

# MUSIC DEPARTMENT STUDENT GUIDELINES

August 2009

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**NOTICE:** EVEN IF YOU ARE NOT A DECLARED MAJOR, IF YOU ARE TAKING THEORY, EAR TRAINING AND APPLIED LESSONS YOU ARE CONSIDERED A POTENTIAL MUSIC MAJOR. MUSIC MAJORS ARE REQUIRED TO ATTEND 12 RECITALS PER SEMESTER FOR SIX SEMESTERS. MUSIC MINORS ARE REQUIRED TO ATTEND 12 RECITALS PER SEMESTER FOR TWO SEMESTERS. (as of 8/09)

## GENERAL INFORMATION

### **Registration information for new students**

1. All entering first-year students are required to take an on-line Theory Placement Test and fill out an on-line Piano Proficiency Questionnaire.
2. Prior to registration, all transfer students must make an appointment with the music department head to determine music transfer credits. Transfer students expecting to receive credit in music theory or ear training must make an appointment with Brooke Joyce (Jenson-Noble 214, ext. 1386). Students expecting to receive credit in music history must make an appointment with Jim Griesheimer (Jenson-Noble 211, ext. 1211). All transfer students must also perform an audition on their primary instrument.

Transfer students not meeting an acceptable level of proficiency in either musicianship or performance may be required to take additional courses. **Any transfer student expecting to graduate with a music major at Luther College must complete at least 8 hours of course work in the department and at least 3 semesters of private lesson study.**

### **Building and Keyboard use policies**

1. The Jenson-Noble Hall of Music will be locked approximately 12:00 midnight and opened approximately 7:00 a.m. while school is in session. **Students may not be in Jenson-Noble when the building is locked.**
2. PLEASE REPORT ANY PIANO ON CAMPUS NEEDING TUNING OR REPAIR, TO PIANO TECHNICIAN, CONRAD HOFFSOMMER.
3. Policies concerning the use of concert pianos, harpsichords, fortepiano and organs:
  - a. Conrad Hoffsommer is the official technician for these instruments.
  - b. Mr. Hoffsommer will try to tune as close to recital time as possible - even to within one-half or one hour of performance time. This gives him precedence over students and other people wishing to use the room for rehearsal.
  - c. If you plan to use a college harpsichord, you must speak to the college harpsichordist Kathryn Reed-Maxfield.
  - d. Instruments in the rehearsal halls should always be locked when not in use.
  - e. Keys for the Sundt Organ Room and the harpsichord practice rooms may be obtained from Facilities Management. Request key authorization from the appropriate instructor.
  - f. Piano moves must be requested with Conrad Hoffsommer no less than two weeks in advance and completed with his approval and directions.
  - g. Students found eating and/or drinking in the music practice rooms will be assessed fines as follows: 1<sup>st</sup> offense, \$50; 2<sup>nd</sup> offense, \$100; 3<sup>rd</sup> offense, banned from the practice rooms for rest of the semester. Charges will be made on student accounts.

## **LESSONS**

Applied lessons are academic courses and should be arranged before work is scheduled. Luther College work supervisors are obligated to schedule work around lessons, as they do other academic courses.

- **Numbering policy for private lessons**

1. Applied music students should be registered for appropriate instrument levels.

Level 130 is for all applied music students in their first year of study. Non-majors and music majors in their secondary areas may repeat this course for credit in subsequent years.

Level 230 is for music majors and minors in their second year of study. Non-majors and music majors in their secondary areas may register for this course with consent of instructor.

Level 330 is for music majors in their third year of study. Non-majors and music majors in their secondary areas may register for this course with consent of instructor.

Level 430 is for music majors in their fourth year of study. Non-majors and music majors in their secondary areas may register for this course with consent of instructor.

360 - Vocal Coaching in the proper execution of vocal music. Prerequisite: upper level (230) voice and permission of instructor.

2. Students must be registered at Luther College for the instrument on which they are presenting a recital and have the approval of their applied instructor.
3. Music Education students wishing to give a recital on a secondary instrument, must have taken 4 semesters of graded study on the secondary instrument.

- **Add/Drop Policies**

1. Students may drop lessons without penalty during the first three days of the semester. Charges are incurred for each subsequent week (beginning on Mondays) a student is enrolled, whether or not they take a lesson. The full lesson fee will be levied four weeks into the semester.
2. Students may authorize credit/no credit grading during the first 8 days of the semester only.
3. Students may change the authorization from credit/no credit to graded lessons any time up to the final day of the semester and receive the earned letter grade
4. Students must be enrolled in lessons during the entire semester in which they give a recital. (Students may not drop lessons after giving a recital early in the semester.)

- **Applied Lesson Grading**

1. Each member of the applied music faculty distributes a statement of course expectations to their students. Students who meet these expectations should expect to receive a “B” for their work. [The Luther College average GPA for the entire student body normally ranges between 3.0 and 3.2. That is to say, “B” is average work at Luther College.]

2. Only students who do exceptional work should expect to receive an “A.” [Not every student will receive an “A.”]
3. Students who do below average work will receive a grade lower than a “B.”
4. Music majors must successfully complete seven semesters of graded lessons.

- **Class Lessons**

1. Piano (115, 116 and 117):
  - a. See the Luther College Catalog course description.
  - b. Up to twelve students per class.
  - c. \$75.00 for two hours of instruction per week.
2. Guitar:
  - a. Requires approval of instructor.
  - b. Up to eight students per class.
  - c. \$75.00 for one hour lesson once per week.
3. Vocal:
  - a. Students assigned by the head of the vocal area following auditions.
  - b. Up to twelve students per class.
  - c. \$75.00 for one, one hour lesson per week.

- **Other lesson policies**

1. Students may make up missed lessons ONLY if the instructor has been notified sufficiently BEFORE lesson time, and a legitimate excuse has been presented. Students should check their instrument studio policy statement. See the Luther College Catalog regarding refunds. Students who drop private lessons during the first four weeks will have their lesson fee prorated, so that they will be charged a prorated fee for each week enrolled. After four weeks, students will be obligated to pay the total lesson fee.
2. Lessons missed because of ensemble tours or vacation will not be made up.
3. Transfer students may receive credit for a maximum of four hours of private lessons in their major area of performance when this study has been done at another academic institution. They must complete at least three additional hours of private study in that same lesson area at Luther College.
4. Academic credit cannot be given for lessons taken outside the college unless transferred from another academic institution. Students enrolled at Luther College will not receive credit for studying with teachers outside the college, nor may students study concurrently with another teacher, unless their college instructor approves.
5. Students may teach private lessons only with the permission of the teacher with whom they are studying.
6. Faculty do not normally teach applied lessons during J-term.

7. Guidelines for "Vocal Coaching"  
(Prerequisite: Permission of Voice Teacher)

The voice teacher works with the student vocally. The vocal coach may make occasional observations concerning tone production with the expectation and full knowledge that the voice teacher will deal also with this type of technical vocal problem.

It is clear then that there develops a gray area where the voice teacher and coach will be trying to teach the same material. Naturally, because they are two creative individuals, and because by nature we teach this kind of artistic endeavor through imagery, empirical concepts, and physiological fact, confusion may appear. In order to avoid placing individuals in an awkward position, or forcing a confused student to decide what is right or wrong, the following procedure is outlined:

- a. Maintain communication among student, voice teacher, and coach.
- b. Both the voice teacher and vocal coach will recommend vocal literature. The possibility of dialogue among all three individuals should exist in order that the student can make prudent literature choices.
- c. If there exists a difference of opinion concerning performance practice, the advice of the vocal coach should be respected.

