



**ASBURY UNIVERSITY**  
*Academic Excellence & Spiritual Vitality*

**COLLEGE OF ARTS, HUMANITIES & SOCIAL SCIENCES**

**MUSIC DEPARTMENT**

**STUDENT HANDBOOK**

**2020-2021**

**ASBURY UNIVERSITY**  
**MUSIC DEPARTMENT STUDENT HANDBOOK INDEX**  
**2020-2021**

|   |       |
|---|-------|
| Introduction and Goals                              | 3     |
| Degrees offered in Music                            | 4     |
| Transfer Students                                   | 5     |
| Scholarships  | 5-8   |
| Era Wilder Peniston Honors Recital                  | 8     |
| Work Study Opportunities                            | 8     |
| Music Department Facilities                         | 9     |
| Lockers   | 9     |
| Practice Room Policies                              | 9     |
| Policies for Use of Electronic Keyboard Lab         | 10    |
| Policy for Grand Pianos                             | 10    |
| Policy for use of Drumset and Amplified Instruments | 10    |
| Organizations                                       | 11    |
| American Guild of Organists                         | 11    |
| Music Educators National Conference                 | 11    |
| National Association of Teachers of Singing         | 11    |
| Music Teachers National Association                 | 11    |
| Piano Accompanying                                  | 12    |
| Applied Lessons                                     | 13    |
| Jury Examination                                    | 13    |
| Public Performance                                  | 14    |
| Advancement to Upperclass Standing                  | 14    |
| VOC 200 Level Proficiency                           | 14    |
| Recital Information and Checklist                   | 15-22 |
| Health and Safety Information                       | 23-28 |

## INTRODUCTION

Asbury University is an accredited institutional member of the National Association of Schools of Music (NASM). In addition, the Asbury University School of Education is nationally accredited by the Council for the Accreditation of Educator Preparation (CAEP) and is accredited at the state level by the Education Professional Standards Board (EPSB).

The Asbury University Music Department Student Handbook is in compliance with the objectives set forth in the Asbury University Academic Catalog.

The Music Department of Asbury University offers two degrees in music:

- Bachelor of Arts in Music
- Bachelor of Science in Education, Integrated Music Grades P-12

The Music Handbook is designed to acquaint music students with information specifically related to music studies. This material is intended as a supplement to the Academic Catalog, with which the Music Department is in compliance. Students should consult the Music Department Student Handbook along with the Asbury University Academic Catalog for use throughout their university career.

The faculty of the Music Department at Asbury University is committed to helping students gain a high level of performance proficiency, a firm theoretical and historical foundation, a solid preparation for a music career, and a fusion of Christian faith and practice with the students' musical pursuits.

All faculty members have regular office hours, and welcome meetings with students, who are encouraged to contact faculty members for assistance in areas of musical studies as well as for counsel and prayer. The music faculty desires to help all students become the best musicians they can be, as they recognize and accept their calling as servants and disciples of Christ in our world.

The six specific goals of the Music Department are as follows:

1. Students will learn and demonstrate an overall knowledge of music, music literature, music history, and music theory, and be adequately prepared for professional employment and/or graduate study in music.
2. Students will learn and demonstrate skills necessary for artistic performance in voice, keyboard, fretted, band, and/or orchestral instruments
3. Students will develop and exhibit both Christian and cross-cultural perspectives and approaches to music and musical performance.
4. Students (music majors/minors, non-majors), community members, faculty, and staff will have opportunities to participate in ensembles and private lessons, developing aesthetic interest and appreciation.
5. Students will learn and demonstrate effective music leadership in Asbury University community worship services (music majors/minors, and non-majors).
6. The Music Department seeks to enhance the aesthetic life of both the university and the extended community by offering numerous concerts throughout the year.

## DEGREES OFFERED IN MUSIC

### **Bachelor of Arts in Music**

Music Majors in this degree program may elect one of the following:

1. Emphasis in Church Music Leadership—Career preparation for church music leaders.
2. Emphasis in Performance—Career preparation for performers, college and/or university performance-area teachers (following graduate study). An Emphasis in Performance is approved only for those students whose performance skill indicates probable success in graduate performance studies on his/her major instrument. Approval is at the discretion of the faculty, and a student is not permitted to graduate with a performance emphasis unless this approval has been granted. Students may apply for approval at any jury exam. If approved by the area faculty, the request will go to all music faculty for approval. Decisions will be conveyed by the Coordinator to the student and his/her private teacher. The Music Department Chair will convey decisions to the Registrar.
3. Emphasis in Composition/Arranging—Career preparation for composers/arrangers, music researchers and university teachers of theory and/or composition (following graduate study).
4. Emphasis in Pre-Music Therapy—This emphasis is designed to provide an introduction to the field of Music Therapy for those pursuing the Bachelor of Arts in Music. Students complete the Bachelor of Arts in Music curriculum plus expanded coursework in both behavioral science and music. The latter coursework provides introductory classes in music education, and develops competencies in voice, percussion, and guitar.
5. No Emphasis—Allows for a minor outside of the discipline of music, or the choice of general electives to complete the B.A. requirements.

### **Bachelor of Science in Education, Integrated Music Grades P-12**

Music Education Majors elect one of the following tracks:

1. Vocal/Choral Track
2. Instrumental Track
3. Combined Instrumental/Vocal Track
4. General Music Track

All Music Education degrees provide career preparation for public school teaching grades P-12 in the area of concentration selected by the student. This degree is also selected by students interested in college or university teaching in the area of music education (following graduate study). A Music Education major may also elect to receive the Bachelor of Arts degree with a major in Music Education, rather than the Bachelor of Science degree, by fulfilling the requirements of the B.S. in Music Education plus fulfilling the foreign language requirement of the university Liberal Arts Core Curriculum. Please refer to the current university Academic Catalog and other forms from the Registrar's Office for specific degree requirements.

## TRANSFER STUDENTS

Transfer students auditioning for the music program should consult "Advancement to Upperclass Standing" in a later section of the Handbook for appropriate audition materials corresponding to the students' level of musical experience. Transfer students may be considered for upperclass scholarships if at least two semesters of full-time study as a music major have been completed at Asbury University prior to the scholarship application.

Transfer students are reminded that a degree candidate at Asbury University must complete 50% of the major at Asbury.

## SCHOLARSHIPS

Music Performance Scholarships are available to incoming students with outstanding abilities and interest in music. The amount of the awards vary. Scholarships may be awarded in addition to any other financial aid received at Asbury University. While preference is given to music majors, these scholarships may also be awarded to music minors and non-majors.

Applicants for the Music Performance Scholarship must complete the Asbury University admissions application process, be admitted in good standing, and have a minimum of a 2.25 (4.0 scale) high school or university GPA.

