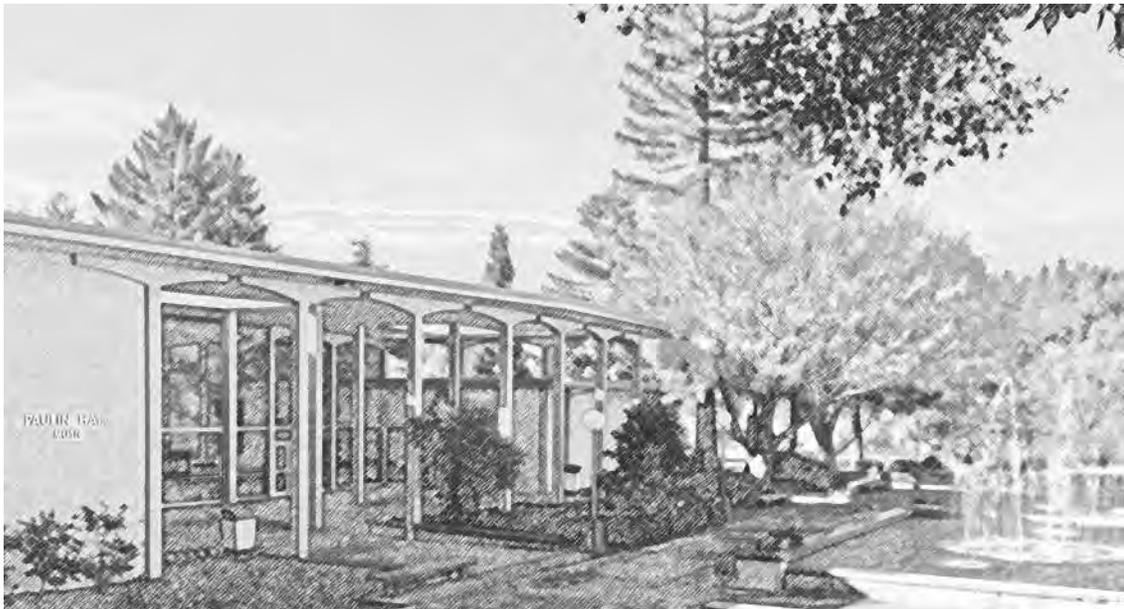


Pacific Union College Department of Music

# Music Student Handbook

2019-2020



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# ACADEMICS

## Degree Level Student Learning Outcomes (SLOs)

*See curriculum guides for more information*

### ***Successful Bachelor of Science music major with no emphasis will be able to:***

- Make music effectively in solo and group performance settings and when conducting ensembles, at a level appropriate for a musician educated in the liberal arts.
- Create music via composition, editing and synthesis, improvisation, orchestration and arranging at a level appropriate for a musician educated in the liberal arts;
- Understand and communicate about music through a deeper understanding of music theory, history, and ethnomusicology, and through the development of articulate oral and written skills; and
- Teach music to people of all ages and abilities, in solo or ensemble settings, at a level appropriate for a musician educated in the liberal arts.

### ***Successful Bachelor of Science music major with composition emphasis will be able to:***

- Make music effectively in solo and group performance settings with particularly good skills when conducting ensembles;
- Create music at an exceptional level via composition, editing and synthesis, improvisation, orchestration, and arranging;
- Understand and communicate about music through a deeper understanding of music theory, history, and ethnomusicology, and through the development of articulate oral and written skills; and
- Teach music to people of all ages and abilities, in solo or ensemble settings, at a level appropriate for a musician educated in the liberal arts.

### ***Successful Bachelor of Science major with music and learning emphasis will be able to:***

- Make music in solo and group performance settings and when conducting ensembles at a level necessary for a professional educator;
- Create music via composition, editing and synthesis, improvisation, orchestration, and arranging at a level necessary for a professional educator;
- Understand and communicate about music through a deeper understanding of music theory, history, and ethnomusicology, and through the development of articulate oral and written skills at a level necessary for a professional educator; and
- Teach music exceptionally to people of all ages and abilities, whether in solo or ensemble settings.

### ***Successful Bachelor of Science music major with performance emphasis will be able to:***

- Make music exceptionally well in solo and group performance settings and when conducting ensembles;
- Create music via composition, editing and synthesis, improvisation, orchestration, and arranging;
- Understand and communicate about music through a deeper understanding of music theory, history, and ethnomusicology, and through the development of articulate oral and written skills; and
- Teach music to people of all ages and abilities, especially in a solo setting.

### ***Successful Associate of Science music major will be able to:***

- Make music in solo and group performance settings and when conducting at a level appropriate for a connoisseur musician;
- Create music via composition and arranging at a level appropriate for a connoisseur musician; and
- Understand and communicate about music through a deeper understanding of music theory, history, and ethnomusicology at a level appropriate for a connoisseur musician.

## **How to Become A Music Major**

**Step 1** - On your application to the college, state that you want to be a music major. If you are already enrolled at PUC, you can submit a change of major through the registrar's office or online.

**Step 2** - Pass an entrance audition in your major instrument or voice (see page 4 for audition requirements).

**Step 3** - REGISTER for music performance lessons:

- MUSP 163 if you pass an entrance audition.
- MUSP 162 if you have not passed an entrance audition. Until you pass the audition, you are a pre-major. Continue with this course until you pass the entrance audition.

**Music majors under the 2016-2017 and previous catalogues will receive a Lesson Fee Waiver each quarter they meet the requirements listed on page 5.**

**Step 4** - Register for MUTH 121+L (Beginning Theory I plus Lab) and take the Theory Placement Examination (TPE) offered during the first week of classes. If you do not pass this exam you will be required to drop MUTH 121 and take MUTH 103 (Fundamentals of Music Theory) during spring quarter.

**Step 5** - Register for MUEN Ensemble(s) relevant to your major instrument (see pages 14 for list of primary ensembles). Auditions, if required, are held during the first week of school. (see page 15 for audition process).

**Step 6** - Let the chair of the department know you are working toward a music degree.

**Step 7** - Meet with your advisor to discuss your program and go over the music student handbook.

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## **Information for all Music Majors**

All music majors should study the information concerning the general education requirements relevant to their degree found in the *Pacific Union College General Catalog* for the year in which the student started at PUC. In addition, all music majors should be familiar with the specific music major requirements as found in the *General Catalog*. These are the courses majors must pass with at least a C- to receive their degree. The major's advisor will help them through the intricacies of figuring out their program, but the student is ultimately responsible for the classes they take and for achieving their degree.

## **Information for Future Classroom Teachers**

Music majors planning to teach music in the school system should take the B.S. music & learning emphasis and work with the education department to complete the coursework required for California secondary teaching credentials. Be aware that teacher education candidates must maintain a minimum cumulative GPA of at least 2.5 overall and 2.7 in upper division music courses in order to be eligible for student teaching. Because state requirements change in the credentialing curriculum, majors in this emphasis should remain in close contact with both their education and music advisers to be aware of new requirements. In order to obtain their teaching credentials, the music & learning major will need to take the required credential courses from the education department and pass the California Subject Examination for Teachers (CSET) in music. Majors may also choose to graduate with a B.S. music & learning emphasis degree and take their California credentialing coursework as part of a Masters of Arts in Teaching degree.

## **PUC Credit Hour Policy**

For an academic quarter, one credit at Pacific Union College generally represents a minimum of 30 hours of work on the part of the student. The student work includes both classroom instruction and out-of-class work, and is typically spread out over the standard quarter (ten weeks of standard instruction and one week of final examinations). A course may be offered in a term of a different length, but it must contain the same contact time and out-of-class student work expectations as the same course offered during a standard academic quarter.

Courses that are listed for variable credits will specify how credit value is assigned, and requirements will be clearly delineated for each credit value offered.

### **Credit Hours by Instructional Methods**

Credit hours for a course should be assigned according to the guidelines for the instructional method of the course. A course may combine multiple methods of instruction to compose the credit total. For example, many courses at Pacific Union College combine lecture and laboratory components.

- **Standard Courses**

*Lecture, seminar, discussion, examination*

Valued at one credit for 50 minutes of classroom instruction per week, with a normal minimum expectation of two hours of out-of-class student work per week per credit. An additional two hours of instruction and/or testing occurs for each course during final examination week.

- **Activities Supervised as a Group**

*Laboratory, clinical, group practicum, exercise science activity, **music ensemble**, group art studio, dramatic performance, workshop*

Valued at one credit for 150 minutes of supervised activity per week. When the activity involves substantial out-of-class student work, the meeting time may be reduced to 100 minutes of supervised activity per week.

- **Individualized Courses**

*Directed study, independent study, project, research, thesis, fieldwork, internship, externship, individual practicum, flight training, **music lessons**, private art studio*

Valued at one credit for a minimum of three hours of student work per week as assigned and evaluated by the instructor. (Equivalent to 25 hours of instrument/voice practice outside of lessons.)

## **Audition Guidelines to Become a Music Major**

Schedule a 10-minute entrance audition with at least three music faculty and come prepared to play material as described below. If you feel you are not ready to perform an audition, contact the department chair to schedule lessons in preparation for a future audition.

All vocalists and instrumentalists should perform two pieces of contrasting style, preferably from memory. All degree applicants should choose music from the standard solo repertoire, with bachelor's degree candidates aiming at intermediate or advanced repertoire.

Composers should show two original compositions in contrasting style, presenting these pieces either in live performance or through electronic media.

## Private Music Lessons

**Lesson Fees** (based on one credit hour; equivalent to nine 30-minute lessons per quarter)

<b>Music Majors who have passed entrance audition *</b>	<b>\$200</b>	<b>MUSP 163/363 Primary Instrument</b>
	<b>\$250</b>	<b>MUSP 386 Secondary Instrument</b>
<b>Pre-Music Majors &amp; Non-Majors</b>	<b>\$350</b>	<b>MUSP 162/362 General Lessons</b>
<b>Non-Credit Lessons</b>	<b>\$450</b>	<b>Nine 30-minute lessons per quarter</b>

**\* Music majors under the 2016-2017 and previous catalogues will receive a lesson fee waiver if the following requirements are met:**

- Are registered for theory classes, or have already taken these courses and are continuing to enroll in courses normally expected of majors;
- Are enrolled in an ensemble relevant to their instrument; and
- Earn a B or higher in private lessons.

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**Students are expected to be on time and attend every lesson.** Unexcused absences will not be made up. If a teacher misses a lesson they will coordinate with the student to make up the lesson by the end of the final week of the quarter. If a student withdraws within the first two weeks of the quarter the fee will be prorated. After that no refunds will be given.

**Register online** just as you do for other classes. Determine the MUSP # from the class schedule, then choose the section number for your teacher. **If the teacher of your choice is not listed, contact the Music Office for a section number.**

**Fill out a *Private Lesson Information Form*** by the end of the first week of classes and email to [music@puc.edu](mailto:music@puc.edu). Your teacher should contact you by the beginning of the second week of classes.

### **Choosing Your Music Performance Teacher**

Music students usually register for lessons from one of the regular music faculty. In cases when none of these teachers are qualified to teach a specific instrument or when the teachers in a performance area are too overloaded to accept more students, special arrangements can be made to take from a different teacher. See the department chair with inquiries.

### **Applying for Upper Division (UD) Lessons (B.S. only)**

Send an email to [music@puc.edu](mailto:music@puc.edu) requesting permission to register for UD. Evaluation will be made at your formal jury.

### **Practice Hours Policy**

A minimum of 25 hours per credit hour, per quarter, in each instrument is expected as outside work for private lessons. This is a minimum requirement; consult the syllabus for your studio teacher's requirements. If a practice log is required, you may obtain one from the music office to record your daily practice.

### **Juries**

The jury is the final exam for private lessons, so plan well. Failure to perform a jury will result in an incomplete. See page 6 for details about the jury process.

### **Performance Classes**

Not-for-credit performance classes in various instruments and voice are scheduled each quarter as part of your performance studies (private lessons). These classes provide opportunities for practice in performing under low-stress situations in preparation for recitals and juries. It also provides an opportunity for peer feedback. Teachers provide instruction in performance techniques, stage manners, and appropriate attire. While these classes are not for credit, individual teachers may require attendance.

## Juries

### **Final Exam for Music Lessons**

All music majors are to perform a jury (final exam for lessons) each quarter lessons are taken. You must complete at least one *formal* (not by recital) jury per year.

This exam, completed before at least three music faculty members, is a way for the faculty to keep informed of your musical progress. It helps you develop stage presence, and provides you an opportunity to practice performing in a less stressful situation than recitals.

### **Types of Juries**

**Formal Jury:** This 10-minute jury usually occurs during final exam week, and is held in the auditorium or church sanctuary (organists). All music majors must jury at least once each year in this type of jury.

- Sign up for a time slot at the Music Office beginning two weeks before the formal jury.
- Turn in *Rep Sheet* by Friday of Dead Week.
- On the day of the jury, a schedule will be posted at the Music Office. When it is your turn, you will be invited in.

**Jury by Recital:** You may choose to jury during a General Student Recital (GSR) or on a solo, joint, or degree recital.

- GSRs - turn in two forms: *General Student Recital Information* and *Rep Sheet*
- Solo, joint, or degree recitals - turn in *Recital Program Repertoire* form

### **Jury Action/Comments**

At completion of your jury the music faculty will assign a grade and will write comments on your performance. Jury comments will be shared with you via letter and/or email after the end of the quarter.

### **What if I can't hold a jury?**

Since the jury is the final exam for your private lessons, if you do not complete a jury you will have to take an incomplete for that quarter. Talk to your teacher as soon as possible to request an incomplete. An incomplete must be approved by the music faculty. A make-up jury must be completed by the date listed on your incomplete

### **What to Perform on a Jury**

Jury repertoire is selected during your lesson in consultation with your teacher. Generally, repertoire will reflect your ability to handle music at the level for which you are registered. You should try to select works from different styles with a variety of technical challenges from quarter to quarter.

### **What Else Happens on a Jury?**

At your jury you will be asked to perform your jury selections or portions of these selections. It is possible that you will be asked to play some technical exercises or scales and sight read. You will also be asked to discuss your pieces and the composers of those pieces.

### **Repertoire Sheet**

*A Repertoire Sheet* (Rep Sheet) is used to report all the pieces, scales, and exercises you have been working on during the quarter. It is highly recommended that you update your comprehensive repertoire list for your portfolio at the same time you fill out your *Rep Sheet* (see page 10 for more information about portfolios). Your *Rep Sheet* must be turned in by Friday of Dead Week or 48 hours before a jury by recital.

Note: A degree recital is automatically juried, so you do not have to do a formal jury that quarter. You may turn in a *Recital Program Repertoire* form in place of the *Rep Sheet*.

## Jury Evaluation Guidelines

The following list will give an idea of some of the factors that are considered in a jury evaluation and your performance grade.

### General Musicianship

- a) Tempo (speed, stability, rubato, variations)
- b) Rhythm (precision, two against three and other complexities, rhythmic accents)
- c) Pitch accuracy
- d) Dynamics (crescendo, diminuendo, accents, sectional contrast, strata)
- e) Phrasing delineation of different musical statements, intensity variation, “breathing”, feeling the form and melody
- f) Articulation (legato, staccato, slurring, glissando, portamento, portato)
- g) Style (historical integrity, capture of the “mood”)
- h) Stage presence (approach and departure, acknowledging applause, display of confidence, verbal expressions, mannerisms, general appearance).

