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WELCOME TO THE **SPU MUSIC PROGRAM**

Welcome to the music major or minor at Seattle Pacific University. We are excited to have you here and want to work with you to expand your musical and artistic horizons in a variety of ways. Much of your growth will occur in the context of your classes and private instruction. Much of it will occur outside of class by your participation in the community of musicians and artists that make up the faculty, students, and guests on our campus and in the city of Seattle.

Carefully read and become familiar with the contents of this handbook. The information provided will help guide you through the degree process and is a source to answer many of your questions.

We are delighted with your presence among us.

SEATTLE PACIFIC UNIVERSITY
College of Arts and Sciences
Department of Music

THEOLOGICAL - EDUCATIONAL STATEMENT
ON MUSIC FOR INSTRUCTION AND PERFORMANCE

As Christians, we affirm that we are formed in the image of God, and are endowed with the ability and mandate to be creative. Music is one of the great creative arts worthy of our study and participation. Our mission is to recognize and develop God given musical talent as a part of the process of fulfilling our call to be creative.

To achieve this, our goal of preparing students for a lifetime of creativity and musicianship, the following criteria serve in the selection of music for study and performance at Seattle Pacific University:

1. **DEVELOPMENT of SKILLS** - The development of performance skills and allied competencies constitutes a major factor in the selection of music. Skill must be combined with artistic understanding and insights.

2. **HIGH ARTISTIC STANDARDS** - Compositions of acknowledged master composers provide a basis for judgment of artistic merit. In the case of contemporary music, jazz, popular music, and other types, appropriate artistic standards will be used.

3. **BROAD SCOPE OF MUSICAL EXPERIENCE** - Music of various styles and genres from all periods of music history will be used. Students are encouraged to perform in large and small ensembles to gain familiarity with a range of literature. A student will be challenged to enrich their lives by attending and experiencing musical events.

4. **SUITABILITY OF THE MUSIC** - Performers will be challenged with music commensurate with their abilities and needs.

The goal of the music program at Seattle Pacific University is to help the students to know themselves, develop their talents and abilities, appreciate their cultural heritage and integrate their knowledge and skills in a life characterized by Christian faith, wholeness and service.

Adopted by Music Faculty
Sept. 1995

I. MUSIC DEPARTMENT POLICIES AND REQUIREMENTS

A. GENERAL REQUIREMENTS OF ALL MUSIC MAJORS

To accomplish your goals as musicians, you will need to master the basic requirements for a degree in music outlined in this handbook. In addition, regardless of specialization, every music major must:

1. Perform in a conducted ensemble every quarter in residence. (*See handbook descriptions of ensembles.*)
2. Attend all music practicums and studio encounters on Thursday afternoons at 1:00p.m. Locations will be posted. (*See practicum policy under Individual Instruction.*)
3. Perform once per quarter in practicum, if taking private lessons. (*See practicum policy under Individual Instruction.*)
4. Attend all special forums when scheduled. Watch for posted announcements. (*See forum policy below.*)
5. Perform for a jury during winter and spring quarters.
6. Attend music faculty recitals and support peers by attendance at student recitals and ensemble performances. (*See yearly calendar.*) (*See performance attendance policy below.*)
7. As much as possible, attend events sponsored by the Departments of Visual Arts and Theatre. (Look at yearly calendar for Art Gallery openings and for play schedules).
8. Complete Fine Arts Core requirement of 5 credits. Music courses will not count in this category of General Education for music majors.
9. Apply for a Music Major by the first quarter of your sophomore year or, if you are a transfer student, by your first quarter in residence. (Forms are available in the Fine Arts office).

B. PERFORMANCE ATTENDANCE REQUIREMENTS

ALL MUSIC MAJORS are required to attend **at least 5 Departmental Performances per quarter** (in addition to Studio Encounters and Practicum). These events are considered a vital part of the music educational experience and a part of collegiality. See the SPU FINE ARTS - MUSIC DEPARTMENT RECITAL/CONCERT SCHEDULE on other pages within the handbook. All performances are at 7:30 PM unless otherwise stated. To receive credit for attendance, pick up a Performance Review Form at the venue before the event begins. **Forms will not be passed out after the downbeat.** Complete the form and turn it in to the student usher or house manager at the end of the performance. Forms will not be accepted before the end of the performance. You may count your own departmental performances toward your total (for instance, all Thalia members performing on Nov. 2nd will count that toward their total of 5 for Autumn Quarter).

Non-majors/minors taking individual instruction are expected to attend all faculty and student recitals in the student's performance area.

C. FINE ARTS FORUM

A Special Practicum session may be held to highlight art and artists in the Theatre, Art, and Music disciplines. These sessions will consist of lectures, discussions and special programs presented by SPU Faculty or guests from the off-campus arts community. All Fine Arts Majors and Minors are required to attend. Event such as the Schoenhals Symposium are included in the Fine Arts Forums.

II. MUSIC DEGREES & EMPHASES OFFERED AT SPU

(See catalog for specific degree requirements)

A. UNDERGRADUATE EMPHASES

1. Specific offerings:

Bachelor of Arts (BA) in:

Music Education, K-12

Instrumental

Vocal/Choral

Combined Vocal/Choral with Instrumental Emphasis

-Ramona Holmes, advisor

Music Performance

Instrumental - Eric Hanson, advisor

Voice - David Shockey, advisor

Piano - Wayne Johnson, advisor

Theory and Literature

-James Denman, advisor

Music Technology

-Gerry Marsh, advisor

General Emphasis

-David Anderson, advisor

All majors must demonstrate skill in performance in at least one medium. Formal auditions are required for students desiring individual study. In addition, all majors must demonstrate keyboard proficiency prior to graduation. (See following section for requirements).

Minor in Music (45 credits)

-Wayne Johnson, advisor

2. Declaration of Major

Formal admission to a major in music requires submission of the form APPLICATION FOR MAJOR OR MINOR which is available in the Fine Arts office or in the Student Academic Services office. Students must apply no later than the first quarter of the sophomore year. Earlier application is encouraged. Transfer students must apply for major the first quarter of residence.

3. Faculty Advisors

Upon admission to the University, each student is assigned an advisor who may or may not be in the school of their desired major. If you are considering a major or minor in music it is essential that you have a music advisor. Other advisors may not understand music requirements. Ask in the Fine Arts office for an advisor change form.

B. KEYBOARD PROFICIENCY REQUIREMENTS

(Effective Autumn, 1995)

Basic keyboard proficiency skills are required of all music majors in order to graduate with a degree in music. This requirement needs to be met by the end of the sophomore year, before upper division credit can be granted. Keyboard proficiency may be met in one of two ways:

A. Take a minimum of three quarters of class piano and earn at least a "B" grade each quarter. You may register for either one or two credits. Students with minimal keyboard experience or no keyboard experience should sign up for a beginning section, those with at least two years of experience should register for an intermediate section. Freshman who need remedial keyboard skills will be identified in Musicianship I and placed in the appropriate section of class piano. Transfer students should meet either this requirement or option "B" below as soon as possible, since a degree cannot be granted until requirements are completed.

