MUSIC 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).

STUDENT GUIDELINES

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GENERAL INFORMATION

Registration Information for New Students

1. All incoming first-year students are required to take an on-line Theory Placement Test and fill out an online Piano Proficiency Questionnaire. These are part of the new student registration process.

2. Prior to registration, all transfer students' transcripts are reviewed by the registrar to determine music transfer credits.
   - Questions about music theory placements should be addressed to Brooke Joyce (Jenson-Noble 214, brooke.joyce@luther.edu)
   - Questions regarding music history should be addressed to Melanie Batoff (Jenson-Noble 212, batome01@luther.edu).

   Any transfer student expecting to graduate with a music major at Luther College must complete at least 8 hours of coursework in the department and at least 3 semesters of applied lessons.

Building Hours

The Jenson-Noble Hall of Music will be unlocked at approximately 7:00 a.m. and locked at approximately 12:00 midnight every day that classes are in session. **Students may not be in Jenson-Noble when the building is locked.**

Keyboard Use Policies

Report keyboard (piano or organ) tuning or repair needs to the keyboard technician. (Most instruments have a posted QRcode that can be used to make requests.)

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 a recital or concert time as possible - even to within one-half or one hour of performance time. This gives the technician 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 make arrangements with the keyboard technician.
d. Pianos in the NRH should always be locked when not in use.
e. Students may obtain keys for the Sundt Organ Room and piano/organ practice rooms. Applied lesson instructors help facilitate this process for students.
f. Piano moves must be requested with the keyboard technician no less than two weeks in advance and completed with their approval and direction.

Music Library in Preus

All sound recordings, videos, books, and music are housed in Preus Library. Recordings may be checked out by faculty for a limited time. Students are allowed to use recordings within the library.

Requests for new purchases for the library collection of music books, recordings, scores, and videos may be submitted to the music department's library liaison.

Pi Kappa Lambda

The Luther College Music Department has been granted a charter for a local chapter of *Pi Kappa Lambda*, the national honorary music fraternity. Outstanding Luther College music majors are chosen annually for membership in *Epsilon Omega*, the local chapter.

APPLIED MUSIC REQUIREMENTS

Music majors must successfully complete seven semesters of applied study on one instrument or in voice. **Music minors** must complete four semesters of applied study in the same area. 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.

Applied Music Courses (Lessons) and Registration Processes

Applied music students should be registered for the appropriate course level (MUS 130, 230, etc.). Students registered for one credit of applied music lessons receive 30 minutes of instructional time per week for a full semester (at least 12 lessons). Students registered for 2 credits of applied music lessons receive 60 minutes of instructional time per week. Attendance at studio seminars may be required. Performance juries before a faculty panel may be required for students enrolled in applied music at the end of each semester.

There may be some variation in course requirements for each of the applied levels (MUS-130, 230, etc.), depending on the applied music area. These may include differences for music majors, music minors, and non-majors, such as seminar attendance expectations, number of required semester performances, eligibility for Credit/No-Credit or Audit grading, required jury (final exam), and a pattern for progression through the 4-year sequence. In some areas, there also may be additional course requirements at each advancing level, such as writing assignments, sight-reading, and duet or accompaniment literature. **Carefully study the syllabus from your applied music instructor and follow it appropriately.**

MUS-130 Applied Music
- 1 or 2 credits
- 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.
- Applied music credits do NOT count toward the 36 credits covered by tuition per year; however, a course fee is charged.

MUS-230 Applied Music
- 1 or 2 credits
- Prerequisites: successful completion of two semesters of MUS-130 and approval to register
- 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.
- Applied music credits do NOT count toward the 36 credits covered by tuition per year; however, a course fee is charged.

MUS-330 Applied Music
- 1 or 2 credits
- Prerequisites: successful completion of two semesters of MUS-230 and approval to register
- For applied music students in their third year of study. Studio seminars may be required.
- Applied music credits do NOT count toward the 36 credits covered by tuition per year; however, a course fee is charged.
- **IMPORTANT**: Enrollment in MUS-330 is required for students wishing to perform a recital.

