Shepherd University
Department of Music

Student Handbook
2013-2014

Expect the

Extraordinary!
# Table of Contents

**Introduction**........................................................................................................................................ 6

**The University**...................................................................................................................................... 6

**The Department of Music** .................................................................................................................. 7

**Degrees in Music** ................................................................................................................................. 7
  - Bachelor of Arts in Music .................................................................................................................. 7
  - Bachelor of Music Education .......................................................................................................... 7
  - Master of Music, Music Education ................................................................................................ 8

**Entrance Requirements** .................................................................................................................... 8
  - Undergraduate: ................................................................................................................................ 8
  - Graduate: ........................................................................................................................................ 8

**Degree Requirements** ....................................................................................................................... 8
  - Undergraduate: ................................................................................................................................ 8
  - Graduate: ........................................................................................................................................ 8

**Facilities** ............................................................................................................................................ 9
  - Music Building ................................................................................................................................. 9
  - Security .......................................................................................................................................... 9

**Student Facilities** ............................................................................................................................... 9
  - Student Mailboxes/Computer Lab and MP3 Lab—Room 140 .......................................................... 9
  - Bulletin Boards ................................................................................................................................ 9

**Practice Rooms and Room Scheduling** ............................................................................................... 10
  - Rambler/Onity Access ................................................................................................................... 10
  - Practice Room Scheduling ............................................................................................................ 10
  - W. H. Shipley Recital Hall ............................................................................................................. 10
  - Room Reservations ....................................................................................................................... 10

**Classrooms and Labs** .......................................................................................................................... 11
  - The Department of Music Classrooms and Labs include: ............................................................... 11
  - Faculty & Staff Office Directory ..................................................................................................... 11
  - Adjunct Faculty .............................................................................................................................. 11

**Financial Aid, Scholarships & Tuition Waivers** ................................................................................... 12
  - Financial Aid ................................................................................................................................ 12
  - Music Scholarships/Tuition Waivers .............................................................................................. 12

**Work-Study** ....................................................................................................................................... 12

**Freshman Advisement and Orientation** ........................................................................................... 13
Academic Policies ...................................................................................................................... 13
Academic Advising ...................................................................................................................... 13
Registration and Scheduling Information .................................................................................... 13
Independent Study ...................................................................................................................... 13
Class Attendance ...................................................................................................................... 14
Grading Policies ....................................................................................................................... 14
Graduation .................................................................................................................................. 14
Student Services ....................................................................................................................... 14
Counseling ................................................................................................................................. 14
Office of Career Services .......................................................................................................... 14
Special Requirements of the Music Major ................................................................................ 15
Concert Attendance .................................................................................................................. 15
Approved Concerts .................................................................................................................. 15
Required Concerts .................................................................................................................... 15
Applied Music Instruction ......................................................................................................... 15
Applied Music Registration ....................................................................................................... 15
Applied Music Fee ..................................................................................................................... 15
Departmental Recitals ............................................................................................................. 16
Ensembles .................................................................................................................................. 16
Juries ........................................................................................................................................... 17
Sophomore Competency Exam ................................................................................................. 18
Keyboard Proficiency Requirement ............................................................................................ 18
Removal from the Music Department ....................................................................................... 19
Junior Recitals .......................................................................................................................... 19
Senior Recital or Music Activity ................................................................................................. 20
Recital (total time: one hour) .................................................................................................... 21
Lecture-Recital (total time: one hour) ...................................................................................... 21
Project-Presentation (total time: one hour) ............................................................................. 21
GPA Requirement .................................................................................................................... 22
E-mail Addresses ....................................................................................................................... 22
Practice Requirements ............................................................................................................. 22
Student Advisory Council ........................................................................................................ 22
Supervised Teaching in Music .................................................................................................. 22
Publications ............................................................................................................................... 23
Equipment .................................................................................................................................. 23
Lockers ...................................................................................................................................... 23
Instruments ............................................................................................................................... 23
Photocopying ............................................................................................................................ 23
Shepherd Recording Project ........................................................................................................................................ 23
  Procedure for obtaining a recording: ......................................................................................................................... 23
  Request forms .............................................................................................................................................................. 24
  External Requests ......................................................................................................................................................... 24
  Personal Use ............................................................................................................................................................... 24

Student Organizations .................................................................................................................................................. 24
  National Association for Music Education (NAFME) ................................................................................................. 24
  Phi Mu Alpha Sinfonia (PMA) .................................................................................................................................. 24
  Sigma Alpha Iota (SAI) ............................................................................................................................................... 25
  IAJE Student Chapter .............................................................................................................................................. 25
  American Choral Directors Association (ACDA) ....................................................................................................... 25
  Society of Composers (SCI) ....................................................................................................................................... 25

Protect Your Neuromusculoskeletal and Vocal Health Every Day - Information and Recommendations for Student Musicians - Student Guide ........................................................................................................................................ 25
  Introduction.............................................................................................................................................................. 25
  Disclaimer................................................................................................................................................................. 26
  Purpose of this Resource Document .......................................................................................................................... 26
  Music, the Musician, and Neuromusculoskeletal and Vocal Health ........................................................................ 26
  The Neuromusculoskeletal System .......................................................................................................................... 27
  Vocal Anatomy ......................................................................................................................................................... 27
  Disorders of the Neuromusculoskeletal System ....................................................................................................... 27
  Contributing Factors ................................................................................................................................................. 28
  1. Overuse/Misuse (and Abuse) ................................................................................................................................ 28
     Overuse .............................................................................................................................................................. 28
     Misuse ............................................................................................................................................................ 28
     Abuse ............................................................................................................................................................ 29
  2. Genetic Factors ....................................................................................................................................................... 29

Neuromusculoskeletal Issues Affecting the Body ........................................................................................................ 29
  1. Muscle Pain ...................................................................................................................................................... 29
  2. Neuropathies .................................................................................................................................................... 30
  3. Dystonia .......................................................................................................................................................... 31

Neuromusculoskeletal Issues Affecting the Voice ....................................................................................................... 31
  1. Phonatory Instability ........................................................................................................................................... 31
  2. Vocal Strain ...................................................................................................................................................... 31
  3. Vocal Fold Abnormalities .................................................................................................................................. 32

Basic Protection for All Musicians ........................................................................................................................... 32
  Vocal Protection ................................................................................................................................................... 32
  Marching Musicians .............................................................................................................................................. 33

Future Steps ............................................................................................................................................................. 33
Conclusion ................................................................................................................................. 33
Resources – Information and Research Neuromusculoskeletal and Vocal Health Project
Partners ..................................................................................................................................... 33
Organizations Focused on Neuromusculoskeletal and Vocal Health ..................................... 34
Advice from Alumni ................................................................................................................. 34
INTRODUCTION

This Department of Music student handbook has been compiled to provide a source of helpful information about the Shepherd University Department of Music. Created to enrich and supplement the Shepherd University Catalog and Shepherd University Student Handbook, it is also a document subject to yearly revision and should, therefore, be reviewed by students and faculty on a regular basis.

THE UNIVERSITY

Shepherd University, a state-supported institution within the West Virginia system of higher education, is located in the Eastern Panhandle in historic Shepherdstown, Jefferson County. The oldest town in the state, Shepherdstown is situated on a bluff overlooking the Potomac River in the Northern Shenandoah Valley. The quaint college community offers a rich, unique learning-living environment, as it is located within a few miles of neighboring Maryland, Virginia, and Pennsylvania. The metropolitan areas of Washington, D.C., and Baltimore, MD, are within 70 miles of the University, providing many cultural and career experiences.

