

**WESTMONT COLLEGE**

**Department of Music**

**HANDBOOK**

## INTRODUCTION

This handbook has been prepared to be of use to you, the music student. Please take the time to read it carefully, especially those sections which directly affect you.

You are responsible for being familiar with the departmental policies as stated in this handbook. The policies and procedures have been created for the benefit of all concerned, but will only be beneficial if they are understood and heeded by everyone.

Regardless of the extent of your involvement in music at Westmont College, you will find it to be extremely demanding, yet extremely rewarding. Together, we work to make music both an art and a science, and we offer it up as a gift to our Creator.

This handbook is intended to help you navigate your way through the academic study of music at Westmont College and will be a ready reference alongside a close working relationship with the music faculty and a careful study of the official College Catalogue.

## THE MUSIC DEPARTMENT

### **Mission Statement:**

The Music Department equips students for the serious study, composition and performance of great music within the scope of the liberal arts tradition and the context of the Christian faith and worship.

### **Vision Statement:**

The primary objective of the Music Department is to develop skilled musicians with Christian insight into their art and craft at an advanced level. The Music

Department works toward that objective in many ways unique to the arts, and always as part of and in harmony with the total College community.

Faculty and students work together to:

Examine all music in the light of Christian principles and thereby better understand and appreciate this unique response of humanity to God and His creation.

Develop knowledge and understanding concerning the structure and history of music as it relates to creating, composing, interpreting, performing, listening to, evaluating, and teaching.

Provide an environment which promote meaningful aesthetic experiences, critical examination, creative self-expression and musical sensitivity.

Acquire technical skills necessary for creating, composing, interpreting, performing, listening to, evaluating, and teaching music.

Collaborate with each other and the broader arts and faith communities in performance and composition to share and multiply the gifts that are developed through our efforts.

### **The performance mission of the Music Department is:**

Musical performances at Westmont are dedicated to the glory of God and in gratitude for the creative and expressive gifts that are shared with this community. Westmont musical ensembles present performances that are an expected outcome of curricular and collaborative activities.

Performances aspire to educate, entertain, and edify the spiritual development of both performers and audience members

## ENSEMBLE INFORMATION

Ensembles are an important aspect of music at Westmont. All interested Westmont students are encouraged to audition for one or more of the music ensembles.

Participation in the major performing ensembles is required of music majors and minors.

Major performing ensembles that fulfill the requirements of the major and minor include College Choir and Westmont Orchestra. Additional ensembles are described below.

For purposes of fulfilling the Music Major or Minor, the faculty may designate up to 2 semesters of any non-major ensemble to fulfill the Major Ensemble requirement. First – Year singers will automatically be given Major Ensemble credit for Choral Union. Students who need this consideration for other ensembles should file a petition with the music faculty.

### College Choir (MUA 071 / 171)

Westmont's principal choral ensemble, a large mixed chorus, is under the direction of Dr. Michael Shasberger. The College Choir is typically composed of sophomore through senior students. The choir performs the classic repertoire of the past five centuries, along with spirituals, folk song arrangements, and music of other cultures.

The ensemble presents local concerts including, each year, a major work with orchestra. The College Choir also appears at Westmont events, performs in chapel, ministers in local church services, and participates in regional choral festivals. Highlights of the year include the Christmas concert and the spring tour.

### Westmont Orchestra (MUA 083 / 183)

The Westmont Orchestra, conducted by Dr. Michael Shasberger, performs original orchestral literature, along with transcriptions, and arrangements for symphony orchestra. Included in this are works for full orchestra, string orchestra, and small ensembles. The study and practice includes various style periods and composers from the Renaissance through the Twenty-First Century through sight-reading, rehearsing, discussion of history, theory, musical forms and structures, and public performance.

The orchestra performs two major concerts each semester and additionally participates annually in the Christmas Festival and frequently in the Masterworks concerts in conjunction with the Westmont choirs. Dr. Han Soo Kim and Dr. Paul Mori are the principal section for the strings and winds respectively.

### Chamber Singers (MUA 072 / 172)

This select ensemble, under the direction of Dr. Grey Brothers, specializes in a cappella literature, including madrigals and motets of the Renaissance, contemporary sacred and secular music, folk song arrangements, and spirituals. Outreach is an important function of the ensemble; in addition to joining the College Choir on the spring tour, the group performs locally and across southern and central California. Membership in the Chamber Singers is contingent upon membership in the College Choir.