Music Performance Scholarships will begin to be awarded around March 1 each year. Candidates are notified of the results by mail. Asbury University complies with federal and state requirements for non-discrimination on the basis of sex, race, color, national or ethnic origin in admission and access to its programs and activities.

Scholarship renewal amounts may be adjusted based on major or minor status, active participation with a positive attitude, and by maintaining a minimum 2.25 cumulative GPA. Scholarship recipients must enroll in their assigned ensemble each semester they receive this scholarship. Area Coordinators will complete an annual review for scholarship renewal.

All current music majors are also considered for the additional music scholarships listed below.

Application is made by completing a scholarship form available through the Music Office.

**Applications must be completed and returned by the date indicated on the scholarship form.**

These scholarships are given only once yearly and are awarded at the end of the spring semester.

## Scholarships for Music Majors

### The Ruth Hall **Anderson** Scholarship

This award is intended for a music major studying piano or organ. It can be given to any new or returning music major.

### **Canaday** Endowed Scholarship

One or two Freshmen Salvation Army students intending to major or minor in music are eligible for this grant.

### **Concert Band** Endowed Scholarship

This scholarship is awarded annually to a gifted and committed Concert Band member.

### The Marvin **Dean** Music Scholarship

This award is intended for one or more needy and worthy music majors.

### **Sylvia Donaldson, Phyllis Donaldson, Norma Huber** Endowed Scholarship

This four-year scholarship is given to four vocal majors, one of each classification. It is intended to promote and develop support for vocal majors with intent to pursue music education or church music and with a strong desire to become excellent conductors.

### The **Foster** Scholarship

This award is intended for a voice major.

### **Glover-Bridewell** Endowed Scholarship

This scholarship is awarded annually to a music student or students upon the recommendation of the music faculty. The recipient is to be determined on the basis of talent and need (not grades and need).

### **Jameson** Estate Endowed Scholarship

This award is intended for a music majors.

### **Nancy J. McConnell** Endowed Scholarship

This award is intended for a full-time student pursuing a degree in music, who demonstrates financial need. Preference should be given to students whose major instrument is organ.

### **Richard C. and Martha B. Kraus** Non-Endowed Scholarship

This award is intended for needy, worthy music majors with voice, piano or organ performance emphasis.

### **Basill & Rachel Gillispie Osipoff** Award

The Osipoff Award is given annually to a vocal music major who has completed at least two years at Asbury University and who is active in at least one of the Asbury choral ensembles. Consulting the grade point average breaks ties.

#### Era Wilder **Peniston** Endowed Scholarship

This scholarship was established by Mrs. Peniston, former organ teacher at Asbury, and is designated for a music major studying organ. Preference is to be given to organ majors.

#### **Private Lesson** Scholarship

This scholarship is awarded annually to students who need help with the extra tuition required for private lessons. The students may be majors, minors, or non-majors.

#### Jack Arthur and Dorothy **Rains** Scholarship

This scholarship commemorates the outstanding contributions of Professors Jack and Dorothy Rains, who served in the departments of music and speech respectively.

#### **Sanders** Family Endowed Scholarship

This award is intended for a non-freshman, United Methodist music education major.

#### Dorothy **Spalding** Memorial Music Scholarship

The interest income from this memorial gift is given by recommendation of the music faculty to a student who is a music major. No other restrictions apply.

#### **Sprague** Chorale Scholarship

This award is for a student who actively participates in the Chorale, demonstrating excellence as a musician and modeling servant-leadership within the ensemble. The student does not need to major in music or have financial need, and is recommended by the Chorale conductor.

#### **Sprague** Concert Band Scholarship

This award is for a student who actively participates in the Concert Band, demonstrating excellence as a musician and modeling servant-leadership within the ensemble. The student does not need to major in music or have financial need, and is recommended by the Concert Band conductor.

#### Y.D. and Annie Laurie **Westerfield** Scholarship in Voice

Mrs. Annie Laurie Westerfield was for many years a music educator in the public schools. Given in honor of her contributions by Dr. Y.D. Westerfield of Asbury College, an annual scholarship is awarded to a vocal music major.

#### Albin C. and Kathryn Rieke **Whitworth** Endowed Scholarship

This award is intended for a worthy student with a GPA of 3.0 or better, majoring in music education or elementary education.

#### Scholarships for Student Accompanists

For information about these accompanying scholarships, please refer to the section "Piano Accompanying" later in this handbook.

## **Scholarships for Non-Majors**

### Blackburn, Bolerjack, Deek, Huber, and McFarland Endowed Scholarships

A limited number of scholarships are available for non-majors participating in the music program for both semesters of the academic year. The scholarship is awarded to a student(s) in order of priority:

1. Orchestra, with preference given to string players, 2. Chorale.

### The Salvation Army Student Fellowship Music Awards

Four awards each will be given to active members of the S.A.S.F. Band (2) and Vocal Ensemble (2) who will serve as Band Manager/Assistant, Band Librarian, and Vocal Ensemble Manager/Librarian, and Accompanist, respectively. These awards are not given by the Music Department, but preference will be given to music majors. Selection is made by the S.A.S.F. Council.

## **ERA WILDER PENISTON HONORS COMPETITION RECITAL**

In the spring of 1979, an annual Honors Recital was established in honor of Mrs. Era Wilder Peniston, formerly of the music faculty. Each spring during Honors Week, the music department holds private preliminary auditions for vocal, keyboard, instrumental, and composition/arranging students currently enrolled in private lessons at Asbury University. An outside adjudicator for each of the four areas (when possible) chooses semi-finalists for each area who will perform in the Peniston Honors Competition Recital at the end of Honors Week. The same adjudicators (when possible) choose a winner for each area and a cash award, partially-funded from the Robert and Era Wilder Peniston Honors Scholarship, is given to the performers, and their names appear on a plaque of honor in the downstairs McCreless hallway.

Participation is limited to students currently enrolled in private studio study at Asbury University during the semester of the Peniston Honors Recital. Composition students who wish to submit an entry for the composition/arranging award must be enrolled in composition lessons in the semester of their submission, and must submit their entries by the end of the fall semester. All students are eligible to participate each year, even in the first year of study at Asbury.

## **WORK-STUDY OPPORTUNITIES IN THE MUSIC DEPARTMENT**

Music students are encouraged to apply for work within the music department. Students who are eligible for work-study may be considered for such employment as Music Ensemble Librarians, Music Education Lab Workers, Collaborative Pianists (audition required), Recital/Concert Stage Manager, Recital/Concert Streaming Technicians, Sight-Singing Tutors, and Fine Arts Building Monitors. Application may be made to the Music Department Chair through the Music and Art Office.