Since its founding in 1871, Shepherd University has evolved from an institution of 42 students, providing instruction "in languages, arts and sciences," to one with a student body of more than 4,449, awarding both undergraduate and graduate degrees. In 1872, the state legislature designated Shepherd College as a branch of the State Normal School. The college remained a normal school until 1930, when the legislature approved the offering of the Bachelor of Arts (B.A.) degree in teacher education. The mission of the college expanded in 1943 when the legislature authorized the offering of the non-teaching B.A. degree. Two significant developments occurred in 1950: the legislature sanctioned the awarding of the Bachelor of Science (B.S.) degree and the North Central Association extended full accreditation to the college.

On April 7, 2004, then-Governor Bob Wise signed legislation approving the name change from Shepherd College to Shepherd University. In 2004, the University initiated the development of graduate programs. Further solidifying Shepherd's identity as a premier liberal arts institution, in 2009, Shepherd was accepted as a member of the Council of Public Liberal Arts Colleges (COPLAC).

In recognition of proven commitment to maintain the University's mission at the forefront of department goals, the West Virginia Higher Education Policy Commission (WVHEPC) recently approved the following as Programs of Distinction at Shepherd University:

Contemporary Art and Theater, Music, and Social Work. These programs were selected in accordance with standards set by the West Virginia Higher Education Policy Commission (WVHEPC) by Shepherd’s deans and the vice president for academic affairs (VPAA). This designation was awarded based on enhancing institutional outreach, relation to the institutional mission, and service to the community.

Throughout its history, Shepherd has emphasized student learning and effective teaching as its primary focus. The importance of the student-faculty relationship continues to be one of its most attractive and valued features. With small class sizes (average ratio of 19:1), and multiple co-curricular learning and service opportunities, students expand their base knowledge and love of learning while developing important leadership and interpersonal skills.

Shepherd is not only the academic center of the region, but also the cultural and economic center for opportunity. John Villani includes Shepherdstown as one of The 100 Best Art Towns in America (NY: W. W. Norton and Co., 2005). He notes that, “The heart and soul of Shepherdstown’s cultural scene is connected to the music and theater programs offered at Shepherd University.”
THE DEPARTMENT OF MUSIC

The Music Major was initiated at Shepherd College (University) in 1949. Since that time the Department has moved from McMurrain Hall to the current Frank Center for the Creative Arts and has increased in size to over 150 majors at the undergraduate and graduate level. The music department achieved initial accreditation with the National Association of Schools of Music (NASM) in 1993, and has maintained its accreditation continuously since that time. NASM also gave initial approval for accrediting the Master of Music, Music Education degree in 2010.

Facilities have continued to expand over the last decade. A new rehearsal hall and additional practice rooms were added in 2004, with renovations to instructional spaces in 2008-9, and the renovation of the newly named W. H. Shipley Recital Hall in 2011. There are currently 8 full-time and over 30 adjunct faculty members, a music operations manager, coordinator of the preparatory department and a program assistant. Our alumni occupy leadership positions as teachers, administrators and performers throughout the country.

The Department of Music presents nearly 100 public performances each academic year, many with pre-concert lectures and workshops open to students and the community.

The Department of Music collaborates with many local school districts by encouraging school-aged students studying string instruments to join with college students and professional musicians in the Shepherd Preparatory Orchestra. This orchestra is a part of the larger Preparatory Program that offers music instruction by music faculty and majors to school-aged and adult learners. In addition, the Shepherd Preparatory Chorus offers male and female vocalists in grades 3-8 the opportunity to participate in a choral ensemble with guidance and direction from Shepherd’s Director of Music Education and music education students from the department. Summer music camp offerings in jazz and strings are also an integral part of the preparatory program at Shepherd.

Music students have numerous opportunities to perform, including four choirs, a large ensemble chorale, wind symphony, orchestra, chamber groups, two jazz ensembles, an opera or a musical each year, and marching band. Students perform and conduct in front of live community audiences regularly. These activities highlight the quality and diversity of Shepherd’s programs while providing a strong artistic connection to the community.

DEGREES IN MUSIC

Shepherd University offers three degrees in Music:

BACHELOR OF ARTS IN MUSIC

The Bachelor of Arts Degree in Music is a four-year program with concentrations in Music Performance (Orchestral instruments, Voice, & Guitar), Music Composition, Piano Pedagogy and Music Theater. The various performance concentrations prepare students for concert work, private studio instruction, creative music in the communicative arts, church music, community music, or graduate school.

BACHELOR OF MUSIC EDUCATION

Teaching Field in Comprehensive Music Grades K-12 The bachelor of music education with a teaching field in comprehensive music grades PreK-Adult is a four-year program designed to provide the graduate with skills and technical knowledge in music, combined with an understanding and experience in the educational process. Upon satisfactory completion of curriculum and degree requirements, the student is awarded a bachelor of music education and can apply to the State Department of Education for certification.
MASTER OF MUSIC, MUSIC EDUCATION

The Master of Music, Music Education at Shepherd University is a thirty-credit hour degree program that offers a high level of specialization in general music, choral, wind/percussion and strings. Designed with the needs of currently employed music educators in mind, the program can be completed in two years. All students in the program take a nine-hour core that includes courses in history, theory, and research. Students are also required to take nine hours in education, including two education courses and three hours of practicum that includes a portfolio review. Finally, students will choose an area of emphasis and will complete the degree with nine credit hours in their area of specialization. A recital project or a written thesis is required as the culminating project for the degree. Projects can include conducting or accompanying performances. The graduate advisor will closely monitor the thesis.

ENTRANCE REQUIREMENTS

UNDERGRADUATE:

Acceptance into the Shepherd University Department of Music is a dual application process. You must apply and be accepted into the university, and you must audition for acceptance into the music program. Prospective students should consult the music department website for audition information and information regarding the SUDOM: http://www.shepherd.edu/musicweb/audition_requirements.html

GRADUATE:

Potential students must have completed a bachelor’s degree in music education and be certified to teach. Interested students without certification will be directed to the undergraduate certification program before pursuing the master’s degree. A videotape of teaching or conducting, an entrance interview, and a theory and history diagnostic exam is also required. The results of these exams may require remedial preparation before admission (this is called provisional acceptance) through either the applicant’s individual effort or by enrolling in coursework prior to admission. Please consult the MMME web pages on the graduate studies website: http://www.shepherd.edu/graduate-studies/mmme/

DEGREE REQUIREMENTS

UNDERGRADUATE:

Current students should consult the music department website for the student handbook, links to forms and calendar information: http://www.shepherd.edu/musicweb/current.html

Degree requirement information is found in the online catalog by typing the word “music” under programs in the search engine: http://catalog.shepherd.edu/

Students may check their progress towards completing their degree by using the degree evaluation tool found on RAIL: http://www.shepherd.edu/raill/

GRADUATE:

Prospective and current students should consult the graduate studies website for information on the Masters of Music, Music Education degree:

http://www.shepherd.edu/graduate-studies/mmme/

Degree requirement information may be found in the online catalog by typing the word “music” under programs in the search engine: http://catalog.shepherd.edu/
Students may check their progress towards completing their degree by using the degree evaluation tool found on RAIL: [http://www.shepherd.edu/raill/](http://www.shepherd.edu/raill/)

**Facilities**

**Music Building**

The Department of Music is housed in the Frank Creative Arts Center (CAC) and provides the physical resources to meet ever-changing vocational and educational demands. The facility contains 14 traditional and acoustic environment practice-rooms, classrooms, and studio-offices, in addition to unique areas such as a computer lab, piano lab, recording studio, vocal and instrumental rehearsal areas, group listening areas, and a recital hall. Other performance spaces include the main theater of the Frank Center and Reynolds Hall on East Campus.