## DEPARTMENTAL REQUIREMENTS

### • Music Major Study Plan

| <i>1st Semester</i>  | <i>Cr</i> | <i>J-Term</i> | <i>Cr</i> | <i>2nd Semester</i>                        | <i>Cr</i> |
|--|-----------|---------------|-----------|--|-----------|
| Music 121/121L Theory/Ear Training I   | 4         |               |           | Music 122/122L Theory/Ear Training II      | 4         |
| Music 130 Applied Lesson   | 1         |               |           | Music 130 Applied Lesson                   | 1         |
| Music 115, 116, 117 or 118*  | 1         |               |           | Music 116 or 117 (as needed)               | 1         |
| Ensemble   | 0         |               |           | Ensemble                                   | 0         |
| Recital Attendance   | 0         |               |           | Recital Attendance                         | 0         |
| * 118 is a 1-2 session course offered to help students prepare for Piano Prof.exam and is taken for no credit          |           |               |           |  |           |
|  |           |               |           |  |           |
| <i>3rd Semester</i>  | <i>Cr</i> | <i>J-Term</i> | <i>Cr</i> | <i>4th Semester</i>                        | <i>Cr</i> |
| Music 231/231L Theory/Ear Training III   | 4         |               |           | Music 332/332L Theory/Ear Training IV      | 4         |
| Music 117 (as needed)  | 1         |               |           | Music 341 History                          | 4         |
| Music 230 Applied Lesson   | 1         |               |           | Music 230 Applied Lesson                   | 1         |
| Ensemble   | 0         |               |           | Ensemble                                   | 0         |
| Recital Attendance   | 0         |               |           | Recital Attendance                         | 0         |
|  |           |               |           |  |           |
| <i>5th Semester</i>  | <i>Cr</i> | <i>J-Term</i> | <i>Cr</i> | <i>6th Semester</i>                        | <i>Cr</i> |
| Music 342 History  | 2         |               |           | Music 343 History                          | 2         |
| Music 250 Conducting   | 2         |               |           | Music 330 Applied Lesson                   | 1         |
| Music 330 Applied Lesson   | 1         |               |           | Ensemble                                   | 0         |
| Ensemble   | 0         |               |           | Recital Attendance                         | 0         |
| Recital Attendance   | 0         |               |           | 1/2 recital - Junior or Senior year        | 0         |
| 1/2 recital - Junior or Senior year  | 0         |               |           |  |           |
|  |           |               |           |  |           |
| <i>7th Semester</i>  | <i>Cr</i> | <i>J-Term</i> | <i>Cr</i> | <i>8th Semester</i>                        | <i>Cr</i> |
| Music 344 History  | 4         |               |           | Music 344 History (if not in 7th semester) | 4         |
| Music 490 Sr Project   | 1         |               |           | Music 490 Sr Project (if not 7th semester) | 1         |
| Music 430 Applied Lesson   | 1         |               |           | Music 430 Applied Lesson                   | 1         |
| Ensemble   | 0         |               |           | Ensemble                                   | 0         |
|  |           |               |           |  |           |
| <b>PLEASE NOTE:</b>  |           |               |           |  |           |
| Music Majors must have a minimum of 7 semesters of applied lessons.  |           |               |           |  |           |
| Music Majors must have a minimum of 6 semesters of ensemble participation.   |           |               |           |  |           |
| Music Majors must have a minimum of 6 semesters of recital attendance.   |           |               |           |  |           |
| Music Majors must pass the piano proficiency exam.   |           |               |           |  |           |
|  |           |               |           |  |           |
| Music Majors must give 1/2 degree recital in either their junior or senior year.                                       |           |               |           |  |           |
| [Students may, with the permission of their instructor, choose to give a 1/2 junior and a full senior recital.         |           |               |           |  |           |
| However, a full senior recital may only be given if a student has given a 1/2 junior recital on that same instrument.] |           |               |           |  |           |

The Music Education Course Planner for a music major pursuing an education minor is located at: <http://education.luther.edu/forms.htm> (Select: Music Education Course Planner).

- **Recitals**

1. Music majors must complete a minimum of seven semesters of study in their major performance area. Music majors are required to give one, ½ recital as a degree requirement, which can fall either in the junior or senior year. Each area of the department (vocal, keyboard, strings, wind, percussion) evaluates students somewhat differently. All areas of the department require that a student major and non-major receive recital approval at a jury. Students denied permission to give a recital may ask again at a later date, or may complete the recital requirement through general recital appearances.
2. Students may also be asked to present a recital hearing. Three weeks prior to the recital date, the student's applied teacher may ask to hear the entire program. At this Recital Hearing, everything to be performed by memory must be memorized; everything with piano must be heard with piano; chamber groups must be ready to perform. At the hearing, the student must bring a typed draft of the recital program and program notes. At the conclusion of the Recital Hearing, the teacher will determine if the recital will occur as scheduled. If the recital will be cancelled or postponed to the following semester, the student must obtain a *Request for Change of Recital Date* from their applied teacher. Students must fill in the form in consultation with their teacher. The teacher submits all forms and the \$50.00 to the administrative assistant who will make the calendar change as soon as she receives the form and the payment. The teacher will make the final decision; however, the teacher may ask other faculty members to listen to the Recital Hearing.

Individual studio teachers or a committee of teachers in a given area may advise students to fulfill their recital requirement by performances at three General Recitals.

Musicians who are not music majors are subject to the same recital-approval guidelines as music majors.

After the calendar is complete any changes in organizational scheduling will require a vote of the music faculty. Guest recitals (other than CFL) must be approved by the calendar committee and the music faculty. In addition, alumni wishing to give recitals must have the support of the faculty in their performing area.

3. A music major that has given a junior degree recital may request permission to give a second recital (either ½ or full) in his/her senior year. The student's teacher and the faculty in the appropriate area (string, wind/percussion, keyboard or voice) must approve a second recital.

Students who have followed the theory/composition study plan may elect to give a composition recital with permission of the composition faculty after meeting the recital requirement for music majors. The recital may be a ½ or full recital given in the senior year if the recital requirement for music majors was met in the junior year.

In exceptional cases when both applied teachers agree, music majors may give two half recitals on different instruments or a second ½ recital in composition (with consent of the composition faculty) in their senior year, provided that the recitals are given in different semesters.

4. Transfer students **must complete at least two semesters of private study at Luther before they are eligible to give a recital.**

5. **Non-music majors** are limited to one, ½ recital to fall in either the student's junior or senior year.
6. Students must be enrolled in lessons during the entire semester in which they are registered for a recital. (Students may not drop lessons after giving a recital early in the semester.)
7. Recitals will be graded (Cr/No Cr) by a student's instructor at the end of the semester and reported to the registrar by the administrative assistant.
8. A half recital should consist of approximately 25 minutes of music per student; a full recital should consist of approximately 50 minutes of music. No recital should exceed one hour and fifteen minutes in length.
9. The music faculty encourages the inclusion of small chamber ensembles on junior and senior recitals. Students may not form ensembles requiring a conductor, except by petition to the music faculty. For further information regarding ad hoc ensembles turn to the section titled "Guidelines For Conducted Ad Hoc Ensembles."
10. Dress rehearsal time for recitals on concert pianos may be limited to 1 - 2 hours per recital due to scheduling needs. Additional time may or may not be available. A key for the concert piano is available from the music office. The faculty adviser or the student checking out the key to the piano lock will be held responsible for the use of the piano and for its security following the rehearsal.
11. Rehearsal times in the Noble Recital Hall should be reserved by THE STUDENT through the music office. Rehearsal times in the Center Recital Hall or Center Main Hall should be reserved by THE STUDENT through Campus Programming. We recommend that you reserve rehearsal times at least 2 weeks in advance. Reception time and space must be scheduled through Campus Programming for recitals in the Center. No receptions may be scheduled in Qualley Lounge on Monday or Wednesday nights after recitals; arrangements may be made for receptions in the Union or in the CFL front lobby after recitals on those two nights.
12. Students giving recitals should inform the Music Office and recital technician of requirements for any special lighting or recording needs and should inform Conrad Hoffsommer of any special instrument requests two weeks in advance. Please use the form available from Mr. Hoffsommer to indicate requests.
13. The calendar is prepared by the music administrative assistant in consultation with the Music Department Calendar Committee, Director of Campus Programming and the music faculty. Beginning early in the spring, the administrative assistant will build the calendar according to the following priorities:
  - a. Festivals, Christmas at Luther, Spring Oratorio, Opera Workshop, tours and homecoming concerts, and Theatre/Dance Productions
  - b. Additional concerts for Concert Band, Jazz Orchestra, Nordic, and Symphony Orchestra
  - c. Other ensemble concerts (Cathedral, Collegiate, Cantorei, Chamber Orchestra, Collegium, Jazz Band, Norsemen, Philharmonia, Aurora, Varsity Band, and Wind and Percussion Ensemble)
  - d. Faculty recitals
  - e. Guest recitals
  - f. Student recitals