## MUSIC DEPARTMENT FACILITIES

The McCreless Fine Arts Building, erected in 1962, is named for the late Dr. S.E. McCreless, former Chairman of the Board of Trustees, and his wife, Mrs. Lila McCreless. The first floor consists of eleven studios for music professors, two organ rehearsal rooms, two classrooms, three instrumental and choral rehearsal rooms, two music libraries, two instrument storage rooms, a Roland electronic keyboard lab, a faculty conference room and kitchen, offices for the Music Department Chair and support staff, and Jameson Recital Hall, which seats approximately 300. The second floor houses art department classrooms, offices, and studios, as well as twenty-two music practice rooms for the use of students on campus.

### LOCKERS

Instrument storage lockers, located in room 124 across from the band room, and in the second floor hallway, are signed out at the beginning of the semester by band staff. A \$5.00 lock deposit is required. These lockers are for the purpose of storing instruments, cases, and personal music literature. Students are asked to refrain from using these lockers for any other storage. Large instruments (tubas, string bass) are stored in rooms 126 and 128. Students who need to store instruments in these rooms can check out a key from the Music and Art Staff Assistant.

### PRACTICE ROOM POLICIES

Practice rooms are provided for the use of Asbury University music students. The following policies have been established to insure that the practice rooms are available for their intended uses.

- No food or drink (except water) in practice rooms. Do not place water bottles on pianos.
- At the end of practice time, students must close all windows, turn off lights, remove all personal belongings, make sure the a/c unit is running (seasonally appropriate), and leave the practice room door open (except for locked percussion rooms).
- Do not move pianos or furniture in any room without the approval of the Chair of the Music Department.
- Many pianos are equipped with humidifiers (which help to increase the time needed between tuning and other maintenance). Please do not unplug these units.

Piano majors may practice on grand pianos selected by the Coordinator of Keyboard Studies. Please see the Coordinator of Keyboard Studies for details.

A few rooms, with assigned keys, will be signed out by the Coordinator of Instrumental Studies for the storage and use of electronic keyboard instruments and/or drum sets belonging to students who are enrolled in band or percussion lessons. Storage of this equipment is entirely at the student's own risk.

## ELECTRONIC KEYBOARD LAB POLICIES

The keyboard lab is provided for the use of Asbury University music students. The following policies have been established to insure that the lab and its equipment are available for their intended uses.

- Priority for use of the keyboard lab is for instructional purposes.
- Before students may use the lab by themselves, they must have an orientation session with their instructor.
- During the day from 8:00 A.M. to 5:00 P.M., students who need to use the lab must obtain the appropriate key from the music office; this key must be returned immediately to the music office. During evenings and Saturdays, students must request that the building monitor unlock the lab.
- Food and beverages are not permitted in the lab.
- Before leaving the lab, students must make sure that all equipment is turned off, that headphones are placed on the music racks, that windows are locked, that the air conditioners are left on, and that the doors are locked.

## POLICY FOR USE OF GRAND PIANOS IN JAMESON RECITAL HALL

The Steinway grand piano is the default instrument for ensemble rehearsals, private lessons, and general use. The Fazioli grand piano is reserved for recitals, concerts, studio classes, juries, auditions, and other activities approved by the Coordinator of Keyboard Studies. Because the pianos are concert instruments and are not regular practice pianos, students may practice on them only when preparing for the above events as approved by the Coordinator of Keyboard Studies. Please see specific time limitations for practicing under Recital Preparations.

## POLICY FOR USE OF DRUMSET AND AMPLIFIED INSTRUMENTS

Due to the acoustic properties of our music facility, drumset and amplified instrument sounds from practice rooms can cause problems for ensemble practices, lessons and classes. Therefore, use of amplified instruments and drumsets in practice rooms is allowed according to the following schedule:

- Monday – Thursday: 5 – 7 p.m. and 9 – 11 p.m.
- Friday: 5 – 8 p.m.
- Saturday: 12 – 9 p.m.

Please note that recitals, special ensemble practices, and other events may necessitate adjustment of these hours on occasion. If a faculty member or building monitor requests that drumset and/or amplified instrument practice cease, please honor the request.

## ORGANIZATIONS

### AMERICAN GUILD OF ORGANISTS (AGO)

While there are no official student chapters of the A.G.O. on our campus, participation in and attendance at workshops, recitals and other regional events is encouraged for all organ students. For further information, contact Dr. Schell.

### NATIONAL ASSOCIATION FOR MUSIC EDUCATION (NAfME)

NAfME serves as the leader and voice of music education in the United States. Presently there are more than six hundred student chapters on university campuses. The purpose of collegiate membership is to provide professional development opportunities for university music education majors through on-campus activities of the chapter and participation in state, regional and national meetings of NAfME. Yearly dues include a subscription to the Music Educators' Journal (national NAfME journal), and Bluegrass Music News, (the state magazine of the Kentucky Music Educators Association - KMEA) as well as numerous online resources. Conference registration fees for the Kentucky state in-service conference are waived for student members. For further information contact the Coordinator of Instrumental Studies.

### OFFICIAL STUDENT CHAPTER OF

### NATIONAL ASSOCIATION OF TEACHERS OF SINGING (SNATS)

Formed in 2006 at Asbury University, SNATS is one of 33 nationally recognized official chapters. The chapter is made up of elected student officers and dues-paying members. The purpose of the chapter is to provide ongoing opportunities for the community of performers at Asbury. SNATS sponsors activities such as: seminars with professional teacher/performers, opera field trips, workshops, recitals and other regional events. The Asbury SNATS chapter is one of the first in the nation to have been awarded a grant to sponsor a campus seminar for the Fall, 2007.

NATS, the parent group, is the leading professional organization for voice teachers throughout the United States, which sponsors yearly auditions around the country to promote fine singing. Asbury students may participate in State Auditions (Kentucky) and Regional Auditions (combining Kentucky and Tennessee). Conventions, workshops and performances are ongoing events at the national level.

If students would like to take leadership in SNATS, please contact the Coordinator of Vocal Studies.

### MUSIC TEACHERS NATIONAL ASSOCIATION (MTNA)

Piano majors are encouraged to become members of MTNA and to attend the annual convention held each fall in Kentucky. For further information contact the Coordinator of Keyboard Studies.

## COLLABORATIVE PIANO

Piano accompanying within the Music Department may be performed by:

- scholarship student pianists
- non-scholarship student pianists
- professional pianists
- faculty

Departmental assignments in collaborative piano are made by the Coordinator of Keyboard Studies under the general supervision of the Music Department Chair. All collaborative pianists, except faculty, must audition. For further information, contact the Coordinator of Keyboard Studies.

