

Table of Contents

Welcome to the SPU Music Program.....	2
Music Department Mission Statement, Goals, and Theological/Educational Statement.....	3
I. GENERAL REQUIREMENTS OF ALL MUSIC MAJORS.....	4
II. DEGREE PROGRAMS & EMPHASES AT SPU.....	5
A. Undergraduate Emphases.....	5
Specific offerings.....	5
Declaration of Major.....	5
Faculty Advisors.....	6
B. Keyboard Proficiency Requirements.....	7-10
C. Guitar Proficiency Requirements.....	11
Guitar Proficiency Exam – Checklist.....	11
III. INDIVIDUAL INSTRUCTION.....	12
A. Individual Instruction Expectations.....	12
B. Individual Instruction Courses.....	12
C. Obtaining a Lesson Time and Fees.....	12
D. Adding and Dropping Individual Instruction.....	13
E. Change of Individual Instruction Professor.....	13
F. Upper-division Credit.....	13
G. Performance Juries.....	13
H. Music Practicum/Studio Encounters.....	13
I. Practicum Program Information.....	14
J. Accompanists.....	14
IV. EQUIPMENT & FACILITIES.....	15
A. Practice Rooms.....	15
B. Lockers.....	15
C. Instrument Rental and Check-out.....	15
D. Music Library.....	15
E. Room Reservations.....	15
F. Music Computer Lab.....	15
V. SCHOLARSHIP REQUIREMENTS.....	16
VI. ENSEMBLES.....	17
A. Ensembles Offered.....	17
B. Ensemble Auditions.....	17
VII. RECITALS.....	18
A. Guidelines for Planning a Successful Recital.....	18-20
VIII. STUDENT ORGANIZATIONS.....	21
IX. OTHER INFORMATION.....	22
A. Student Employment.....	22
B. Music Stores.....	22

WELCOME TO THE **SPU MUSIC PROGRAM**

Welcome to the music major and 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

MUSIC DEPARTMENT MISSION STATEMENT

THE MUSIC DEPARTMENT at Seattle Pacific University seeks to be an exemplary community committed to helping students to develop their talents and abilities fully, to appreciate cultural heritage, and to integrate music knowledge and skills in a life characterized by Christian faith, wholeness, and service.

MUSIC DEPARTMENT GOALS

- We are committed to helping students develop their talents and abilities fully. As Christians, we affirm that we are formed in the image of God, and are endowed with the ability and the mandate to be creative. Therefore, we expect students to embrace their own giftedness, understand their potential, and exercise good stewardship through study, practice, and performance.
 - Through the study of music in its cultural, sociological, and historical contexts, we seek to graduate people who appreciate cultural heritage, who understand who they are, who possess historical perspective, and who will, therefore, be positive change agents in their communities.
 - We value music as a way to serve God and the greater community. Therefore, we are committed to helping students to integrate their knowledge and skills with their faith, equipping them for lives of service.
-

**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 the 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 small and large 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.

I. 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 large conducted ensemble every quarter in residence. (*See handbook description of ensembles.*)
2. Attend all music Practicums and studio encounters on Thursday afternoons at 1:00 p.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 and 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 play schedules.*)
8. 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 available outside the Fine Arts Office.*)

II. MUSIC DEGREES & EMPHASES OFFERED AT SPU

A. UNDERGRADUATE EMPHASES

1. Specific Offerings:

Bachelor of Arts (BA) with an emphasis in:

Music Education, K – 12

Endorsements: Instrumental, Choral, General

- Ramona Holmes, advisor

Music Performance

Instrumental – Eric Hanson, advisor

Voice – See Ramona Holmes for 2011-2012 school year

Piano – Wayne Johnson, advisor

Composition

- Eric Hanson, advisor

Music Technology

- Gerry Marsh, advisor

If no emphasis is chosen, student will choose among upper division credits

- David Anderson, advisor

Bachelor of Arts (BA) in Music Therapy with an emphasis in

Special Education

Psychology

Physical Education and Exercise Science

-Carlene Brown, advisor

All majors demonstrate skill in performing 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 (36 credits)

-Wayne Johnson, advisor

Minor in Music and Worship Art (35 credits)

-Stephen Newby, 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. Students should apply the first quarter of the sophomore year. Early application is encouraged. Transfer students should apply for a major during their 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. To request an advisor change, enter the Banner Information System, and choose “Student Menu” followed by “Academic Progress Menu,” which includes the online Change of Advisor option.