**The Frank CAC building hours are as follows:**

- **Monday-Thursday** 7:30 AM - 1:00 AM
- **Friday** 7:30 AM - 8:00 PM
- **Saturday** 12:00 PM - 8:00 PM
- **Sunday** 2:00 PM – 12:00 AM

Note: Due to the availability of personnel, building hours may be subject to change. The Frank Center will NOT be open on holidays observed by the University.

**Security**

All students are required to carry their Rambler Card with them while in the Frank Center. After 5:00 PM, anyone entering the Frank Center must do so through the West entrance lobby. Anyone entering the building will be required to show an ID and sign-in with the security officer on duty.

**Students are advised not to leave any personal belongings, including instruments, unsecured.** Any unsecured instruments will be collected by faculty and/or security and stored in the Department Chair's office.

Campus Security can be reached at 304-876-5374 before 4:00 PM and 304-876-5202 after 4:00 PM and on weekends. Escort service is available for students who do not wish to return to the dorms or their car alone after dark. Phone extension 5202 from a campus phone or dial 304-876-5202 on the pay phone for escort service. Emergency call boxes are also available around campus. Instructions for use are posted on the box.

**Student Facilities**

**Student Mailboxes/Computer Lab and MP3 Lab—Room 140**

Room 140 is the location where the student mail folders are kept. All currently enrolled students have a folder located in the filing cabinet. **Students should check their folders daily**, as this is the main channel for written communications to students from faculty, staff, and other students.

Room 140 will serve as the study center and listening lab and will provide students access to computers and the department MP3 Lab. All students will provide their own head phones for the listening lab.

**Bulletin Boards**
Students should check all bulletin boards regularly for important information.

**159 Board:** Departmental Recital Scheduling, Jury Scheduling

**140 Board:** Summer study opportunities, Local performances, Press clippings

**Admin Offices Board by 114:** Applied Lesson Scheduling

**PRACTICE ROOMS AND ROOM SCHEDULING**

**Rambler/Onity Access**

Access to practice rooms occurs during the posted hours of the CAC. The building is open for Shepherd music students with a valid Rambler ID and Onity card. The Rambler ID cards must be programmed to work the security “swipe” locks to gain access into the practice rooms. Students must have their Onity cards updated each semester at the Facilities Management office located on East Campus.

**Practice Room Scheduling**

Room sign-up is strongly suggested, as practice space is limited. If a student has signed up on the door of their preferred practice room, they have first priority in that space at that time. Rooms are reserved until 10 minutes past assigned time. After that time, the room is available to all students. In addition, students may use any unassigned classrooms for practice and rehearsal purposes; however, adjunct faculty have priority use of these rooms for make-up lessons and students may be reassigned to another space.

**W. H. Shipley Recital Hall**

The W. H. Shipley Recital Hall is not available as a practice space except for those students preparing for a Junior or Senior Recital/Activity. Students who wish to use the Shipley Recital Hall for meetings or programs must reserve the room through the Department Chair and the Program Assistant.

**Room Reservations**

Use of any other Frank Center rooms or rehearsal spaces (other than practice rooms) must be reserved in advance through the Department Chair and/or the Program Assistant.
CLASSROOMS AND LABS

The Department of Music Classrooms and Labs Include:

125  Music Education Classroom
126  Student Computer Lab/Electronic Music Studio
128  Music Keyboard Lab
140  Adjunct Faculty Office
141  Music Theory Classroom
157  Ensemble/Choral Room
159  W.H. Shipley Recital Hall
161  Electronic Music Studio
163  Music Classroom/Small Ensemble Classroom
166  McCoy Rehearsal Hall
172  Adjunct Faculty Lounge/Green Room

Faculty & Staff Office Directory

106  Dr. Kurtis Adams  Jazz Studies
107  Dr. Erik Jones  Director of Choral Activities
108  Dr. Yu-Hsuan Liao  Coordinator of Keyboard Studies
109  Dr. Robert Tudor  Department Chair; Director of Vocal Activities
110  Dr. Scott Hippensteel  Director of Instrumental Studies
111  Dr. David Gonzol  Director of Music Education
112  Dr. Mark Cook  Coordinator of Music Theory & Composition
SL153  Dr. Laura Renninger  Coordinator of Music History
114  Ms. Kari Edge  Preparatory Division Coordinator; Admin. Asst.
116  Ms. Esperanza Alzona  Music Operations Manager
118  Melissa Huempfner  Friends of Music, Administrative Office

Adjunct Faculty

Ms. Heather Austin-Stone  Violin, Viola
Mr. Brian Cambrel  Theory Composition
Mr. Wayne Cameron  Trumpet
Mr. Daniel Carter  Horn
Dr. Jengeson Choi  Piano/Staff Accompanist
Ms. Natalie Conte  Voice
Mr. Stephen Czarkowski  Cello/String Ensemble/Conducting
Mr. David Drosinos  Clarinet
Ms. Brooke Evers  Voice
Mr. William Feasley  Guitar
Mr. Warren Freeman  Music Theater Vocal Coaching
Dr. Michelle Humphreys  Orchestral Percussion
Mr. Jeremy Koch  Saxophone
Mr. Edward Leaf  Double Bass
Dr. Nathan Lincoln-DeCusatis  Theory/Aural Skills/Composition
Mr. Kevin Pace  Bass
Mr. Campbell Millar  Music Appreciation
Mr. Gary Mullenax  Piano
Ms. Anne Munro  Flute
Mr. Jeffry Newberger  Violin
Mr. Richard Polonchak  Bassoon
Mr. Christopher Quade  Tuba/Brass Ensemble
Mr. Joseph Regan  Voice
Ms. Melanie Regan  Voice
Dr. Robert Robinson  Voice
Dr. James Ryon  Trombone
Dr. Joseph Satava  Piano/Staff Accompanist
Mr. Ronnie Shaw  Set Percussion
Mr. Gregory Shook  Oboe
Ms. Kathy Shrader  String Techniques
Mr. Kyle Weary  Choral Methods

**Financial Aid, Scholarships & Tuition Waivers**

**Financial Aid**

Detailed information about need-based financial aid and scholarships is available from the Financial Aid office at 876-5470, or through its web pages: [http://www.shepherd.edu/faoweb/](http://www.shepherd.edu/faoweb/)

**Music Scholarships/Tuition Waivers**

Music Scholarships are offered to a student based on his or her excellence as a performer, Shepherd’s need for just such a performer, and the availability of the scholarship budget at that particular time.

Scholarship auditions are held each spring for incoming students and awards are made by April 15. Renewal of awards is contingent upon a proper GPA, development as a performer, performance in the major ensembles, and contribution to the Department. See the award letter for specific information.

The main purpose of the Music Scholarship is to enhance the quality of our ensembles and the performance level of the department in general. Music scholarship students are expected to participate fully in the appropriate ensembles. Questions about Music Scholarships may be directed to the Department Chair. The “Application for Renewal of Music Scholarship/Tuition Waiver” form is included in the back of this handbook and must be submitted to the Operations Manager by March 15 for students to retain their awards.

