio teaching. The broad nature of the liberal-arts degree is often used as a basis for entry into many types of professional schools and graduate programs. It can be taken by students who are planning to continue in medical, dental, veterinary, optometry, chiropractic, or law schools after graduation. The B.A. degree also prepares students for pursuing an M.A. degree in music. The degree has great flexibility in that it allows for a large number of credits outside of the major area. Minors and elective hours taken in science can enable the student to satisfy all entrance requirements for post-graduate professional schools. Other specific areas of service are mentioned below.

Professional Training: In addition to the main coursework common to all B.A. degrees, electives taken beyond the required 66 hours of music courses may provide for extra specialization that can be pursued further by graduate study in music. These specialties include composition, conducting, musicology, instrumental and vocal techniques, and pedagogy.

Job Outlook: The B.A. in music is employable in so many possible ways that no list is complete. As in many fields, much depends on the initiative and perseverance of the individual. Private studio teaching is often an option pursued by music graduates. For those with exceptional skills, possible career choices include composing, arranging, performance as a soloist, and performance in professional ensembles. Arts management, music journalism, music and musical instrument sales are other possible careers. The B.A. degree can also serve as a necessary credential for entry into careers outside of music, such as business or governmental service.

Earnings: Much will depend on the chosen career path and the dedication of the individual. According to the Bureau of Labor Statistics (BLS) in May 2017, the median annual wage for music directors and composers was $50,590. Depending on the form of employment, the median annual wage will vary, as the following examples show: Those employed by religious organizations earned a median annual wage of $40,560, and those employed by elementary and secondary schools $54,690. Independent artists, writers, and performers earned a mean annual wage of $71,810. (See www.bls.gov)

Note: Majors must complete piano proficiency requirements before being advanced to upper-division performance standing in their major applied area. Keyboard majors are exempt from this requirement.

Electives should be chosen in consultation with an adviser of the WWU Music Department.

Before graduation, all students must take an exit exam.
TOTAL CREDITS REQUIRED: 192 cr.  GENERAL STUDIES REQUIREMENTS: 68 cr.  See the Undergraduate Bulletin for Details

The chart below details one suggested path a student may take to complete a bachelor’s degree in Music. Cognates are listed in *italics*.

### Freshman

<table>
<thead>
<tr>
<th>Fall Courses</th>
<th>Hours</th>
<th>Winter Courses</th>
<th>Hours</th>
<th>Spring Courses</th>
<th>Hours</th>
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<tbody>
<tr>
<td>Theory I (MUCT 121)</td>
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<td>Theory I (MUCT 122)</td>
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<td>Theory I (MUCT 123)</td>
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<td>Ear Training I (MUCT 133)</td>
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<td>*Lessons (MUPF 127/227)</td>
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<td>*Lessons (MUPF 127/227)</td>
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<td>*Lessons (MUPF 127/227)</td>
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### Sophomore

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<th>Hours</th>
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<tbody>
<tr>
<td>Theory II (MUCT 221)</td>
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<td>Theory II (MUCT 222)</td>
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<td>Theory II (MUCT 223)</td>
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<td>Ear Training II (MUCT 233)</td>
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### Junior

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<tr>
<th>Fall Courses</th>
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<tr>
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<td><strong>16</strong></td>
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### Senior

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<th>Fall Courses</th>
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<td>*Lessons (MUPF 427)</td>
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<td><strong>16</strong></td>
<td><strong>Total</strong></td>
<td><strong>16</strong></td>
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</tbody>
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*Music Lessons: 15 hours minimum in one area, six must be upper division.
+Offered even years only      - Offered odd years only
Music Performance
Bachelor of Music
2018-2019

General Areas of Service: Graduates from this program are prepared for careers in a specialty area in music performance. They are also qualified for private studio teaching, and the B.Mus. in performance provides a basis for continued graduate study in music.

Professional Training: The B.Mus. in performance requires 48 credits in the major applied area to provide an extensive training in performance skills. Candidates for the degree must demonstrate the potential for development to a professional level of ability, and must be confirmed by the departmental committee after the first year of study. The large number of credits in the major provides a broad preparation in music. Graduate training in music beyond the B.Mus. is recommended to ensure further preparation for a professional career and is essential if teaching at the college or university level is the goal. The B.Mus. degree also provides a foundation for musicians who desire to teach privately.