B. KEYBOARD PROFICIENCY

Complete Keyboard Proficiency Packets are available in the Fine Arts Office.

Keyboard proficiency is required for all majors in Music and Music Therapy. The basic functional skills outlined on the following pages must be demonstrated before a degree can be granted. There are three ways in which the requirements can be met:

(1) In the context of a Keyboard Proficiency class. Since the acquisition of basic keyboard skills is an essential tool for the study of music and the pursuit of any musical career, ALL music majors are expected to work diligently to pass the keyboard proficiency requirements by the end of their sophomore year. Year-long Keyboard Proficiency courses are designed with this as its goal, and students will have opportunities throughout the year to pass their keyboard proficiency requirements as a part of the class. A record will be kept as to which items have been passed. When all items have been completed, a completed checksheet will be placed in your student file.

(2) In the context of one of the Beginning or Intermediate piano classes. Students who have no prior keyboard experience, or who are identified by their professors as needing remedial work in keyboard skills, will be required to continue to enroll in a beginning or intermediate piano class until all items of the proficiency requirements have been passed. These requirements may be met within the context of the piano class; when all items have been completed, a completed checksheet will be placed in your student file.

(3) Through piano proficiency exams given at the end of Spring term. This exam is primarily for transfer students. Samples of the test are available from the chairman of the piano division.

Students in this category 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, or enroll in a Keyboard Proficiency class, or a Beginning or Intermediate piano class.

General information about this exam: You may elect to pass one or more sections at a time, and the requirements may be completed in any order. Please note that item 5 is a prepared competency; packets for these items may be picked up before the exam. Completion of all sections is required, except for students with a keyboard performance emphasis, who will be required to pass items 2, 3, 4, and 5 only.

Seattle Pacific University

KEYBOARD PROFICIENCY REQUIREMENTS

1. PREPARED PIECES

(A) Perform two pieces of a level comparable to the following: Clementi or Kuhlau sonatinas; 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, instrumental, and music therapy 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.

For both of these categories samples of expected levels will be available. The keyboard chairman will have examples of pieces and accompaniments from which you may choose, or you may choose your own piece to work on as long as it demonstrates the appropriate level of keyboard skill.

2. SIGHT READING

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. SCALES

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.

4. CADENCES (Cadential patterns using primary chords)

Be able to play major and minor cadences in common keys (up to 4#/4b) using the primary chord pattern:

I – IV6/4 – I – V6 – V6/5 – I. Playing the cadential patterns hands separately will be allowed.

5. HARMONIZATION | TRANSPOSITION

- a. Harmonization using lead sheet notation – Play and accompany a melody with given alphanumeric chord symbols (lead sheet notation) in the key in which it is notated.
- b. Harmonization & Transposition – Harmonize one of the following well-known pieces using at least three different harmonic functions (primary or secondary chords), then be able to transpose it from its notated key to a new given key, chosen by the examiner. You will be asked to transpose the melody and your harmonization only to common keys (no more than four flats or sharps). You may choose one of the following melodies:
 - i. **Happy Birthday**
 - ii. **Amazing Grace**

NOTE: Item 5 is a prepared competency. Students may pick up examples to be harmonized and transposed before the test.

KEYBOARD PROFICIENCY CHECKSHEET

Name: _____

Date proficiency testing began: _____

Note: Piano, organ, and harpsichord majors are required to complete parts 2, 3, 4 and 5 only.

1. PREPARED PIECES

(A) Perform two pieces of a level comparable to the following: Clementi or Kuhlau sonatinas; 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, instrumental, and music therapy 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.

(Please list title, composer)

1) _____ Date Completed: _____

2) _____ Date Completed: _____

2. **SIGHT READING** at the intermediate level of difficulty. Date Completed: _____

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. SCALES

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.