### Technique

- a) Embouchure
- b) Tonguing
- c) Bowing
- d) Vibrato
- e) Position, posture
- f) Keyboard technique
- g) Pedaling (organ, piano, harp)
- h) Registration
- i) Breathing, support
- j) Intonation
- k) Tone quality
- l) Diction

### Miscellaneous

- a) Progress
- b) Interview questions

### Composition Majors - within the musical language you have chosen for your piece:

#### General Musicianship

- a) Craft
- b) Creativity
- c) Personal Voice
- d) Effectiveness with the audience

#### Technique

- a) Thematic development
- b) Harmony
- c) Counterpoint
- d) Form
- e) Idiomatic writing for instruments
- f) Mastery of technology

#### Miscellaneous

- a) Progress
- b) Number of premieres/performances
- c) Interview questions

### Jury Grading Scale

A	4
A-	3.7
B+	3.3
B	3
B-	2.7
C+	2.3
C	2
C-	1.7
D+	1.3
D	1

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## Collegium in Music

All music majors who began their music degree during the 2016-2017 school year and going forward must take MUHL 101 Collegium in Music (0.3 credit hours) each quarter in residence - up to twelve quarters for B.S. and six quarters for A.S. majors. As part of this course, you must attend at least **five** classical concerts per quarter. Below are guidelines for receiving credit and proper etiquette for concerts and recitals.

Music majors who began their music degree during the 2015-2016 school year or earlier are not required to take this course, though it is strongly recommended. If you do not take this course, you must still attend at least five classical concerts or you will be charged a fee of \$125.

## Concert and Recital Attendance

### **Philosophy of Attendance**

Experiencing the energy of live performance without the pressure of performing yourself is a wonderful way to remind yourself of the power of music. It is also an opportunity to study the art of master performers as they demonstrate virtuosity, stage presence, and etiquette. Students who are serious about their musical training will take every opportunity to enhance their musicianship by attending recitals, ensemble concerts and off-campus classical performances. Concerts are an opportunity to discover music you haven't heard before and find inspiration to spend more productive time in the practice room.

### **How to Receive Credit**

An attendance-taker will be at most campus concerts.

#### **You must check in and out in order to receive credit.**

- Check in no later than five minutes after the start of the program with the attendance-taker in the lobby.
- Stay for the entire concert/recital. (Leaving during the concert and returning at the end will forfeit your right to credit.)
- Check out with the attendance-taker.

### **Types of Concerts That Qualify**

- Department of music concerts: You will receive one credit for all concerts and recitals presented by the department that you attend as an observer.
- Ensemble concerts in which you participate: For concerts featuring ensembles in which you participate, you will receive one credit for that ensemble per quarter, regardless of how many times that ensemble performs. If you are in multiple ensembles, you will receive one credit per quarter for each.
- Other concerts on campus: Music & learning emphasis majors will receive one credit for attending ONE classical concert from the following: PUC Prep, PUC Elementary School, OR Paulin Center for the Arts. If there is no attendance-taker at the concert, submit to the department office a printed program, signed by one of the music faculty, no later than one week following the program.

- Off-campus attendance: Concerts must be classical in style, and you must submit a printed program to the Music Office no later than one week following the program. Most off-campus concerts will receive two credits. (If you have any questions about other concerts, speak with the the faculty member in charge of colloquy that quarter.)

### **Etiquette for Recitals and Concerts**

- Attire
  - On-campus: Nice casual dress in accordance with the dress code specified in the PUC *Student Handbook* (page 46).
  - Off-campus: Classical concerts usually expect business/dress attire.
- Arrive at the concert on time and be seated before the concert begins. If you are late, wait outside the auditorium until an appropriate break in the program when applause is heard. Then please be seated quickly and quietly toward the back of the auditorium.
- Refrain from talking, whispering, rustling papers, moving around, or leaving the auditorium during a performance to avoid interfering with the performer's concentration or the attention of others in the audience.
- No flash photography at any time.
- Applaud only at the end of multi-movement works. If you are unsure whether a piece is completed, wait until someone more knowledgeable begins clapping.

## Tests

### **Theory Placement Examination (TPE)**

Register for MUTH 121+L (Beginning Theory I plus Lab). During the first two days of class, the TPE will be administered to determine if you have sufficient theoretical background to be successful in the Music Theory sequence. Students who do not pass will be asked to drop MUTH 121 and take MUTH 103 (Fundamentals of Music Theory) during spring quarter in preparation for Theory I.

### **Skills Needed to Pass TPE**

- Be able to recognize common musical terms and symbols
- Identify notes in both treble and bass clefs
- Know how to create major and minor scales
- Have an understanding of half and whole steps
- A basic understanding of rhythm: time signatures, note and rest values
- Understanding of key signatures up to three sharps and flats

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## Sophomore Evaluation

During the sophomore year all bachelor's degree majors, after completing at least 90 credits as accepted by PUC, will meet with the music faculty for an evaluation and present their *Statement of Personal Goals*. The purpose of this meeting is to provide an opportunity for the student and the faculty to talk together about a career in music. This evaluation is an important step toward fulfilling degree requirements and the student will want to prepare well.

### **Statement of Personal Goals Instructions**

Prior to the evaluation, create your *Statement of Personal Goals* on CANVAS in consultation with your teacher following the instructions below, and email it to [music@puc.edu](mailto:music@puc.edu) before your evaluation.

- Create your statement in Microsoft Word
- Include the following in the header:

*Presented to the Department of Music Faculty of Pacific Union College by <insert your name here>*
- Enter the date on the next line down
- Your goals should include:
  - Your reason for choosing music as your career. If not pursuing a musical career, what are your career plans?
  - Personal characteristics, qualifications, and potential you have that will contribute to your success in your career.
  - Areas in which your musical skills can make a strong contribution to your chosen career.
  - If music is your career path, provide a summary of your teaching, performing, and/or conducting experience.
- Email statement to [music@puc.edu](mailto:music@puc.edu). (The office manager prints copies for the file, and distributes to faculty before the evaluation.)

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### **Exit Interview**

During the last quarter before graduation all music majors are required to do an exit interview with the department chair during which time they will also take a short exit survey. The purpose of this interview is to provide an official opportunity for the student and chair to discuss what elements of the curriculum were successful and which (from the student's perspective) could be reviewed or adjusted. Both the survey, which will be placed in the student's file, and the exit interview will help the department assess its success in helping the student reach the intended student learning outcomes.

### **GNST 401**

All graduating seniors from PUC are required to take GNST 401 - Senior Assessment Seminar. This class meets weekly for two hours and fifteen minutes during spring quarter, and is a requirement for graduation. During this class you will take the **Major Field Test (MFT)** which assesses what you learned in music history and theory over your course of study in the department of music. Please take this test very seriously.

## Portfolio

The portfolio is required of all B.S. students. The purpose of the portfolio is threefold: 1) It gives you the opportunity to track your progress as a musician; 2) It helps you to develop tools that will make you more successful when you when you apply for a job; 3) It provides a useful assessment for the department to grow and improve. As such, at your last portfolio evaluation, the department will examine it according to the portfolio rubric below. It is expected that for each element in the rubric, 80% of the students will have a rating of “Adequate Evidence” or higher.

Your portfolio will be started during your first year as a music major and should be posted on CANVAS under your name/ePortfolios. Students will meet with the department chair before spring quarter midterms to review their portfolio and examine their progress as musicians and music majors. Your portfolio grade is tied to your senior recital and GNST 401 grades, and must be completed by the beginning of Dead Week of your last quarter.

The portfolio should contain the following information (there is no set format; just create something you can be proud of):

- A statement of purpose: Why you are a musician and choose to study music. This may change over the course of four years.
- Curriculum Vitae (CV):
  - o List of studio teachers with whom you have studied
  - o Festivals or music related seminars in which you have participated
  - o Any master classes in which you have performed (list the visiting teacher)
  - o List of recitals you have performed and ensemble concerts and other venues in which you’ve soloed (if applicable)
  - o Skills you have honed (Finale, music technology, skills in orchestration, etc.)
  - o Music-related jobs you have held—paid or unpaid (ensemble librarian, set-up crew, administrative helper, grader/reader, etc.)
  - o Awards
  - o Repertoire studied (optional but strongly recommended)  
A convenient time to update your repertoire list is when you fill out your Jury/Repertoire Sheet each quarter
- At least one example of your best written/composed work from each year in residence.
- Audio or video clips of your performances (optional)
- A short bio (to be used in concert programs)
- Any program notes you write

## Recitals

### **Why Have Recitals?**

The department of music encourages every music student to share music with others through performance at least once during each quarter of lessons, no matter how simple the music. It is necessary to practice handling the stress of performing in public. There are a number of different kinds of recitals: General student recitals (GSR), degree recitals, and non-degree recitals. Whichever kind you give, your participation must be recommended by your teacher and scheduling approved by the faculty.

### **General Student Recitals (GSR)**

GSRs provide an opportunity for you to share your musical performance ability with others, and to practice performing in public. Most music majors will perform on these recitals once each quarter. Fill out the forms: *Rep Sheet & General Student Recital Information*. Turn these forms in via email to [music@puc.edu](mailto:music@puc.edu) at least **a week before the recital**. You may do two juries per year at a GSR with your teacher's permission, although you will still need to do a formal jury once a year.

### **Associate Degree and Non-degree Recitals**

#### **Register for MUSP 289 • 15-minute recital**

All A.S. music majors are required to complete an associate's degree recital. This juried recital should be given during your last quarter of study with your teacher, and must include at least 15 minutes of music chosen in consultation with your teacher. Program notes are **optional**. You may submit the *Recital Program Repertoire* form in place of the *Rep Sheet*.

B.S. music majors wishing to receive credit for a non-degree recital may register for MUSP 289.

### **Senior Degree Recitals (B.S.)**

#### **Register for MUSP 489 • 30-minute recital**

B.S. music majors may choose to present a juried senior degree recital of music chosen in consultation with their studio teacher. Senior recitals should be given during the last quarter of study with your teacher. Program notes are **required**. You may submit the *Recital Program Repertoire* form in place of the *Rep Sheet*. If you choose not to do a senior recital, you must do a senior project (see below).

### **B.S. Senior Degree Composition Recital/Project**

#### **Register for MUED 489**

B.S. Composition Emphasis majors are required to do a senior composition recital/project. This may take a variety of forms, and must be designed in consultation with your studio teacher. Program notes are **required**.

### **B.S. Senior Project**

#### **Register for MUED 489**

B.S. music majors (with the exception of composition and performance emphases) may choose to do a senior project instead of a senior recital. This project may take a variety of forms and must be selected in consultation with your studio teacher and advisor.

### **Joint or Special Recitals**

At some point, you (alone or with others) may decide to present a recital just for fun. Such non-required recitals need to be arranged through your studio teacher and the department of music. You might, for example, wish to attempt to win the *Certificate of Achievement* (page 20). You would then give a recital each of your four years here at PUC. Or you might be invited to participate on a special recital presented by some of the more advanced students or department teachers. Then again, perhaps you might wish to present a recital just for the pure joy of sharing your music with all of us.

### **Degree Recital Grades**

At the completion of your degree recital, the music faculty will assign you a grade. They will also write brief comments about your recital, which will be placed in your permanent file in the Music Office. You may discuss them with your teacher shortly after your recital.

### **Program Notes and Recital Forms**

A portion of your degree recital grade is based on the quality of your program notes, and the on-time submission of your recital materials to the Music Office.

You will find the *Solo or Joint Recital Guide* (page 13 in this handbook) helpful in planning your recital. It contains step-by-step instructions for what to do and when.

## Planning for a Solo or Joint Recital

- **Posters:** If you choose not to create your own poster to hang around campus advertising your recital, please provide the Music Office with a high resolution photo no later than two weeks prior to your recital date, for use on posters and social media.

- **Printed Programs:** All programs will be printed by the department. Be sure all your information is approved by your teacher and submitted to the Music Office no later than one week before your recital.

- **Assistants & Accompanists:** You are responsible for finding individuals to assist you with any setup prior to your recital. If an accompanist is required, work with your studio teacher to identify one. If you cannot find an accompanist, the department will assist you. All those assisting you should dress appropriately, usually in black, and in accordance with the PUC Dress Code (*Student Handbook*, p. 46).

- **PA, Microphones and Lights:** The department provides a PA technician to operate the lights, microphone, and audio recording for your recital. Be prepared to let the technician know your lighting and mic needs at least 24 hours before your recital. Using one of your printed programs, clearly indicate where you want lights turned up and down and mics adjusted. Keep in mind, the technician is not available to act as a stagehand.

- **Recording:** The department of music will audio record your recital for our file. You may request a copy; however, the CD is not for public distribution and may not be copied or shared in any form.

You may video record your recital at your own expense. You may find your own videographer or PUC's Media Services can do it for you (the cost will be put on your school bill). It is suggested that the video recording be a fixed recording to keep the costs and distractions during your recital down. Notify the Music Office if you choose to make a video recording.

- **Decorations:** If you have stage decorations, be sure they are removed and that the stage and lobby are left in good condition when the recital is over. (See page 24 of this handbook for auditorium and lobby use guidelines). You are responsible to delegate cleanup after your recital.

- **Piano, Harpsichord, etc.:** Decide with your teacher which instruments you will need and arrange for them to be in the proper place(s) for your use. Afterward, be sure they are returned to their original places if necessary.

- **Reception:** The department of music does not generally provide receptions for student recitals, though the department will provide a table and the use of the kitchenette if you would like to arrange a reception yourself. Make the reception arrangements with your teacher, choose a coordinator, and contact the Music Office to check out a kitchenette key. (See pages 26 & 27 for guidelines and cleaning instructions). If a student's family is unable to provide a reception, the department will provide a minimal one.

- **Rehearsal:** In order to familiarize yourself with the auditorium instruments and acoustics you are guaranteed a minimum of four hours of practice time in the auditorium in preparation for your recital. More hours may be scheduled if the auditorium is available. Sign up for specific time slots at the music office. Also, make arrangements for placement of instruments, stands, chairs, etc. If you practice just before your recital, remember to finish practicing at least 20 minutes before your recital begins to give your audience time to enter the hall.

- **Conduct:** Your recital should be performed in a professional manner. Acknowledge your audience in a gracious way on your first bow. If the applause continues, your return to the stage should be midway to the center of the stage. If applause still continues, include your accompanist and those who have assisted you in your recital.

- **Intermission:** It is not our custom to have an intermission. Exceptions to this practice are made when the program is longer than one hour and/or the performance needs costume, prop, or setup changes. After a very taxing piece or group of pieces, you can leave the stage for a short period (two or three minutes).

- **Attire:** Your recital attire should be selected in consultation with your studio teacher, and in accordance with the attire guidelines below. Page-turners and stagehands, whether on- or off-stage, are expected to dress appropriately in black. Consult the department chair if you have any questions.

Dresses and skirts should cover the knees when seated, and any slits in the skirt should end at the knee when seated. Tea-length skirts or longer are strongly recommended. If wearing slacks, church or formal attire is expected. Coat and tie are appropriate; tuxedos are optional.

For further guidance on recital performance and attendance attire, see the PUC Dress Code as listed in the *Student Handbook* (p. 46).