### Choral Union (MUA078/178)

This ensemble is open to all Westmont students with a special focus on the exposure of first-year singers to a wide range of the choral art. Students may continue in this ensemble for multiple years to continue to build on their skills and expand their encounter with choral repertoire. The ensemble is directed by Dr. Brothers with the collaboration of Dr. Steve Hodson and Dr. Nichole Dechaine. Singers in the Choral Union will have experiences with mixed voice ensembles, ensembles of men's and women's voices, and vocal chamber ensembles. They will also collaborate with the College Choir.

Building skills is an important component of the work of the Choral Union, from sight singing to vocal technique and ensemble performance. The Choral Union will perform on 4 major programs throughout the year including the Fall Choral Festival, Christmas Festival, Masterworks Concert, and Spring Vocal Chamber Concert.

### Chamber Orchestra (MUA-083-2)

The Chamber Orchestra serves as a performance outlet for all interested instrumentalists. Arrangements are crafted each semester to meet the available instrumentation and skill level of the participants. The Chamber Orchestra often provides an opportunity for students to develop their skills in preparation for participation in the Westmont Orchestra. Dr. Paul Mori conducts this ensemble.

### Wind Ensemble (MUA 081 / 181)

Various Wind Ensembles, directed and coached by Dr. Paul Mori, are organized for brass, woodwind, and percussion players. The various chamber ensembles perform throughout the semester. Typical groups include a woodwind quintet, brass sextet, brass choir, and flute ensemble. Other ensemble forms to meet student interest and abilities.

### Jazz Ensemble (MUA 082 / 182)

The big band typically features traditional jazz instruments (rhythm section, trumpets, trombones, saxophones), and the music is intermediate to advance. The smaller ensembles feature repertoire of varying difficulty, and though the focus is jazz, other musical styles are explored, including Latin-jazz, jazz-rock fusion, gospel, R&B, and pop, particularly in vocal arrangements. Take-home copies of music, improvisation exercises, scales, theory, etc. are distributed in class. Students are welcome to participate in multiple ensembles. Performance opportunities include an end-of-semester concert, on-campus events such as faculty parties, and community outreach concerts. Singers and instrumentalists who play traditionally-non-jazz instruments (e.g., violin/viola/cello, woodwinds) are welcome to join the small jazz ensembles. Previous experience in jazz is not a prerequisite - classical players who want to expand their musical vocabulary and experience are welcome. Professor John Douglas leads the Jazz Ensemble program.

### String Chamber Ensemble (MUA 084/184)

The string chamber ensemble offers instruction in mixed small chamber ensembles.

Members are customarily drawn from the Westmont Orchestra. Students will be exposed to a wide array of repertoire. The choice of repertoire will be based on varying factors, such as student's interest in the suggested material and the technical capabilities and individual experience of the students involved in each ensemble. Performances of the studied repertoire will be presented at the end of the semester. Ensembles are expected to organize rehearsals outside of weekly coachings. Dr. Han Soo Kim is the primary coach and coordinator of these ensembles.

## PRIVATE LESSONS

Private lessons are available to all Westmont students. Specialists in each performance area are contracted to teach interested students. Music majors and minors are required to take private lessons as noted in the requirements in the College Catalogue.

Thirteen forty-five minute lessons will be given each semester for one unit of credit.

Students must attend at least twelve lessons in a semester, the required number of colloquia as specified below, and engage in a minimum of 4 to 5 hours weekly of individual practice in their performance medium to receive a passing grade.

Thirteen sixty-minute lessons will be given each semester for two units of credit.

Students must attend at least twelve lessons in a semester to receive a passing grade.

Additionally, students enrolled for two units of credit are required to attend 12 forty-five minute performance colloquia and engage in a minimum of 8 to 10 hours weekly of individual practice in their performance medium.

Students must notify the instructor 24 hours in advance if a lesson must be missed.

Lessons missed for just cause (sickness, holidays, etc.) will be re-scheduled at the convenience of the instructor only upon the request of the student. Lessons missed without just cause will not be re-scheduled.

Music lesson fees are not refundable after the first lesson or after the Friday of the second week of classes. Consult the Westmont College Catalog or Music Department Handbook for the complete refund policy. Questions should be addressed to the Business Office.

## COLLOQUIA AND RECITALS

Recitals are an important way to develop performance and listening skills, gain exposure to a broad range of music and support each other as Christian musicians.

Colloquia provide opportunities for music faculty and students to meet on a regular basis to explore issues of common interest.