**Work-Study**

A number of work-study jobs are available in the Music Department to students who have been awarded work-study in their financial aid packages. See the department operations manager if you are interested in working. Students will need to apply for work-study positions through the HR website: [http://www.shepherd.edu/hrweb/](http://www.shepherd.edu/hrweb/)
Work-study jobs include Music Administrative Office assistants, faculty assistants, music librarians, and computer lab assistants.

**FRESHMAN ADVISEMENT AND ORIENTATION**

During the summer prior to matriculation, all new students are required to attend university-wide orientation programs. These programs include an overnight stay and an opportunity to become more familiar with the campus and register for fall classes. Information may be found on the Student Affairs website for orientation: [http://www.shepherd.edu/safweb/orientation/default.html](http://www.shepherd.edu/safweb/orientation/default.html)

**ACADEMIC POLICIES**

**ACADEMIC ADVISING**

The purpose of academic advising is to help each student plan an academic program consistent with both the aims of the curriculum and the student's particular background, abilities, and interests. New students are assigned a faculty advisor at the time of orientation and registration.

Academic advising takes place shortly after mid-term exam week each semester for the following semester. Faculty advisor's post advisement schedules on their office or studio doors. It is the student's responsibility to sign up for an advisement time. The calendar for each semester and summer session may be found here: [http://www.shepherd.edu/register/calendar.html](http://www.shepherd.edu/register/calendar.html)

Forms regarding academic changes, requests and policies may be obtained from the advisor, the registrar's office located in Ikenberry Hall, or through the forms link on the registrar's web pages: [http://www.shepherd.edu/register/forms.html](http://www.shepherd.edu/register/forms.html)

**REGISTRATION AND SCHEDULING INFORMATION**

Each semester, the University distributes a schedule of classes for the following semester. Students are assigned a time for registration and may not sign up for classes before that time. Students who do not register for classes by the end of the registration period will be charged a late fee and will register at late registration. The schedule of classes may be found here: [http://www.shepherd.edu/register/schedule.html](http://www.shepherd.edu/register/schedule.html)

Schedules for MUAP applied lessons and small ensembles are assigned by the Music Operations Manager, Program Assistant and applied instructors on or before the first day of classes in the CAC, Room 114. Applied lesson schedules and/or the contact information for the instructor are posted on the bulletin board outside the administrative office for students to sign-up for a lesson time.

Each Wednesday afternoon, the Department of Music presents a department-wide recital. Music students are required to attend and are not allowed, except under special circumstances, to schedule classes that meet during the Wednesday 1:10 hour.

**INDEPENDENT STUDY**

Independent Study classes are offered only in exceptional situations:

When a class required for graduation is not offered due to low enrollment; or when a professor encourages a student to study a particular topic not offered in a regular class.
The appropriate instructor and the Department Chair must approve all Independent Study courses in writing.

**CLASS ATTENDANCE**

Regular and punctual class attendance at music classes is strongly recommended. While students are generally graded on intellectual and musical achievement and performance, there are courses that, out of necessity, are graded on attendance and participation. In those music classes where grades are based in some measure on class participation, the instructor shall so inform students at the beginning of the semester by written notice, usually through the course syllabus.

Department-approved absences include off-campus performances, tours, and the like. It is the student's responsibility to notify professors of department-approved absences in advance. Please contact the department chair for approvals.

**GRADING POLICIES**

General grading policies can be found in the Shepherd University Catalog (http://catalog.shepherd.edu/). Specific grading procedures are listed in course syllabi. Students should review the academic policies in the University Catalog, including those on academic dishonesty. Students may also consult the academic freedom policy of the campus student conduct system:

http://www.shepherd.edu/safweb/judicial/academicfreedom/default.html

**GRADUATION**

The University confers degrees in August, December, and in May. A formal application for graduation must be filed according to the dates listed on the academic calendar published in the Course Schedule.

http://www.shepherd.edu/register/calendar.html

**STUDENT SERVICES**

**COUNSELING**

College is a time of new challenges and sometimes stress, confusion, and uncertainty. Confidential and free individual and group counseling is available on campus to all Shepherd students. Referrals to outside agencies for more extensive or comprehensive services are also available; however, Shepherd University will not assume the cost for these outside services.

http://www.shepherd.edu/safweb/counseling/index.shtm

**OFFICE OF CAREER SERVICES**

Career planning is a developmental process that should be fostered during the entire period of a student’s involvement with the institution and beyond. The primary purpose of the Office of Career Services is to aid students in developing, evaluating, and effectively initiating and implementing career plans. The Office of Career Services carries out this mission through three separate components: Career Services, Cooperative Education, and the Washington Gateway Program.

Career services works with students who want to refine their career plans by offering professional, individualized career counseling, assessment, and education through the following means: up-to-date career resource library with information on graduate school, employment, and job opportunities;
workshops on graduate school, resumes, interviewing, credential files, and other career-related issues; and individual appointments for individuals seeking more detailed career assistance.

Visit the CDC's detailed Web site at www.shepherd.edu/jobweb for information related to career issues, free online job service, and links to other helpful Web sites for career exploration and employment opportunities

**Special Requirements of the Music Major**

**Concert Attendance**

To qualify for graduation, music students must attend at least 100 concerts during their tenure as music majors. To receive credit for these events, a student must fill out the concert attendance form, found online, and present it to their MUSC 280 instructor at the end of the semester by the posted deadline. **Students will not graduate until they have met the 100-concert requirement.** Forms can be found at: http://www.shepherd.edu/musicweb/current.html.

**Approved Concerts**

A calendar of scheduled Music Department events is posted on the music department website under concert calendar: [http://www.shepherd.edu/musicweb/concerts.html](http://www.shepherd.edu/musicweb/concerts.html)

For off-campus concerts, a student should check with the Academic Advisor and Department Chair before the event for approval.

**Required Concerts**

The Friends of Music, a non-profit organization dedicated to promoting musical excellence at Shepherd and in the community, presents a concert series of student and guest artist performances each year. Attendance at Friends of Music concert series performances is required for all music majors. A ticket to each of these performances is provided to music majors free-of-charge and should be claimed at the box office no later than 10 minutes prior to the start of the concert. Students with conflicts should contact the Department Chair for permission to be excused from a given concert no later than 24 hours in advance of the performance. For concert schedule and information: [http://www.sufom.org/](http://www.sufom.org/)

**Applied Music Instruction**

Music Majors are required to enroll in private applied lessons on their major instrument with an appropriate Shepherd University faculty member every semester prior to their graduation. Only those music education majors who have completed the Senior Recital may waive the requirement during the semester of directed teaching.

**Applied Music Registration**

Registration for applied music lessons takes place before or during the first day of classes each semester. Sign up sheets are posted on the Admin Offices Bulletin Board (music information board beside Room 114 through the double doors on your right).

**Applied Music Fee**

Shepherd University actively recruits and retains the best professional musicians to serve as applied faculty. A fee is assessed to each student for a semester of private lessons. While this is typically only a portion of the cost to study with these professionals outside of the university, this fee helps make it
possible to maintain our high-quality studio instruction. A fee per half-credit hour or credit hour is billed to the student after registration.

**DEPARTMENTAL RECITALS**

The Shepherd University Department of Music encourages strong solo and ensemble performers. Each Wednesday afternoon, the Department of Music presents a department-wide recital. These recitals provide valuable performance opportunity in preparation for juries and recitals. They also provide the opportunity to share your progress with the department as a whole.

Music students are required to attend each recital and are not allowed to schedule other classes that meet during the departmental recital hour. Failure to attend departmental recitals will result in the lowering of a student’s applied music grade. Students have the option to register for the recital hour by signing up for MUSC 280 Performance Forum.