B. Pass the piano proficiency test as outlined below. This exam will be given twice per year ONLY, and will be done the same week as performance juries. Students who fail to sign up for the exam or who do not pass selected items will need to wait until the next regularly scheduled exam. Samples of the test items are in the piano proficiency packet which is available from the chairman of the piano division. Also note that items 3, 6, and 7 are prepared competencies; packets for these items may be picked up from the music office two weeks before the scheduled exam.

Piano Proficiency Exam Requirements:

1. (A) Perform two pieces of a level comparable to the following: Clementi or Kuhlau sonatas; Schumann, Album For the Young. Passing marks will be given only for performances which show careful preparation and which exhibit correct notes, rhythms, dynamics, phrasing, etc.

OR

(B) Vocal or instrumental majors may perform the piano accompaniment for two songs or instrumental pieces appropriate to the student's particular track instead of the piano solo requirement as stated above. (Example: Widmung by R. Franz for vocalists, or a Baroque flute sonata movement for instrumentalists). Performance criteria is the same as in (A) above.

For both of these categories, samples will be provided (if requested by the student) from the chairman of the piano division.

2. Read at sight a composition of intermediate difficulty at a moderate tempo. A polished interpretation is not expected; however, performers must exhibit the ability to keep going with a minimum of incorrect notes or rhythms. Samples will be available.
3. Harmonize two tonal melodies (one major and one minor key) with a maximum of three sharps or three flats, the key signature using at least three different harmonic functions and appropriate accompaniment styles.

***NOTE:** This is a prepared competency. Students may pick up the melodies for the exam one week before the test in order to prepare their accompaniment.*

4. Be able to play all major and harmonic minor scales, two octaves at a moderate tempo using correct fingering. Playing the scales hands separately will be allowed.
5. Be able to play all major and minor triads and their inversions with both hands together at a moderate tempo.

(continued)

6. Perform a simple piece, transposing it from its notated key to a new given key, not more than a major third up or down, common keys only.

NOTE: This is a prepared competency. Students may pick up the example to be transposed one week before the test in order to prepare the transposition.

7. Perform specified chord progressions or cadential formulas in various keys in a way which demonstrates fluency in connecting the given harmonic functions.

NOTE: This is a prepared competency. The specified chord progression are in the piano proficiency information packet which may be picked up from the chairman of the piano division. Piano and organ majors are required to complete parts, 2, 3, 6, and 7 only.

C. GUITAR PROFICIENCY REQUIREMENTS

(Effective Autumn 1995)

Music Education Majors must complete Guitar Proficiency. Please refer to the following Checklist for specifics on meeting this requirement.

SEATTLE PACIFIC UNIVERSITY
College of Arts and Sciences
Music Department

MUSIC EDUCATION
Guitar Proficiency Exam - Checklist
(Effective Autumn 1995)

(May take guitar proficiency exam during folk guitar class OR during Winter/Spring Quarter juries)

Name: _____

Emphasis: Vocal/Choral_____ Instrumental_____ Combined_____

FOLK GUITAR _____ **DATE PASSED** _____

Prepared Piece _____
sings and accompanies self with fluency and musicality
- song must use at least 4 chords

Accompaniment Technique _____
performs broken chords in duple & triple meter
performs arpeggio accompaniment through chord changes
performs calypso or other style strums

Harmonization _____
harmonizes several simple folk melodies at sight

Transposition _____
transposes two or three songs to given key at sight

1st Position Chords and Barred Chords _____
fluently plays chord sequences in the following keys:
Major: C, G, D, F, A
minor: a, d, e

Scales - C major and C minor (2 octaves) _____
plucked fluently; ascending and descending

AUTHORIZED SIGNATURE: _____

III. INDIVIDUAL INSTRUCTION

A. INDIVIDUAL INSTRUCTION EXPECTATIONS

One credit in performance music assumes one half-hour lesson and five hours practice per week. Two credits in performance assumes a full-hour lesson and ten hours practice per week. Regular lessons and practice throughout the quarter are expected, and missed lessons are mutually negotiated by student and professor. Lessons missed because of school holidays will be made up at the convenience of the professor and student. Refunds for performance music fees may be made only during the first five class days of the quarter. After that time, no refunds are allowed.

B. INDIVIDUAL INSTRUCTION COURSES

OFFERED ON CAMPUS

The following areas are available on campus and require the regular individual instruction fee:

Baritone	Harp	Organ	Tuba
Bassoon	Harpsichord	Percussion	Viola
Clarinet	Horn	Piano	Violin
Classical Guitar	Jazz Guitar	Saxophone	Violoncello
Double Bass	Jazz Piano	Trombone	Voice
Flute	Oboe	Trumpet	

Individual instruction in voice and piano requires an audition. Individual instruction in piano assumes intermediate proficiency. Class instruction in piano, voice, and beginning folk guitar are also offered. Because of limited demand, some areas of individual instruction may be obtained off campus. Please consult the Fine Arts Office for details.

C. OBTAINING A LESSON TIME

Your private lesson must be arranged with your instructor. Professors often post lesson sign-up times on a schedule outside their office door. If a workable time is not available, see your instructor.

D. FEES

Half Hour Lesson	(1 credit)	\$125.00
One Hour Lesson	(2 credits)	\$250.00

Where applicable music majors may receive two credits of individual instruction in their performance area only for the \$125.00 fee. You must declare your major after 3 quarters of intent to major or the music major reduction will not apply. Music minors are eligible for the fee reduction ONLY if they have APPROVED music minor status.

E. ADDING AND DROPPING INDIVIDUAL INSTRUCTION

All add and drop slips are processed by Registration and Records. As mentioned above, no refunds are made after the first five class days. If a lesson has been given during this five-day period, a 10% charge will be made from the individual instruction fee for each lesson. For current individual instruction fees see Special Music fees on page 18 of the University Catalog.

F. CHANGE OF INDIVIDUAL INSTRUCTION PROFESSOR

A student wishing to change performance music professors must follow consultation procedures in this order: (1) Consult and seek approval of the current performance professor, (2) Consult and seek approval of the proposed performance professor, and (3) Report to and consult with the Music Chairperson. All attempts will be made to match student desires in this area, but in cases of conflicting schedules and overloads, such transfers may not be able to be made immediately.

G. UPPER DIVISION CREDIT

Upper-division credit in performance is given only by action of the music faculty and is determined during jury exams.

H. PERFORMANCE JURIES

Performance juries are held twice during the school year, once during the middle of Winter quarter and once at the end of Spring quarter. Dates will be posted. The following students are required to take juries:

1. All music majors regardless of level of instruction (2000/4000)
2. All scholarship recipients who are taking private instruction regardless of level (2000/4000)
3. All students taking upper division credit (4000) in music, even though they are not music majors.

Each jury will be made up of at least three music faculty members (including the student's performance teacher). Jury repertoire sheets are available in the Fine Arts Office.