### SCHOLARSHIPS FOR COLLABORATIVE PIANISTS

The Music Department offers scholarship/employment to four student pianists per semester. An audition must be completed by March 1st in order to be considered for a scholarship for the fall semester. For four hours of contact time of accompanying per week, the student pianist receives a stipend that offsets 15% of tuition costs; furthermore, this stipend is renewable each year as a result of favorable semester evaluations.

The scholarship pianist is issued a yearly contract outlining specific terms. To obtain more information regarding eligibility, audition requirements, and factors for renewal, contact the Coordinator of Keyboard Studies.

### NON-SCHOLARSHIP COLLABORATIVE PIANISTS AND PROFESSIONAL COLLABORATIVE PIANISTS

Non-scholarship student pianists who accompany for the Music Department are paid at the minimum wage; professional pianists are paid at higher rates. Collaborative pianists must regularly submit time cards to the Coordinator of Keyboard Studies for a signature of approval, after which the cards are submitted to the Music Office. Please contact the Coordinator of Keyboard Studies for further details.

### LESSON PIANISTS

Lesson pianists are provided whenever possible for voice majors and voice minors. Lesson pianists for non-vocal majors/minors may be provided: 1) if a qualified pianist can be found and 2) if the vocalist is willing to pay the pianist directly. Lesson pianists for instrumental majors and instrumental minors are not provided; however, pianists are provided for these instrumentalists when they perform in public, and specific number of rehearsal hours with these soloists may be accumulated prior to performances.

## APPLIED LESSONS

Students may take a weekly half hour lesson (1 cr.) or a weekly hour lesson (2 cr.) of studio instruction with the Music Department faculty. Lessons are available on piano, organ, voice, all orchestral instruments (strings, woodwinds, brass and percussion) and classical guitar. A fee per credit is charged above tuition credit. See the Academic Catalog for further information.

Non-major students who have had less than six months of instruction in piano are required to complete successfully Piano for Pleasure, PNO 100, before enrolling in Piano Lessons. PNO 100 is offered every semester.

## JURY EXAMINATIONS

Jury examinations are held at the end of each semester for students taking private music instruction. Exceptions include non-majors/-minors in their first semester of study and students who have presented a required public performance. Other exceptions are determined at the discretion of the private lesson instructor with the approval of the Department Chair or Area Coordinator.

Juries are a learning experience for both the student and the studio teacher. They provide the private teacher with the opportunity to observe the student in a performance situation and provide feedback from other music professors. The student should prepare for the jury examinations as for any public performance. This includes appropriate attire for a daytime performance (dressy casual).

In preparation for juries, students complete jury examination forms available online (<<http://www.asbury.edu/academics/departments/music/music-home/current-student-forms>>), or from the Music Office. Handwritten examination forms are not acceptable. Students should check with the Area Coordinator to confirm how many forms will be required for their performance, as well as other information for signing up for the jury examination time.

## **PUBLIC PERFORMANCE**

Music majors are required to perform annually on a Departmental Recital. Music minors must perform on a recital at the end of the second and fourth semesters of study.

### **ADVANCEMENT TO UPPERCLASS STANDING THROUGH THE UPPERCLASS PROFICIENCY EXAM**

Proficiency levels for music majors will be reviewed by an extended jury examination at the end of the second year of study (4 semesters of 211-level private lessons). Faculty approval at this exam will determine whether the student may continue in the private lesson program as a music major.

A sophomore recital which includes all literature requirements, and for which credit has been received with a grade of B or better, may be accepted in lieu of a jury examination at the discretion of the jury examiners. A letter of petition requesting this consideration should be submitted by the student to the Coordinator in their area of applied study no later than two weeks prior to the approved sophomore recital date or no later than two weeks prior to the jury examination date scheduled to the end of the sophomore year of study, whichever comes first.

Please note: Detailed Recital Information (including a checklist) and Proficiency Requirements may be found in the following section of the Music Student Handbook as well as the Music Department Website.

### **VOC 200 LEVEL PROFICIENCY**

Students may fulfill the VOC 200 level proficiency by passing a vocal jury evaluated by the vocal faculty. Students are encouraged to register for 1-2 semesters of VOC 101 or VOC 111 in preparation for this examination. In the jury, students must demonstrate an appropriate level of accuracy and performance skill for a non-vocal major through the performance of two songs from the traditional classical repertoire; the jury performance must include both an English and a foreign language art song.

In lieu of the vocal jury, students may choose to complete 4 semesters of VOC 101 or VOC 111 with a grade of B or higher.

For further information, see the VOC 200 Proficiency Form on the Music Department website.

## RECITAL INFORMATION AND CHECKLIST

### APPROVED ACCOMPANYING TIME FOR RECITALS

All recital accompaniments are to be performed by approved pianists only. Paid accompanying time is available for required recitals only (that is, performance minutes as required by the degree program in which the student is enrolled.) Paid accompanying time is specified in a table shown later in this document. Accompanying time is not paid for by the Music Department in the case of an elective recital, even when approved and scheduled by the music faculty.

Most vocal students, whether majors, minors or non-majors, participate in Midterm Studio Recitals and also in either a Jury Exam or the equivalent (such as a Department Recital) at the end of the term.

#### Extra Accompanying Time for Students With A Regular Lesson Pianist

- Midterm Studio Class .25 for studio class time
- Jury Exam .25 for actual jury time

#### Extra Accompanying Hours for Students Without A Regular Lesson Pianist

- Midterm Studio Class .25 for rehearsal; .25 for actual studio class time
- Jury Exam .25 for rehearsal; .25 for actual jury time

Another requirement for all music majors & minors during semesters of private instruction includes one annual required public performance, generally done in a Thursday Open Student Departmental Recital (unless the student is performing a solo in another public recital or concert within that school year that has been pre-approved by the area faculty to complete the annual performance requirement).

#### Extra Accompanying Time for Students With A Regular Lesson Pianist (VOC)

- Jury Exam .25 for actual jury time
- Annual Public Performance .25 hr. rehearsal; .25 for actual performance time

#### Extra Accompanying Hours for Students Without A Regular Lesson Pianist (INS)

- Annual Public Performance 2.5 hr. rehearsal, .25 for actual performance time

### APPROVAL AND INITIAL SCHEDULING FOR SOPHOMORE, JUNIOR, AND SENIOR RECITALS

Students schedule recitals by submitting a request to the Music Office by March 1<sup>st</sup> in the school year preceding the recital. Students requesting elective recitals or time extensions should indicate this request to the Area Coordinator, preferably no later than the fall jury in the school year preceding the recital. Please note that a request for an elective recital or for a recital time extension does not presuppose approval. Such requests will be reviewed by the music department faculty with consideration given to not only the overall calendar for the following year but also the performance level of the student, accompanying load, etc.