### Colloquia/Recitals

1. Scheduled Tuesdays at 12:10 p.m. to 12:50 P.M. throughout the semester.

2. All private students are expected to attend at least seven colloquia/recitals. All music majors and minors are expected to attend all the colloquia/recitals.
3. All private students are expected to perform periodically in the colloquia/recitals. (See individual teachers for specific requirements).
4. Students should dress appropriately and observe proper decorum when performing in recitals.
5. Use of printed music in colloquia/recitals is at the discretion of the student's private instructor.
6. Program information for the colloquia/recitals needs to be submitted via our online form by noon on the Friday preceding the colloquium/recital. It is the student's responsibility to furnish the appropriate information to the department secretary. The order of the recital program will be determined by the department secretary in consultation with music faculty. In the event that the program for the recital appears too long, performances may be rescheduled to the following week.

### JUNIOR AND SENIOR RECITALS

1. Students in the performance track are required to perform a junior and a senior recital. Bachelor of Music Education students are required to perform a junior recital. Other music majors may petition to perform a junior or senior recital. The junior recital requires registration for MU 093 (0 units credit). The senior recital requires registration for MU 193 (2 units credit).
2. Normally, a junior will perform a half recital assigned by faculty with another student. The length of a joint recital should be approximately 75 minutes. A senior will perform a full-length recital, approximately 60-70 minutes in length including intermission.
3. Students required to or wishing to perform a junior or senior recital must apply and audition for the privilege in the previous semester by filling out a recital request and scheduling application (which should include all repertoire to be performed), and performing at least two fully prepared selections on a music department colloquium. At least two full time music faculty must approve the recital request form indicating they will attend the program. The grade for recitals will be assigned by consensus of the attending faculty members.
4. Junior or senior recitals are normally held in the evening and are scheduled by the music faculty a semester in advance following a successful completion of the application and audition. Senior and junior recitals cannot be scheduled during the last two weeks of school.

5. Junior and senior recitals are held in Deane Chapel. Requests to perform the recitals elsewhere will be considered by the music faculty. Any extra expense involving a change in location is the student's responsibility. Venue changes must be confirmed before program copy is submitted to the music office.
6. The music department will provide programs. Students must use the approved recital template as provided by the music department. Copy must be submitted to the department for approval and proofreading at least two weeks prior to the performance.
7. Reception expenses are the student's responsibility.
8. The student must provide publicity information to the secretary at least two weeks prior to the recital. The music department will handle publicity for the recital, including listing the event on campus calendar and placing notices in campus news publications. Students are welcome to make posters for placement around campus.

### JURY EXAMS

Private lesson jury exams will be conducted during finals week each semester. These ten-minute jury exams are the equivalent of final examinations for private instruction and will provide an opportunity for the music faculty at large to engage each student who is taking private lessons. The jury for these exams will consist of two or more music faculty members.

All students taking private lessons will be required to perform before the faculty jury. Beginning students, or others who face extenuating circumstances, may be excused from performing before the jury with permission (in writing) of the department chair (the student's private instructor must make this request of the department chair on the student's behalf). Students who have performed a junior or senior recital will be exempt from the jury for that semester.

1. The jury schedule and forms are posted online at the music department website.
2. It is the student's responsibility to arrange for an accompanist for the jury, if needed.
3. Students should dress appropriately and observe proper decorum when performing for the jury.
4. Use of printed music in (jury exams) recitals is at the discretion of the student's private instructor.

## CONCERT ATTENDANCE

Music students should take advantage of every opportunity to hear performances of live music. Concert attendance requirements are a part of the requirements for private lessons and many music classes.

The Santa Barbara community is privileged to hear some of the world's finest musicians. The Department of Music faculty and staff will make every effort to make students aware of events by way of announcements and the department bulletin board. At times, free or reduced rate tickets are available to Westmont students, and these will be made known to you.

## PIANO PROFICIENCY REQUIREMENTS

All music majors are required to exhibit a basic proficiency at the piano by completing the following requirements:

1. Play two-octave scales and arpeggios in the major and minor keys (including three forms of the minor scales), both hands together, with correct fingering, at the tempo quarter note = 60.

2. Play a prepared, approved composition at the level of the following:

Anna Magdalena Bach Notebook (intermediate to advanced selections)

Clementi - Sonatinas

Beethoven - Dances

Schumann - Album for the Young, Op. 68 (nos. 12 ff.)