All students are required to perform on the recital on their major instrument once each semester. This requirement is waived for first-semesters freshmen, first-semesters transfer students, and students performing a junior or senior recital during the semester. Small ensembles and first-semesters freshman may perform on the departmental recital, but only with applied faculty permission. Failure to meet these requirements will result in a two-letter grade drop in the applied music course for that semester.

Scheduling a departmental recital performance is the responsibility of the student. To sign-up for a recital, students must follow these steps:

1. Sign-up on the 159 bulletin board. Notice of times available for departmental recital performances is posted on the Music Major Information Board outside Room 159. This schedule is updated regularly.
2. Check the bulletin board for deadlines.
3. Discuss possible repertoire with applied instructor.
4. If possible, limit performance time to 5 minutes in length.
5. Complete a Departmental Recital Request Form and submit to Program Assistant—
6. Have your applied instructor sign the form.
7. Complete an Accompanist Request Form and submit to the Coordinator of Keyboard Studies by the posted deadlines.

Visit [http://www.shepherd.edu/musicweb/current.html](http://www.shepherd.edu/musicweb/current.html) for all forms.

Small ensembles that wish to perform on departmental recitals should follow the same sign-up procedure. Small ensembles may only perform on departmental recitals permission of the coach (applied faculty). Otherwise, these groups should plan to perform on the Small Ensembles Concert near the end of the semester or on another faculty-approved event.

**ENSEMBLES**

1. Requirements: Music majors are required to participate in the appropriate ensemble every semester of their University careers, with or without credit, except for the semester during which they are completing their student teaching.
2. The ensembles are as follows:

Wind/Percussion Emphasis: Band (MUEN 160/360)
Vocal Emphasis: Masterworks (MUEN 175/375 or other choral ensemble as approved by the Director of Choral Activities).
Piano Emphasis: Band or Masterworks
Guitar Emphasis: Band or Masterworks
String Emphasis: String Ensemble and Orchestra (MUEN 178-179/378-379)
Composition Emphasis: The appropriate ensemble is determined by primary instrument. Exceptions may be granted by permission of the department chair. A petition for such an exception must be submitted in writing to the department chair prior to registration for the semester in question.
Students are encouraged to participate in other instrumental and vocal ensembles in addition to the basic band or choir involvement. Under certain rare circumstances, such an ensemble may count singly as satisfying the ensemble participation requirement for a given semester. This is contingent upon the approval of the appropriate ensemble director, the student's advisor, and the department chair.

3. Attendance: Participation in any ensemble is interpreted to mean attendance at all required rehearsals and sections and participation in all programs and concerts presented by the ensemble. Individual exceptions to this rule are left to the discretion of the ensemble director. Ensemble directors will determine whether or not the ensemble requirement has been met. The director will notify the student's advisor, the student, and the department chair of the decision. Ensemble directors may dismiss a student from an ensemble at any point in the semester if the student does not adhere to the guidelines as stated in the course syllabus.

4. Registration: Registration for ensembles takes place during the add/drop period or via their regular registration process with permission of the instructor. Students may petition the department to be excused from that semester’s portion of the ensemble participation requirement. Bachelor of Arts in music students should refer to the specific requirements relative to ensemble participation as listed under the concentration area in the catalog.

Juries

1. Requirements: All music majors must achieve the appropriate performance level to meet degree requirements. Levels are achieved through the music jury process, which is held one week before final exams each semester. The appropriate levels are:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Junior Recital</th>
<th>Senior Recital</th>
<th>Graduation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Emphasis</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>Piano Pedagogy</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Music Theater Emphasis</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Composition Emphasis</td>
<td>*</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Music Education</td>
<td>*</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>
Students must be within one full level of the graduation requirement for their degree concentration before presenting a senior recital/activity and within two full levels of the graduation requirement before presenting a junior recital. Students not required to present a junior recital must be within one full level of their graduation requirement in order to present a junior recital or a senior recital/activity.

2. Repertoire Selection and Preparation: Students may check the appropriate area guide (instrumental, piano, or voice) indicative of the level and type of literature required for each level. With the applied instructor, the student can assess their position and chart goals for the semester and year. In addition to repertoire, etudes and scales may be performed, in addition to required sight-reading examples.

3. Scheduling Procedures: Juries will take place during the last week of classes each semester. Music classes are not held during the designated jury day.
   a. Sign-up for a jury time.
   b. Times will be assigned for each applied faculty member.
   c. The sign-up sheet will be posted on the Music Major Information Board outside 159 (posted no less than one week before juries).

4. Complete an Accompanist Request Form and submit to the Coordinator of Keyboard Studies (vocalists only).

5. Complete a Jury Form and make enough copies for each member of the jury.

6. Forms should be taken into the jury room at the scheduled jury time.

7. Jury Procedures: During the jury, the student performs selected pieces and technical elements to demonstrate musical progress and competence. Students will be asked to sight-read a short excerpt, one grade level lower than the student’s current level. A student cannot progress to a higher jury level unless sight-reading is deemed satisfactory by a majority of the jury. Jury levels cannot be lowered for unsatisfactory sight-reading. The applied instructor will provide the reading excerpts.

8. Jury Panel and Grading: The jury panel will consist of at least two full-time professors and the applied instructor, as well as adjuncts in the applied area. Applied instructors are expected to be in attendance during their student’s specified times on jury day. If the applied faculty member is unable to attend juries during the scheduled day and time, the students may be recorded. Within one week following juries, arrangements will need to be made with the Department Chair and/or Administrative Assistant to view the tape and to assign student jury levels.

9. Jury levels are assigned based on the average score given by the faculty (the applied instructor gets two votes so as to “weight” their more-informed opinion). In this manner, the jury level is assigned based on this single performance. Progress in private applied lessons is assessed in the semester studio grade, and not in the jury. The jury is an assessment of a single performance.

**Sophomore Competency Exam**

All sophomore music majors must demonstrate an acceptable level of knowledge in aural skills, written theory, basic music vocabulary, music history and literature. Attainment of this knowledge will be determined through the sophomore competency exam. The exam will be administered each spring semester. Students must receive a passing score on the exam in order to progress through the program. Transfer students must take the exam the first spring semester they are enrolled in the department or during the semester they are enrolled in MUSC 205, as determined by the music history and music theory coordinators.

**Keyboard Proficiency Requirement**
All music majors must pass the keyboard proficiency exam by the second semester of their junior year. In addition, music education majors must pass the piano proficiency exam prior to applying for Juncture 2.

1. Exam Content: A PDF file of the exam content, requirements, and sample repertoire may be found at: http://www.shepherd.edu/musicweb/documents/KeyboardProficiencyExamPacket.pdf

2. Course Options: Students are encouraged to register for the class piano sequence to help prepare for successful completion of the Keyboard Proficiency exam. Depending on prior experience, students wishing to take a class piano course will be placed in one of the following course levels:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 138</td>
<td>Basic Keyboarding Skills</td>
</tr>
<tr>
<td>MUSC 140</td>
<td>Class Piano I</td>
</tr>
<tr>
<td>MUSC 141</td>
<td>Class Piano II</td>
</tr>
</tbody>
</table>

   In addition to class piano, students may enroll in private applied lessons in order to prepare for the exam. For all sections of class piano, students must receive a grade of C or above in order to be qualified to take the exam.

3. Freshman Year Evaluation: At the end of their freshman year, all music majors are required to take the keyboard proficiency exam. Any student who is unable to successfully pass the exam will be required to register in the Class Piano II course for each semester thereafter until they are able to successfully pass the exam.