Pacific Union College Department of Music

**Solo or Joint Recital Guide**  
**Preparing for your Recital**

**3 Months Before Your Recital**

- Consult with your teacher about a recital date and what repertoire you will perform on your recital
- Check with the office manager for possible recital and audition dates
- Fill out the *Recital and Audition Date Request Form* and turn in to the Music Office (music@puc.edu)
- In consultation with your studio teacher, start thinking about what you will wear at your recital (see attire guidelines on page 12 of this handbook)

**2 Months Before Your Recital**

- Fill out the *Recital Program Repertoire Form* and turn in to the Music Office
- With your studio teacher, arrange for an accompanist, if required
- Arrange for any required assistants/stagehands

**1 Month Before Your Recital**

- Perform your scheduled recital audition for the music faculty
- Schedule your recital rehearsal date in consult with your studio teacher (see office manager)
- Make reception arrangements (see page 12 for details)
- Make instrument arrangements (see page 12 for details)

**2 Weeks Before Your Recital**

- Submit final program content to music@puc.edu (all submitted content must be approved by studio teacher)
  - \* Program order, using *Recital Program Repertoire Form*
  - \* Program notes and translations (required)
  - \* Artist bio/statement (required)
  - \* Thank You section (not required)
- Confirm recital rehearsal and recital day schedule with accompanist and any assistants
- Make sure Music Office has final poster content
- Confirm/finalize reception arrangements

**Recital Day**

- Arrive with plenty of time to warm up (at least one hour prior to recital start time)
- Refer to recital guidelines on page 12
- Ensure all cleanup is taken care of before leaving (see post-event expectations on pages 25 & 27)
- **Perform your best!**

## Ensembles

**B.S. majors** are required to be in a primary ensemble that utilizes their major instrument each quarter in residence.

**A.S. majors** are required to be in a primary ensemble every quarter they are taking classes toward their music degree.

MUEN 100 courses are lower division LD (Freshman and Sophomore)

MUEN 300 courses are upper division UD (Junior and Senior)

All ensembles are open to both music majors and cross-campus students and some are auditioned.

See page 15 of this handbook for audition guidelines.

The following ensembles satisfy the music major large ensemble requirement:

**Chorale** (MUEN 161 or 361) TTH • 12:00 - 12:50 pm • Room #132

*Jenelle Anderson, Director – ext. 6623, janderson@puc.edu*

A large mixed chorus performing many styles, both sacred and secular. Usually performs one large musical composition with the orchestra each year, among other performances. Participation is for the entire year.

**Vox Pro Musica** (MUEN 154 or 354) MW • 8:00-9:30 p.m. • Room #132

*Jenelle Anderson, Director – ext. 6623, janderson@puc.edu*

PUC's touring choir, a mixed-voice chamber ensemble for voice majors and other serious vocal students. Members are selected by audition with the director during the first two days of fall quarter (sign up at the Music Office, PH 102). Participation is for the entire year.

**Orchestra** (MUEN 156 or 356) TTH • 8:00-9:30 p.m. • Room #144

*Rachelle Davis, Director – ext. 6655, rdavis@puc.edu*

An ensemble for intermediate and advanced string, wind, brass, and some percussion players which performs concerts each quarter, performs at area churches, and often collaborates with soloists and other ensembles, both on- and off-campus. Members are selected by audition with the director during the first two days of fall quarter (sign up at the music office, PH 102).

**Symphonic Wind Ensemble** (MUEN 155 or 355) MWF • 12:00 - 12:50 pm • Room #144

*Asher Raboy, Director – ext. 7137, araboy@puc.edu*

A band for intermediate and advanced wind, brass, and percussion players which performs a wide variety of music in various settings. No auditions are required. See the director at the first rehearsal for instructions and requirements.

**Keyboard Ensemble** (MUEN 159 or 359) By Arrangement

*Diana Cefalo, Director - ext. 7323, dcefalo@puc.edu*

Both beginning and advanced groups do accompanying, duets, trios, and larger groups on both acoustic and electronic instruments. Placement is based on auditions with the director (call the department of music at ext. 6201).

**Guitar Ensemble** (MUEN 170 or 370) By Arrangement

*Jon Mendle, Director - ext. 6651, jmendle@puc.edu*

Beginning and advanced ensembles perform duets, trios, and with larger groups.

## Other Ensembles

**Handbell Choir** (MUEN 186 or 386) MW 6:00 p.m. • Room #108

*Auriel Helmer, Director – ext. 6203, amhelmer@puc.edu*

Beginning and advanced groups perform on- and off-campus at various times.

**The following ensembles are dependent on student interest and teacher availability:**

MUEN 150 or 360	Introductory String Ensemble	MUEN 179 or 379	Woodwind Quintet
MUEN 157 or 357	String and Piano Chamber Music	MUEN 180 or 380	Brass Quintet
MUEN 160 or 360	Jazz Ensemble	MUEN 181 or 381	Brass Ensemble
MUEN 170 or 370	Guitar Ensemble	MUEN 182 or 382	Trombone Choir
MUEN 175 or 375	Flute Quartet	MUEN 184 or 384	String Quartet
MUEN 178 or 378	Saxophone Quartet		

### Registering for Ensemble Credit

Register for ensembles the same way you register for any other class. If you are a freshman or a sophomore, register for an MUEN course in the 100s; if you are a junior or a senior, register for one in the 300s. Then be sure to sign up for an audition time (Orchestra & Vox Pro Musica only) on registration day or the first day of classes.

### Ensemble Overload Fee Waiver Request

If being in an ensemble expands your class load to 18 hours or more, obtain an *Ensemble Overload Fee Waiver Request* form (yellow) and *Request for Overload* form (pink) within the first two weeks of each quarter. Have the ensemble director(s) sign the yellow form and your advisor sign the pink form. Return the yellow form to the Music Office and the pink form to Records Office. The waiver will be processed mid-quarter and submitted to the Student Finance office. A credit will show up on your account statement for the overload fee.

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## Audition Process to Join an Ensemble

Auditioning is a means by which ensemble directors determine if you will be successful in the ensemble. Not all directors require auditions to join their ensemble, though some may want to listen to new members to get a feel for placement within the group. While most auditioners are accepted, auditioning does *not* guarantee admittance into the ensemble(s).

To audition for an ensemble, use the following steps:

- At the beginning of the quarter, sign up for an audition time in the music office (if the office is closed, check the bulletin board next to the office door).
- Come to your audition prepared to play a couple of pieces or excerpts that demonstrate your technical ability as well as your musicality and expressivity. Also be prepared to do some sight reading.
- You will be notified by email whether or not you are accepted.

## **Financial Information**

**Private Music Lesson Fees** (see page 5)

**Choir Robe Fee:** \$10 per quarter

### **Purchasing Music & Other Supplies**

The department of music can supply you with any music or instrument supplies you need (with teacher approval). If the music needs to be ordered it usually takes a week or so for it to arrive. The cost is charged to your school bill. Batons, metronomes, drumsticks, and other limited supplies are available for purchase in the Music Office and will also be charged to your school account.

### **Keys**

Borrowing a key is a privilege, and you are responsible for both the key and appropriate use of the room or locker. If you need a locker key, these can be checked out in the Music Office. Keys for studios, ensemble rooms, kitchenette, and other spaces will be processed through Facilities Management. Acquire a key request card in the Music Office, procure necessary signatures, and follow instructions on the card. Keys borrowed through Facilities Management will be available within 24 hours of the request being made.

Keys must be returned when you leave PUC or during exam week in June (whichever comes first). Failure to return the key(s) without prior arrangements will result in a \$50-per-key charge, applied to your school bill about two weeks after the quarter ends in June. Locker keys must be returned directly to the Music Office; room keys are returned to Facilities by way of the cashier. Keys must be returned by the deadline to avoid a key charge. Contact the Music Office for approval to keep your key(s) if you plan to stay over the summer. PUC is not responsible for lost or stolen items.

### **Jobs for Students**

(Contact the music office manger to apply)

- Readers for teachers
- Accompanists
- Ensemble Assistants: Librarians, set-up/take-down, attendance-taking, accompanying
- Music Office assistants: Processing concert/recital recordings, assisting with receptions, putting up posters around campus, assisting visitors to the office, assisting office manager in various office duties
- Recording Technician: Set-up of recording equipment before concerts/recitals, recording events, downloading recordings for processing
- Building Art Coordinator: Manage and maintain various bulletin boards in Paulin Hall and lobby display case
- Instructor for Paulin Center for the Arts (PCA): These jobs pay nearly double the amount of other on-campus jobs per hour. To qualify, one should first take the pedagogy or technique/methods course in the area in which you want to teach. Contact Rachelle Davis, PCA director, for more information and to set up an interview (see page 20 for more information about PCA).

### **Musicians' Health and Safety**

The PUC department of music is required by the National Association of Schools of Music to inform students, faculty, and staff of the health and safety issues and hazards inherent in music practice, performance, teaching, and listening. The *Health and Safety Manual*, located in the office reception area, is updated periodically to offer information to guard against injury and illness in the study and practice of music. If you find an article online or in a periodical that you think will benefit others, you are welcome to submit it to the office for inclusion in the manual.

As the primary factor in your health and safety, you are personally responsible for avoiding risk and preventing injuries to yourself before, during, and after study at PUC. The policies and procedures developed by the department of music do not alter or cancel your personal responsibility or shift responsibility for the results of your decisions or actions in any instance, or over time, to the college.

## Music Scholarships

**Ensemble Scholarship:** All students who join Vox Pro Musica, Orchestra or Symphonic Wind Ensemble for the entire school year, audition, and qualify, will receive a \$1000 yearly scholarship that is renewable while in the ensemble.

### **Other music scholarships - Application Deadline: First Friday in March**

#### **How Current Music Majors May Apply**

Send an email to [music@puc.edu](mailto:music@puc.edu) stating that you would like to be considered for a scholarship. Include your name, degree, instrument you are studying, and your PUC ID#. Email must be received by the first Friday in March for the upcoming fall term. You will be notified by email of the status of your request.

#### **New Student Applicants**

Send an email to [music@puc.edu](mailto:music@puc.edu) expressing your interest in a music scholarship, and an application will be emailed to you. Return application, along with all materials listed below, via email by the first Friday in March for the upcoming fall term.

#### **Items to prepare:**

1. An essay explaining your interest in music and why you should receive a scholarship from the department of music;
2. The names of two people we may contact for references. This would include your most recent music teacher and someone who knows your musical skills, such as a church music director or band director. Your references should not be anyone related to you.
3. A high quality video of your best solo performance (group performances will not be accepted). Submit your recording as MP4 or YouTube link, or you may mail a DVD with application and all required materials. You may request a live audition if you are planning to be on campus.

#### **Audition Guidelines**

Be prepared to perform two or three pieces from the standard literature for your instrument that demonstrates your musicality and technical skill. Please select works that have contrasting styles, i.e. fast and technical; slow and lyrical. Each piece should generally be by memory and 3-10 minutes each, with preference given to memorized works (accompanist may use music). Call or email the office to schedule an in-person audition.

#### **Available Scholarships**

- **Barbara (Coltrin) and Richard Lewis Music Scholarship Fund.** Barbara Coltrin Lewis was involved in many musical ensembles at PUC when she was a student in the early 1950s. Available in all areas of music to both music majors and non music majors who desire to improve their talents.
- **Patricia Loye Organ Scholarship.** This endowed scholarship fund has been provided by Dr. Milo L. Loye and Patricia Block Loye. The purpose of the fund is to encourage young church organists. Proceeds from the scholarship fund are available to any student who study organ and desire to be a church organist.
- **Albert Earl Mayes Music Ministry Scholarship.** After graduating from PUC in 1954 with a music major, Albert E. Mayes served for many years as a voice/choral teacher in Southern California in academies and then at La Sierra College. He was one of the cofounders of the Adventist Church Musicians Guild. After his death, his wife bestowed this endowed scholarship to PUC in his memory to encourage serious young musicians who want to use their musical talents for the ministry of the Adventist Church in a manner similar to his high ideals. This scholarship is available primarily to vocal or organ music majors dedicated to music ministry in the Adventist church.
- **Edward Charles (Teddy) Mackett Endowment for Students in Brass Music.** Ted Mackett graduated from PUC with a B.S. in Music in 1992. He was a fine horn major and enjoyed performing in the various instrumental ensembles including the Symphonic Wind Ensemble, the Brass Ensemble, and the Woodwind Quintet. Because of his love for brass music, his family set up this endowed scholarship fund in his name after his sudden death in November 1995. Available to any brass student.

# PAULIN HALL FACILITIES AND INSTRUMENTS

## Paulin Hall

The music building was named for Noah E. Paulin, chair of PUC's department of music from 1914-1944. Built in 1966, Paulin Hall contains a 450-seat auditorium, 13 teaching studios, rehearsal facilities for choral and instrumental ensembles, 18 practice rooms, libraries, a main office and workroom, and a student lounge.

## Paulin Hall Building Hours

Sunday • 9 am - 11 pm
Monday - Thursday • 6:30 - 11 pm
Friday • 6:30 - SUNSET
<b>(The building is not open Friday night or Saturday)</b>

Public Safety holds the responsibility of closing the building, and therefore has the authority to clear the building. Your cooperation is expected and appreciated.

## Auditorium / Recital Hall

The auditorium provides an acoustic venue for presentations of concerts and recitals, and seats 450. Arrangements for its use for practice for an upcoming recital must be made through the Music Office manager. The grand piano on the stage is not for general practice.

## Lobby

With its large vintage chandeliers, wide lobby, and patio looking out to the fountain, the lobby of Paulin Hall was designed as a showcase for the campus. It is available for study or chatting, but please do not move furniture. Help keep the lobby a clean, wide-open space.

## Music Office (PH 102)

Supervised by the office manager with the assistance of students, the office is a great source of information on just about everything department-related.

## Office Hours

Due to constantly shifting schedules and availability, the Music Office hours occasionally change. Please consult the placard on the office door for current office hours, or contact the office manager at 707-965-6201 or [music@puc.edu](mailto:music@puc.edu).

**Seminar Room (PH 104)** is used for various meetings and small classes.

## Choral Rehearsal Hall (PH 132)

This ensemble rehearsal space is used for choir practices and larger classes such as Survey of Music. The piano is not for general practice. Use of this room is arranged through the Music Office manager, with the permission of the choral director.

## Instrumental Rehearsal Hall (PH 144)

This is the rehearsal space for Orchestra, Symphonic Wind Ensemble, and various other ensembles, as well as a meeting area for several courses. The piano is not for general practice. No food or drink (beyond a closed water bottle) is allowed without permission of ensemble directors. The use of this room is arranged through the Music Office manager, with the permission of the Wind Ensemble director.

## Handbells Room (PH 108)

Used by Beginning and Advanced Handbell Choirs only.

## Theory Room (PH 201)

This space is the building's main classroom, and is used for theory, music history, and literature courses. Use of this room is arranged through the Music Office manager.

## Piano Classroom (PH 202)

Contains eight acoustic upright pianos and electronic keyboards. Use of this room is arranged through the Music Office manager.

## Computer Technology Lab (PH 204)

The music computer lab is intended for music majors to use when composing, notating, synthesizing, and editing music, or completing theory and ear training homework. Absolutely no food or drink in the computer lab. Failure to comply with these rules may forfeit your privilege of using the lab. Use of this room is arranged through the Music Office manager, with permission from the department chair.

## Nelson Memorial Music Library

Most library materials for students are located in Nelson Memorial Library. Books about music, CDs, DVDs, scores, and LPs are in the open stacks. For information on accessing materials not in the open stacks, contact the library at 707-965-6241 or [circdesk@puc.edu](mailto:circdesk@puc.edu).

## Piano Pedagogy Library (PH 110)

This library contains piano teaching materials which are available for music students and teachers to peruse. Music can be checked out for short-term use until a resale copy can be obtained.

## Student Lounge (PH 120)

The lounge is a place students can get together to study or hang out. Thank you for keeping the lounge an inviting place by keeping the space clean. You are expected to use the lounge in an appropriate manner representative of Christian standards.

### **Kitchenette (PH 139)**

This space may be used for preparing food for recital receptions or other events. You must obtain permission from the office manager to use the kitchenette. Please leave the kitchenette clean and orderly when you are finished. (See pages 26-27 for *Kitchenette Use Guidelines* and *Post-Event Checklist*).

### **Practice Rooms**

Practice rooms are to be used by music students pursuing legitimate music practice. All but two practice rooms are locked; those who wish to use locked practice rooms must obtain a key from the Music Office. Absolutely no food or drink (beyond a closed water bottle) in the practice rooms. Failure to comply with the policy may forfeit your privilege of using the locked practice rooms.