## PLANNING RECITAL REPERTOIRE

Recital repertoire must comply with departmental standards as approved by the music faculty to align with departmental accreditation by the National Association of Schools of Music. The entire senior recital on the major instrument is expected to demonstrate a full range of representative literature from the various stylistic periods of art music appropriate to that instrument. It is not appropriate to use recital time for the performance of other literature. Vocalists must demonstrate facility in the four standard languages of classical vocal literature: Italian, German, French and English. (Substitution of another foreign language may be made at the discretion of the Voice Teacher as long as all four standard languages have been demonstrated in public performance during collegiate study.)

## RECITAL DRESS

Evening recitals are generally performed in formal clothing. Modest floor-length or tea-length dresses are the customary evening attire for female performers. (These should, for example, neither show cleavage nor have excessively low-cut backs, etc., since these are formal “family occasions”.) Check with the Music Department Chair if you are in doubt about the suitability of recital clothing. Tuxedos are the appropriate evening attire for male recitalist. Daytime recitals are performed in semi-formal, tea-length, or Sunday dresses for women, though a floor-length dress may be worn. A coat, tie, and dress slacks are appropriate for men in daytime performances, though a tuxedo may also be worn. Note that the dress rehearsal is to be performed in recital attire. Costumes of any kind are inappropriate for all recitals. Props are also generally considered inappropriate. In addition, students are not to add plants or other decorative items, additional lighting, sound equipment, etc., to the stage unless they have received the express permission of the Music Department Chair. Any requests for exceptions generally need to come before the entire music faculty at a departmental meeting, so requests for such consideration must be made well in advance of the recital so that they may be placed on a music department meeting agenda.



OVERVIEW OF RECITAL LENGTH, ACCOMPANYING TIME,  
AND STUDENT / FACULTY CREDIT

The length of student recitals is determined according to the degree program in which the student is enrolled and/or whether the recital is required or elective. Please refer to the following guidelines. Note that approved time extensions do not change allowable accompanist hours or faculty load time. Be aware, too, that all public recitals require "hearings", or recital auditions, performed approximately one month in advance of the recital for departmental approval. The following guidelines apply to most recital situations.

| <i>Recital Type &amp; Performance Length (must include time for applause, stage changes, etc.)</i>                       | <i>Student Credit &amp; Number for Registration</i> | <i>Pianist Time Provided for the Recital</i>                               | <i>Faculty Load Credit</i> | <i>Extra Faculty Contact Time with Student</i>                     |
|--|---|--|----------------------------|--|
| <b>Elective Music Recital</b><br>(Th am, 22-24 min. per recitalist)  | 1 cr. RCT 280 *<br>(students must be registered)    | Pianist provided but not paid for by the department                        | .33                        | 7 hours***   |
| <b>MUSP Jr. Rct.</b><br>(M/Th pm or Th am, 26-29 min.)   | 1 cr.<br>RCT 380                                    | 5** or 9 hours   | .33                        | 7 hours***   |
| <b>ChMus or No-Emphasis Sr. Rct.</b><br>(M/Th pm 26-29 min.)   | 1 cr.<br>RCT 480                                    | 5** or 9 hours   | .33                        | 7 hours***   |
| <b>MHL or Comp. Arr. Recital on Major Instrument</b><br>(M/Th pm or Th am 10 min.)                                       | .5 cr.<br>RCT 481                                   | 2** or 4 hours   | .11                        | 2.25 hours***  |
| <b>MHL/Comp.Arr. Sr. Rct.</b><br>(20 min. MHL Lecture or 16-20 min Comp/Arr. Recital, M/Th pm)                           | .5 cr.<br>RCT 482                                   | TBA with the Keyboard Coordinator  | .22                        | 4.5 hours***   |
| <b>MUSE Sr. Rct.</b><br>(Th am or M/Th pm, 14-15 min. for .5 cr. or 26-29 min. for 1 cr., which requires dept. approval) | .5 cr. or 1 cr.<br>(with approval) RCT 483          | 3** or 6 hours (.5 cr.) or 7** or 12 hours (1 cr. requires dept. approval) | .17 or .33 (with approval) | 3.5 hours*** or 7 hours*** (if student approved for 1 cr. recital) |
| <b>MUSP Sr. Rct.</b><br>(M/Th pm, 50-55 min.)  | 1 cr.<br>RCT 484                                    | 7** or 12 hours  | .67                        | 14 hours***  |

\* Elective music recitals, regardless of the student's class standing, are to be registered as RCT 280. Since these recitals are not required for a degree program, a fee is assessed to assist with the cost of a faculty member's individual assistance in preparing a student for the recital.

\*\* The 1<sup>st</sup> number of hours represents extra time for students with a regular lesson pianist (that is, above and beyond the 7 hours per lesson credit already provided for the semester); the 2<sup>nd</sup> number is accompanying time provided for students without a regular lesson pianist. A pianist's hours may be divided into "parts" (1/4 hour on day one, 1/2 hour on day two, etc.) but pianists may not receive departmental payment beyond the total number of hours listed. These numbers must be adhered to for budgetary reasons and must be planned to include not only rehearsal time but also performance time as well. All other arrangements must be pre-approved by the Coordinator of Keyboard Studies.

\*\*\* Extra instructional time with faculty *includes* the time for hearings, rehearsals & performance.

## RESERVING JAMESON RECITAL HALL FOR RECITAL REHEARSALS

Students work with the studio teacher, who is to assist in signing out Jameson Recital Hall in the Music Department Office. It is important that students and teachers sign up for all rehearsal, recital hearing, and performance times during the first week of the semester. In order to allow sufficient rehearsal and performance time for all students in Jameson Recital Hall, the following practice hour limitations must be observed:

### Piano Recitals

|                          |  |
|--------------------------|--|
| Required 1-hour recital  | 18 hours practice, not including the dress rehearsal |
| Required .5-hour recital | 12 hours practice, not including the dress rehearsal |
| Elective recital         | 6 hours practice, not including the dress rehearsal  |
| Departmental recital     | 4 hours total rehearsal time                         |

### All Other Recitals

|                          |  |
|--------------------------|--|
| Required 1-hour recital  | 12 hours practice, not including the dress rehearsal |
| Required .5-hour recital | 6 hours practice, not including the dress rehearsal  |
| Elective recital         | 4 hours practice, not including the dress rehearsal  |
| Departmental recital     | 1 hour total rehearsal time                          |

## STUDIO TEACHER AND AREA COORDINATOR CHECKLIST

- The year before a public recital, review the full “Recital Preparation Checklist” with each recitalist, filling in a date by which each task is to be accomplished. The Checklist is available online (<http://www.asbury.edu/academics/departments/music/music-home/current-student-forms>). (The studio teacher may, if desired, assign points in the lesson grading system for these important tasks.)
- If the recital is being performed for credit, the teacher checks with the Department Chair at the beginning of the semester in which the recital will be performed to ensure that the student is properly registered for the recital. (The Department Chair handles class rosters for all recitalists.)
- Following the recital, the studio teacher or Area Coordinator collects the jury sheets from the three or four faculty members selected to grade the recital. After recording grades, these are given the Music Staff Assistant, who makes photocopies for the student and files the original forms.
- If the recital is being performed for credit, the teacher averages the recital grades and submits the final recital grade to the Music Department Chair. (Since the Department Chair handles class rosters for all recitalists, it is the Department Chair who will submit recital grades to the Registrar.)