Major Scales:

Harmonic Minor Scales:

C___

G flat (F #) ___

a___

e flat (d #) ___

G___

D flat (C #) ___

e___

b flat (a #) ___

D___

A flat___

b___

f___

A___

E flat___

f #___

c___

E___

B flat___

c #___

g___

B___

F___

g #___

d___

4. CADENCES (Cadential patterns using primary chords in three positions)

Be able to play major and minor cadences in the following common keys using the primary chord pattern:

I – IV^{6/4} – I – V⁶ – V^{6/5} – I. Playing the cadential patterns hands separately will be allowed.

Major Cadential Patterns:

C___

G___

D___

A___

E___

F___

B flat___

E flat___

A flat___

Minor Cadential Patterns:

a___

e___

b___

f #___

c #___

d___

g___

c___

f___

5. MELODY HARMONIZATION | TRANSPOSITION

- a. **Harmonization using lead sheet notation** – Play and accompany a melody with given alphanumeric chord symbols (lead sheet notation) in the key in which it is notated.
- b. **Harmonization & Transposition** – Harmonize one of the following well-known pieces using at least three different harmonic functions (primary or secondary chords); then be able to transpose it from its notated key to a new given key, chosen by the examiner. You will be asked to transpose the melody and your harmonization only to common keys (no more than four flats or sharps). You may choose one of the following melodies:
 - i. Happy Birthday
 - ii. Amazing Grace

Harmonization using lead sheet notation

Date Completed: _____

Harmonization & Transposition

Date Completed: _____

NOTE: Item 5 is a prepared competency. Students may prepare examples to be harmonized and transposed prior to the test.

Date all requirements completed: _____

Certifying Faculty Signature: _____

Certifying Faculty Name: _____

(Please print)

Upon completion of the keyboard proficiency requirements, the faculty member certifying completion of all requirements will submit the signed and dated Proficiency Checksheet to the music office, where it will be placed in the student's file.

(Revised 9-19-2011)

C. GUITAR PROFICIENCY REQUIREMENTS

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

Fine Arts

MUSIC EDUCATION

GUITAR PROFICIENCY EXAM – CHECKLIST

Students may also take the guitar proficiency exam during folk guitar class OR during winter or spring quarter juries.

Name: _____

Emphasis: Choral _____ Instrumental _____ General _____

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 and 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, and A

Minor: a, d, and e

Scales _____

C Major and c minor (2 octaves)

Plucked fluently – ascending and descending

AUTHORIZED SIGNATURE: _____

III. INDIVIDUAL INSTRUCTION

A. INDIVIDUAL INSTRUCTION EXPECTATIONS

A student registered for individual instruction (one-credit) takes one half-hour lesson per week and is expected to practice at least five hours per week. A student registered for two credits of individual instruction takes a one-hour lesson per week and is expected to practice for at least ten hours per week. A minimum of nine lessons are expected to be taken per quarter. Attendance at the 1:00 p.m. Thursday Practicum and Studio Encounters is required. 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 days of the quarter. After that time, no refunds are allowed.

B. INDIVIDUAL INSTRUCTION COURSES

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

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

Individual instruction in voice or piano requires an audition. Individual instruction in assumes university-level proficiency. Class instruction in piano, voice, and beginning folk guitar are also offered. Students must contact individual instructors to find a mutually agreeable time for lessons.

C. OBTAINING A LESSON TIME AND FEES

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.

Fees per quarter:

Half Hour Lesson	(1 credit)	\$175.00
One Hour Lesson	(2 credits)	\$350.00

Music majors may receive two credits of individual instruction for the \$175.00 quarterly fee. You must declare your major after three 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.

D. ADDING AND DROPPING INDIVIDUAL INSTRUCTION

Student Academic Services processes course additions and drops. 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 \$25 charge will be made from the individual instruction fee for each half hour lesson.

E. CHANGE OF INDIVIDUAL INSTRUCTION PROFESSOR

A student wishing to change music performance professors must follow consultation procedures in this order: Consult and seek approval of (1) the current private instructor, (2) the proposed private instructor, (3) the department director (Vocal, Instrumental, or Piano), and (4) Ramona Holmes, music chair. 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.

F. UPPER DIVISION CREDIT

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

G. PERFORMANCE JURIES

All students studying privately (individual instruction) are required to do juries, regardless of major/minor status or class standing.