### **Rehearsal Hall Lockers**

These lockers located on the west side of the building are provided for storing instruments primarily used by Orchestra and Symphonic Wind Ensemble personnel. There are different sizes to accommodate various instruments. Locker keys can be checked out through the Music Office.

### **Cello Closet**

This instrument storage area is located in the hall next to the band lockers and is appropriate for storing cellos and double basses. Keys to this closet can be checked out through the Music Office.

### **Instruments**

Paulin Hall maintains:

- 25 grand pianos
- 25 upright pianos
- 2 electronic pianos
- 2 practice pipe organs: Bosch 497, Phelps
- A 48-rank Casavant organ (Auditorium)
- 4 harpsichords
- A five-octave set of handbells.
- An 85-rank Rieger concert pipe organ (Church)

Several orchestra and band instruments are available for use by members of these ensembles and/or students taking private lessons. Contact the Symphonic Wind Ensemble director for availability and fill out an *Instrument Usage Agreement Form* in the Music Office. These instruments may not be removed from Paulin Hall without faculty approval.

### **Bulletin Boards**

Bulletin boards are located throughout the building to display information useful to music students. Check these boards for information on Bay Area concerts, post-graduate opportunities, internships, and more.

### **Practice Room Lockers**

Located on both the first and second floors on the east side of the building, these lockers are provided for storing students' music and instruments. To utilize a locker:

- Obtain a key from the Music Office
- At the end of the year, clean out your locker and return the key to the Music Office
- If you are staying on campus over the summer you must obtain permission from a music faculty member to leave your instrument and retain your key. Inform the office manager of your arrangements.

Failure to return any key(s) when you leave campus or during exam week in June (whichever happens first) without prior arrangement will result in a \$50-per-key charge, applied to your school bill about two weeks after the quarter ends in June. Keys must be returned directly to the Music Office by the deadline to avoid a key charge. To return the keys outside of business hours, place them in the KEY DROP in the door to room #101. There are no refunds for missing keys that are returned in another manner.

If you have obtained permission to leave your personal instrument in one of the lockers or the cello closet, you must fill out an *Instrument/Equipment Storage Agreement* releasing PUC of liability against fire, flood, theft, and damage sustained to instruments, equipment, or accessories stored in Paulin Hall.

***The department of music is not responsible for items stolen out of lockers.***

### **Electronic Instruments / Trap Sets**

Because the building is not sound-proofed, no electronic instruments or drum kits may be used in Paulin Hall without department of music approval. See the Music Office manager or a faculty member with inquiries.

## PAULIN CENTER FOR THE ARTS (PCA)

This innovative music instruction program is designed especially for the developing musician through private lessons and group classes for students of all ages. Established in 1984, PCA has enriched thousands of young people and adults alike in their musical endeavors. A qualified staff of instructors continues the tradition of inspiring the community

through their knowledge and expertise in the arts. PCA also provides excellent opportunities for advanced music students to hone their teaching skills. Contact Rachelle Davis, PCA director, if you are interested in teaching. **You must complete Theory I and Pedagogy before teaching.**

### MUSIC Club

#### Music Uniting Students In Christ

Membership in the student-led MUSIC Club is open to any student or faculty member who wishes to join. The MUSIC Club encourages artistic, educational, social, and spiritual involvement in a wide range of music-related activities, including, but not limited to Friday evening pre-vespers dinners in faculty homes, Sunday breakfasts, sharing music in nursing homes, beach trips, reduced tickets for off-campus events such as San Francisco Symphony and opera concerts, and participation in club fundraisers such as Fall Festival. *Currently, this organization is not active. Speak to the department chair if you are interested in restarting the club.*

## HONORS AND SOCIAL GROUPS

### Certificate of Achievement

This award is given to music majors who present a recital (or have an important solo role in a major work or ensemble) of especially high quality for each of the four years enrolled at PUC. During their final quarter, a student's teacher can recommend them to the music faculty for this award.

### Pi Kappa Lambda

The Society of Pi Kappa Lambda is the only college honor society in music, and is so recognized by its membership in the Association of College Honor Societies. Since its establishment more than seventy years ago, Pi Kappa Lambda has consistently adhered to the principles of its founders in honoring scholarship, musicianship, and personal character.

Pacific Union College joined Pi Kappa Lambda on May 9, 1995, when Dr. Robert Blocker, currently dean of the School of Music at Yale University, came to our campus for the charter ceremony of our Theta Zeta Chapter.

Fewer than two hundred colleges and universities nationwide have ever been approved for membership in Pi Kappa Lambda, and Pacific Union College was only the ninth to join in the state of California.

Student membership in the society requires that the student be outstanding in scholarly achievement and musicianship, provided that the student will have been in residence the equivalent of at least six quarters prior to graduation, and ranks not lower than the highest twenty percent of the senior music class as determined by GPA. The music faculty would like to challenge you to your highest possible achievements. If you reach the standard set by Pi Kappa Lambda Society, we will honor you with a lifetime membership. Hopefully your name will be listed below in the near future!

### Theta Zeta Charter Members

#### Charter Members

1. Del W. Case
- \* James A. Kempster
- \* W. James McGee
2. Kenneth A. Narducci
3. LeRoy H. Peterson
- \* C. Lynn Wheeler

#### Elected Members

4. Lois A. Case
5. Melva Wright Cummings
6. Aileen James
7. Ivylyn Traver
8. Audrey B. Wargo
9. George W. Wargo
10. Glenda Lee Abilgaard
11. Rachelle Berthelsen Davis
12. Terry Lynn Buchmiller, M.D.

13. Karen Kortzeborn Carle
14. Faith Yeung Choi
15. Winston Robert Dennis III
16. Jennifer Muir Goss
17. Norman L. Goss
18. Wayne Richard Harrison
19. Duane Elwin Hilliard
20. Carol L. Kutsch
21. Julia Meller Narducci
22. Taylor David Ruhl
23. Robert Phil Thornton
24. Emily S. Perdy
25. Annemarie E. Fanselau
26. Roy E. Gane
27. Carol Lynn St. Clair
28. Evelyn Edwina Wallace
29. Herbert Thorson Blomstedt †
30. Gennevieve Brown Kibble

31. Melody Lynn Ragsdale
32. Roger Sohn
33. Gayle Luanne Chinnock
34. David Ralph Castro
35. Jamie Helen Joe
36. Dennis Lee Ballard
37. Breezy Lyn Brehm
38. Jennifer Kate Janssen
39. Jonathan Wilmer Hechanova
40. Welby Joseph Lo
41. Bren Matthew Chun
42. Lisa Aimee Hechanova
43. Jennifer Leigh Cress
44. Glenda Rosalie Rasmussen
45. Judy M. Tinker
46. Hee Young Park
47. Karlton Keller
48. Darrin Christopher Thurber

49. John Robert F. Osio
50. Asher Raboy
51. Matthew Reeves
52. Hanbit Ha
53. Heidi Rasmussen
54. Timothy Rasmussen
55. Namiko Nagayama
56. Lindsey Henning
57. Rachel Vespeller
58. Bethany Jasmine Costa
59. Zachary Stephen Seifert-Ponce

\* Members inducted at other universities  
† Honorary Member

## Pacific Union College Department of Music

# Locker & Cello Room Use Policy

Lockers and a cello room are provided for storage of instruments and music books.

No items containing dangerous chemicals, firearms, drugs, or alcohol shall be stored anywhere on the PUC campus.

No food items shall be stored in lockers or the cello room, to prevent unsanitary conditions which may attract rodents, roaches and ants.

The user assumes total responsibility and liability against fire, flood, theft, and damage sustained to instrument, equipment, or accessories stored in Paulin Hall.

*The department of music is not responsible for items stolen out of lockers or the cello storage room.*

### **Rehearsal Hall Lockers**

Located on the west side of the building near PH 144, these lockers are provided for storing instruments primarily used by Orchestra and Symphonic Wind Ensemble personnel. There are different sizes to accommodate various instruments.

### **Cello Storage Room**

This room (aka: the Cello Closet) is located in the hall next to the SWE and Orchestra lockers and is appropriate for storing cellos and double basses. This space is used by multiple people. Be sure the door is always locked and secure.

### **Practice Room Lockers**

Located on both the first and second floors of Paulin Hall on the east side of the building, these lockers are available primarily for students using practice rooms regularly.

### **To Utilize a Locker or Storage Room:**

- Obtain a key from the Music Office
  
- At the end of the year, clean out your locker and return the key to the Music Office
  
- If you are staying on campus over the summer you must obtain permission from a music faculty member to leave your instrument and retain your key.

Failure to return any key(s) when you leave campus or during exam week in June (whichever happens first) without prior arrangement will result in a \$50-per-key charge, applied to your school bill about two weeks after the quarter ends in June. Keys must be returned directly to the Music Office by the deadline to avoid a key charge. To return the keys outside of business hours, place them in the KEY DROP in the door to room #101. There are no refunds for missing keys that are returned by another method.

If you have obtained permission to leave your personal instrument in one of the lockers or the cello closet, you must fill out an *Instrument/Equipment Storage Agreement Form* releasing PUC of liability against fire, flood, theft, and damage sustained to instruments, equipment, or accessories stored in Paulin Hall.

Pacific Union College Department of Music  
**Practice Room Use Policy**

The practice rooms are provided for the use of music students pursuing legitimate music endeavors. It is a privilege to use a practice room and users are expected to use the rooms for their intended purpose.

To use a locked practice room, you may obtain a key from the Music Office.

All music majors and select other students may check out a key for a quarter or school year. Available rooms include:

- 3 rooms remain unlocked for legitimate music practice whenever the building is open: Rooms 127, 215 & 222
- 8 rooms are reserved for music majors and are locked at all times: Rooms 114 (reserved for piano majors), 213, 214, 226, 227, 228, 229 & 230
- 5 rooms are available for general use and are kept locked: Rooms 218, 219, 223, 224, & 225.  
*Note: These rooms remain unlocked after you open them, unless you intentionally lock them. We recommend getting into the habit of locking the door immediately after you open it. Please be diligent about this in order to maintain security.*
- 1 room reserved for PCA students or those studying harp, double bass, or cello, and is available for use with special permission only: Room 116
- 1 electronic piano practice room for use only by students doing music recording

Keys for the organ practice rooms and PUC Church sanctuary organ can be obtained from the Music Office. Scheduling for the sanctuary organ is to be arranged through the PUC Church office: 707-965-7297.

When you are done using a room, turn out the light and pull the door closed firmly to make sure it is latched.

All practice rooms are reserved for music practicing only.

No food or drink in practice rooms, with the exception of closed water bottles which may not be placed on the piano itself.

Failure to use the rooms for their intended purpose will result in your key privilege being revoked.

Pacific Union College Department of Music  
**Computer Lab Use Policy**

The use of the PUC department of music computer lab is a privilege. Please observe these rules to help keep the lab running efficiently for all users. Failure to comply with this policy may forfeit your privilege of using the lab.

Users must obtain department approval, and will be given a key to the lab. No students without keys should be in the lab unless assisting authorized users with musical projects.

The computer lab is for authorized students working on legitimate music projects only.

No food or drink allowed in the lab, with the exception of closed water bottles.

No equipment may be taken from the lab, including but not limited to, license keys for Cubase, microphones, keyboards or computers.

Computers and all electronics are to be turned off when not in use, even if you plan on returning.

Turn off air conditioner when exiting.

Reservation of the computer lab for recording purposes must be made through the Music Office 24 hours in advance. No unauthorized posting of signs that keep others out of the lab. If the Music Office is closed, you may send an email to [music@puc.edu](mailto:music@puc.edu) at least 24 hours in advance, with the date and time for which you would like to reserve the lab, and the office manager will reply with confirmation.

The computer lab is reserved for recording purposes only.

Please clean up after yourself. Put equipment back in its spot, organize keyboards, mics, etc., put trash in its place, turn off computers and equipment. ***Leave the space better than you found it!***

Should you have technical issues with the computers or software, contact either Asher Raboy or the office manager.

***Enjoy making beautiful music!***

## Auditorium & Lobby Use Guidelines

The department of music is pleased to provide the auditorium for events hosted by college departments, church, schools, local community and other non-college entities. Use of the auditorium includes use of the sound booth and lobby.

Requests to reserve the Auditorium may be made by contacting the Music Office. All requests will be presented to the music faculty for consideration.

All fees, where applicable, will be paid by the user *before* the event. PUC departments and clubs, Church, Prep and Elementary must supply a GL# at the time of booking with the understanding that a cleaning fee may be charged if the facility is not left clean and organized.

A key for the Auditorium may be obtained from the Music Office. The person who checks out the key is responsible for the use of the Auditorium and insuring that it is left clean and organized.

Return key(s) to the Music Office no later than one business day after the event. Failure to return the key will result in a \$50-per-key charge.

Permission to use all instruments and equipment, including choral risers and shell must be obtained from the department of music. No items shall be moved from other rooms to the Auditorium without prior permission of the department.

Permission to use the organ must be obtained from the department of music. The organ must stay at least one foot away from the back and side walls of the stage, so as to not damage the hose.

The sound booth must be kept clean and organized, with lights off and door locked, when not in use.

No food or drink are allowed in the Auditorium.

Permission is to be obtained from the department of music for any construction or decorations. Stage props should not reach beyond the height of the fascia board below the organ pipes, nor should any attachment be made to any permanent structure. All building materials are to be kept organized, tidy, and safely stored.

Candles and open flames are not allowed in the Auditorium at any time.

Confetti is not allowed in Paulin Hall.

All lights must be turned off and doors locked when not in use.

All cleanup is the responsibility of the user within one day of use. Please see the *Auditorium & Lobby Post-Event Checklist* for expectations. Upon completion of event all materials are to be removed by the user immediately, unless prior arrangements have been made with the department of music.

# Auditorium & Lobby Post-Event Checklist

Cleaning supplies are located in the janitor closet (Room 131) next to the double doors to the choir room. Obtain key from Music Office.

## AUDITORIUM

- \_\_\_\_\_ No food or drink allowed in the auditorium  
*Refreshments allowed in lobby and patio only; NO red or purple juice in the building.*
- \_\_\_\_\_ Pick up and remove all litter and programs from the auditorium and stage area, including the wings
- \_\_\_\_\_ Remove all decorations
- \_\_\_\_\_ Dustmop stage and wings
- \_\_\_\_\_ Make sure all sound booth equipment and lights are turned off, door is locked, and garbage/litter disposed of
- \_\_\_\_\_ Turn off all auditorium lights
- \_\_\_\_\_ Lock all doors to auditorium (two main entrance doors; two wing doors)

## LOBBY

- \_\_\_\_\_ Remove all decorations
- \_\_\_\_\_ Fold any tables and place those borrowed from custodial outside against the west patio wall; place any belonging to the department against the back of the lobby display case
- \_\_\_\_\_ Pick up and remove all litter/garbage
- \_\_\_\_\_ Dispose of trash bags in large green dumpster located in the parking lot between Paulin Hall and the gym, and replace all trash bags
- \_\_\_\_\_ Vacuum
- \_\_\_\_\_ Arrange all chairs, couches, end tables, and trash cans as you found them
- \_\_\_\_\_ If you use the kitchenette, leave it clean as outlined on the *Kitchenette Post-Event Checklist*
- \_\_\_\_\_ Return key(s) to the Music Office (there is a drop box located in the door of room #101)

## Kitchenette Use Guidelines

The department of music is pleased to provide a place to prepare food and drink for small event receptions in the Paulin Hall lobby. The kitchenette includes a stove, refrigerator, sink, small counter space, and storage cupboards.

Requests to reserve the kitchenette may be made by contacting the Music Office. All requests will be presented to the music faculty for consideration.