MUS-430 Applied Music

- 1 or 2 credits
- Prerequisites: successful completion of two semesters of MUS-330 and approval to register
- For applied music students in their fourth year of study. Studio seminars may be required.
- Applied music credits do NOT count toward the 36 credits covered by tuition per year; however, a course fee is charged.
- **IMPORTANT**: Enrollment in MUS-430 is required for students wishing to perform a second recital.

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 who are not music majors or minors may consult their applied music instructor and the course catalog for information and policies regarding Credit/No-Credit grading.

3. 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.)

Other Applied Music Policies

1. Students should consult their applied music syllabus regarding absences and make-up lessons. Lessons missed because of Luther ensemble tours, music department-related travel or semester breaks will not be made up.

2. **Transfer students** may receive credit for a maximum of four semesters of applied music in their primary area at another academic institution. They must complete at least three additional semesters of applied music in that same performance area at Luther College to complete a music major.

3. Academic credit cannot be given for lessons taken outside the college unless transferred from another academic institution.

4. 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. Faculty do not normally teach applied lessons during J-term.

Class Instruction

1. Piano (MUS-115, 116 and 117):
    a. See course descriptions in the Luther College Catalog.
    b. Up to twelve students per class.
    c. Course credit does NOT count toward the 36 credits covered by tuition per year; however, a course fee is charged.

2. Vocal (MUS-115 and 116):
    a. Students assigned by the head of the vocal area following auditions.
    b. Up to twelve students per class.
    c. Course credit does NOT count toward the 36 credits covered by tuition per year; however, a course fee is charged.

DEGREE REQUIREMENTS

Music Major Suggested Study Plan (Required courses only, no electives)

1st Semester	*Cr*	*J-Term*	*Cr*	*2nd Semester*	*Cr*
MUS-121/121L (or 131/131L) Theory/Ear Training I	4			MUS-122/122L (or 132/132L) Theory/Ear Training II	4
MUS-130 Applied Music	1			MUS-130 Applied Music	1
MUS-115, 116, 117 or 118**	1			MUS-116, 117 or 118 (as needed)	1
Ensemble	0			Ensemble	0
Music Event Attendance	0			Music Event Attendance	0
**118 is a 1-2 session course offered to help students prepare for piano prof. exam and is taken for no credit.					
3rd Semester	*Cr*	*J-Term*	*Cr*	*4th Semester*	*Cr*
MUS-231/231L Theory/Ear Training III	4			MUS-335 Ear Training IV	1
MUS-117 or 118 (as needed)	1			MUS-244 History I (if not in 3rd semester) or MUS-345 History II	4
MUS-230 Applied Music	1			MUS-250 Intro to Conducting (MUED must take this sem.)	2
MUS-244 History I (or in 4th semester)	4			MUS-230 Applied Music	1
Ensemble	0			MUS-333 or MUS-334 (Music Theory IV)	2
Music Event Attendance	0			Ensemble	0
				Music Event Attendance	0
5th Semester	*Cr*	*J-Term*	*Cr*	*6th Semester*	*Cr*
MUS-345 History II (if not in 4th semester) or Third music history class*	4			MUS-345 History II (if not already completed) or Third music history class* (if not already completed)	(4)
MUS-330 Applied Music	1			MUS-250 Intro to Conducting (if not in 4th semester)	2
Ensemble	0			MUS-330 Applied Music	1
Music Event Attendance	0			Ensemble	0
1/2 recital - Junior or Senior year	0			Music Event Attendance	0
				1/2 recital - Junior or Senior year	0
7th Semester	*Cr*	*J-Term*	*Cr*	*8th Semester*	*Cr*
Third music history class* (if not already completed)	(4)			MUS-430 Applied Music	1
MUS-485 Senior Seminar	2			Ensemble	1
MUS-430 Applied Music	1			Third music history class* (if not already completed)	(4)
Ensemble	0			(Music Event Attendance)	(0)
(Music Event Attendance)	(0)				