Monday is not normally used for recitals because of Monday night classes. In the rare case a recital must be scheduled on a Monday night, it will be scheduled at 9:00 p.m. to avoid conflicts with classes.

No dates will be reserved exclusively for a single event. Ensemble concerts, faculty recitals and student recitals on the same day must be scheduled at different times. No faculty recitals will be scheduled in November or April due to the large number of ensemble concerts in those months.

#### 14. Chronology for obtaining recital dates.

April: Sophomores and juniors who plan to give recitals during the next academic year must obtain the *Recital Request Form* from the Music Office. Students complete the form and return it to their applied teacher.

Late April: Music faculty approves calendar. Student names will not be on the calendar, but sufficient time will be made available.

May Jury: All students who have submitted the *Recital Request Form* must play/sing a jury. Area faculty discuss each student who requests recital approval; the faculty may discuss the jury performance, seminar performances, and regular lesson preparation in order to assess the student's ability to prepare a recital. The committee will approve or deny the recital request.

Wednesday of May Exam Week: The area faculty will forward approvals to the Music Administrative assistant who will then assign recital dates. Recital dates will be posted on the web calendar when set.

September: There is an 8-day grace period during which students may change or cancel their recital-dates without penalty. Music faculty approves final calendar.

December Jury: Students who did not receive recital approval in May submit the *Recital Request Form* for a spring recital. They must play/sing a jury. Area faculty discuss each student who requests recital approval; the faculty may discuss the jury performance, seminar performances, and regular lesson preparation in order to assess the student's ability to prepare a recital. The committee will approve or deny the recital request.

February: There is a 5-day grace period during which students may change or cancel their recital-dates without penalty.

#### 15. Penalty for changing or dropping recital dates.

Students should understand that while a recital is a requirement for music majors, a calendar date is earned and represents a professional commitment. Therefore, any recital-date changes or cancellations must be made during the 8-day grace period in the fall and the 5-day grace period in the spring. To request a change, students must obtain a *Request for Change of Recital Date* from the Music Office. Students must fill in the form in consultation with their teacher. The teacher submits all forms to the administrative assistant.

Students will pay a \$50.00 fine for all recital-date changes and cancellations made after the 8-day grace period in the fall and the 5-day grace period in the spring. To request a change after the grace period, students must again obtain a *Request for Change of Recital Date* from the Music Office. Students must fill in the form in consultation with their teacher. The teacher submits all forms and the \$50.00 to the administrative assistant who will make the calendar change as soon as she receives the form and the payment.

16. Student recital programs are one page in length (a single, half-sheet). All information should be submitted either on one computer disk (partners should coordinate their information) turned it to the Music Office, or emailed as an attachment to the recital program technician at (recitalprograms@luther.edu) along with the production requests, *TWO WEEKS* before the recital date. Please use Microsoft Word on a PC or MAC computer. Type everything left justified, use capital letters only where needed, and place only ONE tab between work titles and composer names or dates. (It will not line up like a formatted program – leave that to us!) Also, use the chart under 'Insert' and 'Symbol' to add any accents, umlauts, etc. If you have questions please check with staff in the Music Office **before** typing your program. Please note the file name on your disk. If you plan to have **translations** they should be submitted on the same disk under a separate file name, or as a separate attachment in the same email. Use the same typing format as the recital program. Put the foreign language on the left, the English on the right, with one tab between them. Translations will be printed as an additional handout and will be a single sheet with no folds.

Students should give information to the Public Information Office in Campus House three weeks prior to their recital for release to their hometown newspaper. Please use the form provided in the recital preparation packet.

All program copy for musical events should include the following statement whenever possible: "PLEASE: No unauthorized photographs or recordings during the performance. Please turn off all cell phones and watch alarms. No food or beverages. This is a smoke-free environment. THANK YOU."

17. These procedures should be followed by soloists and accompanists in reference to preparing and giving recitals:
  - a. Know your part before practicing with pianists, soloists.
  - b. Give the pianist the music well before the first practice.
  - c. Recital dates should be approved by both the soloist and the accompanist.
  - d. Recital procedures:
    - (1) Bows shall be taken in such a way as to recognize both the accompanist and the soloist.
    - (2) All advertising and recital programs should include equal billing.
  - e. See Accompanist Fees and Guidelines section in this booklet.

- **Recital Attendance Requirement**

All music majors are required to attend a total of 12 musical performances on campus as members of the audience, per semester, for 6 semesters.

Recital credit will be noted on transcripts. A calendar of events which satisfy the recital attendance requirement will be distributed at the beginning of each year; these include general recitals, joint and solo student recitals, campus musical organization concerts, faculty recitals, Center Stage Series, and musical events sponsored by the Lecture/Fine Arts Committee.

1. This requirement DOES NOT include the January term period. During J-term, recital attendance may be counted toward fulfilling the 1st or 2nd semester requirement according to a student's needs.
2. Students will receive a recital attendance card from a designated student worker before each performance. Students will fill out the form and return it upon completion of the performance. Students must be present for the entire performance to receive credit for attendance. Attendance cards turned in by individuals on a date later than the performance date will not be accepted. This is strictly enforced.
3. A maximum of six recital credits per student, per semester will be allowed for assisting student artists, provided that they are members of the audience for the entire duration of all programmed and non-programmed works in which they do not perform, and provided that the normal procedures for logging recital attendance credits are observed.

By "assisting student artists" we mean: a) in the case of a recital given by an individual, any student involved in a performance of a piece other than the primary recitalist, or b) in the case of a concert given by an ensemble, any student involved in the performance of a piece other than the regular members of the primary ensemble. Included in this allowance are recital accompanists, other individual student performers, student members of ad hoc ensembles formed exclusively to support the primary performer at the time of the recital, and student members of already established ensembles engaged to support the primary performers at the time of the recital. Excluded from this allowance are all student members of any formally constituted college ensemble, either faculty or student lead, at such time as the respective ensemble is the (or one of the) primary performing musical organizations(s) on the program.

Christmas Concerts. Student instrumentalists and vocalists who assist as performers in the *Christmas at Luther* weekend, but who are not members of the primary musical organizations involved, may, if they act in accordance with the two provisions above, receive recital attendance credit for this event. Student members of the chorus and the soloists for oratorios are considered primary performing artists and, as such, are not permitted recital attendance credit for this event.

- **Ensemble Policies**

1. All music majors must satisfy a three-year ensemble requirement through membership in a large ensemble (Norsemen, Aurora, Cantorei, Cathedral Choir, Collegiate Chorale, Nordic Choir, Collegium Musicum, Varsity Band, Wind and Percussion Ensemble, Concert Band, Jazz Orchestra, Jazz Band, Symphony Orchestra, Chamber Orchestra or Philharmonia). Two years of this requirement must be spent in a student's applied performance area. The ensemble requirement must

be filled in three separate years; participation in more than one group in a given semester still counts as only one semester toward fulfilling the three year ensemble requirement.