Scenes from Childhood, Op. 15

Kabalevsky - 15 Children's Pieces, Op. 27 (nos. 7-15)

3. Harmonize a simple melody in a major key, and one in a minor key using tonic, dominant and sub-dominant triads.
4. Transpose a melody up or down a major second and a minor second.
5. Sight-read a four-part chorale or hymn, and a piano piece at the level of the following:

Anna Magdalena Bach Notebook (beginning level selections)

Schumann - Album for the Young, Op. 68 (nos. 1-11)

Bartok - For Children (beginning level selections))

Kabalevsky - 15 Children's Pieces, Op. 27 (beginning level selections)

Kodaly - Children's Dances

The proficiency exam may be taken in sections. Section exams may be scheduled at a time agreed upon by the student and the examining professor (office hours are optimal) or during a second jury slot. The exam may be taken until successfully completed, and

should be started as during the sophomore year at the latest. Dr. Hodson and other piano instructors may grade exam sections, and will report the results of all examinations to the Music Department Chair. If no piano instructor is available, other members of the full-time faculty may be requested to grade the exam if needed.

## WORSHIP LEADERSHIP TRACK ORGAN AND GUITAR PROFICIENCY REQUIREMENTS

In addition to the general piano proficiency requirements, those pursuing the Worship Leadership Track will be required to demonstrate proficiency on both organ and guitar. The examination process is similar to that of the piano proficiency exam.

### **Organ Proficiency Requirements**

1. Completion of Piano Proficiency
2. Play two-octave scales in the major and minor keys (including three forms of the minor scales), both hands and feet together, with correct fingering and pedaling, at the tempo quarter note = 60.
3. Play a prepared piece that includes the use of at least two manuals and pedal board with appropriate tonal registration. Repertoire would include works at the level of the following:
  - a. Johann Christoph Bach's "In dich hab ich gehoffet, Herr"

### **Guitar Proficiency Requirements**

1. Play all basic 1<sup>st</sup> position and common barre chords
2. Play and sing a worship song from a chord chart/ tablature that includes basic chords required in #1 above and appropriate strumming or finger picking technique
3. Harmonizing a basic worship song and hymn with appropriate chords after a brief analysis

## SCHOLARSHIPS

A number of music scholarships are available to current and incoming Westmont students.

Students need not major or minor in music to be eligible for a music scholarship. Application must be made by March 1 of the preceding year to receive priority consideration and possible notification prior to May. Details and application forms are available on the Music Department website.

Awards are automatically renewed for the number of semesters indicated on the award letter as long as recipients continue to meet the scholarship requirements stated on the award letter. Awards may be used during one semester of Westmont off-campus study. Awards will be cancelled when:

1. Students leave school for a semester or more
2. Students notify the faculty of their intent to discontinue their award
3. Students fail to fulfill the stated requirements in any given semester (the requirements are typically successfully completing private instruction on the instrument or voice of the scholarship and successfully participating for credit in the assigned ensemble)
4. When non-compliance with scholarship requirements is noted (i.e. student does not audition for ensemble placement as required, student does not complete enrollment for coming semester's required lessons and ensemble by the end of current semester).
5. Students are not meeting the Satisfactory Academic Progress standards associated with all forms of financial assistance  
Students who notify the department of their intent to cancel a scholarship or leave Westmont for a semester or more and are in good standing in terms of music scholarship qualification at the time of the cancellation of their award may, upon review by the faculty, have awards reinstated if funds are available upon their return to study.

Music scholarships are awarded in compliance with the standards of the National Association of Schools of Music and represent a mutual commitment between the college and students. Awards are automatically renewed as long as the conditions for maintaining awards are met. Conditions typically include being enrolled for credit and making satisfactory progress in the appropriate private lesson and assigned ensemble. Students must inform the Department Chair if for any reason they do not intend to continue their qualifying music studies in any semester. Awards normally travel with students for one semester of off-campus study for which no music enrollment is required. However, students are expected to enroll in the appropriate music lessons and ensemble upon their return. Students who do not plan to continue their musical studies the semester following their off-campus study should notify the Department Chair that their awards should be cancelled during their off-campus semester.

## ACCOMPANISTS

Competent keyboard accompanists (commonly referred to as collaborative pianists) are encouraged to develop their skills through accompanying ensembles and private lessons. Funds are available to pay accompanists and all accompanists must be registered with the music office. Interested students should inquire for more information from the music secretary. Dr. Hodson coordinates the work of all

collaborative pianists provided by the Department. Specific policies regarding assignments and rates of pay may be obtained from him.