PLEASE NOTE:

- Music Majors must have a minimum of 7 semesters of applied music study on the same instrument or in voice.
- Music Majors must have a minimum of 6 semesters of ensemble participation.
- Music Majors must have a minimum of 6 semesters of music event attendance.
- Music Majors must pass the piano proficiency requirement by completing MUS-117 or MUS-118.
- Music Majors must give ½ degree recital in either their junior or senior year. Students may, with the permission of their instructor, choose to give a ½ 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/voice.
- * For the third music history class, students choose one of the following classes: MUS-347, 247, 348, 486
- This is the recommended order in which to complete the music history classes, but there are other possible pathways. We highly recommend that music majors take MUS 244 as their first music history class and do so in their sophomore year, and MUS-345 must be completed before fall semester of senior year because it is a prerequisite for MUS-485.

Music Education Major Suggested Study Plan

Visit https://www.luther.edu/music/music-education for the Music Education Major course planner.

Student Recitals

In addition to the policies and procedures outlined below, student recitalists also receive an email from the Music Office with detailed recital instructions regarding scheduling, collaborative pianists, program and program note formatting, etc.

1. Music majors are required to perform one half-recital (25 minutes of music) as a degree requirement. This degree recital may be performed during a student's junior or senior year.

2. Students must be registered at Luther College for applied music at the 330 or 430 level in the instrument on which they are presenting a recital.

3. Students must receive recital approval after a successful jury in their applied area, at least one semester before a recital is scheduled.

4. Students not granted approval to perform a recital may apply again at a subsequent jury.

5. Music majors who are not granted recital approval may be advised by an area committee and/or their applied instructor to complete the degree recital requirement by performing on multiple General Recitals. Students must still perform a total of 25 minutes of music, but this should be spread over three General Recitals within the same semester.

6. As part of the recital preparation process, students may be asked to present a recital hearing. The recital hearing will be performed for the applied instructor. Additional faculty members may be asked to listen as well. Three weeks prior to the recital date, the student's applied instructor 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 printed draft of the recital program and program notes. At the conclusion of the Recital Hearing, the instructor will determine if the recital is approved to occur as scheduled.

7. Non-music majors are subject to the same recital-approval guidelines as music majors.

8. A music major who has performed a degree half-recital may request permission to give a second recital in their senior year. This recital may be a half-recital (25 minutes of music) or a full recital (50 minutes of music). Just like the degree recital, students must receive approval for a second recital after a successful jury in their applied area, at least one semester before a recital is scheduled.

    a. Student composers (who are music majors) may elect to give a composition recital with permission of the composition faculty **after meeting the degree recital requirement above.** The composition recital may be a half or full recital performed in the senior year, as long as the degree recital requirement for music majors was completed in the junior year.

    b. In exceptional cases, and when both applied instructors agree, music majors may petition the music faculty to perform two half recitals on different instruments/voice, provided that the recitals are performed in different semesters. The second half-recital in their senior year could alternatively be in composition (with approval from the composition faculty).

9. **Transfer students** must complete at least **two** semesters of applied music at Luther before they are eligible to perform a recital.

10. **Students who are not music majors** may perform one half-recital in their junior or senior year. They must be approved to enroll in MUS-330 and must have received recital approval through a jury process in their applied area.

11. Recitals will be graded Credit/No Credit by the student's applied music instructor at the end of the semester and reported to the registrar by the Music Department administrative assistant.

12. 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.

13. The music faculty encourages the inclusion of small chamber ensembles in junior and senior recitals.

14. Rehearsal times in the Noble Recital Hall must be reserved by the student recitalist through the Music Office. Rehearsal times in the CFL Recital Hall or CFL Main Hall must be reserved by the student recitalist through the Campus Programming and Outreach office. Rehearsals should be scheduled at least 2 weeks in advance. Reception time and space must be scheduled through Campus Programming and Outreach for recitals in the CFL.