Performance juries are held in the second week of February and June during week ten. Exact dates are announced during the quarter. Juries are graded and count as 1/3 (one third) of your individual instruction grade for that quarter. Your private teacher's grade counts as the other 2/3 (two thirds).

Appointment sign-up sheets will be available on the main bulletin board first floor of Crawford Music Building (CMB) approximately four weeks in advance of the juries. Repertoire sheets are available outside the Fine Arts Office. A copy of the repertoire sheet must be submitted to your private instructor by Friday before the exams are administered for signature and then handed to the adjudicators at the time of your jury. Students who have given a Junior or Senior recital during the quarter preceding a jury exam will not be required to take a jury exam in their performance area. For more detailed information, see the Jury Brochure.

H. MUSIC PRACTICUM AND STUDIO ENCOUNTERS

Music Practicum and Studio Encounters meet every Thursday at 1:00 p.m. 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 master class sessions. Locations for Studio Encounters are: Beagle Hall 1—Instrumental; CMB 201—Voice; CMB 211—Keyboard.

*All music majors, music minors, and scholarship students taking individual instruction are required to attend weekly and perform at least once each quarter as determined by their instructor. **ALL** students taking upper division individual instruction (whether music major or not) are required to perform once each quarter. A sign-up sheet, noting practicum dates, will be available at the beginning of each quarter (posted on the bulletin board on the second floor of CMB outside the faculty lounge). At that time, students are to indicate when they intend to perform (upper division students are encouraged to choose the earlier dates).*

Students unable to attend due to involvement in labs or internships for Music Education are automatically excused.

I. PRACTICUM PROGRAM INFORMATION

Practicum information sheets should be completed with the signature of your instructor and submitted to the **Fine Arts Office by Friday at 5:00 p.m., one week preceding the scheduled Practicum**. Sheets turned in 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 professor. 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 outside the Fine Arts Office.

J. ACCOMPANISTS

Accompanying skills are a vital part of keyboard training. All music majors whose primary performance area is piano, organ, or harpsichord and all recipients of keyboard scholarships will be required to be involved in studio accompanying. These students must accompany for a one hour lesson or two half-hour lessons per week. Accompanying assignments will be made at the beginning of each quarter by Amy Boers, the accompanist coordinator (information below). 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 wanting additional rehearsal time from the accompanist must make arrangements directly with the accompanist, and accompanists should feel free to set their own fees. Alternatively, it may be possible for students who wish to do extra accompanying for studio lessons to be reimbursed through the music department at the University rate. Students accompanying for a Junior or Senior recital may also receive academic credit by enrolling in MUS 2310/4310. One credit for ½ 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 and accompanist coordinator is Amy Boers (x2079 or boersa@spu.edu). Scheduling of accompanists for lessons and ensembles will be coordinated by her. Submit any information to her about accompanist needs or accompanying availability. Amy's mailbox is in the inner Fine Arts Office.

IV. EQUIPMENT AND FACILITIES

A. PRACTICE ROOMS

Practice rooms are available from 8:00am to 11:00pm Monday through Thursday; 8:00am to 6:00pm Friday and Saturday; and Sunday 4:00 to 10:00pm. In the evening, a building monitor will be checking practice rooms. Seattle Pacific University ID is required. No access to classrooms will be allowed. For after hours let-in to the practice rooms, see Bobbie Childers in the Fine Arts Office. Bobbie will submit your SPU ID# and name to the Security Office and your name will be added to the “let-in” list. Once your name is on the list, you can call Security (ext. 2922) for after-hours let in.

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 and taking it to the Fine Arts Office. 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 school year and should be cleaned out at the end of each school year. Any lock left on the locker after summer quarter begins will be cut off by Plant Services. Students must provide their own locks. There is no charge for the use of the 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. Persons checking out instruments are responsible for loss, theft, or any damage beyond normal wear.

D. MUSIC LIBRARY

Music books, scores, records, CDs, reference works, listening facilities, and periodicals are housed in the main SPU Library. The New Groves is available in the Fine Arts Office.

E. ROOM RESERVATIONS

Reservations for the use of rooms in Crawford Music Building and Beegle 1 must be cleared with the Bobbie Childers in the Fine Arts Office. There will be a rental fee for activities not connected with SPU.