2. Students may participate in a maximum of two ensembles each semester. Occasional exceptions to this limit will be permitted by the music faculty, especially for students who wish to participate in either Collegium Musicum, Jazz Orchestra, or Chamber Orchestra.

Only under extraordinary circumstances (e.g. an instrument in short supply) will a student be permitted to participate in two ensembles that meet at the same time.

3. The keyboard student who is a music major with teaching emphasis may satisfy the three-year ensemble requirement as follows:
  - (1) Two years must be met by performance membership in an organization of the student's teaching area, one or both of those to be in a large ensemble.
  - (2) The student may choose one of the following to satisfy the remaining year:
    - (a) Accompanying four half-recitals or two full recitals per year.
    - (b) Accompanying a departmental choral organization for two semesters.
4. The keyboard student who is a music major without teaching emphasis may satisfy a three year ensemble requirement by a combination of at least two of the following options: (i.e., one option may be used for two years only).
  - (1) Performance in a departmental choral or instrumental organization.
  - (2) Accompanying four half-recitals or two full recitals per year.
  - (3) Accompanying a departmental choral organization for two semesters.
  - (4) Organists may fill one year of an ensemble credit requirement by functioning as church organist in a local church.
5. Students are encouraged to develop individualized programs to satisfy the ensemble requirement which falls within the philosophy and intent of the ensemble requirement statement. Such programs are subject to departmental approval.

- **Senior Project**

A student may satisfy the requirement with either a research paper or a project.

**NOTE: YOU WILL NOT BE PERMITTED TO REGISTER FOR MUSIC 490 UNLESS YOU FOLLOW THESE GUIDELINES AND THE SENIOR PROJECT COMMITTEE HAS APPROVED YOUR PROPOSAL.**

Music majors intending to register for Music 490 for the Fall semester or for J-Term in their senior year must choose a topic and a senior project advisor during the Spring semester in their junior year.

Music majors intending to register for Music 490 for the Spring semester must choose a topic and a senior project advisor during the Fall semester in their senior year.

**Research Paper (20-25 pp.)**

**Senior Project Requirement: (project including 10-12 pp. supportive written document)**

I. Senior Project Sequence of Events:

- A. Music majors intending to do a senior project **must follow all timetables and project deadlines listed below.**
- B. The senior project centers on practical application and public presentation. Any project requires an accompanying document (10-12 pp.) that summarizes the project and presents its main features in expository fashion. A senior project may not replace the music major recital requirement. Among the many possibilities for projects, the following are recognized as legitimate types:
1. Lecture-Recital (25 minutes)
  2. Exhibit of artifacts (with descriptive labels or posters)
  3. Transcription of early music (lecture-recital option)
  4. Original composition (lecture-demonstration-performance)
  5. Craft project: Building an instrument (replica or original design)
  6. Management project (developing a handbook or set of protocols for an ensemble tour or concert series, including budget projections and promotional materials)
- C. Based on conferences with senior project advisors, the student will develop a formal Senior Project Proposal to include the following items:
1. Project Title
  2. Concise description of the project
  3. Brief statement of methodology
  4. Bibliography (when applicable)
- D. First Monday in October: The student submits the typed proposal to the Senior Project advisor
- E. The typed project proposal (initialed by the senior project advisor) must be submitted to Dr. Jim Griesheimer (Chair of the SP/SPC) by the fourth Monday before registration. The proposals will then be forwarded to the SP/SPC for review. No student may register for MU-490 until the SP/SPC has approved the project proposal. Project Proposals lacking merit, will be returned with comments for revision and re-submission to the committee.
- F. Senior projects requiring public performances, lectures, and exhibits will be scheduled with the approval of the project advisor and according to room availability.

I. Spring semester timetable for juniors planning to register for Music 490 for the Fall semester or for J-Term in their senior year:

- A. Early spring (ca. week 5): Students must attend the Senior Project workshop. The exact date and time will be announced through student representatives and posted on the kiosk.
- B. During the Senior Project Workshop or soon thereafter: Students must schedule conferences with Dr. Griesheimer or with another full-time faculty member for help in developing an idea and narrowing the possibilities. These conferences should help students focus on realistic projects (e.g. subjects of proper size and for which adequate material is available), establish concrete leads and procedures, develop a basic outline, and avoid replication of topics under the five-year moratorium rule.

**NOTE:** Since the task of advising senior papers is outside the normal load of a faculty member, the Music Department limits the number of supervised students to two or three. The sooner the student

seeks out an advisor, the more likely he/she will be to get the preferred one. It is also clear that one faculty member may be a more logical choice than another because of the topic area(s) that interest the student.

C. Subsequent to the paper/project advisor conferences: The student will develop a formal topic proposal, which must include the following items:

Title

Concise narrative description of the subject

Thesis statement

Brief statement of methodology

Bibliography of twelve titles minimum in standard bibliographic format

D. First Monday of April: The student submits the typed proposal to the Senior Project advisor

E. 4th Monday before Registration: The Senior Paper advisor will submit the topic proposal to Dr. Jim Griesheimer (Chair of the SPC), having read and approved the topic proposal and initialed it. The Senior Paper Committee will review all proposals. Proposals lacking merit and coherence, or containing insufficient preliminary research, or an insufficient bibliography will be returned with comments for revision and re-submission to the committee. A proposal that is not clear, that is too broad, that has inadequate available research materials, or that simply is not a suitable topic, will be returned with recommendations for changes and improvements. A new topic may have to be developed, or the original proposal modified and re-submitted.

F. Prior to registration: Students will be informed of topic approval (The list of approved seniors will be sent to the Registrar.) **No student will be able to register for MU 490 until the Senior Project Committee has approved the topic proposal.**

## II. Writing timetable for students registered for MU 490 in the Fall:

A. Six weeks prior to the first day of Fall semester exams: Student submits an outline of the paper to the senior paper advisor.

B. Four weeks prior to the first day of Fall semester exams: Student submits a rough draft of the paper to the senior paper advisor. The senior paper advisor will guide the student in the project, read the rough draft and revisions; the student should expect to revise his/her paper after the senior paper adviser has read it. The advisor will grade the final paper.

C. Date announced in the music calendar, in the course listings and in the college catalog: Student submits senior paper to the Registrar by 5 p.m.

## III. Writing timetable for students registered for MU 490 in J-term:

A. The student should make sure that the senior paper advisor is on campus or available during January to read the paper, offer suggestions, and grade the paper.

B. End of the Fall semester: The rough draft must be substantially complete in order to have time in January to consult with the senior paper adviser and make the final revision.

C. Date announced in the college catalog: Student submits senior paper to the Registrar by 5 p.m.

IV. Timetable for juniors planning to register for Music 490 for the Spring semester in their senior year:

- A. Early spring semester of the junior year (ca. week 5): Students must attend the Senior Project workshop. The exact date and time will be announced through student representatives and posted on the kiosk.
- B. During the Senior Project Workshop or soon thereafter: Students must schedule conferences with Dr. Griesheimer or with another full-time faculty member for help in developing an idea and narrowing the possibilities. These conferences should help students focus on realistic projects (e.g. subjects of proper size and for which adequate material is available), establish concrete leads and procedures, develop a basic outline, and avoid replication of topics under the five-year moratorium rule.

**PLEASE NOTE:** Since the task of advising senior papers/senior projects is outside the normal load of a faculty member, the Music Department limits the number of students he/she has to supervise to two or three. A faculty member may turn a student down as an advisee if he/she has already agreed to do that number. Obviously, the sooner the student starts, the more likely he/she will be to get the preferred advisor. It is also clear that one faculty member may be a more logical choice than another because of the topic area(s) that interest the student.