15. Dress rehearsals for recitals may be limited to 1-2 hours per recital. Additional time may or may not be available. Keys for the NRH concert pianos are available from the music office. The faculty instructor 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.

16. Student recitalists must inform the Digital Media Producer of any special lighting, video or audio needs two weeks in advance of the recital.

17. Student recitalists should inform the keyboard technician of any special keyboard instrument requests (piano, organ, harpsichord) two weeks in advance of the recital. Please use the form available from the keyboard technician to indicate requests.

18. Timeline for recital approvals and scheduling student recital dates:

    May:
    Sophomores and juniors who plan to give recitals during the next academic year must obtain the *Recital Request Form* made available by the Music Office before end-of-semester juries. After consulting with their applied instructor regarding potential recital dates, students complete the form and return it to their applied instructor before their jury.

    During juries, faculty from each area evaluate each student who requests recital approval. The faculty may discuss the student's jury performance, seminar performances, and regular lesson preparation in order to assess the student's ability to prepare a recital. Upon approval, the *Recital Request Form* should be signed by the student's applied instructor and submitted to the administrative assistant before the end of finals week.

    Summer:
    The Music Administrative assistant assigns recital dates to students who received recital approval. Recital dates will be posted on the web calendar when set.

    September:

During the Add/Drop period at the start of each semester, students may change or cancel their recital-dates without financial penalty.

December Approvals:
Students who did not receive recital approval at a May jury may submit the *Recital Request Form* to their instructors in December to apply for approval for a spring semester recital. Area faculty assess each student as outlined above (May).

February:
During the Add/Drop period at the start of each semester, students may change or cancel their recital-dates without financial penalty. Student recitals approvals from December juries may be scheduled during this time period.

19. Penalty for changing or canceling recital dates

    a. Except for significant illness or family emergencies, students will pay a $50.00 rescheduling fee for all recital date changes and cancellations made after the Add/Drop period at the beginning of the fall and spring semesters.

    b. During the Add/Drop period at the beginning of each semester, students may change or cancel their recital-dates without financial penalty. If a previously scheduled student recital needs to be canceled or postponed after the grace period, the student must obtain a *Request for Change of Recital Date* form from the music office. Students should complete the form in consultation with their applied instructor. The student submits the form, along with a $50.00 rescheduling fee, to the administrative assistant who will make the calendar change.

20. Information regarding Faculty/Staff Pianists for degree recitals can be found at:
    Luther College Degree Recital Faculty/Staff Pianist Policies

Music Event Attendance

Music majors are required to attend a total of 12 department approved, on-campus music events per semester for 6 semesters. Students must attend events as members of the audience. Transfer students are required to attend 12 department approved, on-campus music events per semester for each semester of on-campus enrollment and study.

Music event credit will be recorded on students' transcripts. A calendar of events that satisfy the music event attendance requirement is available on the Luther College website and is posted in Jenson-Noble. These events include general recitals, joint and solo student recitals, Music Department ensemble concerts, faculty recitals, Center Stage Series musical events, and selected masterclasses, presentations or lectures approved by the music faculty.

1. J-term music event attendance may be counted toward either the fall or spring semester total.

2. Prior to entering the hall for a music event, students should register with a designated student worker. At the end of the performance, students check-in with the student worker in order to receive credit for attendance. Students must be present for the entire performance to receive credit.

3. A maximum of 6 music event 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 the event, including all works in which they do not perform, and provided that they register for event attendance as outlined above.

4. An assisting student artists is defined as: 1) 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 2) in the case of a concert given by an ensemble, any student involved in the performance of a piece who is not a regular member of the primary ensemble. Included in this definition are recital accompanists, other individual student performers, student members of ad hoc ensembles formed exclusively to support the primary recitalist, and student members of established ensembles engaged to support the primary recitalist. 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.