4. Exam Scheduling: Exams will be scheduled at the end of each semester during finals week. Students will sign up for individual exam sessions with the Coordinator of Keyboard Studies. Students must pass ALL components of the exam. If a student does not pass one of the components, he/she may retake that portion of the exam at a later time.

**Removal from the Music Department**

In accordance with Section VIII of the Academic Freedom section of the Student Conduct system (http://www.shepherd.edu/safweb/judicial/academicfreedom/default.html).

Several departments at Shepherd University (which include, but are not limited to, teacher education and nursing) offer programs requiring a student to meet certain academic and professional standards in order to continue enrollment in the program.

When a point is reached in the programmatic study where a student might not qualify to continue in the program, the following procedures shall be followed.

1. The student shall be counseled about his or her lack of progress by one or more faculty members responsible for the program.

2. When it appears to one or more instructors that a student has failed to meet the standards for continuing in the program, that instructor or those instructors shall notify the Department Chair and a formal review of the student’s status shall be conducted by the department members, who shall determine whether the student may continue in the program.

   a. If the department decides upon programmatic retention, the student shall be advised in writing of the necessary steps, if any, that will be required as a condition of retention.

   b. If the department decides upon programmatic dismissal, the following procedures will be followed:

      (i) The student will be informed of the department's decision in writing.

      (ii) The student will be notified of the available procedures for appealing the decision.

**Junior Recitals**
All music majors in the Bachelor of Arts program, performance concentration, piano pedagogy concentration, and music theater emphasis, must present an approved recital during their junior year. These recitals are to be 25 minutes in length and may be paired with another junior recitalist or other music majors as necessary. The Junior Recital is an option for all other music majors who are within one performance levels of their required level for degree completion.

1. Requirements
   a. The student has achieved the appropriate performance level.
   b. The student has permission from their applied instructor.
   c. The Junior Recital proposal is approved by the department faculty.

2. Procedures
   a. Consult with applied instructor to discuss which semester the Junior Recital is to be held and prepare a list of repertoire to be performed (vocal majors should consult the Vocal Area Guidelines provided by the head of the vocal department regarding Junior Recital expectations).
   b. Check with the Program Assistant to discuss available recital dates before submitting a recital proposal.
   c. Submit a typewritten proposal to the Program Assistant for approval by the Music Faculty by the **Friday before midterm week** of the semester preceding the recital. The proposal should include:
      - Five possible date proposals (Jr. Recitals will begin the 3rd week of the semester.)
      - Complete list of repertoire to be performed with approximate times for each composition.
      - Total performance time (No longer than 25 minutes in length)
      - Student contact information
   d. After receiving approval (students will receive formal written notification) and an accompanist assignment, submit all accompaniments to the Coordinator of Keyboard Studies.

   **After this step, ALL REPERTOIRE is FINAL, and any change in repertoire will result in an automatic fail.**

   e. Register for the Junior Recital on RAIL. **Students requiring an accompanist:** register for .5 credit with applied instructor and .5 credit with assigned accompanist. **Students without an accompanist:** register for 1 credit with applied instructor.
   f. Submit all materials for the printed program to the Program Assistant **no later than three weeks** prior to the recital.
   g. Recital Assessment: Following the junior recital, the recital panel (consisting of the applied instructor and full-time faculty) will submit their grade to the Department Chair, who will calculate the grade and level assignment. The applied instructor will receive two votes for their grade and level assignment, given their knowledge of the student and their preparation. Students are not required to perform a jury examination the semester of their junior recital; however, with the permission of the applied instructor, they may do so.

### Senior Recital or Music Activity

As part of their degree requirements, all music majors must complete a senior music activity appropriate to their major and area of concentration. To perform the recital, students must be within one full level of the required jury level for their degree program.

1. Requirements
For **Music Education** and **Piano Pedagogy** Majors the senior music activity will be completed in one of the following three formats:

**Recital (Total time: One Hour)**

The recital will involve a minimum of 45 minutes of actual music on one or more instruments and may not exceed a total of one hour in length including intermission.

**Lecture-Recital (Total time: One Hour)**

The lecture-recital will involve a minimum of 25 minutes of actual music, plus a multi-media presentation (PowerPoint) appropriate to the works presented. The recital may not exceed a total of one hour in length including intermission.

**Project-Presentation (Total time: One Hour)**

The project-presentation will involve a creative endeavor that may take the form of original composition, arranging, conducting, innovative pedagogy, or focused research. The results of the project will be publicly presented in an appropriate format, most likely a lecture presentation and may not exceed a total of one hour in length including intermission. Thesis-like papers alone will not fulfill the requirement. Students completing a project-presentation will submit a copy of the completed project-presentation to each member of the music faculty on or prior to the projected lecture/performance. These copies are to be in approved finished form.

**Conducting on senior recitals is limited to NO MORE than one piece, of no longer than five minutes in length. There may be no more than eight vocalists involved in a choral ensemble (plus the accompanist), and no more than sixteen instrumentalists involved in an instrumental ensemble.**

**Performance Majors** are required to present a traditional senior recital. Successful completion of the junior recital is a prerequisite.

**Composition Majors** are required to present a performance of their own music containing no less than 45 minutes of actual music.

a. Recitals are scheduled on Fridays at 5:00 PM or Sundays at 3:00 PM and if needed at 5:00 PM.

b. **All recitals are held in the Shipley Recital Hall, or in the McCoy Rehearsal Hall.**

c. Dates are subject to availability of faculty, performance space and accompanist. Once a date has been determined for presentation or completion of the Senior Music Activity, that date will not be changed without consultation of the Department Chair and the full-time faculty. With any changes, the student should resubmit their proposal.

d. The student performer will assume total responsibility for personnel, rehearsals, staging, etc.

2. **Procedures**

a. Consult with the applied instructor during the junior year to discuss which semester the Senior Recital or Senior Music Activity is to be held and prepare a list of repertoire to be performed (vocal majors should consult the Vocal Area Guidelines provided by the head of the vocal department regarding Senior Recital expectations).

b. Check with the Program Assistant to discuss available recital dates before submitting a recital proposal.

c. Submit a typewritten proposal to the Program Assistant for approval by the Music Faculty by the **Friday before midterm week** of the semester preceding the recital. Proposals submitted after this date may be denied. The proposal should include:

- Three possible date proposals
• Complete list of repertoire to be performed with approximate times for each composition.
• Total performance time (The program should contain 45 minutes of music)
• Student contact information
d. After receiving approval (students will receive formal written notification) and an accompanist assignment from the faculty, submit all accompaniments to the Coordinator of Keyboard Studies.
e. Register for the Senior Recital on RAIL.

Students requiring an accompanist: register for .5 credit with applied instructor and .5 credit with assigned accompanist

Students without an accompanist: register for 1 credit with applied instructor

f. Submit all materials for the printed program to the Administrative Assistant no later than three weeks prior to the recital.

3. Recital Assessment: The full-time faculty member most of appropriate to the area of expertise and the applied instructor will supervise the preparation of the student's senior musical activity. Following the senior recital, the recital panel (consisting of the applied instructor and 2 full-time faculty) will submit their grade to the Department Chair, who will calculate the grade and level assignment. The applied instructor will receive two votes for their grade and level assignment, given their knowledge of the student and their preparation. Students are not required to perform a jury examination the semester of their junior recital; however, with the permission of the applied instructor, they may do so.