Job Outlook: As in many fields, much depends on the initiative and perseverance of the individual. Possible fields of employment include private teaching, composing, and arranging. The B.Mus. degree may also be used as an entry-level credential in pursuing employment opportunities in related fields, such as arts management and administration, music sales, or the entertainment industry. According to the Bureau of Labor Statistics (BLS), “Employment of musicians and singers is projected to grow 6 percent from 2016 to 2026, about as fast as the average for all occupations. Growth will be attributed to increases in demand for musical performances.” The BLS states that digital downloads and streaming have made it easier for musicians to interact with a broad fan base. (See www.bls.gov)

Earnings: Much will depend on the chosen career path and the dedication of the individual. The BLS reports that in May 2017, the mean annual salary for music directors and composers was $61,490. While the BLS does not have data on the annual salary of musicians and singers, it reports a mean hourly wage of $29.56 for these performers. (See www.bls.gov)

Note: Majors must complete piano proficiency requirements before being advanced to upper-division performance standing in their major applied area. Keyboard majors are exempt from this requirement.

A student majoring in music performance must complete 116 quarter hours in the major, 65 in bachelor of music general studies, and all baccalaureate degree requirements.

Electives should be chosen in consultation with an adviser of the WWU Music Department.

Before graduation, all students must take an exit exam.

Emphasis Requirements:
Keyboard Emphasis
MUPF 127 .................... Keyboard Studies
MUPF 351 .................... Advanced Keyboard Skills
MUPF 276 .................... Accompanying Practicum
MUED 333 .................... Pedagogy & Literature: Piano

Instrumental Emphasis
MUPF 127 .................... Applied Lessons in an instrument of the same family
MUPF 285 .................... Chamber Ensemble

Vocal Certification
MUED 251, 252, 253 ............ Singer's Diction
MUED 354 .................... Vocal Techniques & Methods
MUPF 127 .................... Applied Music

MUSIC DEPARTMENT
Melvin K. West Fine Arts Center
(509) 527-2561

Websites
Walla Walla University
University Bulletin
Music Department

Faculty
Chair
Cristian Neacsu

Advisors
Brandon Beck
Albert R. Diaz
Cristian Neacsu
Jinhyang Park
Kraig Scott

Professional Organizations
National Association of Schools of Music
National Association for Music Education

Canaday Technology Center Room 311 (800) 558-2132 (509) 527-2132
TOTAL CREDITS REQUIRED: 192 cr.  GENERAL STUDIES REQUIREMENTS: 68 cr. See the Undergraduate Bulletin for Details  
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<table>
<thead>
<tr>
<th>Course</th>
<th>Fall Courses</th>
<th>Hours</th>
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### Sophomore

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<th>Course</th>
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<th>Spring Courses</th>
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### Junior

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<tr>
<th>Course</th>
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<th>Hours</th>
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<tr>
<td>Form &amp; Analysis (MUCT 424)</td>
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<td>*Lessons (MUPF 237/437)</td>
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<td>+ History of Music (MUHL 322)</td>
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### Senior

<table>
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<th>Hours</th>
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<td>*Lessons (MUPF 437)</td>
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<td>Counterpoint (MUCT 426)</td>
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<td>History of Western Civ. (HIST 121)</td>
<td>4</td>
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<td>General Studies</td>
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<td>History of Western Civ. (HIST 121)</td>
<td>4</td>
<td>Senior Recital (MUPF 487)</td>
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<td>General Studies</td>
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<td>16</td>
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* Lessons must be all in one area with no more than three of MUPF 127 and at least 20 credits of upper division study.  
^ Offered as needed  
+Offered even years only  - Offered odd years only
Music Education  
Bachelor of Music  
2018-2019

**General Areas of Service:** Music Education prepares for teaching at all levels and in all areas, such as band, choir, orchestra, lessons, and classroom music. Students must select an area of emphasis in either vocal or instrumental music, or both, and by completing the program, they may obtain both state and denominational certification.

**Denominational Opportunities:** Each year there are a number of employment opportunities available in the Adventist school system.

**Job Outlook:** According to the website Teacher Certification Degrees, “Job opportunities will vary greatly depending on locale.” Low income, urban and remote, rural areas will offer more music teacher jobs due to higher turnover, increased federal funding, and difficulty attracting prospects. In some areas, cutbacks and reduced budgets are creating fewer full-time jobs and more part-time positions. In addition, teachers who have knowledge in a specialty area like music are more likely to find jobs than general teachers are. (See [www.teachercertificationdegrees.com](http://www.teachercertificationdegrees.com))

**Earnings:** According to the Bureau of Labor Statistics in May 2017, the mean annual salary of elementary and secondary school teachers was $60,880. (See [www.bls.gov](http://www.bls.gov))

**Note:** Majors must complete piano proficiency requirements before being advanced to upper-division performance standing in their major applied area. Keyboard majors are exempt from this requirement.

Some credits are offered in summers on a rotating basis. Consult your adviser and the course schedule to confirm availability.