Ensemble Requirements

1. All music majors must complete six semesters of large ensemble participation (Norskkor, Aurora, Cathedral Choir, Collegiate Chorale, Nordic Choir, Symphonic Band, Concert Band, Jazz Orchestra, Jazz Band, Symphony Orchestra, Chamber Orchestra or Philharmonia). In at least four of the six semesters, students must participate in an ensemble in their applied performance area. The ensemble requirement must be fulfilled in three separate years; participation in more than one group in a given semester still counts as only one semester toward fulfilling the six-semester ensemble requirement.

2. It is recommended that students participate in a maximum of two large ensembles each semester. Students seeking exceptions to this limit should consult with their applied instructor(s) and academic advisor. Students should consider their academic progress when making decisions about ensemble participation.

    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. Arrangements for these situations are worked out between the ensemble directors and the student involved.

3. Music education majors whose primary instrument is piano or organ may satisfy the six-semester ensemble requirement as follows:

    a. Four semesters must be met by participating in a large ensemble in the student's teaching area (Band, Choir, Orchestra).

    b. The student may choose one of the following to satisfy the remaining two semesters:

        i. Accompanying four half-recitals or two full recitals in a single academic year.

        ii. Accompanying a departmental choral organization for two semesters, or participating as a keyboardist in an orchestra, band, or large jazz ensemble for two semesters, pending approval of the keyboard faculty.

4. The keyboard student who is a music major (not music education) may satisfy the six-semester 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. Membership 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, or participating as a keyboardist in an orchestra, band, or large jazz ensemble for two semesters, pending approval of keyboard faculty.

5. The keyboard student who is a music minor may satisfy the two–year ensemble requirement as follows:

    a. Performance in a departmental choral or instrumental organization.

b. Accompanying four half-recitals or two full recitals per year.

c. Performing in a chamber ensemble, or accompanying students as assigned by the Collaborative Pianist & Vocal Coach in consultation with keyboard faculty.

d. Accompanying a departmental choral organization for two semesters, or participating as a keyboardist in an orchestra, band, or large jazz ensemble for two semesters, pending approval of the keyboard faculty.

6. The procedures for keyboard students who wish to partially meet music major or music minor requirements as a collaborative artist are:

    a. Discuss your plans with your piano teacher.

    b. Audition for the Collaborative Pianist & Vocal Coach.

    c. Inform the Administrative Assistant of the Music Department when a semester's work is complete. (Requires confirmation by a student's applied piano instructor.)

    d. The Administrative Assistant will inform the Registrar.

    e. Please note that a student may not receive payment (work-study or otherwise) for the completion of the ensemble requirements for graduation.

7. Policies for keyboard students who wish to meet the ensemble requirement as collaborative artists as part of their scholarship compliance may be found on pp. 16-17 of the Music Department Student Guidelines.

8. 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

Music majors will complete the MUS-490: Music Sr. Project in their senior year. Effective fall of 2026, MUS-490 will only be offered in fall semester, and all music majors, even if they have another major that also requires a senior project, must complete MUS-490. For additional details about the requirements and process, please consult with the Senior Project Coordinator.

Effective fall 2028, all music majors will complete MUS-485: Music Senior Seminar in the fall semester of their senior year. It replaces MUS 490 as a required course in the music major because the senior project is incorporated into it. Students wishing to undertake a more substantial senior project over fall and spring semesters would begin the project in the fall in MUS-485 and complete it in the spring in MUS-490: Music Senior Project, after obtaining permission from the MUS-485 course instructor. NB: Completion of the piano proficiency requirement (see below) is required in order to register for MUS-485.

Piano Proficiency

First-semester music and music education majors generally register for theory, ear-training and class piano, based upon their recommended course placements.