- C. Subsequent to the paper/project advisor conferences: The student will develop a formal topic proposal, based on conferences with senior paper advisors and preliminary research. The proposal must include the following items:

- Title
- Concise narrative description of the subject
- Thesis statement
- Brief statement of methodology
- Bibliography of twelve titles minimum in standard bibliographic format

- D. First Monday in October: The student submits the typed proposal to the Senior Project advisor
- E. 4th Monday before Registration: The Senior Paper advisor will submit the topic proposal to Dr. Jim Griesheimer (Chair of the SPC), having read and approved the topic proposal and initialed it. The Senior Paper Committee will review all proposals. Proposals lacking merit and coherence, or containing insufficient preliminary research, or an insufficient bibliography will be returned with comments for revision and re-submission to the committee. A proposal that is not clear, that is too broad, that has inadequate available research materials, or that simply is not a suitable topic, will be returned with recommendations for changes and improvements. A new topic may have to be developed, or the original proposal modified and resubmitted.
- F. Prior to registration: Students will be informed of topic approval (The list of approved seniors will be sent to the Registrar.) **No student will be able to register for MU-490 until the Senior Project Committee has approved the topic proposal.**

V. Writing timetable for students registered for MU 490 in the Spring:

- A. Six weeks prior to the first day of semester exams: Student submits an outline of the paper to the senior paper advisor.

B. Four weeks prior to the first day of semester exams: Student submits a rough draft of the paper to the senior paper advisor. The senior paper advisor will guide the student in the project, read the rough draft and revisions; the student should expect to revise his/her paper after the senior paper adviser has read it. The advisor will grade the final paper.

C. Date announced in the music calendar, in the course listings and in the college catalog: Student submits senior paper to the Registrar by 5 p.m.

#### SOME REMINDERS ABOUT SENIOR PAPERS:

1. What is a Thesis? A thesis is the central idea on which the student will base his/her paper; a proposition to be maintained and defended or shot down; an argument or hypothesis which will be documented in the body of your paper.

A thesis is not a broad topic. It is not a narrative description, a biography, or an analysis, although one can certainly develop a thesis in the course of relating a narrative, a biography, or an analysis.

2. The paper should be a minimum of 20 typed pages in length (not including the bibliography).
3. It is in the student's interest to observe the deadlines. Failure to do so will adversely affect the final grade.
4. Senior paper topics must not be repeated within a 5-year period.
5. Each paper may be graded by at least two members of the music faculty.
6. One copy will be kept on file by the department.
7. Any additional procedural questions may be directed to Dr. Eric Kutz, chairperson of the Senior Project Committee.

#### • **Piano Proficiency**

All first semester music majors must be registered concurrently for theory, ear training and class piano.

All music majors must pass the Piano Proficiency Test to graduate. First year students complete an on-line Piano Placement Questionnaire. They should register for the recommended class piano course. The Music Department offers three levels of Class Piano to help students prepare for the test:

Music 115 – For majors or non-majors with little or no background in piano. One hour credit.

Music 116 - Continuation of 115. For majors and non-majors. Emphasis is on developing good reading and practicing skills. Prerequisite: Music 115 or piano placement recommendation. One hour credit.

Music 117 – For music majors only. Emphasis is on developing the skills required on the Piano Proficiency Test. Prerequisite: Music 116 or piano placement recommendation. One hour credit.

Music 118 – For first-semester music majors with significant background in piano. Two, one-hour prep sessions will help these students prepare for the Piano Proficiency Test. Prerequisite: piano placement recommendation. No credit will be given.

To fulfill the piano proficiency requirement, the student must attempt all parts of the test during one test period. Students who pass all but one skill are required to retake that skill at the next scheduled testing date.

The test is administered four times a year in late September, December – exam week, late February, and May – exam week. See current music calendar for exact dates. The Test Materials Packet will be available in the Music Office ten days before each test.

All music education majors must pass the piano proficiency test in order to obtain final teacher education approval. Students desiring to student teach during a fall semester must have passed the test **by the preceding February**. Students desiring to teach in the spring semester must pass the test **by the preceding September**. If students have not completed the piano proficiency requirement, their request for admittance to professional semester will not be presented to the music faculty for consideration.

Examples of each required skill are in *Exercises for Piano Proficiency, 2006 Edition*; this is the Piano 117 textbook available at low cost in the Luther College Book Shop.

- **Writing Requirement**

The Music Department meets the all-college writing requirement by distributing the writing projects over five required courses in two calendar years. This effectively bridges the experience of Paideia I and the senior project.

Theory and history assignments emphasize analytical and critical writing and the form of the bibliographic entry. Recital preparation includes the practical goal of producing informative and engaging program notes.

Writing assignments are genre-based, each type presenting particular conventions and problems. Each assignment is to be accompanied by an introduction and such written instructions as are deemed useful by the instructor. The completed paper is critiqued and returned to the student who in turn submits the corrected draft to the instructor for a final grade. The plan provides for a number of short papers (2-3 pp.), each with a single round of corrections in preference to a large document with many drafts. The yield over two years is be nine or ten such projects.

Genres:

- Program Note, Biographical Sketch
- Performance Review
- Style Study/Narrative Analysis
- Summary/Response (Precis)
- Annotated Bibliography
- Review (book, article, musical edition)
- Critical Report (for Urtext, scholarly edition, etc.)
- Speculative Essay

Suggested Distribution:

- Music 330 or 430:
  - Program Note

Music 332:

Style Study/Narrative Analysis  
Summary/Response  
Speculative Essay

Music 342, 343, 344:

Annotated Bibliography  
Review (performance)  
Review (book, etc.)  
Critical Report (perhaps for Theory and Musicology students only)  
Speculative Essay

## **STUDY PLANS**

Upper class students are encouraged to develop supplemental study plans with their advisors in one of the following areas: church music, conducting, historical musicology, instrumental performance, music technology, theory/composition or vocal/performance.

Several sample study plans are listed below:

**Church Music:** Music major core required; additional music courses may be selected from 236, 237, 454, private lessons in related areas; elective courses in other departments may be selected from art history, Latin, poetry, history of the Renaissance and Reformation and religion.

**History and Literature:** Music major core required; additional music courses may be selected from 245, 454, 455; elective courses in other departments may be selected from art history, French, Italian, and German, world history, literature.

**Performance, Instrumental:** Music major core required; additional music courses may be selected from 245, 454, 455, 157, 273, pedagogy courses; elective courses in other departments may be selected from French and German, art history.

**Performance, Vocal:** Music major core required; additional music courses may be selected from 261, 362, 265, 266, 267, 268, 469, 273; elective courses in other departments may be selected from French, Italian and German, theatre production, poetry.

**Theory, Composition:** Music major core required, along with 238 and at least 3 semesters of 338. These additional music courses are strongly recommended: 356, 371, 454, 455, and 469. Additional guidelines and expectations are available through consultation with the composition professor.

## **STUDENT EVALUATION PROCESS**

The progress of each music major is examined by the music faculty throughout the school year. Applied music teachers file repertoire or jury sheets for each music major each semester with the administrative assistant. At the end of each semester, the faculty reviews both the musical and personal qualifications of each music major. Semester juries are part of the student evaluation process.

## **MUSIC EDUCATION** (K-12 Music Education Minor)

- **Teacher Education Information**

All students electing K-12 music teaching licensure must complete a Music Major with a K-12 Music Education Minor. Coursework required for the major and the minor is available at [education.luther.edu](http://education.luther.edu) (forms/music education planner). Students are responsible for keeping abreast of course requirements, deadlines and meetings related to the Teacher Education Program. Those seeking licensure in states other than Iowa should consult with the appropriate state Department of Education. Specific questions regarding licensure can be directed to the Luther Certification Officer (Jennifer Olufsen) in Koren Building.