Electives should be chosen in consultation with an adviser of the WWU Music Department.  

*Before graduation, all students must take an exit exam.*

**Emphasis Requirements:**

**Choral Emphasis**  
MUPF 127 ......................... Keyboard Studies  
MUED 251, 252, 253 ............ Singer’s Diction  
+MUED 354 ......................... Vocal Techniques & Methods

**Instrumental Emphasis**  
MUED 261, 262 ..................... Brass Techniques & Methods  
MUED 291, 292 ..................... Percussion Techniques & Methods  
MUPF 127 ......................... Vocal Studies (1 credit required)  
MUED 271, 272 ..................... Woodwind Techniques & Methods  
MUED 281, 282 ..................... String Techniques & Methods

**Denominational Certification**  
RELT 202 ......................... Christian Beliefs  
RELT 457 ......................... History of Adventism  
RELT 417 ......................... Inspiration & Revelation

---

**MUSIC DEPARTMENT**  
Melvin K. West Fine Arts Center  
(509) 527-2561

**Websites**
- [Walla Walla University](http://www.wallawalla.edu)  
- [University Bulletin](http://www.wallawalla.edu/bulletin)  
- [Music Department](http://www.wallawalla.edu/music)

**Faculty**
- **Chair**  
  Cristian Neacsu
- **Advisors**  
  Brandon Beck  
  Albert R. Diaz  
  Cristian Neacsu  
  Jinhyang Park  
  Kraig Scott

**Professional Organizations**
- [National Association for Music Education](http://www.nafme.org)  
- [Washington State Music Teachers Association](http://www.wstmta.org)  
- [Music Teachers National Association](http://www.mtna.org)  
- [National Association of Schools of Music](http://www.nasm.org)

---

Canaday Technology Center Room 311  
(800) 558-2132  
(509) 527-2132
TOTAL CREDITS REQUIRED: 192 cr. GENERAL STUDIES REQUIREMENTS: 68 cr. See the Undergraduate Bulletin for Details

The chart below details one suggested path a student may take to complete a bachelor's degree in Music Education. Cognates are listed in italics.

### Freshman

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<tr>
<th>Fall Courses</th>
<th>Hours</th>
<th>Winter Courses</th>
<th>Hours</th>
<th>Spring Courses</th>
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<tr>
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<td>Theory III (MUCT 123)</td>
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<td>Ear Training I (MUCT 133)</td>
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<td>Music Notation Lab (MUCT 124)</td>
<td>1</td>
<td>Lessons (MUPF 127/227)</td>
<td>3</td>
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<td>*Educational &amp; Developmental Psych. (EDUC 220)</td>
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<td>*Intro to &amp; Foundations of Education (EDUC 211)</td>
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<td>Health Option (HULL 110 OR 205)</td>
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<td>Theory II (MUCT 223)</td>
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<td>Ear Training II (MUCT 232)</td>
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<td>Ear Training II (MUCT 233)</td>
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<td>Lessons (MUPF 227)</td>
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<td>+ Choral Conducting (MUPF 363)</td>
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<td>+ Instrumental Conducting (MUPF 362)</td>
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<td>Research Writing (ENGL 223)</td>
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<td>Fundamentals of Speech Comm. (SPCH 101)</td>
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<tr>
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<td>+ History of Music (MUHL 322)</td>
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<td>+ History of Music (MUHL 323)</td>
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<td>*Secondary Music Methods (MUED 396)</td>
<td>3</td>
<td>*Secondary Methods of Instruction (EDUC 393)</td>
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<td>* Intro to Student Teaching Field Experience (EDUC 450)</td>
<td>1</td>
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<tr>
<td>*Secondary Classroom Management (EDUC 465)</td>
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<td>*Philosophy of Education (EDUC 410)</td>
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<th>Spring Courses</th>
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<td>Composition &amp; Theory Option (MUCT 425 OR 426)</td>
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<td>Lessons (MUPF 427)</td>
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<td>*Teaching &amp; Learning Diversity in Small Schools (EDUC 444)</td>
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<td>Lessons (MUPF 427)</td>
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<td>*Secondary Student Teaching III (EDUC 481)</td>
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*These are the current course requirements for state certification.
+Offered even years only - Offered odd years only
APPENDIX G

Protect Your Hearing Every Day

Information and Recommendations for Student Musicians

Standard Version

National Association of Schools of Music
Performing Arts Medicine Association

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Protect Your Hearing Every Day

Introduction

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

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

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

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

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

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

Disclaimer

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

Purpose of this Resource Document

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

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

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

Terminology aside, it’s important to remember this fundamental point: A sound that 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>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 snow blowers 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  

**Other Organizations Focused on Hearing Health**

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

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