## RECITAL PREPARATION CHECKLIST

The following checklist is provided to guide recitalists and teachers through the planning stages of a recital:

1. \_\_\_\_\_ In order to request faculty approval for an elective recitals or to request a time extension on a required recital, students must petition the area faculty in advance. Whenever possible, this should be done at **the fall jury in the year preceding the recital**.
2. \_\_\_\_\_ No later than **March 1st of the year preceding the recital**, recitalists submit the "Recital Request Form" to the Music Office. (This is required to request a calendar date. Recitalists submit at least three preferred dates but must be prepared to accept whatever recital date is assigned.)
3. \_\_\_\_\_ **In the semester preceding the recital** or at the beginning of the semester with the recital, determine a schedule for the "extra hours" to be given by the applied teacher to the student for recital preparation (if applicable). Also determine the number of extra accompanying hours available for rehearsal and schedule these (if applicable). Reserve Jameson Recital Hall for practice time or for rehearsal hours with a pianist.
4. \_\_\_\_\_ **10-12 weeks before the recital**, students work with the private teacher, the pianist and/or any additional, accompanying musicians to find mutually acceptable times for the recital dress rehearsal and for all allowable practice hours in Jameson Recital Hall. (Entries should include student's and teacher's names.)
5. \_\_\_\_\_ **8-10 weeks before the recital**, students work with the private teacher to set up a recital hearing date with the Area Coordinator and at least one additional faculty member who will hear the recital audition. (The recital audition date is set by individually arranging a time when the area music faculty may hear the audition and when all performers are available.) If there is a pianist or additional accompanying musicians, the private teacher and recitalist should first work together with those individuals to find mutually acceptable times, then check with the other faculty members to confirm their availability. Note that all accompanying performers must be present at the hearing. Recital literature will not be approved unless all performers are present. It is also the student's responsibility, with the aid of the private teacher, to reserve Jameson Recital Hall for the recital audition and to have the stage set beforehand (piano unlocked; any chairs and/or stands in place, etc).
6. \_\_\_\_\_ **7-8 weeks before the recital**, submit a hard copy of the final program to your teacher to proof read. Prepare this in a Microsoft Word document using a standard font like Times, Times New Roman, etc. (The electronic file will be sent at a later date to the Music Department Office.) Include the following:
  - Name of recitalist as they wish it printed and instrument or voice type
  - Name of the private lesson instructor as they wish it printed on the program
  - Name of the pianist as they wish it printed (if applicable)
  - Date, time, and location of the recital
  - Complete title(s) in italics, followed by opus numbers (not in italics), etc.
  - Tab once after the complete title, then type full name of composer followed by birth-death years in parentheses and in plain text (not in italics)
  - Include all appropriate accents and/or other foreign language symbols

- List separate section titles or movements under main title, indented one tab
  - Include translations for each foreign language song, if applicable, and/or for foreign language titles
  - List all performers according to the private teacher's instructions
7. \_\_\_\_\_ **6-7 weeks before the recital**, submit a copy of the "Recital Audition Form" with the corrected draft of the full program (attached to the audition form) to *each* faculty member who will serve on the recital auditioning committee, along with exact timings for each piece (which may be added by hand). These copies will serve as reminders for the auditioning committee of the hearing date, time, and location, and will permit time for any program questions to be resolved. The draft must include all wording for the final program, including performer's names, translations or program notes, etc. Students who do not submit the proper form(s) for their hearings will have the hearing canceled.
  8. \_\_\_\_\_ **4-5 weeks before the recital**, (or approximately one month before the recital,) the student will perform the entire recital for the recital auditioning committee. Note that it is the students' responsibility to have all literature fully prepared. Unprepared items or the entire recital may be canceled at the discretion of the auditioning committee. Any program changes made at this time are final.
  9. \_\_\_\_\_ **4 weeks before the recital**, after receiving the approval of the auditioning committee, the recitalist e-mails the approved Microsoft Word document of the program to the Music Department Staff Assistant. The Music Department Staff Assistant will then typeset the recital program according to a standard format. Students should ask that a draft be sent to student, teacher and Area Coordinator to proof-read.
  10. \_\_\_\_\_ **3-4 weeks before the recital**, the student and private teacher should proof-read and resubmit the final program draft to the Music Department Staff Assistant. Corrections should be marked in red, if needed.
  11. \_\_\_\_\_ **2 weeks before the recital**, finalize all reception plans, if applicable. If a table needs to be set up in McCreless 111 for the day of your reception, request that at this time.
  12. \_\_\_\_\_ **2 weeks before the recital**, secure two ushers to hand out programs at the doors to Jameson Recital Hall.
  13. \_\_\_\_\_ **2 weeks before the recital**, secure someone to give the invocation. If this is *not* a Music Faculty member, then the student is to also secure a music faculty member to welcome the audience on behalf of the Music Department and to introduce the non-faculty member who will give the invocation.
  14. \_\_\_\_\_ **1-2 weeks before the recital**, meet with the stage manager to clarify stage logistics. If the regular stage manager cannot attend the dress rehearsal, use a "substitute" stage manager to follow these instructions at your dress rehearsal and determine if additional clarity may be needed.
  15. \_\_\_\_\_ **1 week before the recital**, bring 3 completed jury forms with attached programs to your applied teacher for distribution to the jurors who will grade your recital.
  16. \_\_\_\_\_ **The day before the dress rehearsal**, ask in the Music Department Office for enough programs for all participants and/or guests who will be attending the dress rehearsal.

17. \_\_\_\_\_ **At the dress rehearsal**, wear the performance attire and check to see that these meet appropriate criteria. (Clothing questions should ideally be cleared with the Department Chair in advance of this date. If not, the studio teacher must exercise his/her judgment.)
18. \_\_\_\_\_ **The day of the recital**, check to see that a table has been set up for your reception (if applicable). If there is to be a reception in McCreless 111, the performer or his/her appointees should be sure that they receive instructions regarding use of the kitchen and that they find out where there to find extra trash cans, broom, and garbage bags. (See #20.)
19. \_\_\_\_\_ **Recital preparation time:** The Staff Assistant has reserved recital preparation time in Jameson Recital Hall for two hours prior to the recital start time. The piano tuner and stage manager are given the first hour of that time, and the recitalist is given the next thirty minutes. All preparations should be concluded by thirty minutes prior to the start time. Here is an example of the schedule:

Piano Tuner & Stage Manager: 5:30-6:30 p.m.

