



BOISE STATE UNIVERSITY

Boise State University

Department of Music

Student Handbook

2016-2017

TABLE OF CONTENTS

1.0 - Introduction & Mission Statement

- 1.1 - Mission
- 1.2 - Department of Music Mission Statement and Goals
- 1.3 - Accreditation

2.0 - Department of Music Organizational Structures & Faculty Information

- 2.1 - Administrative Structure
- 2.2 - Full-Time Faculty
- 2.3 - Adjunct Faculty
- 2.4 - Music Department Organizations

3.0 - Facilities

- 3.1 - Practice Facilities
- 3.2 - Classroom & Rehearsal Hall Use & Reservation

4.0 - Departmental Policies

- 4.1a - General Instrument Checkout & Loan
- 4.1b - Music Education Techniques Class Instrument Checkout & Loan
- 4.2 - Locker Checkout
- 4.3a - Student Recitals: Information & Scheduling
- 4.3b - Pre-Recital Juries
- 4.4 - Ensemble Participation of Private Students
- 4.5 - Jury Examinations
- 4.6 - Faculty Evaluations
- 4.7 - Independent Study

5.0 - Fees & Scholarships

- 5.1 - Private Music Fees
- 5.2 - Scholarships

6.0 - Advising

- 6.1. - Degree Programs and Advisors

7.0 - Health and Safety Advisories

- 7.1 - Protecting Your Neuromusculoskeletal Health
- 7.2 - Protecting Your Vocal Health
- 7.3 - Protecting Your Hearing Health
- 7.4 - Links for more information from NASM

1.0--Introduction & Mission Statement

1.1 - Introduction:

This handbook is for all the music majors at Boise State University. We hope it will answer many of the questions related to procedures and requirements of the Department of Music. It is also a form of agreement between the students and the University. Each student is personally responsible for meeting degree requirements. Advisors are available to assist, but accountability and liability belong to each student. Our goal is to provide the best education possible for all students and prepare each of you to be successful in your chosen profession.

Should any questions or problems occur, please contact your advisor, members of the faculty, the Chair of the Department, and/or refer to the website: www.music.boisestate.edu.

1.2 - Department of Music Mission Statement and Goals:

Mission:

The Department of Music develops the human mind, body, and spirit in a supportive and challenging environment that embraces the musical richness of our world.

As such, the central mission of the department is to foster artistic and scholarly excellence through training which integrates theoretical, musicological, multicultural, performance, and pedagogical studies.

Pursuing this mission, the department enriches the lives of Boise State University students and faculty, the broader Treasure Valley community and ultimately the citizens of Idaho and the surrounding regions.

Goals:

- To train students to be excellent, comprehensive musicians, capable of making connections among all aspects of music

- To prepare students for successful careers in an increasingly interconnected global community
- To stimulate and support creative activity, research, service, and lifelong learning in all areas of music study
- To provide a diverse offering of instrumental and vocal ensembles and general studies courses for the entire university community
- To advance the department's outreach and influence through live performances, recordings, scholarly publications, and presentations in local, regional, national, and international venues

1.3 - Accreditation:

Boise State University Department of Music is accredited by the Northwest Association of Secondary and Higher Schools and the National Council for the Accreditation of Teacher Education, and is a full member of the National Association of Schools of Music.

2.0 Department of Music Organizational Structures & Faculty Information

2.1 - Administrative Structure:

Dr. Linda Kline - Department Chair

Dr. Jeanne Belfy - Graduate Coordinator

Jennie Ficks - Administrative Assistant

Sean Evans - Director of Marketing and Promotions

Jennifer Myers - Program Administrator for Blue Thunder Marching Band

John Fransen - Recording Technician

2.2 - Full-Time Faculty:

Dr. John Baldwin.....Percussion, Music Theory
 Dr. Jeanne Belfy.....Oboe, Music History, Graduate Program Coordinator
 Dr. Lynn Berg.....Voice, Diction, Vocal Tech
 Dr. Sam Richards (visiting 2016-2017).....Music Theory, Composition
 Prof. Marcellus Brown.....Director of Symphonic Winds, Instrumental Conducting
 Dr. Mark. R. Hansen.....Piano, Graduate Theory
 Dr. Brian Hodges.....Cello, Coordinator of Chamber Music, Introduction to Music
 Dr. James Jirak..... Music Education
 Dr. Linda KlineViola, Department Chair
 Dr. Nicole Molumby.....Flute, Ear Training