All fees, where applicable, will be paid by the user *before* the event. PUC departments and clubs, Church, Prep and Elementary must supply a GL# at the time of booking with the understanding that a cleaning fee may be charged if the facility is not left clean and organized.

A key for the kitchenette may be obtained from the Music Office. The person who checks out the key is responsible for the use of the kitchenette and ensuring that it is left clean and organized.

Return key(s) to the Music Office no later than one business day after event. Failure to return the key will result in a \$50-per-key charge.

Persons using the kitchenette are expected to provide their own eating utensils, napkins, tablecloths, and decorations.

No confetti is allowed in Paulin Hall.

All servingware, pans, dishes, and utensils are the property of the department of music. Reservation of the kitchenette includes use of these items; however, they must be washed and put away before returning the key.

Plastic eating utensils, paper plates/cups/bowls, and napkins are not included in reservation of the kitchenette and may not be used.

All cleanup is the responsibility of the user within one day of use. Please see *Kitchenette Post-Event Checklist* for expectations.

New sponges for washing dishes are located in the second drawer down on the left. If you use the last one, please let the Music Office know when you return the key.

Upon completion of event all items brought in by the user are to be removed immediately, unless prior arrangements have been made with the department of music.

## Kitchenette Post-Event Checklist

- \_\_\_\_\_ Wash dry, and put away all pans, kettles, dishes, and utensils  
*Check under the sink first for sponges; new sponges are located in the second drawer down on the left*
- \_\_\_\_\_ Remove all leftover food/drinks from refrigerator
- \_\_\_\_\_ Wipe down inside and outside of refrigerator
- \_\_\_\_\_ Wipe down stove  
***DO NOT use any cleanser on the stove top** – simply wipe off with plain water*
- \_\_\_\_\_ Clean oven, if used
- \_\_\_\_\_ Sweep and mop floor
- \_\_\_\_\_ Clean sink and countertops
- \_\_\_\_\_ Place lightly used sponge under the sink, throw away exceptionally well-used sponges
- \_\_\_\_\_ Remove filled trash bag and replace with a new one; dispose of trash in dumpster located in the parking lot between Paulin Hall and the gym (*Note: New trash bags are located in the bottom left-hand drawer*)
- \_\_\_\_\_ Return key(s) to the Music Office (there is a drop box located in the door of room #101).

## FACULTY AND STAFF



**Dr. Jenelle Westerbeck Anderson**  
D.M., University of Southern California, Thornton School of Music  
Conducts Chorale and Vox Pro Musica and teaches voice, Survey of Music, theory, music ed and conducting (since 2016)  
Room 135, ext. 6623  
[janderson@puc.edu](mailto:janderson@puc.edu)

Dr. Jenelle Westerbeck Anderson is a musician, performer, and conductor with a rich background in violin, voice, choral music, chamber music and early music. She has been concertmistress of several chamber and orchestral groups including the New England Youth Ensemble. She is also a founder and member of Convivia; a professional women's quartet. Dr. Anderson has directed choirs and taught strings, voice and violin at the high school level. She also directed choirs and taught undergraduate and graduate choral conducting classes at the University of Southern California, and directed chamber ensembles at Whittier College. She has been an adjudicator and clinician at choral and string festivals around the country. She has been the director of music at several large churches including Sligo SDA church in Takoma Park, MD. Her choirs performed at Carnegie Hall, the National Cathedral, the White House, and with Barbra Streisand at the 53rd Annual Primetime Emmy Awards. Dr. Anderson received her doctorate in Choral Music from the University of Southern California, Thornton School of Music. She received her Masters in Choral Music from the University of Illinois at Urbana Champaign and her undergraduate degree in Music Education from Atlantic Union College. Dr. Anderson has studied conducting under William Dehning, James Vail, Lynn Bielefeldt, Ann Howard Jones, Don Moses, and Fred Stolfus.



**Diana Cefalo**  
B.A. in Music, Walla Walla University  
Teaches Piano, group piano, piano pedagogy, and is a collaborative pianist for PUC and PCA (since 2018)  
Room 136, ext. 7323  
[dcefalo@puc.edu](mailto:dcefalo@puc.edu)

Ms. Cefalo earned her Bachelor of Arts in Music at Walla Walla University studying piano with Leonard Richter and her Master of Music from the Cincinnati Conservatory of Music in composition while studying piano with Elizabeth Pridanoff. Currently she is an adjunct faculty member at Las Positas College where she is the Music Director for musical theater productions, conducts the Las Positas College orchestra, teaches piano and accompanies students and faculty. Ms. Cefalo stays active composing and arranging works for various ensembles including wind ensemble, choir, orchestra and solo instrument with piano. Being an avid horn player, her composition, *Twilight* for horn and piano won an award and was performed at the MTAC State Convention. Her collection *Solos for the Beginning to In-termediate Horn Player*, is published on the International Horn Society website.



**Dr. Rachelle Berthelsen Davis**  
D.M.A., University of Texas at Austin  
Conducts orchestra and teaches violin, viola, music history, violin pedagogy and conducting (since 2003)  
Room 205, ext. 6655  
[rdavis@puc.edu](mailto:rdavis@puc.edu)

Dr. Davis holds degrees from the University of Texas at Austin (D.M.A.), Indiana University, Bloomington (M.M.), and Pacific Union College (B.S.). She teaches violin, viola, chamber music, music history, and violin/viola pedagogy, and is the director of the Pacific Union College Orchestra. Prior to moving to California, Dr. Davis was the concertmaster and assistant director for the New England Symphonic Ensemble, the resident orchestra for Mid-America Productions at Carnegie Hall, New York City. In this position, she frequently performed under the baton of the renowned composer/conductor John Rutter. As soloist, concertmaster and chamber musician, Davis has toured Europe, the Middle East, South Africa, China, Southeast Asia, the United States, Canada, Mexico, and the Caribbean. She has held positions on the faculties of Indiana University String Academy, the University of Texas String Project, and at Columbia Union College (now Washington Adventist University) in Takoma Park, Maryland. While Dr. Davis is primarily a classical violinist and violist, she also enjoys improvising and exploring alternate styles of music such as jazz and Texas style swing. She and her husband, Kent Davis (professor in the PUC department of chemistry), have two sons.



**Karen Han**  
B.S., Computer Science, Pacific Union College.  
Teaches piano and is a collaborative pianist for PCA (since 2018)  
Room 105, ext. 6627  
[karenmillerhan@yahoo.com](mailto:karenmillerhan@yahoo.com)

Karen Han was born in Anchorage, Alaska. She became a resident of Angwin in 1979, graduating from PUC Elementary, PUC Preparatory and Pacific Union College with a B.S. in Computer Science. Along the way, she started piano at age 5 and studied continuously through elementary, high school and college with Winsome Gane, Lois Case and Lynn Wheeler; voice with James Kempster; clarinet with Carlyle Manous; flute with Peggy Bell, and orchestra under the direction of LeRoy Peterson. She participated in Napa Valley Musical Theater productions of *Music Man*, *Esther*, *Calamity Jane*, and *My Fair Lady*, either on stage or in the orchestra. She has also spent many years with various choirs including Norman Skeels Chorale, Harlan Miller Chorale and PUC Chorale.



**Auriel Helmer**  
B.Mus. Ed., Pacific Union College.  
Directs PUC Handbell Choir, and  
teaches piano and harp through PCA  
(since 2011)  
Room 211, ext. 6203  
[amhelmer@puc.edu](mailto:amhelmer@puc.edu)

Auriel Helmer received her B.Mus. in Education from Pacific Union College. She has studied piano with Ruth Andrieux, and Rosalie Rasmussen; and harp with Melissa Urquhart and Frances Fanelli. It is her desire to share her musical knowledge with students of all ages.



**Linda Marks**  
B.Mus., Pacific Union College.  
Directs Prelude Strings, String Ensemble, and teaches viola and violin for PCA  
(since 2011)  
Room 107, ext. 6204  
[lkmarks@puc.edu](mailto:lkmarks@puc.edu)

Linda Marks has been teaching in the Napa Valley for over a decade and has a wide experience as a teacher, performer and ensemble director. Linda has been a member of the San Francisco Symphony Youth Orchestra, Ukiah Symphony Orchestra and the Philharmonia Healdsburg and has studied at the Cleveland Institute of Music and the Aspen Music Festival and School. She graduated with a Bachelors of Music from Pacific Union College and currently teaches at Pacific Union College, PUC Elementary and Paulin Center for the Arts.



**Jon Mendle**  
M.Mus., San Francisco Conservatory of Music  
Directs Guitar Ensemble, teaches guitar and ukulele for PUC and PCA  
(since 2012)  
Room 136, ext. 6651  
[jmendle@puc.edu](mailto:jmendle@puc.edu)

Since making his Carnegie Hall debut at age 19, Jon is rapidly building a career as a performer, teacher, arranger, and composer. He has gone on tour with Yo-Yo Ma and the Silk Road Ensemble, and released his first album, "L'Infidele" to critical acclaim. Jon studied with Lawrence Ferrara, Marc Teicholz, David Tanenbaum, and Dusan Bogdanovic. He has participated in master classes, and won the San Francisco Conservatory of Music's biennial Guitar Concerto Competition, playing Heitor Villa-Lobos' *Concerto for Guitar and Small Orchestra*. He has performed this work with The Oakland East Bay Symphony, The Bay Area Rainbow Symphony, and The San Francisco Conservatory of Music Orchestra. Jon's solo repertoire includes works from periods ranging from the Renaissance to the contemporary era, with an emphasis on lesser-known baroque lute works. He has arranged works by composers such as Kapsberger, Zamboni, and Falckenhagen, who are virtually unknown outside the lute world, as well as more familiar works by Bach, Weiss, Ravek, Debussy, and Hovhannes. He has also studied the classical music of North India with Ustad Ali Akbar Khan at the Ali Akbar

College of Music in San Rafael, California, and privately with sarod player Steve Oda.



**John Milholland**  
Directs Brass Quintet and teaches trombone, euphonium, French Horn, and trumpet  
(since 1997)  
Room 144, ext. 6201  
[jmilholland@puc.edu](mailto:jmilholland@puc.edu)

As PUC's brass specialist, John leads the Trombone Choir and Brass Quintet, and teaches private lessons in various brass instruments. He has guest conducted the Symphonic Wind Ensemble and other groups. He is employed at PUC Facilities Management.



**Ellen Patterson**  
M.M., San Francisco Conservatory of Music  
Collaborative pianist  
(since 2016)  
Room 205, ext. 6205  
[music@puc.edu](mailto:music@puc.edu)

Ms. Patterson received her Masters of Music in Piano Performance from the San Francisco Conservatory of Music, and has resided in the Napa Valley for many years, establishing herself as an accompanist, performer, teacher and music therapist. She retired from the Yountville Veteran's Home in 2013 after almost 40 years of state service. Most recently, she was Musical Director for the highly acclaimed *Always, Patsy Cline* production at Sonoma Live Theater in July 2018. Her work at Napa Valley College, Lucky Penny Productions, the White Barn, Spreckels Theater in Rohnert Park, and NVUSD middle and high schools (including St. Helena High School) illustrates her passion and versatility in many musical genres. She continues to direct God's House Band (a contemporary Christian band) at Napa Methodist Church; and maintains a private studio, teaching piano and voice. For the past 2 years, she has accompanied Dr. Wilkes' voice students at PUC, enjoying the opportunity to "return to the classical side of music—my roots."



**LeRoy Peterson**  
M.Mus., Peabody Conservatory of Music. Professor Emeritus; teaches World Music and Culture  
(since 1983)  
Room 203, ext. 6626  
[lpeterson@puc.edu](mailto:lpeterson@puc.edu)

Mr. Peterson was born in Canada, but grew up in Singapore as the son of missionary parents and there began his studies in violin. After his debut at 14, he went to the Geneva Conservatory in Switzerland to study. At 16, he performed with the National Symphony in Washington, D.C. He received his M. Mus. and Artist Diploma at the Peabody Conservatory of Johns Hopkins University. He taught for three years at Pioneer Valley Academy and taught 15 years at Andrews University before coming to PUC in 1983. Peterson has visited 38

*continued...*

countries and performed in most of them, including nine trips to Russia, working in evangelism and performing. Aside from playing in Carnegie Hall and Town Hall in New York City, he has appeared on television and radio as soloist with orchestras in Washington, D.C., Baltimore, Singapore, Michigan, N.Y. City, California, Ohio, Russia and the Ukraine. Chapel Records recorded him on six different albums, and he has been featured in the international Strad Magazine. Peterson has been a contest winner in badminton and bodybuilding and has received several awards in violin performance and painting. He and his wife Carol have two children, Shelley and Todd, and three grandchildren. LeRoy continues to perform, teach World Music and Culture at PUC, and give violin lessons.



**Asher Raboy**  
M.F.A., Carnegie-Mellon University  
Acting chair; conductor of the PUC  
Symphonic Wind Ensemble; teaches  
composition, theory, and conducting  
(since 2008)  
Rooms 101 & 145, ext. 7137  
[araboy@puc.edu](mailto:araboy@puc.edu).

Asher Raboy is the acting chair and resident artist in the department of music at Pacific Union College. He has an M.F.A. degree from Carnegie-Mellon University and a Bachelor of Arts in Music from the State University of New York at Binghamton. He has been a professional conductor and composer for over thirty years, most recently enjoying a twenty-year tenure as music director of the Napa Valley Symphony. Additionally, he was the conductor of the Diablo Ballet and guest conductor with the Columbus Symphony, Nevada Festival Ballet, Las Vegas Philharmonic, California Symphony, Albany Symphony, Springfield Symphony, Tuscaloosa Symphony, Reno Philharmonic and the Belleayre Festival Orchestra, among others. His compositions have been commissioned and premiered by the Stockton Symphony, Binghamton Philharmonic, Hudson Valley Philharmonic, and premiered by major artists such as pianist Leon Bates. He has lectured for the New York Philharmonic and worked as staff writer for the Putman funds of Boston. Today, Mr. Raboy directs the PUC Symphonic Wind Ensemble and teaches various classes in theory, composition, and history. Mr. Raboy enjoys golf, cooking, and chess, and lives in Angwin. He is married to Katy Brownell Raboy and has one daughter, Annah.



**Michele Rafuse**  
B.S., Pacific Union College  
Teaches flute for PCA  
(since 2016)  
Room 205, ext. 6204  
[mjrafuse@puc.edu](mailto:mjrafuse@puc.edu)

Michele Rafuse earned her Bachelor of Science in Music from Pacific Union College. She is currently working on her Bachelor in English and Master in education. She teaches music at PUC elementary and Foothills elementary school. Ms. Rafuse also maintains a flute studio with PCA. In her spare time she enjoys playing in local musical ensembles.

**Becky St. Clair**  
B.A., Walla Walla University  
Office Manager  
(since 2019)  
Room 102, ext. 6201

Ms. St. Clair holds a degree in English from Walla Walla University, where she also earned a music minor in both voice and percussion, specializing in mallet percussion. During all four years of college, St. Clair performed with the wind symphony, chorale, I Cantori, VOX (an a capella vocal octet), and the university's steel drum band, touring to various places including the San Juan Islands, Florida, Seattle, Tennessee, and Bermuda. For the past 12 years, Ms. St. Clair has worked in public relations in the non-profit sector, almost solely in private education. This experience has allowed her opportunities to meet, interview, and publish stories about people from all walks of life. She has been part of several special projects for various organizations, including a college virtual tour, starting a university podcast, and co-producing an award-winning mini-documentary film, among others. Ms. St. Clair now manages the office for both the department of music at Pacific Union College, and for PCA.



