



## MUSIC STUDENT GUIDELINES

### *Our Mission...*

The Luther College Department of Music is committed to the study, development, and practice of the musical arts in the lives of our students and in the community where we serve. The Music Department is dedicated to providing an educational experience of the first rank, training that will prepare students for a lifetime of involvement in music, as teachers, performing artists, church musicians, arts administrators, composers, or community volunteers.

Our work is informed by an unswerving commitment to the liberal arts, intellectual rigor, a spirit of free inquiry, and the highest standards of teaching and learning. As educators and musicians, we affirm the vital importance of discipline and inspiration, and we recognize as a moral imperative our responsibility to educate the whole person—mind, body, and spirit. In all that we seek to do, we honor and affirm the transcendent, spiritual, transforming power of music and of education.

We acknowledge the historic relationship between artistic expression and religious faith, especially within the Lutheran musical tradition. We are committed to the cultivation of an active, richly collaborative learning environment. We value excellence, community, scholarship, and service.

To achieve its mission, the Department of Music provides a multitude of opportunities to study, practice, and explore the musical arts. The Department offers an extensive program of ensemble music making, ensembles large and small; professional, individualized instruction (applied music), instrumental, keyboard, and vocal; and a comprehensive undergraduate music curriculum, including coursework leading to the Bachelor of Arts in Music with credentials for teacher licensure (public school teacher certification).

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**NOTICE:** All students registered for theory, ear training and applied music lessons are considered to be 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

## 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 Amy Engelsdorfer (Jenson-Noble 188, engeam02@luther.edu). Students expecting to receive credit in music history must make an appointment with Melanie Batoff (Jenson-Noble 211, batome01@luther.edu). 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 at approximately 12:00 midnight and opened at 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 THE KEYBOARD TECHNICIAN.
3. Policies concerning the use of concert pianos, harpsichords, fortepiano and organs:
  - a. The keyboard technician is responsible for the care of these instruments.
  - b. The keyboard technician 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, or the portative organ you must speak to Gregory Peterson.
  - 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 the keyboard technician 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.

## APPLIED MUSIC LESSON REQUIREMENTS

Applied music 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 applied music lessons

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

Applied Music: one credit hour is equal to 30 minutes of instructional time per week for a full semester; 2 credit hours equals 60 minutes of instructional time per week. Attendance at studio seminars may be

required. Final semester examinations before a faculty jury will be held for selected students taking applied music. Applied Music courses are: MUS 115, MUS 116, MUS 117, MUS 118, MUS 130, MUS 230, MUS 300, MUS 330, MUS 360, and MUS 430.

#### MUS 130 Applied Music

- 1 or 2 hours

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. Studio seminars may be required. Additional fees will be assessed for this course.

#### MUS 230 Applied Music

- 1 or 2 hours
- Prerequisites: two semesters of MUS 130 (Applied Music)

For applied music students in their second year of study. Non-majors and music majors in their secondary areas may repeat this course for credit in subsequent years. Studio seminars may be required. Additional fees will be assessed for this course.

#### MUS 330 Applied Music

- 1 or 2 hours
- Prerequisites: two semesters of MUS 230 (Applied Music)

For applied music students in their third year of study. Studio seminars may be required. Additional fees will be assessed for this course.

#### MUS 430 Applied Music

- 1 or 2 hours
- Prerequisites: two semesters of MUS 330 (Applied Music)

For applied music students in their fourth year of study. Studio seminars may be required. Additional fees will be assessed for this course.

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 recital approval from 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 applied music 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 Music Lesson Grading**

1. Each member of the applied music faculty distributes a statement of course expectations to their students.
2. Music majors must successfully complete seven semesters (on the same instrument) 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. See current fee schedule in the college catalog.
2. Guitar:
  - a. Requires approval of instructor.
  - b. Up to eight students per class.
  - c. See current fee schedule in the college catalog
3. Vocal:
  - a. Students assigned by the head of the vocal area following auditions.
  - b. Up to twelve students per class.
  - c. See current fee schedule in the college catalog.