Dr. Leslie Moreau.....Clarinet, Music Theory
 Dr. Alex Noppe.....Trumpet, Jazz Studies
 Dr. Sarah Paradis.....Trombone, Euphonium, Brass Tech
 Dr. Del Parkinson.....Piano, Piano Pedagogy, Piano Literature
 Dr. Michael Porter.....Director of Choral Activities
 Prof. Craig Purdy.....Violin, Director of University Symphony Orchestra
 Dr. Laura Rushing-Raynes.....Voice, Opera Theatre
 Dr. David Saunders.....Horn, Music History, Form and Analysis
 Dr. Lori Conlon Khan (visiting 2015-2017).....Director of Music Education
 Dr. Joseph Tornello.....Keith Stein Blue Thunder Marching Band, All-Campus Concert Band

2.3 - Adjunct Faculty:

Chris Ammirati.....Double Bass
 Jerusha Baker.....Voice
 James Harrison.....Drum Set
 Phil Hartman.....Music Education
 Wendy Hartman.....Music Education
 Dr. Betsi Hodges.....Introduction to Music
 Jake Ineck.....Guitar
 Tawna Love.....Class Piano
 Clay Moore.....Jazz Guitar
 Dr. Barton Moreau.....Class Piano, Music Theory, Piano
 Jay Multanen.....Jazz Bass
 Janelle Oberbillig.....Bassoon
 Dr. Christopher Raynes.....Voice, Opera Theater
 Chuck Smith.....Jazz Piano
 James Smock.....Trumpet
 Adam Snider.....Tuba
 Edward Stump.....Computer Music, Music Technology
 Quinn Van Paepeghem.....Vocal Jazz Ensemble
 Rodney Zuroeveste.....Saxophone, Introduction to Music, Concert Class

2.4 - Music Organizations

American String Teachers Association (ASTA)

Idaho Music Teachers Association (IMTA)

Kappa Kappa Psi

Meistersingers

National Association of Music Education (NafME Collegiate)

University Symphonic Winds

Vocal Jazz

3.0 - Facilities

The Department of Music, an All-Steinway school, is housed in the Morrison Center for the Performing Arts on the Boise State University campus. This facility contains a Performing Hall seating 2,030, a Recital Hall that seats 203, and a Black Box Theater that seats 250. Rehearsal rooms include an instrumental rehearsal area that will accommodate 200 instrumentalists and a choral rehearsal room that will accommodate 200 vocalists. There are 5 classrooms, one of which holds the electronic piano and computer laboratory, 14 practice rooms plus 3 percussion practice rooms. In addition, there are 27 teaching studio/offices, a faculty lounge, a student lounge, an instrument storage room, a small library, an electronic studio and an office area. The Hemingway Western Studies Center houses a 3 manual Austin Pipe Organ of 46 ranks and 59 speaking stops.

Recordings and listening facilities are available on the second floors of the Albertson's University Library. The primary holdings in music scores and books are on the third floor with reference material on the first floor of the main library.

Faculty and graduate assistant mailboxes are located in the main office. Food and beverages are only allowed in the third floor student lounge.

3.1 - Practice Facilities

There are 14 practice modules located on the second floor of the Morrison Center, which are available for practicing. Each one contains a piano, stand, and mirror. Sign-up sheets are posted outside each door, with some practice rooms reserved for piano majors only. The Recital Hall is not available for use as a practice room.

3.2 - Classroom and Rehearsal Hall Use & Reservation

Use of classrooms and rehearsal halls are subject to the schedule maintained by Jennie Ficks, Administrative Assistant. If a student wishes to sign out a room, you must do so through a faculty representative. Do not assume that you can use any room that happens to be vacant at the moment.

Please observe appropriate usage etiquette; put equipment back in its proper place. Keep movement of chairs and stands from one room to the next to a minimum, but in the event you do need to move something, please return it to its original room.

No food or drink is allowed in classrooms, practice rooms or performance halls.

4.0 - Departmental Policies

4.1a - General Instrument Checkout & Loan

Department of Music instruments will be distributed by specific studio faculty, using the Department's sign-out forms.

Strings: Prof. Craig Purdy

Flute: Dr. Nicole Molumby

Clarinet/Sax: Dr. Leslie Moreau

Oboe/English Horn: Dr. Jeanne Belfy

Bassoon: Dr. Jeanne Belfy and Prof. Janelle Oberbillig

Trumpet: Dr. Alex Noppe

Horn: Dr. David Saunders

All low brass: Dr. Sarah Paradis

Percussion: Dr. John Baldwin, who will issue keys to cabinets and practice rooms as needed.

4.1b - Music Education Techniques Class Instrument Checkout & Loan

Instruments for string, woodwind, and brass techniques are provided through the college sampler program from Dunkley's Music. A \$50 course fee is assessed for these three courses. Instruments are signed out to students in these classes by the instructors using the departmental sign-out forms.