- **Admission into the Teacher Education Program**

Requirements for admission into the Teacher Education Program in Music: Ed 217, Music 121/121L/122/122L/231/231L, a 2.5 GPA (cumulative and music major); successful completion of the piano proficiency exam **or** enrollment in Music 117; at least two instrumental techniques courses (for instrumental music education students only) and passing scores on the Praxis I Exam (PPST). The minimum test score for Reading is 175, Writing is 174, and Math is 173. (Students who begin the music major in their second year may apply after the completion of Music 121/121L if other qualifications are met.)

Once these requirements have been met, students may complete an application for admission, which can be downloaded from [education.luther.edu/forms](http://education.luther.edu/forms). The music department faculty reviews students' progress. Faculty members consider academic and musical achievement, faculty and staff recommendations, PPST results and professional dispositions (available at [education.luther.edu/forms](http://education.luther.edu/forms)). These, taken together, indicate whether or not a student would be an asset to the teaching profession and a success in the classroom. If admission is granted, the student continues with the coursework for the music education minor.

If the student's admission is delayed or denied, the Education Department will communicate music faculty concerns. When a student is not admitted to the program s/he should contact his/her academic advisor. If a student demonstrates that music faculty concerns have been addressed s/he may reapply by petitioning the Education Department in the form of a typed letter explaining new circumstances. This petition will, in turn, be forwarded to the music faculty for review. Until a student is accepted into the Teacher Education Program, he or she may **not** continue with music education coursework. (Education courses over 300 are open only to accepted students.)

- **Teaching Areas – Program Requirements**

Music Education minors may choose to pursue an instrumental (band or orchestra) music education strand, a vocal music education strand or any combination of these areas.

Students interested in both instrumental **and** vocal music licensure must complete the following course plan: music major, music education minor including the appropriate sections of instrumental methods (see Course Planner), the advanced conducting of their choice (Music 351 or 353), Ed 462, two sections of ensemble methods (choral and either band or orchestra), seven semesters of applied study on their

primary instrument and four semesters of study on their secondary instrument. For vocal licensure, a minimum of four semesters of voice instruction is required. Eighteen weeks of student teaching (a semester and J-term) are required.

Students interested in band **and** orchestra licensure must complete the following course plan: music major, music education minor including the appropriate sections of instrumental methods (see Course Planner), advanced instrumental conducting, and Education 464 and 468. Eighteen weeks of student teaching (a semester and J-term) are required. Ed 462 is needed for Minnesota licensure.

Music majors who give their recital on a keyboard instrument, must also complete four semesters of applied music on an instrument appropriate to their area of licensure.

- **Student Teaching**

Students must attend the October (second Tuesday) student teaching meeting and complete student teaching application materials in the academic year prior to the year of student teaching. The October student teaching meeting is mandatory.

Once approved, students are welcome to attend a student teaching placement meeting with music education faculty and the Director of Field Placement in the semester before student teaching.

The Education Department will notify students after they have been approved to student teach. The Field Placement Office handles student teaching applications and placements. Questions regarding the application process and student teaching meetings or placements should be directed to Linda Elkins, the Field Placement Director.

Students should register concurrently for Ed 486 (Teaching Practicum) and Ed 484 (Human Relations in Teaching). Student teachers may not register for Senior Project or any other courses and should not plan to participate in ensembles or other campus activities.

- **Additional Information**

All instrumental methods classes are offered both in fall and spring semesters. Voice techniques will still be offered in the spring only. Instrumental music education students are not required to take the vocal methods course if they complete Ed 462. Check the Music Education website for course numbers.

Ed 217: Introduction to Music Education can be taken in the spring semester of the first-year or the fall semester of the sophomore year.

Ed 360 is now offered only in the fall of the junior year with the companion course, Education 361, taken immediately in the following January term.

Ed 462 is now offered in the fall and spring. This class is required for all vocal licenses. It is also needed for those instrumental music education students who want a Minnesota teaching license. Instrumental music education students who take this course do not need to take vocal methods (Ed280) class. Eighth semester student teachers should take Ed 462 in the fall semester of their senior year. Ninth semester student teachers should take Ed 462 in the spring semester of their senior year.

Ed 361 is the in-school practicum required for the program. It should be taken immediately after Ed 360 and Music 250, during January of the junior year. Arrangements for a May term may be made for students who are not able to fulfill the practicum during the January term...but students must submit the application form by the previous January 20 ([education.luther.edu/forms](http://education.luther.edu/forms)).

Students are individually responsible for following Education Department guidelines and meeting all departmental deadlines.

- **Education Course Planner**

**Please check the Education Department website for an up-to-date planner.**

## **GUIDELINES**

- **Copyright Regulations**

The Luther College Music Department recognizes its obligation to be in full compliance with the provisions of the 1976 United States Copyright Act.

Appendix A from "Guidelines with Respect to Copyrighted Music Material" lists the following prohibitions:

1. Copying to create or replace or substitute for anthologies, compilation or collective works.
2. Copying of or for works intended to be "consumable" in the course of study or teaching such as workbooks, exercises, standard tests and answer sheets and like material.
3. Copying for the purpose of performance except as in A-1 below.
4. Copying for the purpose of substituting for the purchase of music except as in A-1 and 2 below.
5. Copying without inclusion of the copyright notice which appears on the printed copy.

Appendix A also lists the following permissible uses:

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance provided purchased replacement copies shall be substituted in due course.
2. For academic purposes other than performance, multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria but in no case more that 10 percent of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies which have been purchased may be edited OR simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.

In order to comply with the Copyright Act the Music Faculty has agreed to the following departmental guidelines:

1. Students may not photocopy any music in the music office.
2. The faculty will not permit the use of photocopied music in lessons or in seminars, except for the occasional brief period when a student is awaiting the arrival of a purchased copy of the music.
3. Ensemble directors will destroy any "Fair Use" photocopies of music immediately following ensemble and festival performances.

4. Music students are responsible for providing their accompanists with original copies of the music that they are studying.

- **Accompanying Fees and Guidelines**

The following are intended as guidelines concerning fees, rehearsals, and individual responsibilities among members of a performing ensemble. The terms of any arrangement must be agreed upon by all parties. Communication between soloist and accompanying artist(s) is, therefore, of utmost importance. All arrangements should be agreed upon at the time the accompanying artist(s) services are secured. **In setting fees, the accompanying artist(s) must consider the volume and difficulty of the music (i.e., the amount of individual practice time it will require) as well as the amount of rehearsal time requested by the soloist.**

### Responsibilities

#### Soloist:

1. Give music to your pianist well in advance.
2. State your needs clearly at the outset. Do NOT expect your pianist to teach you your notes. Know your own part and be familiar with the accompaniment prior to the first rehearsal with your pianist. If you desire a tape to be made for your own practice, realize that this will take a considerable amount of your pianist's time and should count as a rehearsal session of equal length.
3. If necessary, provide your pianist with a legible transposition of the piano part.
4. Approve all rehearsal times and performance dates with your pianist.

#### Accompanist:

1. When possible, examine music before accepting a job.
2. Know your part and be familiar with the solo line prior to rehearsals.
3. Clarify the needs of the singer (see #2 above.) Adherence to the length of rehearsal previously agreed upon will encourage efficient use of time.

#### Studio Teacher:

1. Post these guidelines and discuss them with each student at the beginning of each semester.
2. If an accompanist does not fulfill her/his responsibilities, just cause for dismissal has been established.
3. Give guidance concerning ensemble rehearsal technique.
4. Discuss stage decorum (e.g., bows, entering and leaving performance area).
5. Advise the student on proper program format and publicity. For example, it is good form to include names of accompanying artist(s) on programs and all public announcements.