## **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 primarily with the student's technique. 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. A vocal coach will rarely, if ever, give technical guidance to a singer.

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 and difference of opinion 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:

- Maintain communication among student, voice teacher, and coach.
- 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.

## DEPARTMENTAL REQUIREMENTS

### Music Major Suggested 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; 110*	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					
*Musicianship Workshop					
<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 244 History I if not in 3rd semester	4
Music 230 Applied Lesson	1			Music 230 Applied Lesson	1
Music 244 History I	4			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 345 History II	4			Music 345 History II if not in 5th semester	4
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 346 History III	4			Music 346 History III (if not in 7th semester)	4
Music 490 Sr Project/491 Sr. Project Educ.	1			Mus 490 SrProject/491 Sr.Project Educ. if not in 7 <sup>th</sup> sem	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 (same inst.)					
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.]					

Visit <http://www.luther.edu/education/music-ed/advising/> for the Music Education Planner for a music major pursuing an education minor.

## 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 before a recital date will be given. 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 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. The teacher will make the final decision; however, the teacher may ask other faculty members to listen to the Recital Hearing.
  - a. 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.
  - b. Musicians who are not music majors are subject to the same recital-approval guidelines as music majors.
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.
  - a. 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.
  - b. 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 in either the student's junior or senior year having achieved enrollment in Music 330 and with the approval of their applied faculty area.
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 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 must be reserved by THE STUDENT through the music office. Rehearsal times in the Center Recital Hall or Center Main Hall must 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 must inform the Music Office and recital technician of requirements for any special lighting or recording needs and also inform the keyboard technician of any special instrument requests two weeks in advance. Please use the form available from keyboard technician 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, Chamber Orchestra, Jazz Band, Norskkor, Luther Ringers, Philharmonia, Aurora, Varsity Band, and Wind and Percussion Ensemble)
  - d. Faculty recitals
  - e. Guest recitals
  - f. Student recitals
  - g. 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.
  - h. 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.

***May:***

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.

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

Area faculty discuss each student who requests recital approval; the faculty may discuss a 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. The *Recital Request Form* will be submitted to the administrative assistant.

***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 Approvals:***

Students who did not receive recital approval in May submit the *Recital Request Form* to their instructors for a spring recital. Area faculty discuss each student who requests recital approval; the faculty may discuss a 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. Student recitals approvals from fall may be added during this time period.

15. Penalty for changing or dropping recital dates.

- a. 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 and the \$50.00 to the administrative assistant who will make the calendar change as soon as she receives the form and the payment.
- b. 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 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.

- a. 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. If you have **translations** they should be submitted 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.
  - b. 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.
  - c. 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

All music majors are required to attend a total of 12 approved 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 is available online; 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. Please refer to the college and music events calendars online.

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.

4. 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 led, at such time as the respective ensemble is the (or one of the) primary performing musical organizations(s) on the program.
5. 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 (Norskkor, Aurora, Cathedral Choir, Collegiate Chorale, Nordic Choir, 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.
  - a. 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 and planning a teaching career may satisfy the three-year ensemble requirement as follows:
  - a. 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.
  - b. The student may choose one of the following to satisfy the remaining year:
  - c. Accompanying four half-recitals or two full recitals per year.
  - d. Accompanying a departmental choral organization for two semesters.
4. The keyboard student who is a music major without planning a teaching career 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).
  - a. Performance in a departmental choral or instrumental organization.
  - b. Accompanying four half-recitals or two full recitals per year.

- c. Accompanying a departmental choral organization for two semesters.
  - d. 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.

Music education majors take MUED 490 in lieu of Music 490.