## FACILITIES

### Music Building

#### **Building Access**

Buildings will be opened at 6am and will be locked at midnight by Public Safety officers. Practice rooms will be unlocked during the day for use. No keys will be issued to students.

#### **Room**

1. Water is allowed in practice rooms. Please do not set water bottles on pianos.
2. No food or drinks allowed in any practice rooms or teaching studios, but you are welcome to eat on the front deck or by the table and chairs on the lawn.
3. Windows may be opened but must be shut before you leave the room. Windows left open over night could cause severe damage to the pianos.
4. Cellists must use their rock-stop at all times at all times to prevent damage to the floor.
5. Please turn off the lights before you leave the practice rooms.
6. If you remove a chair or stand from a room, please return it to the room from which you borrowed it.
7. For reasons of safety and liability, students may not block practice room windows.
8. Please do not lean on the cloth-covered, sound-absorbing boards in the rehearsal and practice rooms. The fiberglass boards will crack if undue pressure is placed on them. Each panel cost an extraordinary amount and will be very expensive to replace if damaged.

#### **Piano Care**

1. Bookshelves are located in each room. Please set music, backpacks, and book here and not on the pianos.
2. Keep the lid clear and clean at all times. Food, drink, coats, instrument cases, etc. cause damage and do not belong on the pianos.
3. Never remove the piano or bench from this room. You could hurt yourself as well as do damage to the pianos.
4. Pen and pencil marks can scratch the finish. Never write on paper that has direct contact with the piano. Certainly, never write on the surface of the pianos!
5. Always keep the key cover up, even when the piano is not in use. This allows the

air to circulate and helps to prevent sticking keys.

6. While cleaning, use a soft, clean cloth that is dry or slightly damp with water only. No cleaning solutions or polishing compounds.

### **Kitchen**

Kitchen use is available to faculty and staff use only.

### **Instrument Storage**

Instruments may be stored under the stairs in the workroom. Space is extremely limited and that we can only accommodate large instruments when absolutely necessary on a regular basis. Students may leave other instruments carefully and neatly in this space on occasion. The Music Department takes no responsibility for the security or safety of instruments left in the workroom

### **Practice Room**

1. Students may reserve a practice room for 1 hour per day per credit of lesson time.  
1-unit Private Lesson = 7 hours per week  
2-unit Private Lesson = 14 hours per week
2. Students may "stack" hours on certain days. So, a student taking a 1-credit lesson may reserve 2 hours on a Sunday night and 5 hours on Thursday.
3. Use of the practice rooms are prioritized as follows:
  - a. Adjunct Instructors teaching Westmont students
  - b. Westmont students with room reservations
  - c. Westmont students who are enrolled for private instruction practicing without a room reservation
  - d. Adjunct instructors teaching non-Westmont students
  - e. Westmont students teaching their own private students
  - f. Westmont students who are not enrolled for private instruction
  - g. All others

Please defer the use of a room graciously when asked by someone higher up on the priority list when asked.

### Deane Chapel

1. Deane Chapel is used for classes, ensemble rehearsals and recitals.
2. Organ and piano students, as well as students who are preparing for a recital may make arrangements to rehearse in Deane Chapel. Permission must be given by a member of the music faculty and practice time must be scheduled in conjunction with the Deane Chapel schedule.

## Instruments

1. The school owns several instruments, which are available for student use.
2. Students wishing to use any of the school instruments must make arrangements with the Music Department Secretary.
3. Students who borrow music department instruments will be held responsible for their damage or loss.

## MUSICIANS HEALTH AND INJURY PREVENTION

The Music Department highly encourages students to develop healthy and safe practices as they pursue their musical studies. Music study involves inherent hazards that relate to practice, performance, teaching and listening both in general and as applicable to their specific specializations. This includes but is not limited to hearing, vocal, and musculoskeletal health and injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

### **Hearing Health**

Prolonged exposure to loud sounds (music or noise) can cause permanent hearing loss. Participants and audience members in such settings as ensemble rehearsals, concerts, and Chapel should take appropriate measures to minimize exposure to and the effect of high decibel levels. The following chart offers a helpful perspective on gauging the volume level of various environments and their potential impact:

**Decibel (Loudness) Comparison Chart**

<b>Environmental Noise</b>	
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
Power mower at 3'	107dB
Snowmobile, Motorcycle	100dB