Pianist's Fees (Please note again that these are guidelines.)

Vocal:

1. Weekly lessons (for one semester)

a. without recital: \$75 - \$100

Fee includes weekly rehearsal time (1/2 to 1 hour), one 1/2-hour weekly lesson, and jury.

b. with recital:

i. half recital: \$150

Fee includes rehearsal time (to be agreed upon,) one 1/2-hour weekly lesson, and recital performance.

ii. full recital: \$200

Fee includes rehearsal time (to be agreed upon), one 1/2-hour weekly lesson, and recital performance.

Other functions:

1. NATS [Regular semester pianist is NOT required to go]: \$30

Soloist is to pay for pianist's transportation, lodging, and meal in addition to fee.

2. Concerto Competition: \$25

Fee includes one rehearsal.

3. General Recitals: \$25 - \$30

Fee includes one rehearsal.

4. Auditions

a. recorded auditions: \$15/hour recording fee

b. live auditions and competitions: \$25

[soloist is to pay for pianist's transportation, lodging, & meals in addition to fee]

5. Juries (if NOT regular pianist): \$25 - \$35

Fee includes 1-2 rehearsals and one lesson.

Instrumental:

1. Concerto Competition: \$35

Fee includes 1-2 rehearsals and one lesson.

2. General Recital: \$25 - \$30

Fee includes 1-2 rehearsals and one lesson.

3. Auditions

a. recorded auditions: [see II.A.2.d.i]

b. live auditions and competitions [see II.A.2.d.ii]

4. Juries: \$25 - \$35

Fee includes 2 rehearsals and one lesson.

5. Recitals (number of rehearsals and lessons should be negotiated WITH the fee):

a. Half recital: \$150

b. Full recital: \$200

## Collaborative Chamber Music

Luther student musicians frequently engage in chamber music performing opportunities with their peers, a practice that is generally encouraged by music faculty as an important and pleasurable learning experience. To encourage this type of endeavor, we recommend that all parties who agree to be involved in a particular chamber ensemble recognize the opportunity as an invaluable part of their education, and one without remuneration. It is our hope that both instrumentalists and vocalists will continue to initiate these collaborative performing groups, and that each member of the ensemble will prepare, rehearse, and perform the music with a high level of commitment.

## Special situations

In the event of the late cancellation of a recital, FOR ANY REASON, the pianist hired to accompany the recital will be reimbursed for time spent up to that date in private practice, rehearsal, and lessons. Fairness and better judgment on all sides should guide this matter. Advice may be solicited from involved faculty members in order to find an equitable solution.

- **Concerto Competition**

## Guidelines and regulations

The competition is open to first-year, sophomore, junior and senior students currently enrolled at Luther College who are studying with a member of the music faculty.

The Concerto Competition consists of a preliminary round and a final round, to be held on different days; contestants and their accompanists must be available to perform in both rounds of the competition.

Performance at the competition (and at the concerto concert) must be from memory.

The Music Director of the LCSO reserves the right to disqualify a contestant's piece if the demands of the orchestral accompaniment are beyond the capability of the LCSO. For this reason, it is the responsibility of the contestant to obtain the Music Director's approval of the contestant's choice of piece before the preliminary round of the competition (Prudence should dictate that such approval be obtained before the piece is learned).

The Music Director of the LCSO shall determine the order of contestant performances in both rounds of the competition. The Music Director shall also apportion time among the contestants in a reasonable and equitable manner. Judicious cuts in the orchestral accompaniment are permitted. The duration of a piece or movement must however be listed on the application form without cuts. While it may be possible to accommodate contestant or accompanist schedule conflicts, all contestants and their accompanists must be available to perform at any time during the entire competition.

Concerto Competition winners shall not be eligible to compete (on any instrument) in any subsequent Concerto Competition.

Students must supply their own accompanists for the competition.

A student's participation in the competition is limited to one piece of music performed on one instrument.

### Judging

A minimum of two judges for each round of the competition shall be appointed by the Music Director of the LCSO in consultation with the department head.

Judges for the preliminary round of the competition may be selected from the Luther music faculty, provided that none of the judges is an applied teacher of a contestant; judges for the preliminary round may also be selected from professionals not affiliated with Luther College. The Music Director of the LCSO will serve as an additional judge and chair of the jury.

Judges for the final round of the competition must be selected from professionals not affiliated with Luther College. The Music Director of the LCSO will again serve as an additional judge and chair of the jury.

Immediately following the preliminary round of the competition, the judges will determine which contestants will proceed to the final round.

The final round of competition will be presented by the Department of Music as a student recital. Students attending the final round will receive recital credit.

Immediately following the final round of the competition, the judges shall select the winner(s) of the competition. The winner(s) will appear with the LCSO in public performance; the Music Director of the LCSO shall schedule the performance(s). Contestants turning in creditable performances in the final round of the competition, but not chosen as winners, may be recognized as Honorable Mentions, at the discretion of the judges.

Judges for the final round of the competition will provide written commentary on all contestant performances.

- **Student-conducted Ad Hoc Ensembles**

The Music Faculty acknowledges the occasional need for student-led ad hoc ensembles. Such ensembles should not compromise the integrity of Luther College or Decorah school and community ensembles, nor should they interfere with any individual student's academic program.

Membership in ad hoc ensembles is strictly voluntary. Luther students' primary responsibilities are to their academic studies, private lessons and to the large ensembles listed in the college catalog. Since there is an extensive and generous college music program already in place, the music faculty will be extremely selective in granting approval to student-led ad hoc ensembles. The following guidelines have been established by the Music Department.

## Requirements

A student wishing to conduct an ad hoc ensemble must have a faculty sponsor and must petition the music faculty each semester prior to forming the ensemble. That student will normally have completed the conducting course sequence, be taking private conducting lessons, and have the support of his/her conducting teacher. The student must have reached a level of study high enough to benefit from, and for the ensemble to benefit from, actual rehearsal experience.

A Luther College faculty conductor will advise the student conductor about repertoire and personnel; attend several rehearsals each semester; and advise both the student conductor and the calendar committee about the ensemble's readiness for public performance.

Like all other ensembles, student-led ad hoc ensembles will bring all requests for public performances to the calendar committee, who will in turn make a recommendation to the music faculty.

Students who are already members of two Luther College ensembles may play in an ad hoc ensemble, only with special permission of the student's private teacher and the calendar committee.

Upon formation of the ensemble, all members must be apprised of the following: No student who is a member of an established college ensemble may at any time forfeit his or her membership in that ensemble in favor of membership in an ad hoc ensemble, after auditions have been completed and the rosters have been posted.

- **Student representatives**

There are two positions titled student representative.

The two positions are open to any full-time music major student in the third, fourth, or fifth year as elected by their peers.

Each position is to be filled by a student of a different branch of the music department. If, for example, one representative is a voice major, the other representative must be majoring in an area other than voice. The areas of the music department are defined as: Vocal, Keyboard, Orchestral, and Band.

## Election

The names of all eligible students will be placed on the ballot.

Elections are held every year at the beginning of September. All students in music classes numbering 231, 332, 231L, 332L, 341, 342, 343, 344, 250, 351, and 353 are eligible to vote once for two students. Elections will be held in the aforementioned classes and monitored by the professors.

A special election may be held if a representative resigns, or as is deemed necessary by the department head.

The music administrative assistant will act as election judge. He/she will be responsible for printing and distributing the ballots, and for tallying the votes. He/she will also inform the new representatives of their election, and provide them a copy of the student representative guidelines.