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**NOTE: You will not be permitted to register for MUS 490 unless you follow these guidelines AND the senior project committee has approved your proposal.**

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1. General Guidelines for all MUS 490 Students:
  - a. Senior projects must be completed during the fall or spring semester of senior year.
  - b. Students must write a research paper (20-25 pages) or give a presentation and submit a written component (10-12 pages).
  - c. Presentations should be 20 minutes minimum, 25 minutes maximum, with an additional 5 minutes for questions. (See Section 3 for additional information).
  - d. Topics cannot be repeated until four years have passed.

### 2. Senior Project Timelines:

#### **Junior Year:**

##### *February*

- **Attend the mandatory Senior Project information session.**
- **Brainstorm** 2-3 possible topics.
- **Meet with head of senior projects** or another music faculty member to identify the most promising topic, create a plan, and identify an appropriate senior project advisor.

##### *March*

- **Conduct preliminary research, ask a music faculty member to be your advisor, and write a proposal.** Ask your senior project advisor for feedback on your proposal and make necessary revisions.

##### *April*

- **Complete a proposal**, by the established deadline, that follows the proposal template. **Submit a hardcopy** to the head of the senior project committee and upload a copy to the MUS 490 KATIE site.
- The Senior Project Committee will review each proposal and approve it, reject it, or require revisions and resubmission. The results of the review will be emailed to the student and senior project advisor.
- Once the proposal has been approved, the registrar's office will enroll the student in MUS 490. Students cannot enroll themselves.
- **Submit a revised proposal** (if applicable) in hard copy and electronically by the deadline established by the Senior Project Committee.

### Summer between Junior and Senior year:

- **Conduct research.** For students wishing to undertake collaborative work with a faculty member over the Summer, please consider applying for a Summer Student/Faculty Collaborative Grant through the Dean's Office. Applications are typically due in February.

### Senior Year:

- **Meet with your advisor** during the first two weeks of the semester.
- **Meet with your advisor regularly**, according to whatever schedule your advisor decides is appropriate.
- **Attend the Senior Project Workshops** with Dr. Batoff. Dates will be announced via email.
- **Submit a detailed outline** of your paper or written component to your advisor(s) and to Dr. Batoff by the deadline established by the Senior Project Committee.
- **Submit a complete draft** of your paper or written component to your advisor(s) three weeks before the senior project is due. Please expect that it will take your advisor approximately a week to provide you with feedback.
- **Revise your paper/written component and write a script for your presentation** (if applicable).
- **Email Dr. Batoff** the title of your presentation and a 3-4 sentence description of your topic and what will occur in your presentation (if applicable) no later than two weeks before the Senior Project Showcase for the purposes of advertising your presentation.
- **Run through and time your presentation** with your advisor if possible.
- **Give your presentation** at the Music Senior Project Showcase at your assigned presentation time. Alternatively, students completing projects of exceptional quality during Spring semester may wish to present their work at the Student Research Symposium in May. Please note: To do so, students must submit an abstract by the appropriate deadline and have it approved.
- **Submit a final copy of your research paper** or written component to the Music Office by the established deadline. Also submit an electronic copy of your paper to the MUS 490 KATIE site and to your advisor(s) by this deadline.

### 3. Requirements for the Senior Project:

#### Option 1: Research Paper

- Submit a carefully researched paper (20 pages minimum, 25 pages maximum). The bibliography and title page do not count towards page count.
- Papers must be argumentative (i.e. have a thesis).
- Papers should be double-spaced, in 12-point font, with 1-inch margins, and page numbers on the top right hand corner.
- All sources must be correctly cited using Chicago, MLA, or APA citation styles. The Senior Project Committee highly recommends adopting Chicago citation style if you plan on pursuing graduate studies in music.

#### Option 2: Presentation with Written Component

**Presentation:** You will give a presentation as part of the Music Senior Project Showcase.

- Each presenter will be allotted a maximum of 30 minutes, with 20-25 minutes to present and 5 minutes for questions.
- Under some circumstances, one may request a longer or shorter presentation time. The request must be made to the Senior Project Committee at least a month before the Senior Project Showcase.