GPA REQUIREMENT

Music majors must achieve a minimum grade of C in all MUSC courses. Students receiving grades lower than C in any MUSC course must retake the course.

E-MAIL ADDRESSES

Shepherd University e-mail addresses are required for all students. Follow the instructions on the IT services web pages for setting up your student email account: http://www.shepherd.edu/itservices/student/student%20e-mail.htm

PRACTICE REQUIREMENTS

All music majors, including commuter students are required to practice a minimum two hours a day. Practice tips and expectations are addressed in First-Year Seminar (MUSC 100) and by the applied instructor.

STUDENT ADVISORY COUNCIL

A Student Advisory Council with two representatives from each class is elected each year to serve as an instrument of discussion between students and faculty. The SAC meets periodically throughout the year with the Department Chair. The SAC membership is posted on the Music Major Information Board outside of Room 159. Students should become familiar with their class representatives and should take any concerns or ideas related to the Department of Music to the Student Advisory Council.

SUPERVISED TEACHING IN MUSIC

Students making application for directed teaching in the music field are subject to the approval of the music faculty and the Professional Education Unit Committee (PEUC). The criteria for approval by the music faculty involves the following:

1. Subjective evaluation of the student’s suitability for teaching;
2. Passing the Sophomore Comprehensive Music Exam;
3. Academic record, specifically a 2.75 average in courses carrying a MUSC catalog designation;
4. Completion of all music courses except Senior Music Activity and Senior Seminar;
5. Passing the Piano Proficiency Examination;
6. Performance level VI on major instrument.

Students not recommended for directed teaching may request a re-evaluation after not less than one semester or two summer sessions, during which time it is expected that specified deficiencies will have been eliminated. See Music Education Handbook for more information. http://www.shepherd.edu/musicweb/documents/musicedhandbook.pdf

PUBLICATIONS

The Student Handbook is updated once each year and distributed to students via student email and is posted on the department website under “current students.”

http://www.shepherd.edu/musicweb/current.html

The Department of Music publishes an alumni newsletter, On The Move! This publication is distributed to all current music students via the student mailbox and to alumni after graduation.

EQUIPMENT

LOCKERS

Lockers are available and reassigned each year. Any belongings remaining in lockers at the end of the school year will be removed. You will be provided a locker and combination lock. Announcements of the contact person and procedures will be announced during the departmental recital.

INSTRUMENTS

University-owned instruments can be used at no charge for ensemble rehearsals and concerts. All instruments must be properly signed out through the Director of Instrumental Studies (Room 110). Instruments are provided for music education techniques classes by the University or may be rented from the Music and Arts Center. See the class instructor and/or the Administrative Assistant for more information.

PHOTOCOPYING

The Music Office COPY MACHINE is for department use only. No unauthorized or personal copying is permitted. DO NOT PHOTOCOPY MUSIC. It is illegal. Students should use the student copy machine in the Scarborough Library, online resources, or purchase hard copies of solo & ensemble music.

SHEPHERD RECORDING PROJECT

All large ensemble performances are recorded. CDs are available for student purchase and must be paid for in advance. Order forms are in the rack outside Room 140.

Solo and small ensemble performances may be recorded with four weeks advance notice. Order forms are in the rack outside the M140 Computer/MP3 Lab. See the SRP coordinator for additional information.

PROCEDURE FOR OBTAINING A RECORDING:

1. A completed SRP form and pre-payment must be submitted to the Music Operations Manager.
2. All SRP request forms need to be approved and check number and/or payment method are verified and noted in the lower left of the forms.

3. SRP request forms are placed in the blue folder in the mailroom for the SRP student employees to complete the task.

4. Completed SRP forms are to be returned to the Music Operations Manager after the recordings are made, with the initials of the recording engineer and the date the task is completed, in the lower right of the forms.

5. Completed SRP request forms are placed in the SRP file in Music Operations Manager's office.

**REQUEST FORMS**

- A form must be submitted for every recording request. If a professor or adjunct is requesting a complimentary recording, a request form should be filled out with the word "complimentary" written in the space designated for payment.

**EXTERNAL REQUESTS**

- Recording requests from external parties (individuals who are not Shepherd University music students or faculty), including preparatory students, non-music students or faculty, community members in general, may be made by completing and submitting an SRP External Request form with appropriate pre-payment. The request form must be approved by the Music Operations Manager before any recording is made, following the procedure as outlined above.

**PERSONAL USE**

- The use of SRP materials, equipment and recording engineer services for private or personal gain or purposes is strictly prohibited. Any use of SRP materials, equipment and recording engineer services for other than Shepherd University Music Department events or activities, other than paid external requests as cited, must be expressly approved by the Music Department Chair.

**STUDENT ORGANIZATIONS**

**NATIONAL ASSOCIATION FOR MUSIC EDUCATION (NAFME)**

The Shepherd University Chapter of the National Association for Music Education (NAFME) is a student organization open to any student interested in music teaching and learning. Shepherd’s NAFME chapter is affiliated with the West Virginia Student Music Educators Association (WVSMEA) as well as the national NAFME organization.

The NAFME chapter has the following objectives:

- advance knowledge of the teaching profession
- perform services for the Department of Music and the community
- foster collegiality and friendship among music education majors

The group meets once each month for meetings and discussions on various topics of interest, e.g. conducting techniques, student teaching experiences, job-hunting tips. Each year, interested students can attend workshops, seminars, and performances at music conferences such as the Statewide and regional NAFME Conferences. Dr. David Gonzol is the Advisor for NAFME.

**PHI MU ALPHA SINFONIA (PMA)**

The International Professional Music Fraternity for men, Phi Mu Alpha Sinfonia has established a chapter at Shepherd University. Students from all academic disciplines may be selected for membership in this
prestigious organization, which is dedicated to the art of music and its cross-cultural dissemination. Advisor: Dr. Kurtis Adams

**Sigma Alpha Iota (SAI)**

The Eta Tau chapter of the Sigma Alpha Iota International Fraternity for Women has been in existence at Shepherd College since 1991. The organization is dedicated to promoting music performance, public service, and developing leadership qualities. Membership is open to all women students who have an interest in music. Advisor: Dr. Mark A. Cook

**IAJE Student Chapter**

Students from all disciplines with an interest in jazz may join the International Association of Jazz Educators (IAJE). Membership provides the student with the opportunity to affiliate with others with like interests in this art form through participation in area and national conventions, concerts, and campus activities. Advisor: Dr. Mark A. Cook

**American Choral Directors Association (ACDA)**

ACDA is the largest organization in the USA devoted to the art of choral music. Membership dues include a yearly subscription to the Choral Journal, an invaluable resource for the latest in repertoire and standards, pedagogy, and the many facets of choral music. Advisor: Dr. Erik Jones

**Society of Composers (SCI)**

SCI is an independent organization concerned with the fellowship, collaboration, career goals, and objectives of new and contemporary music composers and those interested in topics related to composition. For Membership Information, including the member application, visit our membership information page. Advisor: Dr. Nathan Lincoln-DeCusatis

**Protect Your Neuromusculoskeletal and Vocal Health Every Day - Information and Recommendations for Student Musicians - Student Guide**

*A Publication of the National Association of Schools of Music and the Performing Arts Medicine Association*

**Introduction**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Disclaimer**

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

**Purpose of this Resource Document**

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

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

Page 26
So, for most of you, practice is paramount to your success as a musician. It’s likely that the days when you don’t practice are few and far between. It takes a lot of time, dedication, and skill to be a successful musician. The act of practicing our music gradually takes a toll on us, especially when practice involves long hours and infrequent breaks.