**Eve-Anne Wilkes**  
D.M.A., West Virginia University  
Teaches voice and vocal pedagogy  
(since 2015)  
Room 205, ext. 6204  
[eawilkes@puc.edu](mailto:eawilkes@puc.edu)

Dr. Wilkes holds a Doctor of Musical Arts Degree in Vocal Pedagogy and Literature from West Virginia University, a Master of Arts (emphasis in vocal pedagogy) and a Bachelor of Science Degree in Music Education from the Ohio State University. She was a professor of voice at West Virginia University, Memphis State University, (Tennessee), and Otterbein College, (Ohio). She is a long-time member of the National Association of Teachers of Singing, the American Choral Director's Association, and Chorus America. She has toured abroad, and has had an extensive and diverse performing career including a wide variety of musical genre: opera, oratorio, musical theatre, solo recital, and cabaret. Wilkes recently retired from the Napa Valley College where she taught voice classes, directed the College Chorale and was the Musical Director for the musical theater productions. She was also administrator of the Napa Valley College's new Applied Music program. While there she led numerous international performance tours for the NVC Singers including tours to Germany, Austria, the Czech Republic, Spain, Scotland, England, Canada, and Japan, and has just completed their most recent tour to Italy (June 2014). Dr. Wilkes is a recently certified instructor for the SongShine Foundation whose techniques bring new life to voice compromised by Parkinson's Disease, stroke, other neurological disorders, and aging voices. Currently, she serves as president of the board of the Redwood Empire Chapter of the National Association of Teachers of Singing.

### **Emeritus Professors**

Del W. Case, D.M.A., organ, voice  
James McGee, Ph.D., piano  
James Mercer, Ph.D., voice  
LeRoy Peterson, M.Mus., violin

### **Department of Music Chairs**

Noah Paulin	1914-1944
Hal Miller	1944-1945
Milo Hill	1945-1946
Sterling Gernet	1946-1952
John Hafner	1952-1955
Gilmour McDonald	1955-1957
Warren Becker	1957-1958
Vernon Nye	1958-1959
George Wargo	1959-1969
Melvin Hill	1969-1973
James Kempster	1973-1978
Carlyle Manous	1978-1980
James McGee	1980-1986
Lynn Wheeler	1986-2010
Rachelle Berthelsen Davis	2010-2015
Edwin Moore (Acting)	2015-2016
Rachelle Berthelsen Davis	2016-2019
Asher Raboy (Acting)	2019-present

### **A BRIEF HISTORY**

The PUC department of music was founded in the early 1900s by Professor Noah Paulin, whose portrait you see in the Paulin Hall lobby. Other likenesses of the department's first chair may pop up here and there around the building as well.

The first graduation program to list graduates in music appeared in 1913 when Ethel Osbune Colvin and Hilda Paap Davison were awarded diplomas in Pianoforte. Until 1930 most music students earned certificates in specific instruments (pianoforte, vocal, pipe organ, or violin) along with their traditional/standard degrees. The first Bachelor of Arts in music was awarded to Cecilia Voth in 1930, and the first Master of Arts in music was earned by John David Holder in 1965.

PUC became a member of the National Association of Schools of Music in 1970 and joined Pi Kappa Lambda in 1995.

**Major Course Requirements**

A minimum of 46.5 hours

➤ **Required Core Courses (34.5 hours):**

MUHL 101	Collegium in Music*	1.5
MUED 241	Basic Conducting	2
MUHL 245	Intro to World Music and Culture	3
MUTH 121+22+23	Beginning Theory I, II, III	4+4+4
MUEN	Large Ensemble (6 quarters)	6
MUSP 163	Performance Studies	6
MUSP 289	Associate Recital	1

At least one of the following courses:

MUHL 105	Survey of Music (3)	3
MUHL 205	Listening with Understanding (3)	3

➤ **Required Core Electives (9 hours):**

9 hours of music electives, selected in consultation with the music advisor. 9

**Student Learning Outcomes**

**Students can:**

- **Make Music** effectively in solo and group settings, when conducting an ensemble, and through the creative use of technology.
- **Create Music** via composition, editing and synthesis, and improvisation, as well as orchestration and arranging.
- **Understand and Communicate About Music** through a deeper understanding of music theory, history, and ethnomusicology and the development of articulate oral and written skills.
- **Teach Music** to people of all ages to make music in solo and ensemble settings

**Occupational Information**

The A.S. in Music at PUC’s Department of Music seeks to nurture a student’s musical talent in a creative Christian environment. Students are challenged to develop performance skills in solo and group settings as well as the ability to talk and write about music on a fundamental level.

This degree provides a solid liberal arts education with a focus on creative problem-solving and the ability to work effectively as an individual and as part of a team. It is most effective when combined with another major or in conjunction with pre-professional studies for a career outside of music such as nursing, speech therapy, or occupational therapy.

\* To be taken each quarter in residence, up to five quarters.

**Section IV: Arts and Humanities**

Three courses from three separate areas:

- One course from Area A
- One course from Area B, C, or D (separate area)
- One course from Area B, C or D (separate area)

**A. Literature**

ENGL 301 Themes in Literature (Juniors and Seniors only)

**B. Visual Art**

ARTH 107 Hist/American Art, ARTH 115 Hist/West Art I, ARTH 116 Hist/West Art II, ARTH 278 Hist/Women Artists

**C. Music**

MUHL 105 Survey of Music, MUHL 115 Music/Vis Media, MUHL 205 Listening, MUHL 206 Music/Worship, MUHL 245 World Music

**D. Language & Culture**

CHIN 111 Beg Chinese L&C, FREN 111 Beg French L&C, GRMN 111 Beg German L&C, ITAL 111 Beg Ital L&C, JAPN 111 Beg Japanese L&C, SPAN 105 Span/Health Care, SPAN 111 Beg Spanish L&C

*This option may only be met through an approved college-level language and culture course. Demonstrated language proficiency will not be applied to meet this requirement.*

**Section V: Science**

Two courses, at least one with a lab (**bolded courses**):

- One course from Area A
- One course from Area B

**A. Physical Science**

ASTR 115 Astronomy, CHEM 101 Intro Chemistry, CHEM 102 Survey of Org Chem, CHEM 111 Gen Chem I, GEOL 233 Geology, PHYS 105 Intro to Physics (no lab), PHYS 105 +106L Intro to Physics + Lab, PHYS 111 Gen Physics I, PHYS 211 Physics w/ Calculus I

**B. Life & Environmental Science**

BIOL 101 Human Anatomy, BIOL 102 Human Physiology, BIOL 105 Intro to Biology, BIOL 111 Biol Foundations, BIOL 112 Biol Foundations, BIOL 113 Biol Foundations, BIOL 227 Natural History of California (no lab), BIOL 227+227L Natural History of California+Lab, BIOL 338 Field Biology, CHEM 481 Biochem I, ENVR 360 Conserv Biology, ENVR 361 Energy/Climate, ENVR 362 Pollution/Env Qual, MICR 134 Microbiology

**Section VI: Health and Fitness****A. Health**

- One course from the following:  
FDNT 235 Nutrition, HLED 162 Fitness for Life, HLED 166 Health Ed, HLED 169 Curr Hlth Concerns

**B. Fitness**

- One ESAC-A (Exercise Science Activity-Aerobic) Course
- One ESAC (Exercise Science Activity) Course. EMER 181 Techn Rescue II or ESTH 365 Outdoor Exp may also apply.

**Section VII: Practical and Applied Arts**

Two courses from two separate areas:

- One course from area A, B, C, or D (separate area)
- One course from area A, B, C, or D (separate area)

**A. Interpersonal Skills**

COMM 223 Interpers Comm, COMM 326 Adv Pub Spk, PSYC 126 Assert Behav, PSYC 227 Conflict Resolution

**B. Management of Information & Finance**

ACCT 121 Accounting, BUAD 118 Prsnl Money Mgmt, BUAD 223 Personal Law, INFS 146 Business Appl I, INFS 147 Business Appl II, INFS 240 Intro to GIS, MGMT 160 Small Business Management

**C. Outdoor and Survival Skills**

AGRI 212 Greenhouse, AGRI 213 Vegetable Gardening, EMER 180 Tech Rescue, ESTH 365 Outdoor Experience

**D. Visual and Performing Arts**

ARTF 121 Drawing Fund, ARTF 212 Ceramics I, ARTP 150 B&W Photo, ARTP 250 Digital Photo, DRMA 229 Acting I, MUEN (any) Music Ensembles, MUSP 120-4 Music Lessons (class) or MUSP 320-4

**Major Course Requirements**

*A minimum of 69.6 hours (at least 21 upper-division hours)*

**> Required Core Courses:**

MUED 241	Basic Conducting	2
MUED 465	Topics in Pedagogy	1-2
MUHL 101	Collegium in Music*	3.6
MUHL 205	Listening with Understanding	3
MUHL 245	World Music and Culture	3
MUHL 331+2+3	Music History Sequence	3+3+3
MUSP 391	Junior Seminar	1
MUSP 163	Performance Studies: Major	6
MUTH 121+22+23	Beginning Theory I, II, III	4+4+4
MUTH 221+22+23	Interm Theory I, II, III	4+4+4
MUTH 224	Music Technology: Notation	1
MUTH 331	Orchestration & Arranging	3

*Take at least 12 hours (6 UD) from the following:* 12  
 MUEN Large Ensembles

Participate in at least one large ensemble (Chorale, I Cantori, Orchestra, Symphonic Wind Ensemble, or Keyboard Ensemble) during each quarter in residence, up to twelve quarters.

- For piano majors, 3 hrs must be in Keyboard Ensemble.
- For guitar majors, up to 3 hrs may be in Guitar Ensemble.
- Vocal majors must be in a vocal ensemble.
- Orchestral strings, woodwind, brass, and percussion instruments must be in an instrumental ensemble.

*At least one of the following courses:* 1  
 MUED 489 Senior Project (1)  
 MUSP 489 Senior Recital (1)\*\*

**Student Learning Outcomes**

**Students can:**

- **Make Music** effectively in solo and group settings, when conducting an ensemble, and through the creative use of technology.
- **Create Music** via composition, editing and synthesis, and improvisation, as well as orchestration and arranging.
- **Understand and Communicate About Music** through a deeper understanding of music theory, history, and ethnomusicology and the development of articulate oral and written skills.
- **Teach Music** to people of all ages to make music in solo and ensemble settings

**Occupational Information**

The B.S. in Music at PUC's Department of Music seeks to nurture a student's musical talent in a creative Christian environment. Students are challenged to develop solid performance skills in solo and group settings as well as the ability to talk and write about music effectively. In addition, students explore entrepreneurial ways to create a career related to music.

This degree provides a liberal arts education with a focus on creative problem solving and the ability to work effectively as an individual and as part of a team. This degree is structured so that there is room in the schedule to take the prerequisites necessary for graduate work areas in medicine, physical therapy, law, business, communications, and dentistry.

\* To be taken each quarter in residence, up to twelve quarters.

\*\* Requires 3 credits of MUSP 363 as a prerequisite.

**General Education Requirements**

To view general education requirements for this major, please refer to page A-01, Summary of General Education Requirements: B.S. Degree.

**Piano Proficiency**

Bachelor of Science degree music majors are required to pass the music department Piano Proficiency Test (PPT) Parts I, II at the beginning of their first quarter as a music major or take piano lessons until they have passed the PPT II. Information on the exams may be found in the music major handbook.

**How to Construct Your Own Program**

1. Counsel with your advisor.
2. Consider your aptitudes, interests, and available courses.
3. Schedule major courses and cognates first.
4. Fill the rest of your schedule with G.E. requirements.
5. For the freshman year include English, Religion, and PE courses. Also include Basic Algebra I+II unless waived by previous work.

**What the Degree Includes**

A total of 192 quarter hours including:

1. A minimum of 60 upper division hours.
2. General Education requirements.
3. Major requirements.
4. Minimum 2.0 GPA, overall and major.

**For More Information**

Music Department  
Pacific Union College  
One Angwin Avenue  
Angwin, CA 94508  
(707) 965-6201

Email: [music@puc.edu](mailto:music@puc.edu)  
Website: [www.puc.edu/music](http://www.puc.edu/music)

National Association of Schools of Music  
11250 Roger Bacon Drive #5 Reston, VA 22090  
Music Educators National Conference  
1902 Association Drive Reston, VA 22091

**Sample Four-Year Program**

This sample curriculum is designed to show you how a program may be constructed and to help you select a proper sequence of courses in the major. It is not likely that these courses can always be taken in the order given. Your advisor will help you design a personalized program of studies.

<b>First Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Beginning Theory I,II,III	4	4	4
Music Performance	1	1	1
Listening with Understanding	-	-	3
Music Technology: Notation	1	-	-
World Music and Culture	-	3	-
General Education/Electives	9	7	7
	<b>16.3</b>	<b>16.3</b>	<b>17.3</b>

<b>Second Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Music Performance	1	1	1
Intermediate Theory I,II,III	4	4	4
Basic Conducting	2	-	-
General Education/Electives	8	10	10
	<b>16.3</b>	<b>16.3</b>	<b>16.3</b>

<b>Third Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Music Electives	3	3	3
Music History Sequence (odd)*	3	3	3
Orchestration & Arranging (even)*	3	-	-
Topics in Pedagogy	-	1	1
Junior Seminar	-	-	1
Senior Assessment Seminar	-	-	.2
General Education/Electives	6	8	7
	<b>16.3</b>	<b>16.3</b>	<b>16.5</b>

<b>Fourth Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Music Electives	4	3	3
Senior Recital or Project	-	-	1
Senior Assessment Seminar	-	-	.2
General Education/Electives	11	12	11
	<b>16.3</b>	<b>16.3</b>	<b>16.5</b>

\* Courses marked (even) or (odd) are taught in alternate years only. 2018-2019 is odd, 2019-2020 is even.

**Major Course Requirements**

*Minimum of 90.6 hours (at least 34 upper-division hours)*

**> Required Core Courses (minimum of 69.6 hours):**

MUED 241	Basic Conducting	2
MUED 465	Topics in Pedagogy	1-2
MUED 489	Senior Project	1
MUHL 101	Collegium in Music*	3.6
MUHL 205	Listening with Understanding	3
MUHL 245	World Music and Culture	3
MUHL 331+32+33	Music History Sequence	3+3+3
MUSP 391	Junior Seminar	1
MUSP 163	Performance Studies: Major	6
MUTH 121+22+23	Beginning Theory I, II, III	4+4+4
MUTH 221+22+23	Interm Theory I, II, III	4+4+4
MUTH 224	Music Technology: Notation	1
MUTH 331	Orchestration & Arranging	3

*Take at least 12 hours (6 UD) from the following:* 12  
 MUEN Large Ensembles

Participate in at least one large ensemble (Chorale, Vox Pro Musica, Orchestra, Symphonic Wind Ensemble, or Keyboard Ensemble) during each quarter in residence, up to twelve quarters.

- For piano majors, 3 hrs must be in Keyboard Ensemble.
- For guitar majors, up to 3 hrs may be in Guitar Ensemble.
- Vocal majors must be in a vocal ensemble.
- Orchestral strings, woodwind, brass, and percussion instruments must be in an instrumental ensemble.

**> Emphasis (21 hours):**

MUTH 225	Music Tech: Editing & Synthesis	2
MUTH 432	Composition	1+1+1
MUTH 442	Advanced Composition	10

*At least 6 hours from the following:* 6  
 Additional coursework selected from MUED, MUHL, and MUTH in consultation with the advisor.