All music majors must demonstrate piano proficiency by successfully completing MUS-117 or MUS-118 by the end of their junior year, as it is required in order to register for MUS-485: Music Senior Seminar. Incoming students complete

an online piano placement questionnaire that recommends an appropriate class piano section. The Music Department offers three levels of Class Piano and a prep session (MUS 118) to help students develop piano proficiency:

MUS-115 – For majors or non-majors with little or no background in piano. 1 credit-hour.

MUS-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. 1 credit-hour.

MUS-117 – For music majors only. Emphasis is on developing the skills required on the Piano Proficiency Test, which is administered throughout the course. Prerequisite: Music 116 or piano placement recommendation. 1 credit-hour, C/NC.

MUS-118 – For music majors ready to take the piano proficiency test. Two 1-hour prep sessions are offered to help these students prepare for the test, administered several times each academic year. Prerequisite: piano placement recommendation. No credit will be given.

To fulfill the piano proficiency requirement by enrolling in MUS-118, 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. For the exact dates of each test, please consult the current music calendar. The test materials packet will be available in the Music Office ten days before each test.

All music education majors:

- must have completed or be currently enrolled in MUS-117, MUS-118 or applied piano study in order to be approved for the Teacher Education Program (TEP)
- must have successfully completed MUS-117 or MUS-118 in order to apply for their Professional Semester (student teaching semester)

Examples of each required skill are in ***Exercises for Piano Proficiency***, the textbook for MUS-117. It is available at low cost exclusively in the Luther College Book Shop.

Study Areas

A variety of elective music courses are offered on a rotational basis. Students are encouraged to consult with their academic advisors to develop a plan to pursue these academic offerings. Examples: instrumental performance, jazz, theory/composition or vocal/opera performance. Details are available at music.luther.edu.

Student Evaluation Process

The progress of each music major is reviewed in multiple ways by the music faculty throughout the academic year. Semester juries are considered to be a part of the student evaluation process. Applied music faculty file repertoire or jury sheets for each music major each semester with the administrative assistant. The music faculty regularly assesses all music majors and makes recommendations to students about their progress in the major.

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 described 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 than 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 or when students have a legal digital 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.
    e. All music to be used on a tablet should be purchased legally before downloading or scanning.

Accompanying Fees and Guidelines

Please refer to the Luther College Accompanying Fees and Guidelines. Students may direct any questions about these guidelines to their applied music instructor(s) and/or to Dr. Nicholas Shaneyfelt, collaborative pianist and vocal coach.

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 applied music with a member of the music faculty on the instrument on which they will audition.
- 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 Director of Orchestral Activities 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 Director's approval of the contestant's choice of piece before the preliminary round of the competition (It is strongly recommended that such approval be obtained before the piece is learned).
- The Director of Orchestral Activities shall determine the order of contestant performances in both rounds of the competition. The 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 Director of Orchestral Activities in consultation with the department head(s).
- 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 Director of Orchestral Activities 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 Director of Orchestral Activities 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 music event attendance 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 Director of Orchestral Activities 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 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 nominated by their peers.

2. Each position should be filled by a student of a different area of the music department, defined as voice, keyboard, strings, wind/brass, and percussion.

3. Elections are held every year at the beginning of September. All declared music and music education majors are eligible to vote for two students via electronic ballot.

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 information which are discussed in faculty meetings, especially those items which are of special interest to students.

6. The student representatives will not have a vote in faculty meetings, but will have a voice and be recognized by the department head(s). The representatives should give input to the meeting and be a resource to the faculty concerning student affairs. A student representative may be put on the agenda, if they so desire.

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.

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/Adolf Herseth Music Scholarships

Before enrolling at Luther College, a student may audition for a Weston Noble Music Scholarship. All students, regardless of academic major, are encouraged to audition.