Power saw at 3'	110dB
Sandblasting, Loud Rock Concert, iPod at full volume	115dB
<i>Pain begins</i>	<i>125dB</i>
Pneumatic riveter at 4'	125dB
<i>Even short term exposure can cause permanent damage - Loudest recommended exposure WITH hearing protection</i>	<i>140dB</i>
Jet engine at 100'	140dB
12 Gauge Shotgun Blast	165dB
<i>Death of hearing tissue</i>	180dB
<i>Loudest sound possible</i>	194dB

### NIOSH Daily Permissible Noise Level Exposure

Hours per day	Sound level
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, small auditorium	75 - 85dB
Piano Fortissimo	84 - 103dB

Violin FF	82 - 92dB
Cello FF	85 -111dB
Oboe FF	95-112dB
Flute FF	92 -103dB
Piccolo FF	90 -106dB
Clarinet FF	85 - 114dB
French horn FF	90 - 106dB
Trombone FF	85 - 114dB
Tympani & bass drum FF	106dB
iPod on 5/10	94dB
Symphonic music peak	120 - 137dB
Amplifier, rock, 4-6' & peak iPod	120dB
Rock music peak	150dB

**NOTES:**

- *One-third of the total power of a 75-piece orchestra comes from the bass drum.*
- *High frequency sounds of 2-4,000 Hz are the most damaging. The uppermost octave of the piccolo is 2,048-4,096 Hz.*
- *Speech reception is not seriously impaired until there is about 30 dB loss; by that time severe damage may have occurred.*
- *Hypertension and various psychological difficulties can be related to noise exposure.*
- *The incidence of hearing loss in classical musicians has been estimated at 4-43%, in rock musicians 13-30%.*

*Statistics for the Decibel (Loudness) Comparison Chart were taken from a study by Marshall Chasin , M.Sc., Aud(C), FAAA, Centre for Human Performance & Health, Ontario, Canada. There were some conflicting readings and, in many cases, authors did not specify at what distance the readings were taken or what the musician was actually playing. In general, when there were several readings, the higher one was chosen.*

**Additional Resources**

*The National Institute for Occupational Safety and Health (NIOSH) - <http://www.cdc.gov/niosh/topics/noise/>*

Decibel (Db) readings taken with a Check Mate CM-140 hand-held decibel meter for typical Westmont musical environments include:

- Worship Music in Chapel: Average 90 db, Range 82db – 98 db
- Deane Chapel Orchestra rehearsal: Average 84 db, Range 76 db - 98 db
- Deane Chapel large choir rehearsal: Average 80 db, Range 70 – 87 db
- Piano (at FF) in average practice room: 86 db
- Trumpet (FF in mid range) in average practice room: 88 db

Students are encouraged to seek out hearing protective devices if they are exposed to recurring or sustained high decibel levels in their musical or non-musical endeavors.

### **Musculoskeletal Health**

Musicians should be aware of discipline specific musculoskeletal health considerations that may be specific to various performance disciplines. Faculty members on every instrument and vocal area are a resource for the development of good physical practice habits and referrals for remediation of physical conditions when they occur. The campus Health Center is an additional resource available to students. The proper physical preparation for performers is a critical part of their practice, rehearsal and performance discipline. The first Music Department colloquium each year will include information on this topic.

### **Injury Prevention**

Appropriate health and safety practices are key to the prevention of personal injury. Students are also advised to exercise appropriate care when moving large equipment and instruments. Only those students who have been officially authorized and trained to move risers and large orchestral instruments should do so unless they are under the guidance and supervision of faculty or staff.

### **Environmental Safety**

All campus facilities meet current federal and state safety regulations. A First-Aid Kit is located in the workroom of the Music Building.

### **Campus Resources**

Westmont maintains a full-time health center for all students with a full time attending physician and staff who are able to refer students to specialized medical resources in the community. The mission of the campus health center follows:

*The Health Center is committed to being on mission with Christ in our participation as health care providers in the movement of God's love towards people. We accomplish this by maintaining a staff with years of experience and training in the area of college health. As such, we are able to provide the excellent health care that is required for this unique population. By partnering with students in assuming responsibility for their own health care needs, we hope to equip these young adults with the skills needed to access health care throughout their lives.*

Westmont's Public Safety Office maintains an all-campus injury and illness prevention program. Details of this program may be found at:

[http://www.westmont.edu/offices/physical\\_plant/public-safety.html](http://www.westmont.edu/offices/physical_plant/public-safety.html)