For your presentation, you may wish to:

- Give a **lecture recital**
- Perform an **original composition** that you have composed
- Provide a **pedagogy demonstration**
- Introduce an **instrument you have built** (replica or original design) in a lecture-demonstration
- Introduce **music software** that you have designed in a lecture-demonstration
- Offer a guided tour of exhibited **artifacts**, such as historical instruments, with descriptive labels or posters
- Present a **set of protocols** for an ensemble tour or concert series, including budget projections and promotional materials. Your written component will be in the form of a handbook.

Other formats are possible with approval from the Senior Project Committee. The amount of presentation time devoted to the performance, lecture, or demonstration components in options 1 and 3 will vary depending on the nature of the project. However, in a project where performance is the major element, the student must still speak for at least 5 minutes. Lecture recitals and pedagogy demonstrations should include no fewer than 5 minutes of performing or sample teaching. Options 4, 5, and 7 require a PowerPoint or handout.

**PLEASE NOTE: A senior project cannot replace the music major recital requirement.**

***Written component:***

- It should be 10-12 pages in length.
- It should be a research paper, unless the project is a composition.
- Most projects will require substantial secondary source research (i.e. books, articles, etc.), but for other projects, primary source research (i.e. score study, music listening, or interviews) may be more appropriate.
- It should be argumentative (have a thesis), unless you are composing a piece.
- In exceptional circumstances, you may propose an alternative to writing an argumentative paper. Do so in your proposal (See Section 4). The committee will decide on a case-by-case basis whether your request will be granted.
- Papers should be double-spaced, in 12-point font, with 1-inch margins, and page numbers on the top right hand corner.
- All sources must be correctly cited using Chicago, MLA, or APA citation styles. The Senior Project Committee highly recommends using Chicago if you plan on pursuing graduate studies in music.

4. Requirements for Proposals:

**Option 1:** Proposals for all projects except for compositions

- Proposals must adhere to the General Proposal Template, which Dr. Batoff will email to all Juniors in February. Please contact her if you did not receive a copy or if you need the template earlier.
- Proposals must be double-spaced, in 12-point font, with 1-inch margins.
- Proposals must be written in complete sentences.
- Proposals must include the following:

Part 1: Summary of Your Project (2 pages minimum, 3 pages maximum)

1. A description of your topic
2. A possible thesis statement (argument) or three research questions you would like your project to answer
3. A description of methodology (how will you gather the information necessary to complete your project?)
4. A statement about what you knew about your topic before you began your preliminary research
5. A description of three new things you have learned since beginning your preliminary research
6. A statement about whether you intend to complete the research paper or the presentation with the written component. If you would like to propose an alternative to writing a thesis-based written component, please describe what you have in mind and offer a justification. Please note: all research papers must have a thesis.
7. A description of what the presentation will entail (if applicable). Will it be a lecture recital, a pedagogy demonstration, or one of the other options? Discuss the logistics (for example, will you need to collaborate with other musicians?)

Part 2: Annotated Bibliography

1. Cite 5-10 scholarly sources relevant to your project, using proper bibliographic citation style (Chicago, MLA, or APA).
2. For each entry, you will write approximately 4 sentences describing the type of information that the source contains and how you feel it will be useful.

Part 3:

1. Provide evidence that you have submitted your project to the Luther Human Subjects Review Board, if applicable. (See Section 5 for further details).

**Option 2: Proposals for Compositions**

- Proposals must adhere to the Composition Proposal Template, which Dr. Batoff will email to all Juniors in February. Please contact her if you did not receive a copy or if you need the template earlier.
- Proposals must be double-spaced, in 12-point font, with 1-inch margins.
- Proposals must be written in complete sentences.
- At the top of the proposal, give a tentative title for your composition (it can be the title of your composition, or something generic, like “String Quartet”).
- All proposals must include the following:

Part 1: Summary of Your Project (2 pages minimum)

1. A description of your composition, including instrumentation and duration
2. An artist’s statement that describes what you hope to accomplish, creatively, through this project. Also discuss how this composition will build on your previous compositional experience and how you anticipate that it will help you grow as a composer
3. A description of your pre-compositional process (what research do you need to undertake and/or what steps will you take to start the project, etc.?)
4. A description of what your presentation will entail and a discussion of the logistics. Other than possibly premiering your composition, what else will occur during your presentation? Will you speak? How many performers will you need? How many rehearsals will be necessary? Will you need a special set up? etc.