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

a) The scholarship recipient must be enrolled in applied lessons at Luther College each semester the student is studying on campus. The lessons must occur 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 approved ensemble in the area of the scholarship award for each semester the student is studying on campus. Ensembles include: Norskkor, Aurora, Cathedral Choir, Collegiate Chorale, Nordic Choir, Symphonic Band, Concert Band, Jazz Orchestra, Jazz Band, Symphony Orchestra, Chamber Orchestra and Philharmonia.
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's student's applied music

instructor, in consultation with the Admissions/Scholarship Committee, will determine an appropriate amount of accompanying to meet Noble Scholarship guidelines. The keyboard student will not receive payment for the accompanying of lessons/seminars/juries 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.
g) Each semester, students awarded a Weston Noble Music Scholarship will be asked to confirm their compliance for the criteria of the scholarship. Students who are not in compliance and have conflicts that prohibit them from fulfilling the criteria are invited to contact the chair of the Admissions/Scholarship Committee and inquire whether they would qualify for a semester-long waiver. Students who are unable to fulfill the criteria for the scholarship nor able to receive a waiver will be reported to the Financial Aid Office which may result in the loss of the scholarship.

For information on scholarship values and lesson fees, please see the link on the Luther College Financial Services page: https://www.luther.edu/offices/financial-services

Students may not audition for a Weston Noble Music Scholarship once they are enrolled at Luther College.

Scholarships for Continuing Students

Luther College offers a number of music scholarships for enrolled students. 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 financial assistance. The nominees need not be music majors.

2. The **Alan and Sally Brudos Opera Prize** is awarded each year to the outstanding opera performance student for use in their 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 year the music faculty is invited to nominate an outstanding senior music major to be the **Presser Scholar**. A list of nominees is presented to the music faculty and ballots are distributed for a final vote in fall semester. The Presser Undergraduate Scholar Award is normally presented during one of the Music Department Showcase Concerts in May.

4. The **Torgerson Scholarship** for the concertmaster is awarded each fall following an audition heard by the string faculty and Director of Orchestral Activities.

5. The **Hemp Family Prize for Orchestra Performance** shall be awarded annually, through an audition process, to rising seniors who are members of the Luther College Symphony Orchestra.

6. Selection for the **David Greedy Memorial Scholarship** coincides with the **Brudos** auditions, awarded to an outstanding junior singer with professional music career aspirations.

7. The **Darlene (Peterson) Jones and Robert Jones Scholarship** is awarded annually by the voice faculty to a student who is cast in a leading role in the spring opera production.

8. Selection for the **Lucille Stansberry Rosholt Distinction in Accompanying Award** takes place in May.

9. The **Joan de Albuquerque Memorial Prize for Band** is awarded every other year to the winner of the band concerto competition.

Endowed Chairs and Scholarships
The following are chosen during ensemble auditions at the beginning of each academic year.

Audrey (Hanson) Sorlien and Marilyn (Sorlien) Skatrud Chair
principal flute *rotates between Concert Band and Symphony Orchestra

Torgerson Music Scholarship
principal clarinet, Concert Band *may be awarded in years when funds allow

Kerry Knodle Chair
principal percussion

Anna (Kemp) and Russell Norris Chair
principal oboe, Symphony Orchestra

Helen (Hoff) James Chair
principal bassoon, Symphony Orchestra

Erik, Kari, Maren Engebretson Chair
principal horn, Symphony Orchestra

Dr. Ronald and Carole Fox Chair
principal trumpet, Symphony Orchestra

Dorothy (Bonnell) and Russell Ziemer Chair
principal trombone, Symphony Orchestra

Dorothy Ansett Chair
principal second violin, Symphony Orchestra

Andrea Nelson and Kathryn Nelson Chair
principal viola, Symphony Orchestra

Dorothy Ansett Chair
principal cello, Symphony Orchestra

HEALTH AND WELLNESS FOR MUSICIANS

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.

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 earbuds.

The use of earplugs and earmuffs helps to protect your hearing 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/

The Luther College Music Department is accredited by the:

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