Appointment sign-up sheets will be available on the main bulletin board first floor of CMB approximately one week in advance of the juries. Repertoire sheets are found in this book or are available in the Fine Arts Office. Two typed copies of the repertoire sheet must be submitted to your performance instructor by Friday before the exams are administered. Students who have given a junior or senior recital during the half-year preceding a jury exam will not be required to take a jury exam in their performance area.

I. MUSIC PRACTICUM/STUDIO ENCOUNTERS

Music Practicum and Studio Encounters meet every Thursday at 1:00 PM. These sessions consist of solo and small ensemble recital performances. Practicum is held in the E.E. Bach Theatre, First Free Methodist Church or CMB 211. Studio Encounters are informal masterclass sessions. Location for Studio Encounters are designated by current postings. Repertoire for Studio Encounters need not be memorized.

All students taking individual instruction are required to attend weekly and perform at least once each quarter. A sign-up sheet, noting practicum dates, will be available at the beginning of each quarter. At that time, students are to indicate when they intend to perform (upper division students are encouraged to choose the earlier dates). Failure to fulfill practicum requirements will result in the loss of the student's privilege to take private instruction. Students unable to attend due to involvement in PQ 2, 3, 4 & 5 of Music Education are automatically excused.

J. PRACTICUM PROGRAM INFORMATION

Practicum information sheets should be completed with the approval of your instructor and submitted to the Fine Arts Office by Thursday 12:00 noon, one week preceding the scheduled Practicum. Items deposited late will be filed for a later Practicum. The forms should be filled out in detail by the student, including opus numbers, full name of composer, birth and death dates, tempo designation of movements to be performed, etc. The final responsibility for providing accurate and prompt Practicum information rests with the performance teacher. A copy of the program will be filed in the personal folder of each performer. The above deadline must be observed in order to allow for programs to be completed and posted in advance of the performance. Practicum forms may be obtained from the Fine Arts Office.

K. ACCOMPANISTS

Accompanying skills are a vital part of keyboard training. Therefore, all music majors whose primary performance area is piano, organ, or harpsichord and who are taking individual instruction in these instruments and all recipients of keyboard scholarships will be required to be involved in studio accompanying. One hour lesson or two half-hour lessons per week are required. Accompanying assignments will be made at the beginning of the year. Students will be assigned according to (1) specific needs of the vocal and instrumental program, (2) schedule availability, and (3) the level of performance ability. No reimbursement is to be made for this requirement. Vocal or instrumental students wishing additional rehearsal time from the accompanist must make arrangements with that individual, and accompanists should feel free to set their own fees. Alternatively, it may be possible for students who wish to do extra accompanying to be reimbursed through the music department at the University rate, with preference given to work study students. Reimbursements are only for studio lessons, not for outside practice with the student. Students accompanying for a junior or senior recital may also receive academic credit by enrolling in MUS 2310/4310. One credit for 1/2 recital or 2 credits for a full recital are allowed. These credits will count toward the ensemble requirements for keyboard students.

The principal staff accompanist is Mindy Patras (x2079 or <mindyp@spu.edu>). Scheduling of accompanists for lessons, ensembles will be coordinated by her. Submit any information to her about accompanist needs or accompanying availability. Her mailbox is in the inner Fine Arts Office.

L. INDIVIDUAL INSTRUCTION FOR NO-CREDIT

Individual instruction students not needing the credit to fulfill graduation requirements may take lessons in a private arrangement with the instructor, according to availability. This possibility has been arranged in order to cut costs to everyone and offer more students a greater number of lessons (according to availability). Address questions to the instructor or the Chair of Music.

V. EQUIPMENT & FACILITIES

A. PRACTICE ROOMS

Practice rooms are available from 8:00 a.m. to 11:00 p.m. Monday through Thursday, 8:00 a.m. - 6:00 p.m. Friday and Saturday; Sunday 4:00 p.m. to 10:00 p.m. In the evening a building monitor will be checking students into the practice rooms. A picture identification from Seattle Pacific University will be required to allow students into these rooms. No access to classrooms will be allowed.

Students are entitled to five hours of practice room time per week per credit of performance music; they may practice more according to availability. Practice times are arranged by filling in time slots on forms posted on each door. Because the organ and the harpsichord are teaching instruments as well as practice instruments, sign-up for practice takes place after the schedules for the quarter have stabilized, generally about the end of the first week of the quarter.

B. LOCKERS

All music lockers are available in the practice room area. Lockers may be checked out by signing the card on the locker door. Please select a locker in accordance with your instrument size. Instrumentalists have first priority for the larger lockers. Lockers are checked out at the beginning of each quarter and should be cleaned out at the end of each quarter. Any lock left on the locker after vacation time begins will be cut off by Plant Services. Students must provide their own locks. There is no charge for the use of lockers.

C. INSTRUMENT RENTAL AND CHECK-OUT

To check out a wind or string instrument, permission and instrument assignment must be obtained from Eric Hanson. The final check-out is made with the Assistant to the Instrumental Director and arrangement for payment is made in the Fine Arts Office. Persons checking out instruments are responsible for loss, theft, or any damage beyond normal wear.

D. MUSIC LIBRARY

A collection of music books, scores, records, CDs, reference works, listening facilities, and periodicals are housed in the SPU Library.

E. ROOM RESERVATIONS

Reservations for the use of rooms in Crawford Music Building must be cleared with the Administrative Assistant in the Fine Arts Office. There will be a rental fee for activities not connected with the School.

F. PRIVATE TEACHING BY STUDENTS

Because of the great pressure on all SPU music classroom and practice facilities and because of insurance liability implications, it is impossible to allow any unauthorized private teaching by students in music facilities.

G. MUSIC COMPUTER LAB

Hours: Monday - Friday 12:00pm - 5:00pm

Schedule may vary quarter to quarter. See door of BH 205 for update.

The music computer lab is available for students participating in Music Theory or the Music Technology Applications course.

V. SCHOLARSHIP REQUIREMENTS

Students who are recipients of scholarships must meet the following requirements for enrollment to continue to receive scholarship support.

Instrumental Scholarship:

As assigned by instrumental faculty

Symphony Orchestra - MUS 2353/4353
OR
Symphonic Wind Ensemble - MUS 2351/4351

Each quarter in attendance

Piano Scholarship:

As assigned by keyboard faculty

Individual Piano Instruction - MUS 2217
AND
Accompany one hour per week as assigned by the student's instructor

Each quarter in attendance

Vocal Scholarship:

As assigned by choral faculty

Concert Choir - MUS 2350/4350
OR
Women's Choir - MUS 2305/4305
OR
Men's Choir - MUS 2312/4312

Each quarter in attendance

To meet your scholarship commitment and to retain your scholarship, you must enroll in an ensemble each quarter, as assigned.

Each spring, you must complete a scholarship renewal form to maintain accurate records and to ensure the scholarship will be applied to your financial aid.

VI. ENSEMBLES

A. Ensembles offered

Every music major must be enrolled in an ensemble every quarter in full-time residence. The following is a list of those ensembles offered; it is subject to revision. Please see your catalog for a description of each. Ensembles marked with * indicates an ensemble as a large, conducted ensemble that can fulfill the music major requirement. Other ensembles may meet this requirement by permission of the faculty only.