Recitalist Warm-Up: 6:30-7:00 p.m.

Doors Open: 7:00 p.m.

Recital Starts: 7:30 p.m.

Note: When there are multiple participants, the schedule moves back thirty minutes for each additional soloist, and the piano tuner and stage manager are given that first hour. If necessary, see Music Department Staff Assistant to confirm preparation schedule.

20. \_\_\_\_\_ **If there is a reception** (optional), it is the performer's responsibility to be sure the reception area is clean, table(s) wiped and returned to appropriate room(s), floor swept, waste cans emptied, trash removed to the front porch trash cans, and clean garbage bags placed in waste cans. (Food cannot be left in trash containers overnight as this has resulted in rodent problems on past occasions. Most performers will want to ask friends and family to do this for them, but the responsibility for these matters ultimately lies in the hands of the recitalists themselves.)

## RECITAL PUBLICITY

Often, students choose to publicize recitals via posters and / or CPO notes. **If your recital includes collaborating with a pianist, all forms of publicity must include the name of the pianist.** Posters should only be hung on campus in approved locations. It is a campus policy that posters of any kind are not to be hung on the glass entry/exit doors of any building. Also note that CPO policy requires any CPO notes to be a minimum at least 3x5-inches in size.

The Music Department orders posters from Warner's. They are really easy to work with and well-priced, and they will even deliver to the music office or the Student Center at no additional charge or delay. (You can pick up the posters in Nicholasville if you prefer.)

Warner's Printing Service, LLC  
125 Commerce Dr.  
Nicholasville, KY 40356  
(859) 881-0636  
[infodt@wpsllc.com](mailto:infodt@wpsllc.com)

To order, **email them a pdf of the artwork, requesting posters, the size you want, and delivery preference.** When preparing the artwork, keep in mind that posters on campus are usually 11"x17". It takes about **48 hours to print and deliver, but payment must be made before they print.** Posters are **\$1.45 each, plus tax.** You may be able to pay over the phone with a credit card. If you would like help with this process, see the Music Department Staff Assistant.

## RECITAL RECEPTIONS, FLOWERS, AND ENCORES

Receptions are not required for any recital. Students are encouraged to see these as entirely optional, so that they need not impose any undue burden on the family of the recitalist. As it pertains to floral tributes, these may be given to the performers in advance of the recital or at the reception. However, the Music Department discourages the giving of flowers at performances. Most recitals are shared experiences, so this practice is to be avoided. Also please note that encores are not permitted at our student recitals.

## RECORDINGS

The Music Department arranges to have an archival recording made of all required recitals. The performer may order his/her own copy of this archival recording through the Information Technology Department.

## HEALTH AND SAFETY INFORMATION

### I. HEARING

It is important that proper precautions are made in protecting yourself from hearing loss. Decibel levels exceeding 90 or more should be limited to no more than 2 to 3 hours per day. Therefore it is essential to not have 3 or more large ensemble rehearsals back to back. Students are encouraged to supplement information obtained in their lessons, master classes, and guest lectures regarding musicians' health and safety issues by utilizing some of the resources listed below.

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

[https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a\\_NASM\\_PAMA-Student\\_Information\\_Sheet-Standard.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA-Student_Information_Sheet-Standard.pdf)

<https://vicfirth.zildjian.com/vic-ear-plugs.html>

<http://www.osha.gov/SLTC/noisehearingconservation/>

<http://www.dangerousdecibels.org/education/information-center/hearing-loss/>

<https://www.nidcd.nih.gov/health/hearing/pages/noise.aspx>

### Decibel (Loudness) Comparison Chart

Here are some interesting numbers, collected from a variety of sources that help one to understand the volume levels of various sources and how they can affect our hearing.

#### **Environmental Noise**

|   |                  |
|---|------------------|
| Weakest sound heard   | 0dB              |
| Whisper Quiet Library at 6'   | 30dB             |
| Normal conversation at 3'   | 60-65dB          |
| Telephone dial tone   | 80dB             |
| City Traffic (inside car)   | 85dB             |
| Train whistle at 500', Truck Traffic                                | 90dB             |
| Jackhammer at 50'   | 95dB             |
| Subway train at 200'  | 95dB             |
| <i>Level at which sustained exposure may result in hearing loss</i> | <i>90 - 95dB</i> |
| Hand Drill  | 98dB             |
| Snowmobile/Motorcycle   | 100dB            |
| Power mower at 3'   | 107dB            |
| Power saw at 3'   | 110dB            |
| Sandblasting, Loud Rock Concert                                     | 115dB            |
| <i>Pain begins</i>  | <i>125dB</i>     |
| Pneumatic riveter at 4'   | 125dB            |

### **Environmental Noise**

*Even short term exposure can  
cause permanent damage –  
Loudest recommended exposure  
WITH hearing protection*

|                         |       |
|-------------------------|-------|
|                         | 140dB |
| Jet engine at 100'      | 140dB |
| 12 Gauge Shotgun Blast  | 165dB |
| Death of hearing tissue | 180dB |
| Loudest sound possible  | 194dB |

### **OSHA Daily Permissible Noise Level Exposure**

| <u>Hours/day</u> | <u>Sound level</u> |
|------------------|--------------------|
| 8                | 90dB               |
| 6                | 92dB               |
| 4                | 95dB               |
| 3                | 97dB               |
| 2                | 100dB              |
| 1.5              | 102dB              |
| 1                | 105dB              |
| .5               | 110dB              |
| .25 or less      | 115dB              |

### **NIOSH Daily Permissible Noise Level Exposure**

| <u>Hours/day</u> | <u>Sound level</u> |
|------------------|--------------------|
| 8                | 85dBA              |
| 6                | 86dBA              |
| 4                | 88dBA              |
| 3                | 89dBA              |
| 2                | 90dBA              |
| 1.5              | 92dBA              |
| 1                | 94dBA              |
| .5               | 97dBA              |
| .25 or less      | 100dBA             |
| 0                | 112dBA             |

### **Perceptions of Increases in Decibel Level**

|                           |      |
|---------------------------|------|
| Imperceptible Change      | 1dB  |
| Barely Perceptible Change | 3dB  |
| Clearly Noticeable Change | 5dB  |
| About Twice as Loud       | 10dB |
| About Four Times as Loud  | 20dB |