If instruments and/or accessories are lost or damaged, student accounts will be charged accordingly to offset repair and replacement costs.

4.2 - Locker Checkout

Students needing lockers for woodwind, brass, and bowed string instruments, who are currently enrolled in a Boise State University instrumental music ensemble, may check out a locker by seeing Jennie Ficks in the Music Office starting two weeks prior to the beginning of the fall semester. During the first two weeks of classes, lockers may ONLY be signed out during the posted hours, or during the first meeting of major ensemble rehearsals (Symphonic Winds, Orchestra, All-Campus Bands), if the director allows.

School-owned instruments are given locker priority over personal instruments, and are checked out with the studio teacher of that instrument. Music majors and students playing larger instruments in major ensembles are given priority over minors and non-majors. Piano, voice and guitar majors may look for an unoccupied orange locker on the third floor, purchase a combination or key lock for that locker, and use it until the end of the spring semester. Locks on the lockers in the Instrument Storage Room and the white cello and bass lockers on the third floor are the property of the Music Department and are not to be removed or relocated without permission from the Department Chair.

The Music Department reserves the right to open any locker (including the third floor orange lockers) at any time without notifying the current occupant.

During the second week of spring semester classes, any music major, including guitar, voice and piano majors may request a locker from Jennie. Any remaining vacant lockers will be checked out on a first-come, first-served basis.

4.3a - Student Recitals: Information & Scheduling

The Music Department avoids the scheduling of more than one concert or recital on the same date at the same time. Every effort is made to see that this policy also includes the avoidance of conflicts with events of major community performing organizations. No concerts or other events will be scheduled during the last week of classes (“dead week”) or during finals week of each semester. Concerts and special events on campus as well as off-campus concerts and tours are scheduled through Jennie Fick with the approval of the Chair.

The following are venues for performances: Recital Hall, Special Events Center, Hemingway Center.

Students wishing to reserve a date for a recital must make the request through their primary faculty teacher. The teacher will make the request to Jennie and make the arrangements accordingly.

There is a \$75.00 charge for non-degree recitals which must be paid within 3 days of scheduling, or the slot will be released.

Student recitals are available on the following days:

Thursdays: Student Ensembles and Student Degree or Non-degree recitals (scheduled in two-hour intervals): 5:30 pm and 7:30 pm.

Saturdays: Student Degree or Non-degree recitals (scheduled in two-hour intervals): 11:30 am, 1:30 pm, 3:30 pm, 5:30 pm, and 7:30 pm.

Any exceptions must be submitted by a faculty member and have the approval of the department chair.

There are no fees assessed for student degree recitals for the initial recording materials (i.e. compact disc/DVD). Any ancillary recording services such as multiple copies and editing are also available on a “first come, first served” basis, but the student must be prepared to pay the cost of additional materials.

4.3b - Pre-Recital Juries

A pre-recital jury is required for all senior recitals (MUS-APL 444, 445, 446, 447) no less than four weeks prior to the scheduled performance. The hearing committee consists of the private teacher and two other full-time faculty members, one from the same area, the third member from another area. The members of this jury select the pieces or movements from the recital repertory which they wish to hear. This process results in either approval to proceed with the recital as scheduled or other appropriate recommendations.

A pre-recital hearing is required for all junior recitals (MUS-APL 345) no less than four weeks prior to the scheduled performance. Each private teacher determines the nature of this hearing and the composition of its hearing committee. This process results in either approval to proceed with the recital as scheduled or other appropriate recommendations.

All pre-recital juries will be scheduled by the student’s studio instructor and Jennie Ficks.

4.4 - Ensemble Participation of Private Students

In order to meet NASM standards for undergraduate music study, all students registered for private study should also be registered for ensemble experience(s) which vary in both size and nature throughout the baccalaureate programs of study. The exact degree requirements vary from emphasis to emphasis, but the overarching spirit of the standard is that the two experiences should be combined. Keyboard students, who do not qualify for registration in instrumental or choral ensembles, should register for chamber music and/or accompanying. All students regularly performing in an ensemble must be registered for credit in that ensemble.

4.5 - Jury Examinations

All music majors, pre-music majors, music minors, and students enrolled in private lessons on secondary instruments are expected to perform a jury examination before three or more faculty members. Students who have completed their senior recital are exempt from performing a jury in that one semester. Juries are scheduled by the area coordinators and held during final examination week. Requirements, expectations and follow-up consultations will be given by the individual private teachers in accordance with the area criteria. Jury Evaluation sheets are located in the main office. Students are expected to fill out Jury Repertoire sheets (also located in the main office) and bring completed sheets to their jury.