**Student Learning Outcomes**

**Students can:**

- **Make Music** effectively in solo and group settings, when conducting an ensemble, and through the creative use of technology.
- **Create Music** via composition, editing and synthesis, and improvisation, as well as orchestration and arranging.
- **Understand and Communicate About Music** through a deeper understanding of music theory, history, and ethnomusicology and the development of articulate oral and written skills.
- **Teach Music** to people of all ages to make music in solo and ensemble settings

**Occupational Information**

The B.S. in Music: Composition Emphasis at PUC's Department of Music seeks to nurture a student's musical talent in a creative Christian environment. Students are challenged to develop composition skills for live instruments for electronic media, for the concert hall, films, television, and video games. They will also learn to talk and write about music effectively, and will explore entrepreneurial ways to create a career related to music.

This emphasis is designed for those who wish to compose music and provides a solid foundation for those interested in pursuing further studies in composition with the focus on visual media are available through collaboration with students in PUC's film program in the Department of Visual Arts.

This degree provides a solid liberal arts education with a focus on creative problem-solving and the ability to work effectively as an individual and as part of a team. It is also an excellent starting point for careers in the music industry.

\* To be taken each quarter in residence, up to twelve quarters.

**General Education Requirements**

To view general education requirements for this major, please refer to page A-01, Summary of General Education Requirements: B.S. Degree.

**Piano Proficiency**

Bachelor of Science degree music majors are required to pass the music department Piano Proficiency Test (PPT) Parts I, II at the beginning of their first quarter as a music major or take piano lessons until they have passed the PPT II. Information on the exams may be found in the music major handbook.

**How to Construct Your Own Program**

1. Counsel with your advisor.
2. Consider your aptitudes, interests, and available courses.
3. Schedule major courses and cognates first.
4. Fill the rest of your schedule with G.E. requirements.
5. For the freshman year include English, Religion, and PE courses. Also include Basic Algebra I+II unless waived by previous work.

**What the Degree Includes**

A total of 192 quarter hours including:

1. A minimum of 60 upper division hours.
2. General Education requirements.
3. Major requirements.
4. Minimum 2.0 GPA, overall and major.

**For More Information**

Music Department  
Pacific Union College  
One Angwin Avenue  
Angwin, CA 94508  
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Music Educators National Conference  
1902 Association Drive Reston, VA 22091

Website: [www.puc.edu/music](http://www.puc.edu/music)

**Sample Four-Year Program**

This sample curriculum is designed to show you how a program may be constructed and to help you select a proper sequence of courses in the major. It is not likely that these courses can always be taken in the order given. Your advisor will help you design a personalized program.

<b>First Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Beginning Theory I,II,III	4	4	4
Ensemble	1	1	1
World Music and Culture	-	3	-
Listening with Understanding	-	-	3
Instrumental/Vocal Lessons	1	1	1
General Education/Electives	10	7	7
	<b>16.3</b>	<b>16.3</b>	<b>16.3</b>

<b>Second Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Intermediate Theory I,II,III	4	4	4
Composition	1	1	1
Music Technology: Notation	1	-	-
Music Technology: Editing & Synthesis	-	2	-
Instrumental/Vocal Lessons	1	1	1
Ensemble	1	1	1
Basic Conducting	2	-	-
General Education/Electives	6	7	7
	<b>16.3</b>	<b>16.3</b>	<b>14.3</b>

<b>Third Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Advanced Composition	2	2	2
Ensemble	1	1	1
Music Electives*	2	2	2
Orchestration & Arranging (even)**	3	-	-
Topics in Pedagogy	-	1	1
Junior Seminar	-	-	1
General Education/Electives	8	10	9
	<b>16.3</b>	<b>16.3</b>	<b>16.3</b>

<b>Fourth Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Advanced Composition	2	2	-
Ensemble	1	1	1
Music History Sequence (odd)**	3	3	3
Senior Project	-	-	1
Senior Assessment Seminar	-	-	.2
General Education/Electives	10	10	11
	<b>16.3</b>	<b>16.3</b>	<b>16.5</b>

\* To be selected in consultation with the advisor.

\*\* Courses marked (even) or (odd) are taught in alternate years only. 2018-2019 is odd, 2019-2020 is even.

**Major Course Requirements** **Student Learning Outcomes**

*Minimum of 105.6 hours (at least 52 upper-division hours)*

**> Required Core Courses (69.6 hours):**

MUED 241	Basic Conducting	2
MUED 465	Topics in Pedagogy	1-2
MUHL 101	Collegium in Music*	3.6
MUHL 205	Listening with Understanding	3
MUHL 245	World Music and Culture	3
MUHL 331+2+3	Music History Sequence	3+3+3
MUSP 391	Junior Seminar	1
MUSP 163	Performance Studies: Major	6
MUSP 489	Senior Recital**	1
MUTH 121+22+23	Beginning Theory I, II, III	4+4+4
MUTH 221+22+23	Interm Theory I, II, III	4+4+4
MUTH 224	Music Technology: Notation	1
MUTH 331	Orchestration & Arranging	3

*Take at least 12 hours (6 UD) from the following:* 12  
 MUEN Large Ensembles

Participate in at least one large ensemble (Chorale, Vox Pro Musica, Orchestra, Symphonic Wind Ensemble, or Keyboard Ensemble) during each quarter in residence, up to twelve quarters.

- For piano majors, 3 hrs must be in Keyboard Ensemble.
- For guitar majors, up to 3 hrs may be in Guitar Ensemble.
- Vocal majors must be in a vocal ensemble.
- Orchestral strings, woodwind, brass, and percussion instruments must be in an instrumental ensemble.

**> Emphasis (31 hours):**

EDUC 101+L	Intro to Teaching+Classroom Obsv	2+1
PSYC 234	Human Development	4
MUED 251+52+53	Singers' Diction	1+1+1
MUED 342	Instrumental Conducting	3
MUED 343	Choral Conducting	3
MUED 330	Teaching Music in Groups I	2
MUED 331	Teaching Music in Groups II	2
MUED 335	Intro to Instrumental Methods & Tech	3
MUED 336	Choral Methods & Techniques	2
MUSP 363	Performance Studies: Major	6

\* To be taken each quarter in residence, up to twelve quarters.  
 \*\* Under unusual circumstances, MUED 489 Senior Project may meet this requirement by special permission of the department.

**Students can:**

- **Make Music** effectively in solo and group settings, when conducting an ensemble, and through the creative use of technology.
- **Create Music** via composition, editing and synthesis, and improvisation, as well as orchestration and arranging.
- **Understand and Communicate About Music** through a deeper understanding of music theory, history, and ethnomusicology and the development of articulate oral and written skills.
- **Teach Music** to people of all ages to make music in solo and ensemble settings

**Occupational Information**

The B.S. in Music: Music and Learning Emphasis at PUC's Department of Music seeks to nurture and develop a student's musical talent and teaching skills in a creative Christian environment. In this degree, students study ways to effectively teach music to any age group, whether toddlers, elementary and high school students, working adults, students with special needs, or retirees. Students are expected to develop solid performance skills in solo and group settings as well as the ability to talk and write about music effectively. In addition, students explore entrepreneurial ways to create a teaching and performing career.

Those who are particularly entrepreneurial and with mastery in their performance area are able to create careers for themselves as teachers and performers without attending graduate school. If a student wants to teach in the K-12 system in California, they should contact PUC's Department of Education to explore credentialing requirements for teaching music in the school system. This can be done during a fifth year on the undergraduate level or while receiving a terminal master's degree.

This degree provides a liberal arts education with a focus on creative problem solving and the ability to work effectively as an individual and as a team member. This degree is an excellent background for careers in music business and industry, and well as a fine degree to use in preparation for graduate school in areas such as Music Education, Music Therapy, and Speech Pathology.

**General Education Requirements**

To view general education requirements for this major, please refer to page A-01, Summary of General Education Requirements: B.S. Degree.

**Piano Proficiency**

Bachelor of Science degree music majors are required to pass the music department Piano Proficiency Test (PPT) Parts I, II at the beginning of their first quarter as a music major or take piano lessons until they have passed the PPT II. Information on the exams may be found in the music major handbook.

**How to Construct Your Own Program**

1. Counsel with your advisor.
2. Consider your aptitudes, interests, and available courses.
3. Schedule major courses and cognates first.
4. Fill the rest of your schedule with G.E. requirements.
5. For the freshman year include English, Religion, and PE courses. Also include Basic Algebra I+II unless waived by previous work.

**What the Degree Includes**

- A total of 192 quarter hours including:
1. A minimum of 60 upper division hours.
  2. General Education requirements.
  3. Major requirements.
  4. Minimum 2.0 GPA, overall and major.

**For More Information**

Music Department  
Pacific Union College  
One Angwin Avenue  
Angwin, CA 94508  
(707) 965-6201

Email: [music@puc.edu](mailto:music@puc.edu)  
Website: [www.puc.edu/music](http://www.puc.edu/music)

National Association of Schools of Music  
11250 Roger Bacon Drive #5 Reston, VA 22090  
Music Educators National Conference  
1902 Association Drive Reston, VA 22091

**Sample Four-Year Program**

This sample curriculum is designed to show you how a program may be constructed and to help you select a proper sequence of courses in the major. It is not likely that these courses can always be taken in the order given. Your advisor will help you design a personalized program.

<b>First Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Music Performance	1	1	1
Beginning Theory I,II,III	4	4	4
Music Technology: Notation	1	-	-
Singers' Diction	1	1	1
Intro to Teaching+Classroom Obsv	2	-	-
World Music and Culture	-	3	-
Listening with Understanding	-	-	3
General Education/Electives	6	6	6
	<b>16.3</b>	<b>16.3</b>	<b>16.3</b>

<b>Second Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Basic Conducting (even)	2	-	-
Choral Conducting (even)	-	3	-
Instrumental Conducting (even)	-	-	3
Ensemble	1	1	1
Music Performance	1	1	1
Intermediate Theory I,II,III (even)	4	4	4
Music Methods & Techniques	2	2	2
General Education/Electives	6	5	5
	<b>16.3</b>	<b>16.3</b>	<b>16.3</b>

<b>Third Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Music Performance	1	1	1
Music History Sequence (odd)*	3	3	3
Orchestration & Arranging (even)**	3	-	-
Teaching Music in Groups I (even)	2	-	-
Teaching Music in Groups II (even)	-	2	-
Topics in Pedagogy	-	1	1
Junior Seminar	-	-	1
General Education/Electives	6	8	9
	<b>16.3</b>	<b>16.3</b>	<b>16.3</b>

<b>Fourth Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Music Performance and Recital	1	1	2
Intro to Instrumental Methods & Tech	3	-	-
Choral Methods & Techniques	-	2	-
Senior Assessment Seminar	-	-	0.2
General Education/Electives	11	12	13
	<b>16.3</b>	<b>16.3</b>	<b>16.5</b>

\* Courses marked (even) or (odd) are taught in alternate years only. 2018-2019 is odd, 2019-2020 is even.

**Major Course Requirements**

*A minimum of 93.6 hours (at least 33 upper-division hours)*

► **Required Core Courses (69.6 hours):**

MUED 241	Basic Conducting	2
MUED 465	Topics in Pedagogy	1-2
MUHL 101	Collegium in Music*	3.6
MUHL 205	Listening with Understanding	3
MUHL 245	World Music and Culture	3
MUHL 331+2+3	Music History Sequence	3+3+3
MUSP 391	Junior Seminar	1
MUSP 163	Performance Studies: Major	6
MUSP 489	Senior Recital**	1
MUTH 121+22+23	Beginning Theory I, II, III	4+4+4
MUTH 221+22+23	Interm Theory I, II, III	4+4+4
MUTH 224	Music Technology: Notation	1
MUTH 331	Orchestration & Arranging	3

*Take at least 12 hours (6 UD) from the following:* 12  
 MUEN Large Ensembles

Participate in at least one large ensemble (Chorale, I Cantori, Orchestra, Symphonic Wind Ensemble, or Keyboard Ensemble) during each quarter in residence, up to twelve quarters.

- For piano majors, 3 hrs must be in Keyboard Ensemble.
- For guitar majors, up to 3 hrs may be in Guitar Ensemble.
- Vocal majors must be in a vocal ensemble.
- Orchestral strings, woodwind, brass, and percussion instruments must be in an instrumental ensemble.

► **Emphasis (24 hours):**

MUSP 163	Performance Studies: Major***	6
MUSP 363	Performance Studies: Major	12

*At least 6 hours from the following:* 6

Additional coursework selected from MUED, MUEN, and MUTH in consultation with the advisor.

**Student Learning Outcomes**

**Students can:**

- **Make Music** effectively in solo and group settings, when conducting an ensemble, and through the creative use of technology.
- **Create Music** via composition, editing and synthesis, and improvisation, as well as orchestration and arranging.
- **Understand and Communicate About Music** through a deeper understanding of music theory, history, and ethnomusicology and the development of articulate oral and written skills.
- **Teach Music** to people of all ages to make music in solo and ensemble settings

**Occupational Information**

The B.S. in Music: Performance Emphasis at PUC's Department of Music seeks to nurture a students musical talent in a creative Christian environment. Students are challenged to develop excellent performance skills in solo and group settings, as well as the ability to talk and write about music effectively. Students study pedagogy in their area and explore entrepreneurial ways to create a teaching and performing career.

This emphasis is designed for the student wishing to prepare for graduate work in music performance or those wishing a more intensive study in their performance area. Those who are particularly entrepreneurial and with mastery in their performance area are able to create careers for themselves as teachers and performers without attending graduate school. Most students, however, choose to pursue a master's or doctorate degree upon graduating.

\* To be taken each quarter in residence, up to twelve quarters.  
 \*\* Requires 3 credits of MUSP 363 as a prerequisite.  
 \*\*\* In addition to the 6 hours required in Core Courses.

**General Education Requirements**

To view general education requirements for this major, please refer to page A-01, Summary of General Education Requirements: B.S. Degree.

**Piano Proficiency**

Bachelor of Science degree music majors are required to pass the music department Piano Proficiency Test (PPT) Parts I, II at the beginning of their first quarter as a music major or take piano lessons until they have passed the PPT II. Information on the exams may be found in the music major handbook.

**How to Construct Your Own Program**

1. Counsel with your advisor.
2. Consider your aptitudes, interests, and available courses.
3. Schedule major courses and cognates first.
4. Fill the rest of your schedule with G.E. requirements.
5. For the freshman year include English, Religion, and PE courses. Also include Basic Algebra I+II unless waived by previous work.

**What the Degree Includes**

A total of 192 quarter hours including:

1. A minimum of 60 upper division hours.
2. General Education requirements.
3. Major requirements.
4. Minimum 2.0 GPA, overall and major.

**For More Information**

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(707) 965-6201

Email: [music@puc.edu](mailto:music@puc.edu)  
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**Sample Four-Year Program**

This sample curriculum is designed to show you how a program may be constructed and to help you select a proper sequence of courses in the major. It is not likely that these courses can always be taken in the order given. Your advisor will help you design a personalized program of studies.

<b>First Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Beginning Theory I,II,III	4	4	4
Music Performance	1	1	1
Listening with Understanding	3	-	-
Music Technology: Notation	1	-	-
World Music and Culture	-	3	-
General Education/Electives	6	7	10
	<b>16.3</b>	<b>16.3</b>	<b>16.3</b>

<b>Second Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Music Performance	1	1	1
Intermediate Theory I,II,III	4	4	4
Basic Conducting	2	-	-
General Education/Electives	8	10	10
	<b>16.3</b>	<b>16.3</b>	<b>16.3</b>

<b>Third Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Music Electives	3	3	3
Music History Sequence (odd)*	3	3	3
Orchestration & Arranging (even)*	3	-	-
Topics in Pedagogy	-	1	1
Junior Seminar	-	-	1
Senior Assessment Seminar	-	-	.2
Upper Division Music Performance	2	2	2
General Education/Electives	4	6	5
	<b>16.3</b>	<b>16.3</b>	<b>16.5</b>

<b>Fourth Year</b>	<b>F</b>	<b>W</b>	<b>S</b>
Collegium in Music	0.3	0.3	0.3
Ensemble	1	1	1
Music Electives	4	3	3
Upper Division Music Performance	2	2	2
Senior Recital or Project	-	-	1
Senior Assessment Seminar	-	-	.2
General Education/Electives	9	10	9
	<b>16.3</b>	<b>16.3</b>	<b>16.5</b>

\* Courses marked (even) or (odd) are taught in alternate years only. 2018-2019 is odd, 2019-2020 is even.