### **Sound Levels of Music**

|                                     |             |
|-------------------------------------|-------------|
| Normal piano practice               | 60 -70dB    |
| Fortissimo Singer, 3'               | 70dB        |
| Chamber music<br>(small auditorium) | 75 - 85dB   |
| Piano Fortissimo                    | 84 - 103dB  |
| Violin                              | 82 - 92dB   |
| Cello                               | 85 -111dB   |
| Oboe                                | 95-112dB    |
| Flute                               | 92 -103dB   |
| Piccolo                             | 90 -106dB   |
| Clarinet                            | 85 - 114dB  |
| French horn                         | 90 - 106dB  |
| Trombone                            | 85 - 114dB  |
| Tympani & bass drum                 | 106dB       |
| Walkman on 5/10                     | 94dB        |
| Symphonic music peak                | 120 - 137dB |
| Amplifier, rock, 4-6'               | 120dB       |
| Rock music peak                     | 150dB       |

### II. HEALTH AND INJURY

Practicing properly is essential to every musician's best interest. Please refer to your applied teacher in utilizing proper techniques and exposure to prolonged strain on muscle groups, tendons, and bones associated with your instrument or voice.

<http://www.working-well.org/articles/pdf/Musicians.pdf>

<https://www.musicianshealth.com>

### III. PERFORMANCE ANXIETY

<https://alexandertechnique.com>

<https://www.webmd.com/anxiety-panic/guide/stage-fright-performance-anxiety#1>

### IV. VOCAL HEALTH

<https://www.nidcd.nih.gov/health/voice/pages/takingcare.aspx>

## **A. *Basic Health and Environment***

1. Maintain good general health. Wash hands often and minimize contact with the mouth and nasal areas.
2. Consult medical personnel as appropriate for colds, flu, allergies, fever, sore throat, etc. However, proper amounts of vitamin C and zinc have been shown to be helpful for general health.
3. If your physician approves, get a flu shot each year.
4. Maintain body hydration. Drink an appropriate amount of water each day. Take into consideration your body weight, exercise, and age. Check with your physician for an accurate quantity. Soda, alcoholic beverages, and coffee do not replace water! When practicing/rehearsing, make sure you have water to drink. Dehydration will cause lack of laryngeal lubrication and will harm your instrument.
5. Exercise regularly (jogging, aerobics, swimming, light weight-lifting, etc.).
6. Eat a balanced diet. Excessively spicy food and/or eating a heavy meal before a nap or before retiring at night can cause problems due to flow of gastric hydrochloric acid into the esophagus and laryngeal areas.
7. Be careful of what you breathe. Exposure to smoke (even second-hand smoke), smog, and car exhaust is dangerous for the folds and for the respiratory system. Other “social” drug use is obviously detrimental to vocal and general health.
8. Speak in normal volume levels no matter what your environment. Don’t compete with a loud environment. This means not trying to talk over the sounds around you from such sources as buses, airplanes, loud restaurants, construction machinery, sirens, etc. Also, cover your ears when the noise is very loud. Singers must be able to hear as well as sing!
9. Emotional unrest and physical or mental fatigue have a direct effect on the voice. You can damage your vocal folds in trying to sound “normal” under such conditions.
10. Both air-conditioning and heat dry our environment. Humidify your house, if possible, and clean your device often to avoid the growth of mold.
11. Keep a careful check on back and neck postures. Vocal health and high skill level rely on correct alignment of the spine.

## **B. *Use of the Voice***

1. Proper warm-ups are essential. A minimum of 15 minutes before choral or solo singing is necessary. Your voice teacher will guide you in the proper warm-up/technique.
2. Try to avoid scheduling too many rehearsals back to back. When you must sing for extended periods of time, be easy on your voice in rest periods. For example, in between rehearsals, backstage, etc., be quiet. Do not talk excessively with those around you. Be kind and respectful to your instrument!
3. On the day of a concert, avoid extraneous vocal use. For example, on the way to an event do not talk or sing.
4. The middle singing voice and speaking voice should have basically the same general pitch level. A marked difference between the singing and speaking voice should alert the individual that one of the two voices is not being used properly.
5. Avoid singing in a high tessitura for an extended period of time without rest.
6. Avoid screaming or shouting. This includes cheerleading. At sporting events, do cheer on your team but clap or use noisemakers instead of your voice.

## **C. *Minor Illnesses and Therapy***

1. For a cold or viral respiratory illness, the following are recommended: application of steam, intake of clear liquids, voice rest, general body rest, and zinc lozenges for healing of the throat. Again, consider a flu shot each fall!
2. Antihistamines should generally be avoided because of the drying effect on the larynx. For a continuous "runny nose," the use of antihistamines for a brief time may be advisable. Be sure to drink extra water when using these. Always consult your physician.
3. Symptoms of a misused speaking voice are recurrent hoarseness, throat clearing, voice breaks, tired voice or quick vocal fatigue, pain in the throat or back of the neck, chronic laryngitis, lump in the throat, dry throat, and tight neck muscles. Consult your voice teacher and a laryngologist if you have these symptoms.
4. Hoarseness or "fuzziness" offers evidence that vocal folds are swollen, creating temporary difficulty (or loss) in reaching higher pitches. The singer must avoid using excessive breath pressure to overcome this condition. Simply, don't force your voice at any time.
5. Hard coughing or prolonged shouting/strain can result in vocal fold hemorrhage, which requires at least 14 days to remedy. Strenuous singing or speaking should be avoided for three to four weeks.

6. Nodes or nodules are firm, compacted swellings on the vocal folds at the mid-portion. They begin as soft protrusions with a little redness. When strenuous voice use continues over a period of time, blood vessels dilate and the swellings become red. Fibrous tissue develops and, if uncorrected, become “surgically mature” and may require extended rest. Surgical removal is necessary only in extreme cases.

7. Severe and persistent coughing often follows a viral respiratory infection. Coughing causes the glottis to squeeze tightly shut, increasing subglottal pressure. There is a forceful, explosive separation of the vocal folds and arytenoids, which may produce hemorrhaging. If hard coughing continues, “blood blisters” may form. These blood blisters are often fluid-filled cysts called polyps. Polyps develop first as a red bump and may be found anywhere in the larynx. Avoid coughing and clearing the throat by drinking water and swallowing hard.

8. Symptoms that indicate the need for a trip to the otolaryngologist:

- a. hoarse, breathy vocal quality
- b. cannot sing a soft, unpressured pianissimo
- c. upper range available only with particular force
- d. chronic “froginess” and the need to clear the throat
- e. upper respiratory symptoms lasting more than 7 days
- f. persistent allergy symptoms not responding to OTC or prescription meds
- g. acute throat pain with singing
- h. chronic tonsil or sino-nasal problems
- i. heartburn or acid indigestion failing OTC therapy