F. MUSIC COMPUTER LAB

Hours: Monday—Friday 12:00—5:00pm

Schedule may vary quarter by quarter. See door of Beegle Hall 205 for update.

The music computer lab is available for music major students participating in Music Theory or the Music Technology classes or by permission from Gerry Marsh.

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 2217/4217

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. Large, conducted ensembles that fulfill music major and minor ensemble requirements are identified on the following list with the * mark. Other ensembles may meet this requirement only by specific permission of the faculty on a quarter by quarter basis. The following is a list of music department ensembles; it is subject to revision. Please see full catalog for a description of each.

Brass Ensemble

Chamber Singers

Clarinet Choir

*Concert Choir**

Flute Ensemble

Gamelan

Gospel Choir

Jazz Ensemble

Keyboard Ensemble

*Men's Choir**

Opera Workshop

*Percussion Ensemble**

Worship Ensemble

Saxophone Ensemble

String Ensemble

*Symphony Orchestra**

*Symphonic Wind Ensemble**

*Women's 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 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.

PLEASE NOTE: Concert/Women's/Men's Choir, Orchestra, and Wind Ensemble members will perform at the "Sacred Sounds of Christmas" concert at Benaroya Hall on Monday and Tuesday evening November 28 and 29, 2011. There will also be a mandatory rehearsal on Sunday, November 27 in the Royal Brougham Pavilion large gym.

VII. RECITALS

A. GUIDELINES FOR PLANNING A SUCCESSFUL RECITAL

The following list of guidelines is designed to assist you in planning your upcoming recital. Recitals are scheduled in either E.E. Bach Theatre in McKinley Hall or the First Free Methodist Church.

1. **Degree Application.** You must have formally applied and been accepted for one of the degrees requiring a recital, and you must have upper division status both as a student and in the performance instrument 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 outside the Fine Arts Office. Advanced recital planning is necessary. Your individual instructor will be working with you. .
2. **Scheduling of Recitals.** Students required to give recitals will consult with their individual instructor during the winter quarter of the previous year. You must submit a completed *Music Recital Date Application* form available outside the Fine Arts Office to Dr. Ramona Holmes, Music Chair, by April 15 for the upcoming school year. This form must be signed by your individual instructor. Dr. Holmes will assign a date and venue and 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. Your recital date will then be added to the SPU Master Calendar.
3. **Recital Juries.** Every student giving a recital is required to present a jury with their private instructor and two other faculty members a minimum of one month before his/her recital date. You will want to begin the scheduling process of your jury at least six weeks in advance of your recital. It is the student's responsibility to initiate this process, although the individual instructor will be of help in recommending and lining up the other jury members.

For vocal juries, contact Dr. Cherie Hughes; Vocal recital juries are held on Thursdays from 12:30 p.m. to 1:00 p.m. in Crawford 103.

For instrumental juries, contact Dr. Eric Hanson; Times and place will be arranged on an individual basis.

For piano juries, contact Dr. Wayne Johnson; Piano recital juries are held in Beegle Hall 206A, time to be arranged.

At the time of the jury, the student should provide a hard copy of his/her complete recital program (draft form is fine) as well as copies of the music 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 a CD plus a hard copy of your program to the Fine Arts Office. Do not email your program as the format is often compromised, especially if you are working on a MAC rather than a PC. The deadline is two weeks prior to your recital date. An appointment to review the program must be made with Bobbie Childers in the Fine Arts Office. It must be typed exactly as you plan for it to appear in the printed program. Include opus numbers, dates, catalog numbers, movement designations, etc. All programs must have:
 - All works and movements
 - Composer's full name and dates
 - Translations for any text
 - Your bio and any acknowledgements
 - "Seattle Pacific University Music Department presents" on the cover

- Your name, your instrument, and “in Junior (or Senior) Recital” on the cover
- The venue and date on the cover
- State the following “(Your name) performs tonight in partial fulfillment of a BA in Music with an emphasis in _____.” OR “BA in Music Therapy with an emphasis in _____”
- If you are having a reception, state (example) “Please join us for a reception following the program in the Crawford Faculty Lounge”
- Leave the back blank for the SPU logo and future events. (Bobbie will add this to your program.)

NOTE: There are examples of past programs in the Fine Arts Office for you to peruse.