Brass Ensemble
Chamber Singers
Concert Choir*
Jazz Ensemble
Keyboard Ensemble
Men's Choir*
Opera Workshop
Percussion Ensemble

SPU Singers
String Ensemble
Symphony Orchestra*
Symphonic Wind Ensemble*
Vocal Jazz Ensemble
Women's Choir*
Woodwind Ensemble (Flute Choir)

**Note: Keyboard students accompanying for a junior or senior recital may receive ensemble credit by enrolling in MUS 2310/4310.*

Each ensemble is offered at lower division and upper division level. A student may register for any ensemble at the level of his/her current class standing in the University (upper division-lower division). Extra tuition is not charged for the 18th (19th or 20th) credit hour of a student's academic load if it is a music ensemble.

B. Ensemble Auditions

Ensemble auditions are held during the **first few days of school in September**; sign up sheets will be available on the main bulletin board, first floor of Crawford Music Building.

Being admitted as a member in an ensemble includes a full-year commitment, please plan accordingly. For entrance to ensembles later in the year, arrangements must be made with the individual conductor/director.

VII. RECITALS

A. GUIDELINES FOR PLANNING A SUCCESSFUL RECITAL

The following list of guidelines is designed to assist you in planning your upcoming recital. For many of you, that performance will take place on the Bach Theatre mainstage in McKinley Hall. The pleasant ambiance of the theatre, the state-of-the-art facilities and equipment, along with a technically-trained support staff, will work together to make your recital preparation and performance a professional experience.

For those of you whose recital is scheduled for the sanctuary of the First Free Methodist Church, many of the following guidelines will also apply. Procedures regarding the scheduling, however, are different. Please note these differences under #14 below.

1. Degree Application. You must have formally applied for one of the degrees requiring a recital, and the faculty must approve your degree program before you may give a recital. Exceptions to this policy will be made on an individual basis and must have the Music Faculty's approval. Applications can be obtained in the Fine Arts office. Advanced recital planning is necessary. Your performance professor will be working with you, and normally a full year of study is requisite to a successful recital.
2. Scheduling of Recitals. Students required to give recitals will consult with their performance professor during the Winter of the previous year. A general time (i.e., late March) will be proposed for your recital. You should then submit a completed Music Recital Date Application form available in the Fine Arts office to Dr. Ramona Holmes, Music Chair, by the beginning of spring quarter of the year preceding your recital. This form must be signed by your performance professor. Specific performance dates will be assigned by the Music Department in conjunction with the Program Committee. Recital dates will be established in the spring of the school year preceding the recital and MAY NOT BE CHANGED. The application will then be sent to you for final confirmation. You and your teacher will sign the application and return it to the Fine Arts office. Recital dates will be posted in Crawford Music Building.
3. Recital Juries. Every student giving a recital is required to present a jury with their performance professor and two other faculty members a minimum on one month before his/her recital date. It is the student's responsibility to initiate this process, although the performance professor will be of help in recommending and lining up the other jury members.

Alternate Tuesdays at 9:30am are designated as available jury times. These dates are scheduled 3-4 weeks ahead of the recital date. Exceptions must be worked out with your performance teacher and the other jury members. Please note that McKinley Hall is not available for juries with the exception of piano recitals. If you wish to schedule your piano jury in McKinley Hall, this must be scheduled through the theatre manager, Don Yanik, at least one month before the jury. At the time of the jury, the student should provide each jury member with a typed copy of his/her complete recital program as well as copies of the score for an effective performance evaluation. Your jurors will also be able to assist you with any details relating to program format.

4. Recital Program. As soon as you have passed your jury and your instructor has approved your program and notes, submit a copy of your **recital program on PC disk** to the Fine Arts Office. This must be at least three weeks in advance of your recital date. An appointment to review the program must be made with the Administrative Assistant in the Fine Arts office and your faculty advisor. It must be typed exactly as you plan for it to appear in the printed program. Include opus numbers, dates, catalog numbers, movements, etc. Program notes and translations likewise must be on PC disk and contain no more than 500 words. Handwritten materials will not be accepted.

5. Scheduling of Rehearsal Times. Because of the increased demand for space in McKinley Hall, advance scheduling of recitals, juries, and rehearsal times is mandatory. These should all be scheduled with Don Yanik not less than one month in advance. Failure to do this may result in a forfeiture of your entitled rehearsal times in the theatre.

Rehearsals will normally be scheduled in McKinley Hall from 8:30am-2:30pm Monday through Friday. The following rehearsal time allotments will apply:

Instrumental and Vocal Recitalists - Are entitled to TWO, two-hour sessions of scheduled rehearsal time in the auditorium prior to performance.

Requests for additional time will be given every consideration but cannot be assured because of the demands on the use of McKinley Hall.

6. Reception Policies. (Senior recitals only!) If a reception is desired in the Studio Theatre (lower McKinley), the studio and kitchen must be scheduled with the theatre manager two to three weeks before your recital. Food and all kitchen supplies and serving utensils must be provided by the student (See Kitchen and Studio usage). The recitalist is responsible for clean-up of reception area and kitchen facilities after the reception.

Members of Mu Phi Epsilon music fraternity are available to serve at student receptions. If you wish to inquire about utilizing this optional service, provided for a nominal fee, contact the current president of Mu Phi.

**For junior and non-required student recitals, the Crawford Music Building faculty lounge may be available for your reception. Contact the Administrative Assistant three weeks prior to your recital to check on the availability and to schedule these facilities. It is suggested that student use of the lounge be limited to one hour after a performance. Clean-up is your responsibility!*

7. Piano and Other Instruments. The Steinway grand piano in McKinley Hall and the Baldwin grand piano in the Church will be provided for recitals. All other instruments must be arranged by the recitalist. Permission for rental of a harpsichord must be made through the Music Chair only on a case-by-case basis. This should be done at the time the recital dates are established.

8. Invitations. Printed invitations to the recital are the student's responsibility. While they are not required, invitations are recommended as a valuable tool for publicity. The SPU Campus Printing Service, x2078, can assist you in producing quality invitations at an affordable price.

9. Presentation of Flowers. Flowers may be given to the house manager before the recital and they will be delivered to the performer prior to the performance. Flowers may also be presented to performers in the reception area following the recital.

10. Recital Cancellation Authorization Procedures. A public recital is a serious commitment as it involves not only the performer(s) but also faculty members, theatre staff, office staff, and your audience. Therefore, recitals which have been scheduled and confirmed may only be legitimately canceled for two reasons:

A. Illness - In the event that a student is too ill to perform, he/she should contact his/her performance professor at the earliest opportunity. The professor will then contact the Music Chair for authorization to cancel the performance.

B. Failure to pass the recital jury - In this case, the student would not be allowed to perform on the recommendation of the jury members.

In both of the above instances, the recital would be re-scheduled for the earliest opportunity. In this situation, however, optimum performance time and space cannot be guaranteed due to demands on McKinley Hall.