### The Purpose of General Education

The general education program at Pacific Union College seeks to provide students with the knowledge, values, and skills they need to live Christ-centered, productive lives of integrity and service in a complex world.

- A knowledge of human cultures and the natural world;
- Appreciation for and commitment to the values embodied by the institutional Student Learning Outcomes: wholeness, integrity, service & stewardship, diversity, our Adventist heritage, and maintaining lifelong learning;
- The following skills:
  - To think critically about complex issues;
  - To write clearly and effectively in English;
  - To communicate collaboratively with diverse others;
  - To use quantitative techniques and data to solve problems;
  - To locate and use appropriately a broad variety of resources and information.

*This sheet provides a summary of the General Education Program; the General Catalog provides a full description.*

### Section I: Foundations of Learning

*English, Communication, and Algebra should be completed by the end of the freshman year and must be completed by the end of the sophomore year.*

#### A. Written Communication

- ENGL 101 College English I
- ENGL 102 College English II

#### B. Oral Communication

- COMM 105 Communication and Public Speaking

#### C. Algebra Proficiency

- One of the following options:  
1 year of HS Alg. II with semester grades of C- or better, or Waiver Exam, or  
MATH 095+096 Basic Algebra I+II

#### D. Statistics

- STAT 222 Introduction to Statistics

### Section II: Foundations of Faith

*A portion of this requirement may be waived for students who transfer a significant amount of coursework from non-Adventist institutions. Contact the Records Office for details.*

#### A. Prerequisite

- One of the following options:  
High school religion courses with grades of C- or better, or Waiver Exam, or  
RELG 105 Biblical Foundations  
*Complete within your first two quarters at PUC.*

#### B. Holistic Living

- RELG 125 Holistic Living  
*Complete within your first year at PUC.  
Waived for transfer students with 32+ units.*

Complete sections C, D, E, and F in any order.  
Include at least 6 upper-division hours.

#### C. Studying Scripture

- One approved RELB or RELT course that explores and analyzes biblical texts and themes.  
Approved options are listed in the class schedule with the letter "C" in the section designation.

#### D. Exploring SDA Life & Thought

- One approved RELB, RELH, or RELT course that explores and critically analyzes Seventh-day Adventist beliefs and values.  
Approved options are listed in the class schedule with the letter "D" in the section designation.

#### E. Integrating Faith & Life

- One approved RELB, RELP, or RELT course that integrates transformative faith perspectives with life in the contemporary world.  
Approved options are listed in the class schedule with the letter "E" in the section designation.

#### F. Electives

- Additional RELB, RELG, RELH, RELP, and RELT hours as needed to complete 18 total hours, including 6 upper-division hours

### Section III: History & Social Science

Three courses:

- One course from Area A
- One course from Area B
- One additional course (may come from A, B, or C)

#### A. History

HIST 101 World Civ I, HIST 102 World Civ II  
HIST 134 US History I, HIST 135 US History II  
HIST 210 Intro/African Hist, HIST 220 Intro/Ancient Hist,  
HIST 230 Intro/Asian Hist, HIST 240 Intro/Lat Amer Hist,  
HIST 250 Intro/Middle East Hist

*The 100-level HIST courses are intended for students with freshman or sophomore class standing.*

*The 200-level HIST courses are intended for students with sophomore, junior, or senior class standing.*

#### B. Anthropology, Psychology, Sociology

ANTH 124 Anthropology, PSYC 121 General Psych,  
PSYC 390 Gender Issues, SOCI 121 Intro to Sociology,  
SOC 214 The Family, SOCI 232 Amer Social Problems,  
SOC 355 "Racial" and Ethnic Relations

#### C. Additional Social Science Options

ECON 261 Macroeconomics, ECON 265 Microeconomics,  
GEOG 210 World Geog, HIST 351 History of Culture  
MKTG 360 Consumer Behavior, PLSC 124 Amer Govt,  
PLSC 274 Political Thought, PLSC 328 Critical World Issues

*Well-prepared students may also select from the following courses. Enrollment is by permission of the instructor.*

Any 300-level HIST course for at least 4 credits  
PLSC 340 History of Political Thought

**Section IV: Arts and Humanities**

Three courses from three separate areas:

- One course from Area A
- One course from Area B, C, or D (separate area)
- One course from Area B, C or D (separate area)

**A. Literature**

ENGL 301 Themes in Literature (Juniors and Seniors only)

**B. Visual Art**

ARTH 107 Hist/American Art, ARTH 115 Hist/West Art I, ARTH 116 Hist/West Art II, ARTH 278 Hist/Women Artists

**C. Music**

MUHL 105 Survey of Music, MUHL 115 Music/Vis Media, MUHL 205 Listening, MUHL 206 Music/Worship, MUHL 245 World Music

**D. Language & Culture**

CHIN 111 Beg Chinese L&C, FREN 111 Beg French L&C, GRMN 111 Beg German L&C, ITAL 111 Beg Ital L&C, JAPN 111 Beg Japanese L&C, SPAN 105 Span/Health Care, SPAN 111 Beg Spanish L&C

*This option may only be met through an approved college-level language and culture course. Demonstrated language proficiency will not be applied to meet this requirement.*

**Section V: Science**

Two courses, at least one with a lab (**bolded courses**):

- One course from Area A
- One course from Area B

**A. Physical Science**

ASTR 115 Astronomy, CHEM 101 Intro Chemistry, CHEM 102 Survey of Org Chem, CHEM 111 Gen Chem I, GEOL 233 Geology, PHYS 105 Intro to Physics (no lab), PHYS 105 +106L Intro to Physics + Lab, PHYS 111 Gen Physics I, PHYS 211 Physics w/ Calculus I

**B. Life & Environmental Science**

BIOL 101 Human Anatomy, BIOL 102 Human Physiology, BIOL 105 Intro to Biology, BIOL 111 Biol Foundations, BIOL 112 Biol Foundations, BIOL 113 Biol Foundations, BIOL 227 Natural History of California (no lab), BIOL 227+227L Natural History of California+Lab, BIOL 338 Field Biology, CHEM 481 Biochem I, ENVR 360 Conserv Biology, ENVR 361 Energy/Climate, ENVR 362 Pollution/Env Qual, MICR 134 Microbiology

**Section VI: Health and Fitness****A. Health**

- One course from the following:  
FDNT 235 Nutrition, HLED 162 Fitness for Life, HLED 166 Health Ed, HLED 169 Curr Hlth Concerns

**B. Fitness**

- One ESAC-A (Exercise Science Activity-Aerobic) Course
- One ESAC (Exercise Science Activity) Course. EMER 181 Techn Rescue II or ESTH 365 Outdoor Exp may also apply.

**Section VII: Practical and Applied Arts**

Two courses from two separate areas:

- One course from area A, B, C, or D (separate area)
- One course from area A, B, C, or D (separate area)

**A. Interpersonal Skills**

COMM 223 Interpers Comm, COMM 326 Adv Pub Spk, PSYC 126 Assert Behav, PSYC 227 Conflict Resolution

**B. Management of Information & Finance**

ACCT 121 Accounting, BUAD 118 Prsnl Money Mgmt, BUAD 223 Personal Law, INFS 146 Business Appl I, INFS 147 Business Appl II, INFS 240 Intro to GIS, MGMT 160 Small Business Management

**C. Outdoor and Survival Skills**

AGRI 212 Greenhouse, AGRI 213 Vegetable Gardening, EMER 180 Tech Rescue, ESTH 365 Outdoor Experience

**D. Visual and Performing Arts**

ARTF 121 Drawing Fund, ARTF 212 Ceramics I, ARTP 150 B&W Photo, ARTP 250 Digital Photo, DRMA 229 Acting I, MUEN (any) Music Ensembles, MUSP 120-4 Music Lessons (class) or MUSP 320-4

### The Purpose of General Education

The general education program at Pacific Union College seeks to provide students with the knowledge, values, and skills they need to live Christ-centered, productive lives of integrity and service in a complex world.

- A knowledge of human cultures and the natural world;
- Appreciation for and commitment to the values embodied by the institutional Student Learning Outcomes: wholeness, integrity, service & stewardship, diversity, our Adventist heritage, and maintaining lifelong learning;
- The following skills:
  - To think critically about complex issues;
  - To write clearly and effectively in English;
  - To communicate collaboratively with diverse others;
  - To use quantitative techniques and data to solve problems;
  - To locate and use appropriately a broad variety of resources and information.

*The General Education Program as summarized on this sheet is designed for a quick overview. The program is described in full in the General Catalog.*

### Section I: Foundations of Learning

*English, Communication, and Algebra should be completed by the end of the freshman year and must be completed by the end of the sophomore year.*

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#### B. Oral Communication

- COMM 105 Communication and Public Speaking

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- One of the following options:  
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MATH 095+096 Basic Algebra I+II

### Section II: Foundations of Faith

*A portion of this requirement may be waived for students who transfer a significant amount of coursework from non-Adventist institutions. Contact the Records Office for details.*

#### A. Prerequisite

- One of the following options:  
High school religion courses with grades of C- or better, or Waiver Exam, or  
RELG 105 Biblical Foundations  
*Complete within your first two quarters at PUC.*

#### B. Holistic Living

- RELG 125 Holistic Living  
*Complete within your first year at PUC.  
Waived for transfer students with 32+ units.*

#### C. Christian Faith

- Take any elective course from RELB, RELG, RELH, RELP, or RELT. Students are encouraged to select a course from the “Studying Scripture” options (listed with the letter “C” in the class schedule) or from the “Integrating Faith & Life” options (listed with the letter “E” in the class schedule).

#### D. Exploring SDA Life & Thought

- One approved RELB, RELH, or RELT course that explores and critically analyzes Seventh-day Adventist beliefs and values.  
Approved options are listed in the class schedule with the letter “D” in the section designation.

### Section III: History & Social Science Section IV: Arts and Humanities Section V: Science & Statistics

Two courses, one each from two separate sections.

- One course from section III, IV, or V (separate section)
- One course from section III, IV, or V (separate section)

#### III: History & Social Science

ANTH 124 Cultural Anthropology  
ECON 261 Macroeconomics  
ECON 265 Microeconomics  
GEOG 210 World Regional Geography  
HIST 101 World Civilizations I  
HIST 102 World Civilizations II  
HIST 134 US History I  
HIST 135 US History II  
HIST 210 Introduction to African History  
HIST 220 Introduction to Ancient History  
HIST 230 Introduction to Asian History  
HIST 240 Introduction to Latin American History  
HIST 250 Introduction to Middle East History  
HIST 351 History of Culture  
Any 300-level HIST course for at least 4 credits  
MKTG 360 Consumer Behavior  
PLSC 124 American Government  
PLSC 274 Political Thought  
PLSC 328 Critical World Issues  
PLSC 340 History of Political Thought  
PSYC 121 General Psychology  
PSYC 390 Gender Issues  
SOC 121 Introduction to Sociology  
SOC 214 The Family  
SOC 232 American Social Problems  
SOC 355 “Racial” and Ethnic Relations

#### IV. Arts & Humanities

ARTH 107 History of American Art  
ARTH 115 History of Western Art I  
ARTH 116 History of Western Art II  
ARTH 278 History of Women Artists  
CHIN 111 Beginning Chinese Language & Culture  
ENGL 301 Themes in Literature (Juniors and Seniors only)  
FREN 111 Beginning French Language & Culture,  
GRMN 111 Beginning German Language & Culture

ITAL 111 Beginning Ital Language & Culture  
JAPN 111 Beginning Japanese Language & Culture  
MUHL 105 Survey of Music  
MUHL 115 Music for Visual Media  
MUHL 205 Listening with Understanding  
MUHL 206 Music in Christian Worship  
MUHL 245 World Music  
SPAN 105 Spanish for Health Care Language & Culture  
SPAN 111 Beginning Spanish Language & Culture

**V. Science & Statistics**

ASTR 115 Astronomy  
BIOL 101 Human Anatomy  
BIOL 102 Human Physiology  
BIOL 105 Intro to Biology  
BIOL 111 Biol Foundations  
BIOL 112 Biol Foundations  
BIOL 113 Biol Foundations  
BIOL 227 Natural History of California  
BIOL 338 Field Biology  
CHEM 101 Introductory Chemistry  
CHEM 102 Survey of Organic Chemistry  
CHEM 111 General Chemistry I  
CHEM 481 Biochemistry I  
ENVR 360 Conservation Biology  
ENVR 361 Energy & Climate Change  
ENVR 362 Pollution & Environmental Quality  
GEOL 233 Geology  
MICR 134 Microbiology  
PHYS 105 Introduction to Physics  
PHYS 111 General Physics I  
PHYS 211 Physics with Calculus I  
STAT 222 Introduction to Statistics

**Section VI: Health and Fitness****A. Health**

- One course from the following:  
FDNT 235 Nutrition, HLED 162 Fitness for Life,  
HLED 166 Health Ed, HLED 169 Curr Hlth Concerns

**B. Fitness**

- One ESAC-A (Exercise Science Activity-Aerobic) Course  
 One ESAC (Exercise Science Activity) Course. EMER 181  
Technical Rescue II or ESTH 365 Outdoor Experience may  
also apply.

## ADMINISTRATION

Robert A. Cushman, Jr., Ph.D., *President*

Milbert Mariano, M.F.A., *Vice President for Academic Administration and Academic Dean*

Brandon Parker, M.B.A., *Vice President for Financial Administration*

Jennifer Tyner, M.A., *Vice President for Student Life*

Kellie Lind, B.S., *Vice President for Alumni & Advancement*

## MUSIC FACULTY

### Phone Extension

7137 Asher Raboy, M.F.A., *Artist in Residence*

*Acting Chair, Symphonic Wind Ensemble, Composition, Theory, Conducting*

6623 Jenelle Anderson, D.M., *Assistant Professor*

*Chorale, Vox Pro Musica, Voice, Survey of Music, Theory, Music Education, Conducting*

7323 Diana Cefalo, B.A., *Assistant Professor*

*Piano, Piano Pedagogy, Group Piano, and Collaborative Pianist (also PCA teacher)*

6655 Rachelle Berthelsen Davis, D.M.A., *Professor*

*Orchestra, Violin, Viola, Music History, Violin/Viola Pedagogy, Conducting*

## ADJUNCT MUSIC FACULTY

6203 Auriel Helmer, B.Mus.Ed. - *Handbell Choir Director and Piano, Harp (also PCA teacher)*

6651 Jonathan Mendle, M.Mus. - *Guitar (also PCA teacher)*

6201 John Milholland - *Euphonium, French Horn, Trombone, Trumpet*

6201 Ellen Patterson, M.M. - *Collaborative pianist*

6626 LeRoy Peterson, M.Mus. (Emeritus) - *World Music*

6204 Eve-Anne Wilkes, D.M.A. - *Voice (also PCA teacher)*

## PCA TEACHERS

6201 Matthew Guevara - *Trumpet (student teacher)*

6651 Steven Halbe - *Clarinet, Saxophone*

6627 Karen Han, B.S. - *Piano*

6654 Linda Marks, B.Mus. - *Violin, Viola, Cello, String Ensemble, Prelude Strings*

6201 Michele Rafuse, B.M. - *Flute*

## STAFF

6201 Becky St. Clair, *Office Manager*