Part 2: Annotated Bibliography

1. List whatever books, articles, scores, recordings, or other materials that you have consulted in preparation for this project.
2. Cite each source in Chicago, MLA, or APA citation style and provide a 2- to 4-line annotation for each source.

5. Statement on the Human Subjects Review Board:

Projects involving classroom observations, interviews, or surveys all require approval from the Luther Human Subjects Review Board. You must submit a proposal and obtain permission from Human Subjects Review Board prior to the semester when you will begin your Senior Project.

6. Evaluation of Senior Projects:

Final grades for MUS 490 will be broken down as follows:

**Option 1: *Research Papers***

Final Paper	85%
Process Grade*	15%

**Option 2: *Presentations with Written Components*** (excluding compositions)

Presentation	40%
Written Component	45%
Process Grade*	15%

**Option 3: *Compositions with Written Components***

Composition	75%
Written Component	10%
Process Grade*	15%

- The **process grade** is based on the quality of your outline and/or compositional sketches and draft(s); preparation for meetings with your advisor; participation in workshops; and timely replies to emails from your advisor and Dr. Batoff. Your advisor and Dr. Batoff will calculate this grade.
- Please note that **all components must be completed in order to pass the course.**
- You will lose 5% of your final grade if your outline is submitted late and another 5% if your draft is late.

The process for evaluating senior projects will be as follows:

- Each research paper will be evaluated by two readers: the senior project advisor and a member of the Senior Project Committee, who will reach a consensus on what the final grade should be.
- The senior project advisor will evaluate musical compositions. The advisor and a second reader will evaluate the written component.
- For non-composition projects, the written component will be evaluated by the senior project advisor. The advisor may request a second reader from the Senior Project Committee at his or her discretion.
- Presentations for non-composition projects will be evaluated by the senior project advisor and a second music faculty member. It is the student's responsibility to arrange for a second faculty member to attend and evaluate his or her presentation.

## Piano Proficiency

All first semester music majors must be registered concurrently for theory, ear training and class piano. Students who are encouraged to enroll in Music 110 Musicianship Workshop should not begin class piano until the spring semester of their first year.

All music majors must pass the Piano Proficiency Test to graduate. First year students complete an on-line Piano Placement Questionnaire. They should register as recommended. The Music Department offers three levels of Class Piano and a prep session (Music 118) 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, Revised 2007*; 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 through MUS 244: Music History I and MUS 346: Music History III.

Writing in music emphasizes analytical and critical writing and the form of the bibliographic entry. Recital preparation includes the practical goal of producing informative and engaging program notes.

## **STUDY PLANS**

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

## **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. During each semester, the faculty reviews both the musical and personal qualifications of each music major. Acceptable musical and academic process shall permit the student to continue as a major in the department. Semester juries are considered to be a part of the student evaluation process.

## **MUSIC EDUCATION** (K-12 music education minor)

### **General Teacher Education Information**

- Please refer to <http://www.luther.edu/catalog/1947.htm> for specific information.
- Please refer to <http://www.luther.edu/education/> for the music education planner for a music major pursuing an education minor on the following site:

## **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.

1. Appendix A from "Guidelines with Respect to Copyrighted Music Material" lists the following prohibitions:
  - a. Copying to create or replace or substitute for anthologies, compilation or collective works.
  - b. 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.
  - c. Copying for the purpose of performance except as in A-1 below.
  - d. Copying for the purpose of substituting for the purchase of music except as in A-1 and 2 below.
  - e. Copying without inclusion of the copyright notice which appears on the printed copy.
2. Appendix A also lists the following permissible uses:
  - a. 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.
  - b. 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.
  - c. 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.