FOR PERFORMANCES IN BACH THEATRE

11. Theatre Support Staff. The support staff will include the following personnel to assist you during senior recitals:

A. *House Manager*. This person will be responsible for providing ushers who will distribute programs and assist the audience prior to, during, and after the recital.

B. *Stage Manager*. This person will give the half-hour, 15 minute, and 5 minute warning calls for performers and cue the performers for their movement onto the stage area.

C. *Lighting and Sound Operator*. This person will provide the proper lighting and will assist in recording the recital if desired. A lighting and sound check will be done at one of the final rehearsals prior to the performance.

D. *Technical Director*. This person will set the stage for the recital and clear the space afterward.

12. Pre-Recital Consultation with Theatre Manager. It is the desire of the Fine Arts faculty and staff that all student recitals be handled as professionally as possible. In order to insure proper communication regarding house policies, recital demeanor, reception needs, etc., it is imperative that all recitalists submit the **Performance Confirmation Arrangements Form For EE Bach Theatre** at least three weeks prior to the performance. This form (the Green Sheet) is available in the Fine Arts Office or is reproducible from this handbook (see below). It also may be submitted on-line at:

[http://www.spu.edu/depts/fpa/theatre/Theatre_Resources/Green sheet2.htm](http://www.spu.edu/depts/fpa/theatre/Theatre_Resources/Green%20sheet2.htm)

Performers also must schedule a meeting with the theatre manager a minimum of two weeks before the recital to discuss these items and any other questions which may arise. Please bring a typed copy of your complete recital program to this session. Also, if you wish to have your recital recorded (see #9 below) you should bring a blank audio cassette labeled with your name and date of the recital and leave it with the theatre manager.

13. Recording of Recitals. The E. E. Bach Theatre is equipped with facilities for making recordings of all recitals. However, this is not done unless requested by the performer in advance. If you wish to have your recital recorded, please notify the theatre manager at your pre-recital consultation (see #8 above). Students must supply their own blank audio cassettes which should be delivered to the theatre manager prior to the recital. You may pick up your tape after the recital from the lighting and sound operator or from the theatre manager.

NOTE: No personal tape recordings, video cameras, or still cameras are permitted in McKinley Hall during a performance. If you desire a video, discuss this possibility with the Theatre Manager during the consultation meeting. Video recording is allowed at final dress rehearsal only.

FOR PERFORMANCES IN FIRST FREE METHODIST CHURCH

14. Scheduling Procedures for Recitals in First Free Methodist Church. If your recital is to be given in the Church, you should follow the general procedures outlined in Nos. 1-4 and 7-10 above. However, scheduling of the Church facilities for the recital, rehearsals, and/or your jury should be done through the Fine Arts Administrative Assistant (Linda McClees) who will coordinate your requests with the proper authority. Arrangements for recording a recital held in the church or Demaray Hall are the student's responsibility.

Also, a performance in First Free Methodist Church requires the following form. You must complete it in detail and submit it with your request to the Fine Arts Administrative Assistant (Linda McClees).

FACILITY & EQUIPMENT RESERVATION FORM

First Free Methodist Church

	DAY/DATE	TIME IN	EVENT START	EVENT END	TIME OUT
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
EVENT	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

AREA	<input type="checkbox"/>	<input type="checkbox"/>			Billing Information
CONTACT PERSON	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PHONE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Anticipated Attendance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(FFMC Office and Custodial Staff retain the right to assign room(s) based on the anticipated attendance, in order to facilitate multiple events.)

Caterer for event	<input type="checkbox"/>	<input type="checkbox"/>			Phone <input type="checkbox"/>
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Specific Facility Needs

Kitchen use	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Unlock gated parking area	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Access to elevator	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sandwich board under skybridge	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Piano (where available)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Organ (if approved user)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PA System and mics (indicate #)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other needs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

EQUIPMENT NEEDED

	# Requested		# Requested
Round Tables	<input type="checkbox"/>		VCR/TV <input type="checkbox"/>
Long Tables	<input type="checkbox"/>		Screen <input type="checkbox"/>
Chairs	<input type="checkbox"/>		Overhead <input type="checkbox"/>
Podium	<input type="checkbox"/>		Slide Projector <input type="checkbox"/>
Easels	<input type="checkbox"/>		Fireplace <input type="checkbox"/>
Whiteboard	<input type="checkbox"/>		Extension Cord <input type="checkbox"/>

Policies for facility use:

- >The time out shown on the reservation form is critical. Late fees will be charged. Equipment, decorations, and personal items must be removed by the "Time Out".
- >Only approved areas are to be used. Other rooms are considered off-limits. Fire doors, access doors, connecting doors are not to be blocked open.
- >There is to be no smoking on property or in buildings, no alcohol on property or in buildings.
- >Children must be under adult supervision.
- >Platform furniture is to be moved only by FFMC staff. The communion rail and/or banners will not be removed or changed for events. Use of the organs must have prior approval of the church organist.
- >No decorations will be attached to the fabric covered walls in the fellowship center. On other (wallboard) walls, blue tape, available from the office, must be used to attach items.
- >Fees will be charged for confirmed events cancelled less than seven days prior to event date.
- >Do not use/serve red punch or jello! The red dye stains the carpets.

Room Set-Up: Use back of sheet (*Please fill out additional reservation sheet if more than one area is being used.*)

B. KITCHEN AND STUDIO USAGE

ALL supplies for a reception must be furnished by the recitalist. This includes plates, cups, napkins, eating utensils, serving trays, pitchers, kitchen utensils, etc. **NO ITEMS FOUND IN THE CUPBOARDS OR DRAWERS MAY BE USED.**

Coffee can be brewed in the Bunn Coffee Maker and items needing refrigeration may be stored in the refrigerator. Primarily the kitchen may be used as a serving preparation area. Food preparation must be done away from the theatre. It is the responsibility of the recitalist to arrange a time when servers and preparers may use the kitchen area for set up. This arrangement is made through the theatre manager.

The white counters located in the Studio Theatre may be used as serving tables. Regular folding tables are not available. The table in the kitchen may not be removed from the kitchen. The existing chairs in the studio may be used, but cannot be removed to any area of the building.

CLEAN UP OF THE KITCHEN AND STUDIO THEATRE IS YOUR RESPONSIBILITY!

If you choose to use Mu Phi Epsilon to serve at your reception, these are the services and supplies provided:

- *Set up and tear-down help.
- *30 cup coffee urn
- *Coffee, sugar, creamer
- *Mu-Phi will purchase the reception supplies if money is provided by recitalist.
- *Punch bowl/ladle

\$10.00 fee paid by recitalist to Mu Phi Epsilon for services.

FINE ARTS - MUSIC DEPARTMENT
RECITAL DATE CONFIRMATION FORM

RETURN TO LINDA IN THE FINE ARTS OFFICE BY THE END OF SPRING QUARTER

Name: _____ Date: _____

Address: _____ Phone: _____

Present Class Standing: Fr So Jr Sr PB Type of Recital: [] Half [] Full

E-mail Address: _____ [] Required [] Non-required

Performance Professor: _____ Instrument or Voice Type: _____

1. Rehearsal Time(s): _____

°Set up with Don Yanik for EE Bach space, with Linda McClees for DH 150 or FFMC.