Students are expected to arrive early of their scheduled time, unpacked, warmed-up and ready to perform. Prior the jury, the student, with the assistance of their private teacher, will fill out a repertoire form, to be presented to the jury panel at the time of the jury. Appropriate dress and professional decorum are expected at all juries from all students.

4.6 - Faculty Evaluations

A very important student responsibility is to provide feedback on every instructional experience in the Department of Music. Each semester, every music class in which a student is registered for will give the students the opportunity to fill out an online evaluation on the class and professor. Towards the end of the semester, the students will be sent a link in their email, where they can answer the evaluation questions. The rankings and comments a student gives a professor are confidential. The student is expected to provide the professor with honest and constructive feedback, which aids the professor in the future presentation of the class. Please take this opportunity seriously and complete the evaluation instruments as requested.

4.7 - Independent Study

Independent study is available for special study projects by individual students. Such offering must cover a topic or subject that is not normal curricular offering and receive approval of the Chair BEFORE the student registers. Forms for application of Independent Study are found online at the registrar's website.

5.0 - Fees & Scholarships

5.1- Private Lesson Fees

Students enrolled in private lessons (MUS-PRV) are subject to private lesson fees in the amount of \$200 for 1 credit lessons and \$400 for 2 and 4 credit lessons. See your degree program in the course catalog for details.

5.2 - Scholarships

Students who auditioned before the deadline for entry into the music program are eligible for scholarships. If a student is awarded a scholarship, whether from the university or music department, the student MUST fill out the FAFSA form EVERY year that they wish to receive the scholarship. The forms can be found at www.fafsa.ed.gov.

Further information can be found at this link: <http://financialaid.boisestate.edu/>

All scholarships are subject to guidelines and criteria and must maintain a minimum GPA of 3.0. If these are not met, the student may be put on academic probation and/or the scholarship may be rescinded.

6.0 - Advising

Every music student is assigned an advisor to help them plan out their course of study. Students are required to meet with their advisor before the start of each semester to ensure a successful registration process and timely graduation. The department will offer group advising sessions, but individual advising sessions with your advisor is also provided, by appointment.

6.1 - Degree Programs & Advisors

Bachelor of Music in Education

Advisors: Dr. Leslie Moreau, Dr. Jim Jirak

Bachelor of Music in Performance

Advisors: Dr. Lynn Berg (voice), Dr. Brian Hodges (instrumental), Dr. Del Parkinson (piano)

Bachelor of Music in Composition

Advisor: Dr. Sam Richards

Bachelor of Arts in Music

Advisor: Dr. Nicole Molumby

Music Minor:

Advisor: Dr. Sarah Paradis

Graduate Programs

Advisor: Dr. Jeanne Belfy

Approval of any needed Academic Adjustments and also general plans for Transfer Students (all transfer students should visit with the appropriate area advisor for formulation of the courses which will come in from another institution)

Department Chair: Dr. Linda Kline

Music Department Advising Coordinator - may also approve academic adjustments and transfer student plans

Department Chair: Dr. Leslie Moreau

For details and more information on individual degree programs and their advisors, visit:

<http://music.boisestate.edu/advising/>

7.0 - Health and Safety Advisories

7.1 – Protecting Your Neuromusculoskeletal Health An NASM – PAMA Student Information Sheet

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.

- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person’s risk of developing certain behavior related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Proper body alignment and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid “overdoing it.”
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.
<http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA%3A+Neuromusculoskeletal+and+Vocal+Health>
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Vocal Health.” Vocal health is an aspect of neuromusculoskeletal health.

7.2 – Protecting Your Vocal Health - An NASM – PAMA Student Information Sheet •

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.

- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.
<http://nasm.arts-accredit.org/index.jsp?page=NASMPAMA:%20Neuromusculoskeletal%20and%20Vocal%20Health>
- See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.” Vocal health is an aspect of neuromusculoskeletal health.

7.3 – Protecting Your Hearing Health - An NASM – PAMA Student Information Sheet on Noise-Induced Hearing Loss

- Hearing health is essential to your lifelong success as a musician.
- Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
 - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
 - 90 dB (blender, hair dryer) – 2 hours
 - 94 dB (MP3 player at 1/2 volume) – 1 hour
 - 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
 - 110 dB (rock concert, power tools) – 2 minutes
 - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the

Performing Arts Medicine Association (PAMA).

- For more information, check out the other NASMPAMA hearing health documents, located on the NASM Web site at the URL linked below.

http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

7.4 - Links for more information from NASM

Neuromusculoskeletal and Vocal Health:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMA_NMH-Student_Guide-Standard_June%202014.pdf

Hearing Health:

http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/4a_NASM_PAMA-Student_Guide-Standard.pdf