5. Bach “Green Sheets” and FFMC “Yellow Sheets”

If your recital is in E.E. Bach, you must fill out a “Green Sheet” the day your jury is passed (which is one month in advance.) and hand it in to Bobbie Childers. This sheet gives Jerry Collum, E.E. Bach’s Technical Director, your stage set up requirements. There are hard copies in the Fine Arts Office, or you can submit the Green Sheet on line at www.spu.edu/depts/fpa/theatre/new_TRE_Resources.asp.

If your recital is in FFMC, Bobbie will submit a reservation form (“Yellow Sheet”) to their office once you have been assigned a recital date. When you have passed your jury, you will need to see Peter Wilson in the FFMC office to add your stage set up requirements to the reservation form.

6. Scheduling of Rehearsal Times.

E.E. Bach Theatre: Because of the increased demand for space in McKinley Hall, advance scheduling of rehearsal times is mandatory. Rehearsal times are scheduled directly with Don Yanik, Theatre Department Chair, within three days of passing your recital jury. Failure to do this may result in a forfeiture of your entitled rehearsal times in the theatre. Confirm that your private instructor and accompanist are also available before reserving your time. Each student is provided one to two hours of rehearsal time in the E.E. Bach theatre. Rehearsals will normally be scheduled in McKinley Hall from 8:30am-2:30pm, Monday through Friday. Call Don at extension 2415 to request a rehearsal time. (Do not email). If he is not there, leave a message with your name and telephone number so your call can be returned.

First Free Methodist Church: Rehearsal time is scheduled through Bobbie Childers in the Fine Arts Office. Each student is provided one hour of rehearsal time.

Reception Policies. *Crawford Music Building faculty lounge is available for your reception. Contact Bobbie Childers in the Fine Arts Office four 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 the student’s 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. Publicity: All publicity and posters are the student’s responsibility. Posters must be approved by the Fine Arts Office. Please have them approved BEFORE you have them printed.

9. Recording Your Recital

For recording of your recital in E. E. Bach (both audio and video), contact Jerry Collum at jlc95@spu.edu

For recording of your recital in FFMC (both audio and video) , contact Ron Haight at x2240 or rhaight@spu.edu

10. Call time (when you need to be at the venue) on the night of your recital in both Bach Theatre and FFMC is 6:00 p.m. All recitals begin at 7:30 p.m.
11. 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.
12. 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 and FFMC.

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 Les Martin.

B. National Association for Music Educators (NAfME) 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.

Faculty Advisor: Dr. Ramona Holmes

D. Seattle Music Teachers Association Student Chapter

The SPU chapter of 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: Dr. Myrna Capp

E. American Choral Directors Association Student Center

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.

Faculty Advisor: David Anderson

F. American Music Therapy Association Student Center

Open to all students interested in the field of music therapy. Opportunities include learning about music therapy, visits to off-campus sites to observe music therapists, and hosting on-campus events to educate the SPU community on music therapy. Students will be encouraged to support, participate, and meet other students at the American Music Therapy Association Western Regional Conference in Seattle, April 2008.

Faculty Advisor: Dr. Carlene J. Brown

G. American String Teachers Association

The American String Teachers Association promotes excellence in string and orchestra teaching and playing. ASTA pursues its mission through: an open sharing of ideas; benefits, services, and activities responsive to the needs of all members; development of strong state leadership and chapters; enhancing the image and visibility of string teachers and study; advocacy for string education; and an inclusive community of string teachers and players.

Faculty Advisor: Dr. Ramona Holmes

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 Tuesday on-line, via the Banner System. Hours must be approved by the student's supervisor. Checks are paid by auto deposit into your bank account. .

B. Music Stores

LOCAL

Capitol Music Co., Inc.
1006 NE 50th Street
Seattle, WA 98105
(206) 622-0171
www.capitolmusiccenter.com

Kennelly Keys
10720-5th Ave. NE
Seattle, WA 98125
(206)440-8299
www.kennellykeysmusic.com

John's Music Center
4501 Interlake N. #9
Seattle WA 98103
(206) 548-0916

OUT OF TOWN/"800" NUMBERS

J.W. Pepper	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
University Music Service (Hersey, PA)	1-800-858-3000