2. Program & Program notes given to Linda on *PC floppy disc*. YES []

°Must be **FIRST checked by Instructor** and provided 3 weeks prior to recital.

3. Green "PERFORMANCE CONFIRMATION" Sheet (for EE Bach) to Linda by: _____

DATE OF RECITAL: _____ **LOCATION:** _____

JURY: TUESDAY 9:30 AM **DATE:** _____

MUSIC CHAIR'S SIGNATURE: _____

Signed by:

Student: _____ Private Instructor: _____

**Performance Confirmation Arrangements Form for EE BACH (Ensembles & Recitals)
(FORM DUE 3 WEEKS PRIOR TO PERFORMANCE DATE - SUBMIT TO LINDA)**

Faculty and Student Form

Or - http://www.spu.edu/depts/fpa/theatre/Theatre_Resources/Green_sheet2.htm

Performance Coordinator: _____ (circle one) HANSON, JOHNSON, SHOCKEY, YANIK

Ensemble Director: _____ Type of Performance: _____

Date of Performance: _____ Time: _____

Date of Dress Rehearsal(s): _____ Time: _____

Location: _____

List of All Performers (large student ensembles may be listed separately) _____

*****IS program copy in to FA Office??? ***Program Copy attached if not previously submitted**

Performance Arrangements: Include diagram of the stage set-up.

*** Church usage & set-up MUST be arranged through Music Office (CMB 204)**

_____	Number of Chairs	_____	Number of Music Stands	_____	Need Church
_____	Need Piano	_____	Audio Recorded....(provide cassette or DAT)		
_____	Need Page Turner Chair	_____	Need Harpsichord		
_____	Need Percussion	_____	Other		

Name of Person responsible for Reception: _____ Phone: _____

- This person will need to arrange for food, table service, table decoration and set-up. Users are also responsible for clean-up.

Has the reception space been reserved? If so, which space? Studio, Crawford, Other.

Reserve McKinley studio through Don Yanik (x2145) and Crawford Lounge through Linda (x2411).

***** Have you met with Linda and reviewed the front and back of this form? *****

Below to be completed by Office or Technical Director

Support Personnel:

_____	Sound Technician	_____	Light Operator
_____	Ushers	_____	Audio Recorder
_____	House Manager	_____	Other

Plant Services Arrangements/Move Equipment:

Date(s): _____ Time In: _____ Time Out: _____

Work Requisition Number: _____ How are technicians to be reimbursed? _____

Copy of work request order to location supervisor: _____ Date: _____

Special Instructions: (i.e. switches during performance) _____

**NOTE: LAST MINUTE CHANGES MAY NOT BE ACCOMMODATED!!!
VIDEO RECORDING MAY ONLY BE DONE AT FINAL DRESS REHEARSAL!!!**

C. REMINDERS

By action of the Fine Arts Program and Events Committee:

1. Students who do not pass recital jury will have to postpone until the NEXT YEAR.
2. **No changes in recital dates except for extenuating circumstances** (see p.20, No.3).
3. Students requesting changes must submit an explanation to the Music Chair who will give final approval on rescheduled events.

*Limit of two (2) public events in EE Bach Theatre per week.

*NO CAMERAS OR RECORDINGS.

D. REHEARSAL CHECKLIST FOR EE BACH THEATRE

1. GENERAL REMINDERS

- a. If your recital is scheduled in the Bach Theatre, schedule rehearsal times with the theatre manager, Don Yanik, a minimum of **ONE MONTH** prior to the recital.
FAILURE TO DO SO MAY RESULT IN LIMITED AVAILABLE TIME IN THE SPACE
- b. The technical director (TD) or student technical director (STD) will unlock doors leading into the theatre prior to your scheduled use. NOTE: If the door is closed, try turning the latch above the lock to release the bolt. If door is locked go to Fine Arts Office for assistance in locating the TD or STD.
- c. All entrances to Bach Theatre on evening of performance **MUST BE** made through the Stage Door at the SW corner of the building.

2. AT BEGINNING OF REHEARSAL

- a. Turn on lights: Press TAKE CONTROL button on panel in the entryway and push up all sliders to UP position.
- b. To control intensity of light on stage push slider marked MASTER down to desired level or effect.
- c. To control intensity of house lights (lights over audience) push slider marked HOUSE down to desired level.
- d. Either turn off GHOST LIGHT (Single bulb lamp stand) or place elsewhere on stage. Remove cloth cover from piano.

3. AT THE END OF REHEARSAL

- a. Replace cloth cover on piano.
- b. Place any rehearsal chairs or stands against Stage Right wall (East).
- c. Replace GHOST LIGHT at center stage and turn lamp on.
- d. Turn off ALL lights at control panel by pushing all sliders to down position.

E. RECEPTIONS IN THE STUDIO THEATRE

1. AVAILABLE SUPPLIES and EQUIPMENT:

1. Use of coffee machine or urn, filters
2. Two (2) punch bowls and ladles
3. Eight (8) round plastic serving trays
4. Two (2) plastic coffee carafes
5. Two (2) eight foot folding tables
6. Refrigerator for storage (If not in use for production)

You are expected to furnish ALL other supplies or items.

NOTE: Kitchen is not available for food preparation such as cooking or baking. Range and ovens are not available.

RECEPTIONS ARE TO LAST NO LONGER THAN 45 MINUTES

2. CLEAN UP PROCEDURES

As guests begin to disperse, begin clean up as follows:

STUDIO THEATRE

1. Remove all items from tables to kitchen.
2. Pick up all cups, plates, napkins, utensils from around the room and place in trash containers.
3. Spot-clean spills on floor.
4. Replace all chairs around perimeter of room.
5. Fold tables and stack against South wall (wall with door leading to kitchen).
6. Close double doors leading into the Kreider Gallery.

KITCHEN

1. Remove coffee grounds from coffee maker and deposit in trash container. Rinse filter holder and replace in machine.
2. Wash and rinse carafes, leave on counter top.
3. Wash and rinse plastic trays, leave in drain board.
4. Wash and rinse punch bowls, leave on counter top.
5. Clean all counter tops, sink and work table.
6. Spot-clean spills on floor.
7. Remove all personal items from refrigerator.

THANK YOU FOR YOUR COOPERATION

F. EE BACH THEATRE HOUSE POLICIES FOR SCHEDULED MUSIC EVENTS

1. TERMINOLOGY

BACKSTAGE - (1) The entire area behind the curtain line: stage, dressing rooms, green room, makeup room, etc.. (2) Any part of the stage outside of the acting area during a performance.

CALL - (1) The time when the performers and crew members are required to be at the theatre prior to performance or curtain. (2) Notice to performers and crew members backstage announcing the amount of time before the curtain, normally half hour call, fifteen minute call and five minute call. Also referred to as warnings.