The elected student may turn down the office, at which point, the next highest vote-receiver who is eligible according to 2.2 will be contacted.

### Term

The term of the representative shall begin immediately upon election and last until Commencement.

A representative may be unable to fulfill the responsibilities due to student teaching responsibilities, travel abroad, withdrawal from full-time stature, or for personal reasons. If this is the case, the representative may be allowed to resign. Resignation will be in the form of a letter given to the music secretary and to the department head.

If a resignation occurs, and a significant amount of time remains in the year, a special election may be held as provided for in 3.3.

### Responsibilities

The student representatives shall attend all faculty meetings as required by the music secretary unless prior notice is given to the secretary.

The student representatives shall make note of important events which are discussed in faculty meetings, especially those items which are of interest to students. Of particular note are calendar changes, significant decisions concerning students, improvements to the building, and changes in the process of the department.

The student representatives shall not have a vote in faculty meetings, but will have a voice and be recognized by the chair. The representative should give input to the meeting and be a resource to the faculty concerning student affairs. A student representative may also be put on the agenda if he/she so desires.

The student representatives may not be present when specific students are discussed. They must leave the room during such times. They also may not have an agenda with students' names on it, except when the names are included for the purpose of setting recital dates.

The student representatives shall secure a copy of the agenda just as faculty members do with exclusion of items as covered in 5.4. All materials which faculty members receive, excluding those covered in 5.4, will also be given to the student representative. The music secretary will assist in this process.

The student representatives shall, in some manner, relay information to the students. Possibilities include a bimonthly report sent to music majors, or announcements hung on bulletin boards or on the kiosk in Jenson-Noble Hall. This report or announcement should include pertinent information as identified in 5.2 above. It need not be lengthy and should not include information deemed "sensitive" by the representative.

The student representatives shall act in good faith toward students, the music faculty, the music Department, and Luther College.

### Impeachment

The student representatives may be individually impeached if the responsibilities delineated above are not met satisfactorily. This process shall include three parts:

1. The representative shall receive a verbal warning from the department chairperson.
2. The representative shall receive a written warning from the department chairperson.
3. The representative shall be impeached upon plurality vote of the music faculty, including a yeavote of the other student representative and a recommendation of the department chairperson.

In the event of an impeachment, an immediate election shall be held for a replacement according to the procedures for elections, above.

### Amendment

These guidelines may be amended under certain conditions:

1. An amendment must be submitted to the chairperson and moved by someone on the floor during a faculty meeting.
2. Following discussion and call for a vote, a plurality of music faculty must be in favor of the amendment for its passage.
3. Student representatives each have a vote when issues included under the student representative guidelines are discussed or decided.

## **SCHOLARSHIP INFORMATION**

### Scholarships for Prospective Students

#### 1. Lesson Scholarships

Before enrolling at Luther College a student may audition for a scholarship which offsets the cost of one, half hour vocal or instrumental music lesson for their first year at Luther College. All students, regardless of major, are encouraged to audition for music lesson scholarships. Students who are music majors will have the lesson scholarship extended to a maximum of seven semesters (see "Costs and Financial Policies" in the Luther College Catalog).

#### 2. Weston Noble Talent Awards

Before enrolling at Luther College a student may also audition for a Weston Noble Talent Award while auditioning for a lesson scholarship. All students regardless of major, are encouraged to audition for music lesson scholarships. Students who become music majors will have the lesson scholarship extended to include a maximum of seven semesters (see "Costs and Financial Policies" in the Luther College Catalog).

Noble Scholarships are highly competitive and are automatically renewed contingent on the following five criteria:

- a. The scholarship recipient must be enrolled in private lessons at Luther College each semester in the voice or instrumental area in which the scholarship is awarded, and must make satisfactory progress as determined by the studio teacher.
- b. The recipient must be participating in an ensemble in the area of the scholarship award.
- c. Keyboard students who are neither in an ensemble nor advanced enough to accompany recitals, may accompany other students in lessons, seminars, and juries. The keyboard student's applied music instructor will determine an appropriate amount of accompanying to meet Noble Scholarship Guidelines.
- d. The recipient must maintain a minimum cumulative grade point average of 2.50, and otherwise be in good academic standing.
- e. All renewals are approved by the Music Department.
- f. Renewals cannot exceed eight semesters of college-level work. For example, if a student transfers to Luther after two semesters of college level work, the scholarship would be awarded for six semesters.

At the beginning of spring semester the Scholarship Committee and Jim Buzza review the list of Noble Talent Award recipients. A student not meeting the above criteria will be reported to Student Financial Planning. If that student cannot meet the criteria, he/she will lose their scholarship for the next academic year. Students who have lost their scholarship may have the scholarship reinstated the following year after they have met the scholarship requirements.

Students who participate in off campus study programs will automatically have the Noble Talent Award renewed, provided that the five criteria are met when they return to Luther College.

**STUDENTS MAY NOT AUDITION FOR LESSON SCHOLARSHIPS OR NOBLE TALENT AWARDS ONCE THEY ARE ENROLLED AT LUTHER COLLEGE.**

#### Scholarships for Continuing Students

The Luther College Catalog lists a number of music scholarships for continuing students (see "Student Financial Assistance"). These scholarships are variable in value and are awarded annually upon the recommendation of the music faculty.

The following procedures govern scholarship recommendations:

1. Each spring senior representatives of the band, orchestra/guitar, keyboard/composition and vocal areas invite colleagues in their respective areas to nominate outstanding music students for Austin and Jenson Scholarships. The nominees need not be music majors. The tenured music faculty will in turn recommend students among those nominees to Student Financial Planning according to departmental needs. Most likely to receive Austin and Jenson Scholarships are:
  - a. Students who play instruments in short supply
  - b. Outstanding students who missed the deadline for Noble Talent Awards.  
(Late registering foreign students often fall in this category.)
  - c. Outstanding music students who need encouragement to take lessons and participate in ensembles.

2. The Alan and Sally Brudos Opera Prize is awarded each year to the outstanding opera performance student for use in his or her senior year. A committee selected by senior voice faculty will determine the winner based on quality of performance and promise. The intention of the donors is that the Brudos Prize will allow the winner to have funds for extra expenses such as printed music, travel to contests and auditions, equipment and lessons.

Each year the Brudos Opera winner will perform the Alan and Sally Brudos Recital during which members of the Brudos family may publicly award the prize.

3. Each spring the music faculty are invited to nominate an outstanding junior music major to be the following year's Presser Scholar. A list of nominees is presented to the music faculty and ballots are distributed for a final vote in March. The Presser Scholarship is normally presented during the following fall Homecoming Concert.
4. The Torgerson Scholarship for the concertmaster is awarded each fall following an audition heard by the string faculty and orchestra conductor.
5. The remainder of the music scholarships are divided among eligible music majors who have GPA's of at least 3.0 and talent awards below \$1000.

### **Special study opportunities**

Music 139, 239, 339 and 439: Special Topics - credit determined at offering. Periodically, topics not included in the regular curriculum will be offered. Subjects will generally reflect a narrow focus and specific interests of the faculty. If a special topics course is to be offered a third time, it must be approved for regular listing in the catalog.

Music 395: Supervised Independent Study – 1, 2 or 4 credits. Students register for individualized courses of study for independent study credit under course number 395 in each department. The prerequisite in a given department is twelve semester hours of credit in that department. The student who wishes to design a course of independent study should outline a proposal on the official application form available at the registrar's office website and obtain written approval from the instructor who will direct the course, his or her academic adviser, and the head of the department in which the study is done. A student may take no more than four hours of independent study in one semester.

Music 485: Seminar - credit arranged. Offered by faculty from time to time for work outside the courses listed in the curriculum, assumed to be for a group, and traditionally taught by the students preparing papers which are then read and discussed at the regular seminar meetings.