3. In order to comply with the Copyright Act the Music Faculty has agreed to the following departmental guidelines:
  - a. Students may not photocopy any music in the music office.
  - b. 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.
  - c. Ensemble directors will destroy any "Fair Use" photocopies of music immediately following ensemble and festival performances.
  - d. 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 recording 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.)

1. Vocal:
  - a. Weekly lessons (for one semester)
  - b. Without recital: \$75 - \$100
    - *Fee includes weekly rehearsal time (1/2 to 1 hour), one 1/2-hour weekly lesson, and jury.*

- c. With recital:
  - half recital: \$150 *Fee includes rehearsal time (to be agreed upon,) one 1/2-hour weekly lesson, and recital performance.*
  - full recital: \$200 *Fee includes rehearsal time (to be agreed upon), one 1/2-hour weekly lesson, and recital performance.*
- d. Other functions:
  - 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.*
  - Concerto Competition: *\$25 Fee includes one rehearsal.*
  - General Recitals: *\$25 - \$30 Fee includes one rehearsal.*
  - Auditions
  - Recorded auditions: *\$15/hour recording fee*
  - Live auditions and competitions: *\$25 soloist is to pay for pianist's transportation, lodging, & meals in addition to fee*
  - Juries (if NOT regular pianist): *\$25 - \$35*
  - Fee includes 1-2 rehearsals and one lesson.

2. Instrumental:

- a. Concerto Competition: *\$35 Fee includes 1-2 rehearsals and one lesson.*
- b. General Recital: *\$25 - \$30 Fee includes 1-2 rehearsals and one lesson.*
- c. Auditions
- d. Recorded auditions: *\$15/hour recording fee*
- e. Live auditions and competitions *\$25 soloist is to pay for pianist's transportation, lodging, & meals in addition to fee*
- f. Juries: *\$25 - \$35 Fee includes 2 rehearsals and one lesson.*
- g. Recitals (number of rehearsals and lessons should be negotiated WITH the fee):
- h. Half recital: \$150
- i. 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

1. 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.
2. 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.
3. 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.
4. 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.
5. 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**

1. There are two student representatives elected each fall. The positions are open to any full-time music major student in the third, fourth, or fifth year as elected by their peers. The names of all eligible students as known by the music department will be placed on the ballot.
2. 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 concentrating in an area other than voice. The areas of the music department are defined as: Vocal, Keyboard, Orchestral, and Band.
3. Elections are held every year at the beginning of September. All students in music classes numbering 231, 332, 244, 345, 346, 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. 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 refer them to these guidelines.
4. The term of the representative is one academic year. If a representative is unable to fulfill the responsibilities the administrative assistant will determine their replacement using the election results from that year. There is no term limit.
5. The student representatives are invited to attend all regular music faculty meetings. They are encouraged to share with other music students important events which are discussed in faculty meetings, especially those items which are of special 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.

6. The student representatives will not have a vote in faculty meetings, but will have a voice and be recognized by the department head. 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
7. The student representatives will be asked to leave the room when other students are discussed (i.e. music major review, teacher education approvals, student petitions, etc.). The student representatives will be given a copy of the agenda excluding any references to other students. The student representatives are encouraged to inform their peers concerning topics pertinent to them.
8. The student representatives shall act in good faith toward students, the music faculty, the music Department, and Luther College.