CURTAIN - Often refers to the opening or beginning of the performance.

DRESS PARADE - The time set aside prior to technical rehearsals to check costumes to be worn by each actor. Preferably on stage, under lights, against the scenery.

GREEN ROOM - Waiting room, on the lower level used by actors, performers and crews to assemble prior to performance or to wait for calls to the stage.

HALF HOUR - (1) Warning by the stage manager a half hour before the beginning of the performance. (2) Also refers to the time when the audience is admitted into the theatre or to their seats.

HOUSE - (1) The auditorium and front of the theatre, as contrasted with the stage and backstage areas. (2) Also used to refer to the size of the audience.

PLACES - Signal given by the stage manager to the cast or performer for taking their respective positions preparatory to the rise of the curtain or beginning of the performance.

STAGE CALL - Meeting of the cast and director, or performers and stage manager to discuss problems before a performance or rehearsal.

STAGE MANAGER - The individual responsible for the smooth running of the production or performance on stage or backstage in pre-rehearsal, rehearsal, performance, and post-performance phases.

TECHNICAL DIRECTOR - Individual responsible for the construction of scenery and set pieces, their use and maintenance during a performance or run. Also responsible for equipment needs of music events and recitals.

TECHNICAL REHEARSAL (TECH) - A rehearsal at which the technical aspects of the production are integrated.

WARN OR WARNING - A signal or call that a cue is due within a short time, usually within a minute.

STRIKE - To clear the stage of scenery, props, etc. following the final performance. All cast and crew are required to participate.

2. HOUSE POLICIES

The Curtain time for all scheduled Fine Arts evening events is 7:30pm.

- a. The **CALL** for all performers and crews for theatre performances and recital events is one hour before the half hour call, or 6:00 PM unless otherwise arranged with the theatre manager. Remember that the house is opened to the public one half hour before the performance and that performers will not have access to the stage.
- b. All performers, and crews enter the building through the **STAGE DOOR** located on the southwest corner of the building (Alexander Hall side). **DO NOT ENTER** through the house, lobby or lower gallery doors. Those spaces are for public access only.

Report to your prearranged backstage area: i.e. green room, dressing room, studio theatre.
Performer restrooms are located in the dressing rooms.

PERFORMERS ARE NOT PERMITTED IN THE LOWER LOBBY OR UPPER LOBBY AFTER THE INITIAL CALL. THESE ARE PUBLIC AREAS.

DO NOT USE THE PHONE IN THE LOWER LOBBY FOR PERSONAL CALLS.

If you must use a phone check with the stage manager to use the phone backstage.

- c. At **HALF HOUR** all performers will be in the lower level green room area for final preparation prior to curtain. No performers will be permitted backstage or on-stage after half hour is called.
- d. The performers and crews will be given the following **CALLS** prior to being called to the stage: half hour, 15 minute, 5 minute. These can be heard through the speakers located in the green room, dressing rooms, and studio theatre.

The performer goes to the stage **ONLY** when the stage manager calls **PLACES**. Repeat: Do not go to the stage until Places is called.

- e. Following the production or performance, participants, cast, crews return to the lower level by way of the backstage to the Studio Theatre where they may receive guests.
- f. **FAMILY, FRIENDS, AND GUESTS ARE NOT PERMITTED BACKSTAGE, IN DRESSING ROOMS, OR GREEN ROOM AREAS AT ANY TIME.** These spaces are private areas for performers and crew members only. Please arrange to meet guests in the Studio Theatre following the performance.
- g. All performers and crew members are to leave the building through the Stage Door. Please respect the separation of the public spaces and the performance spaces. Arrange to meet family, guests, and friends outside the Stage Door or indicate to them that you will meet them in front of the building.

VIII. STUDENT ORGANIZATIONS

A. AMERICAN GUILD OF ORGANISTS STUDENT CHAPTER

Students are encouraged to become members of A.G.O. Arrangements may be made through Professor James Denman.

B. MU PHI EPSILON - BETA PHI CHAPTER

An international professional music fraternity for men and women who major or minor in music whose purpose is the advancement of music in America, the promotion of musicianship, scholarship, fellowship, and the personal development of its members on the campus and in the community. Election to membership is based upon scholarship, musicianship, and character. Those selected for membership must be of Sophomore standing, have an accumulative GPA of 3.0 in music courses, 2.2 in academic courses and have taken one year of music theory.

Student President: Kirstin Klepp

Faculty Advisor: Dr. Ramona Holmes

C. MUSIC EDUCATORS NATIONAL CONFERENCE STUDENT CHAPTER NO. 135.

This is a professional organization of music educators. Membership can be obtained through a professor of music education. All majors are expected to join. The student chapter sponsors events once per quarter in support of music education. Membership materials include the Music Educators Journal which is the national magazine, and Voice which is the Washington State music education journal. Student members may also attend the regional and national conferences at a greatly reduced cost.

Student President: Unappointed at time of publication

Faculty Advisor: Dr. Ramona Holmes

D. SEATTLE MUSIC TEACHERS ASSOCIATION STUDENT CHAPTER

The SPU chapter of the Music Teachers National Association is open to all interested students. All piano performance majors are expected to become members. The membership fee includes a subscription to the American Music Teacher periodical. The organization functions as a support group for all piano students.

Faculty Advisor: Myrna Capp

E. AMERICAN CHORAL DIRECTORS ASSOCIATION STUDENT CHAPTER

This is a professional organization of choral directors. All music education students are encouraged to join. Membership materials include the Choral Journal, which is the national magazine, and the regional and state newsletters. Student members may also attend the regional and national conferences at a greatly reduced cost.

Student President: Unappointed at time of publication

Faculty Advisor: David Anderson

IX. OTHER INFORMATION

A. STUDENT EMPLOYMENT

All students employed by the Music Department must complete and submit their time sheets to Student Payroll every other Monday on-line, via the Banner System. They must be approved by the student's supervisor. Forms are no longer available in the Fine Arts Office. Checks may be picked up on the 3rd floor of Weter Hall every other Wednesday of the month.