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

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

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

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

**The Neuromusculoskeletal System**

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

The “neuro” part of the term “neuromusculoskeletal” refers to our nervous system, which coordinates the ways in which our bodies move and operate. The nervous system consists of the brain, the spinal cord, and the hundreds of billions of nerves responsible for transmitting information from the brain to the rest of the body and back to again, in an endless cycle.

Our nervous systems allow us to move, to sense, and to act in both conscious and unconscious ways. We could not listen to, enjoy, sing, or play music without these structures.

**Vocal Anatomy**

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

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

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

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

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

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

**Disorders of the Neuromusculoskeletal System**

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

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

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

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

Other times, it's not so simple, and medical professionals may prescribe certain treatments.

CONTRIBUTING FACTORS

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

1. OVERUSE/MISUSE (AND ABUSE)

OVERUSE

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

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

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

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

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

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

MISUSE

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

In music, an example of physical misuse is improper technique. Improper technique can involve poor or “lazy” posture. For instrumentalists, it can involve playing with excessive pressure or force. It can also involve a physical mismatch between player and instrument. For singers, it can involve singing too loudly or singing out of range.

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

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

Playing or singing through the pain is not an acceptable option. If you’re hurting, stop. Tell your instructor that you’re not okay, and excuse yourself from rehearsal. Ultimately, consult with a medical professional, and follow the treatment plan they provide. Your health is too important to be playing through the pain.

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

2. GENETIC FACTORS

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

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

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

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

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

NEUROMUSCULOSKELETAL ISSUES AFFECTING THE BODY

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

1. MUSCLE PAIN

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

When a muscle is used, it becomes physically shortened. It contracts. This contraction produces lactic acid, and when this substance accumulates, it minimizes the muscle’s ability effectively function and contract. If you don’t stop and rest, you put yourself at increased risk for muscle strains, which are small tears in the muscle fibers.

Both muscle strains and lactic acid-induced muscle contractions are painful. Some kinds of muscle pain may subside once an activity is stopped, but not always.

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

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

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

2. Neuropathies

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

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

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

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

**Carpal Tunnel Syndrome**

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

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

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

**Ulnar Neuropathy**

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

Symptoms include tingling, numbness, weakness, and pain, primarily along the elbow, the underside of the forearm, and along the wrist or inside edge of the hand.

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

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

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

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

Good playing posture and sufficient muscle strength can both help to decrease the risk of thoracic outlet syndrome among musicians.

3. **Dystonia**

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

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

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

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

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

**Neuromusculoskeletal Issues Affecting the Voice**

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

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

1. **Phonatory Instability**

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

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

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

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

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

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

2. **Vocal Strain**

Another issue for vocal musicians is vocal strain. Overuse of the voice in any capacity – singing or speaking – can produce vocal strain.
Singers must be aware of problems associated with singing at the extremes of vocal range, especially the upper end. Both duration and intensity of singing are as important as they are for instrumentalists. In other words, avoid overdoing it. Singers should also avoid attempting repertoire that is beyond their individual stage of vocal maturity and development. Improperly learning and practicing certain vocal styles, such as belting, is also dangerous.

3. Vocal Fold Abnormalities

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

Basic Protection for All Musicians

As musicians, it's vital that you protect your neuromusculoskeletal health whenever possible. Here are some simple steps you can take:

1. When possible, avoid situations that put your neuromusculoskeletal health at risk.
2. Refrain from behaviors that could compromise your neuromusculoskeletal health and the health of others.
3. Warm up before you practice and perform.
4. Take regular breaks from practice and rehearsal. 5 minutes rest every half hour seems to be ideal.
5. Limit excessive practice time.
6. Avoid excessive repetition of difficult music, especially if progress is slow.
7. Insomuch as possible, avoid playing and/or singing music that is beyond your physical abilities or outside your natural range.
8. Refrain from sudden increases in practice and playing time.
9. Maintain good posture in life and when you practice and perform music.
10. Use external support mechanisms, such as shoulder rests, neck straps, and flute crutches, when necessary.
11. Maintain good “mental hygiene. Get adequate sleep, good nutrition, and regular exercise.
12. Refrain from recreational drug use, excessive alcohol use, and smoking.
14. Give yourself time to relax.

Vocal Protection

1. Here’s some extra advice for safeguarding your voice:
2. Drink plenty of water, at least 8 glasses a day.
3. Limit your consumption of caffeine and alcohol.
4. Don’t smoke.
5. Be aware that some medications, such as allergy pills, may dry out your vocal tissues. Be aware of side effects and talk to your doctor if you have questions.
7. Avoid yelling or raising your voice unnecessarily.
8. Avoid throat clearing and loud coughing.
9. Opt to use vocal amplification systems when appropriate.
10. Rest your voice, especially if you are sick. Your voice and your body need time to recover.

**Marching Musicians**

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

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

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

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

**Future Steps**

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

**Conclusion**

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

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

**Resources — Information and Research Neuromusculoskeletal and Vocal Health Project Partners**

National Association of School of Music (NASM)

http://nasm.arts-accredit.org/

Performing Arts Medicine Association (PAMA)

http://www.artsmed.org/index.html

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

Organizations Focused on Neuromusculoskeletal and Vocal Health

American Academy of Neurology (http://www.aan.com)
American Academy of Orthopaedic Surgeons (http://www.aaos.org)
American Academy of Otolaryngology – Head and Neck Surgery (http://www.entnet.org)
American Association for Hand Surgery (http://www.handsurgery.org)
American Laryngological Association (http://www.alahns.org)
American Physical Therapy Association (http://www.apta.org)
American Speech-Language-Hearing Association (http://www.asha.org)
Athletes and the Arts (http://athletesandthearts.com/)
National Association of Teachers of Singing (http://www.nats.org)

Source: Protect Your Neuromusculoskeletal and Vocal Health Every Day: Information and Recommendations for Student Musicians – NASM/PAMA: July 2013 DRAFT

Advice from Alumni

In the capstone course for the music program, students are presented with resources related to career development (resume, cover letter, interview skills). Information regarding employment skills, workshops and opportunities is available from the Office of Career Services: http://www.shepherd.edu/jobweb/aboutus.html

In a survey of alumni from the Shepherd University Music Department, former music students had these words of advice to share with current students:

• Take advantage of your time at Shepherd, it will pass very quickly. Keep everything (notes, resources, etc.).
• Take full advantage of every performance opportunity. Dedicate your time to studies and don’t get sidetracked. Shepherd is comparable to any other music school, so take advantage of its location and affordable price!
• Be flexible and open minded.
• Don’t be afraid to ask your professors for assistance and advice. They are here to help you.
• Develop networking skills.
• Volunteer for performance opportunities; you never know who you will meet.
• Consider music education as a career choice. Performance is not the only goal of the musician. Sharing knowledge and technique is fulfilling and challenging.
• Be sure to develop your piano skills to the highest level possible.
• Instrumental majors should learn all of the instruments well in techniques classes.
• Get as much “real life” practical experience as possible while in college—teach lessons, volunteer to help at local schools.
• Learn to organize your resources and use your time wisely. If you teach, create a climate in which students can perform without fear of ridicule. Maintain a positive attitude as much as possible.

• Learn to work collaboratively as a musician and on academic projects.

• Develop a variety of professional musical and working skills and be prepared to develop a flexible and diverse musical career if necessary. It is important to keep music in perspective and to maintain a balanced lifestyle.

• Aim for consistent professionalism and networking.