## SCHOLARSHIP INFORMATION

### Scholarships for Prospective Students

#### Weston Noble Talent Awards

Before enrolling at Luther College, a student may audition for a Weston Noble Talent Award (scholarship). All students, regardless of major, are encouraged to audition. All first-year students will also receive a grant for one, half hour weekly lesson in the area of their Weston Noble scholarship for each semester of their first year. This is in addition to the amount awarded for the Noble Talent Award. Students who are music majors will have the lesson grant 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 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. The keyboard student will not receive payment for the accompanying of lessons that fulfill the requirement of the scholarship.
- d. The recipient must maintain good academic standing. That is, “satisfactory progress toward graduation”.
- 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.
  - i. At the beginning of spring semester, and as needed at any time during the school year, the Scholarship Committee reviews the list of Noble Talent Award recipients. A student not meeting the above criteria will first be warned by the Music Department and subsequently reported to Student Financial Aid. If that student cannot meet the criteria, he/she will lose their scholarship for the next academic year. A student wishing to reapply for a Noble Talent Award must re-audition on their primary



instrument and meet the written criteria. A successful audition will result in reinstatement of the original scholarship amount.

- g. Students who participate in off campus study programs will automatically have the Noble Talent Award renewed, provided that the original 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 wind/percussion, string/guitar, keyboard/composition and vocal areas invite colleagues in their respective areas to nominate outstanding music students for available endowed scholarship money. The nominees need not all be music majors. The tenured music faculty will in turn recommend students among those nominees to Student Financial Planning according to departmental needs.
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 is 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 \$2000.

## **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.

### **INFORMATION ON VOCAL HEALTH**

Vocal health is essential to your lifelong success as a singer. Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others. Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis.

Musicians are susceptible to numerous vocal disorders but many conditions are preventable and/or treatable.

Practicing, rehearsing, and performing music is physically demanding. Sufficient warm-up time is important. Proper alignment, adequate breath support, and correct physical technique are essential. The following habits can aid in protecting your vocal health:

- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Take regular breaks during practice and rehearsal to prevent undue physical or vocal stress and strain.
- Set reasonable time limits on practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water to keep your vocal folds adequately lubricated.
- Limit your use of alcohol.
- Avoid smoking.
- Avoid shouting, screaming, or other strenuous vocal use.

### **INFORMATION ON THE PREVENTION OF NOISE-INDUCED HEARING LOSS**

Hearing health is essential to your lifelong success as a musician. Noise-induced hearing loss is largely preventable. It is important to follow basic hearing health guidelines established by the Luther College music department. Day-to-day decisions can impact your hearing health, both now and in the future and since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis. Certain behaviors like controlling volume levels in practice and rehearsal, avoiding noisy environments and turning down the volume reduce your risk of hearing loss.

Risk of hearing loss is based on a combination of sound or loudness intensity and duration. You must avoid overexposure to loud sounds, especially for long periods of time. The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours

- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

*Be mindful of those MP3 earbuds.*

*The use of earplugs and earmuffs helps to protect your hearing health.*

## **INFORMATION ON PROTECTING NEURO-MUSCULOSKELETAL HEALTH**

Neuro-musculoskeletal health is essential to your lifelong success as a musician. Day-to-day decisions can impact your neuro-musculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuro-musculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.

Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person’s risk of developing certain behavior-related neuro-musculoskeletal disorders. Musicians are susceptible to numerous neuro-musculoskeletal disorders but many conditions are preventable and/or treatable.

Practicing, rehearsing and performing music is physically demanding. Sufficient physical and musical warm-up time is important. Proper body alignment and correct physical technique are essential. The following habits can aid in protecting your neuro-musculoskeletal health:

- Take regular breaks during practice and rehearsal to prevent undue physical stress and strain.
- Set a reasonable time limit that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid “overdoing it.”
- Maintain healthy habits to safeguard your physical and mental health.

If you are concerned about your personal vocal, hearing or musculoskeletal health, talk with a medical professional.

If you are concerned about your vocal, hearing or musculoskeletal health in relationship to your program of study, consult your applied music instructor or your ensemble director.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA health documents, located on the NASM Web site at the URL linked below.

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

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

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

**The Luther College Music Department is accredited by the:**

National Association of Schools of Music

11250 Roger Bacon Drive, Suite 21

Reston, VA 20190-5248

Phone (703) 437-0700

FAX (703) 437-6312