B. MUSIC STORES

Local

Capitol Music Co., Inc.
718 Virginia, Seattle WA 98101
(206) 622-4013

Kennelly Keys
3830 Stone Way N.
Seattle, WA 98103
206 547-2737

Virtuoso Printed Music Service
912 165th SE, Bellevue WA 98008
3080 148th SE, Bellevue WA 98007
(206) 644-2762

American Music
4450 Fremont Ave. N, Seattle WA
(206) 633-1774

Out of Town // "800" Numbers

Pepper - which includes Ted Brown (Tacoma, WA) and European-American (Valley-Forge, PA)	1-800-345-6296
Selah Publishing (Kingston, NY)	1-800-852-6172
T.I.S. (Bloomington, IN)	1-800-421-8132
Byron Hoyt (San Francisco, CA)	1-800-477-8055
Carl Fischer (Chicago, IL)	1-800-621-4496
Publisher's Outlet (Nashville, TN)	1-800-999-0101
Scarecrow Press (Metuchen, NJ)	1-800-537-7107
Southern Music (San Antonio, TX)	1-800-284-5443
Pender's Music (Denton, TX)	1-800-772-5918
Malecki Music (Grand Rapids, MI)	1-800-253-9692
Wingert-Jones (Kansas City, MO)	1-800-258-9566
Hymn Society Bookservice (Ft. Worth, TX)	1-800-843-4966
Sheet Music Service of Portland (Portland, OR)	1-800-452-1133

X. FINE ARTS CALENDAR

AUTUMN QUARTER 2003

SEP	29	First Day of Classes		
OCT	4	Choral Retreat	Loc TBA	9 – 3:00
	9	Music Practicum	Bach Theatre	1:00pm
	14	Student Recital - Rueb-Buhler	Bach Theatre	7:30pm
	17	Music Faculty Recital	Bach Theatre	7:30pm
	18-19	Instrumental Retreat	Camp Casey	
	22	Reading Day/Faculty In-Service		
	30	Music Practicum	FFMC	1:00pm
NOV	6	Music Practicum	FFMC	1:00pm
	6	Choral Concert	FFMC	7:30pm
	11	<i>NO CLASSES - Veterans Day</i>		
	13	THALIA I	FFMC	7:30pm
	13-15	<i>Mainstage One “The Curious Savage”</i>	Bach Theatre	7:30pm
	14	<i>Senior Preview Auditions</i>		
	14	Symphonic Wind Ens. and Flute/Percussion	FFMC	7:30pm
	20-22	<i>Mainstage One “The Curious Savage”</i>	Bach Theatre	7:30pm
	22	<i>Mainstage One “The Curious Savage”</i>	Bach Theatre	2:00pm & 7:30pm
	21-23	Jazz Boot Camp	Camp Casey	
	25	Student Recital – Moody	FFMC	7:30pm
	27-30	<i>NO CLASSES Thanksgiving Break</i>		
DEC	2	Sacred Sounds of Christmas	Benaroya Hall	7:30pm
	4	Advent Chapel	FFMC	9:30am
	4	Music Practicum	Bach Theatre	1:00pm
	4	Jazz Band	FFMC?	7:30pm
	8-10	FINALS		

Note: Vocal Jazz TBA

WINTER QUARTER 2004

JAN	5	First Day Classes		
	19	<i>NO CLASSES-Martin Luther King Day</i>		
	22-24	<i>Mainstage Two “J.B.”</i>	Bach Theatre	7:30pm
	24	<i>Mainstage Two “J.B.”</i>	Bach Theatre	2:00pm & 7:30pm
	24	THALIA II - Homecoming	FFMC	2:00pm
	24	<i>Scholarship Auditions</i>		
	29-31	<i>Mainstage Two “J.B.”</i>	Bach Theatre	7:30pm
FEB	4-5	Music Juries	Bach Theatre	TBD
	5-6	Schoenhals Master Classes	Bach Theatre	9 – 2:50
	6	GOSPELFEST with Dr. Stephen Michael Newby	FFMC	
	10	Student Recital - Smith	Bach Theatre	7:30pm
	11	Student Recital – Dexter	Bach Theatre	7:30pm
	12	Music Practicum	Bach Theatre	1:00pm
	12	Schoenhals Gospel Event	FFMC	7:30pm
	13	“Cabaret-Swing Band”	Bach Theatre	7:30pm
	16	<i>NO CLASSES – Presidents Day</i>		
	19-20	<i>Campus Preview and Scholarship Auditions</i>		
	20	Symp. Wind Ens.	FFMC	7:30pm
	26	Music Practicum	Bach Theatre	1:00pm

MAR	2-6	<i>Student One Acts</i>	Studio Theatre	7:30pm
	4	Music Practicum	Bach Theatre	1:00pm
	5	Men's Choir & Women's Choir	FFMC	7:30pm
	6	Seattle Solo & Ensemble Contest – all buildings		
	9	Stud. Recit.-Galacic/VanHorn	FFMC	7:30pm
	11	Flute-Percussion Concert	Bach Theatre	7:30pm
	12	Concert Choir & Chamber Singers	FFMC	7:30pm
	15-17	FINALS		
	18-28	<i>SPRING BREAK – Choir Tour to Southern California</i>		

NOTE: Vocal Jazz and Jazz TBD

SPRING QUARTER 2004

MAR	29	First Day Classes		
APR	2	THALIA III	FFMC	7:30pm
	9	<i>GOOD FRIDAY-half day</i>		
	11	EASTER		
	22-24	<i>Mainstage Three “Antigone”</i>	Bach Theatre	7:30pm
	29	<i>Mainstage Three “Antigone”</i>	Bach Theatre	7:30pm
MAY	1	<i>Mainstage Three “Antigone”</i>	Bach Theatre	2:00pm & 7:30pm
	4	Joint Choir (SPU & UPS) Concert	@ FFMC	7:30pm
	5	Joint Choir (SPU & UPS) Concert	@ UPS	7:30pm
	6	Music Practicum	Bach Theatre	1:00pm
	6	Student Recital - Persons	Bach Theatre	7:30pm
	9	Stud. Recit.-McDowell/Nordtvedt/Fink	Bach Theatre	3:00pm
	11	Stud. Recit.-Barrett/Affolter/Dunn	FFMC	7:30pm
	13	Jazz Concert	Martin Sq. or FFMC	7:30pm
	16	Stud. Recit. –Ferguson/McWilliams	Bach Theatre	3:00pm
	17	Symphonic Wind Ens.	Martin Sq.	7:30pm
	18	Student recital – Buhler	FFMC	7:30pm
	19-20	Music Juries	Bach Theatre	TBD
	20	Music Practicum	Bach Theatre	1:00pm
	21	THALIA IV	FFMC	7:30pm
	25-29	Studio II (Backstage) Operas-“Green Eggs and Ham” and “Gertrude McFuzz” Matinee Only on Saturday the 29th	Bach Theatre	7:30pm
	31	<i>NO CLASSES-Memorial Day</i>		
JUN	1	Percussion Ens.	Bach Theatre	7:30pm
	4	Choral Concert	FFMC	7:30pm
	7	<i>NO CLASSES-In-Service Day</i>		
	8-10	FINALS		
	11	Ivy Cutting/Baccalaureate		
	12	Commencement		

NOTE: Jazz and Vocal Jazz TBD

XI. FACULTY AND STAFF

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MUSIC DEPARTMENT

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Art Center

Halvorsen, Larry/Liza
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Lasworth, Laura
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Administrative Assisant
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FINE ARTS STAFF

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Jensen, Merry
Performing Groups Coordinator
University Communications
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STUDENT LIBRARIANS

Choral Librarian
Unappointed
CMB Choral Library

Instrumental Librarian
Unappointed
BH 1; x2048

THEATRE BOX OFFICE – x2959

FAX – 206-281-2430

XII. FORMS

See Form Rack outside Fine Arts Office (Crawford Music Building).

XIII. WORKSHEETS

See Form Rack outside Fine Arts Office (Crawford Music Building).