

**Wartburg Music Department
Student Handbook
Fall 2023 – Winter/May 2024**



Welcome!

We are pleased to welcome you to Wartburg College as you pursue the study and performance of music. As we begin the 2023-2024 academic year, we would like to extend our personal welcome to the Music Department and the Bachman Fine Arts Center. The faculty is committed to providing you with an excellent education and helping you achieve your goals as you seek to advance your knowledge and skill through a major in music.

The mission of the Wartburg College Music Department is to help students develop technical and interpretive skills as well as acquire an appreciation for music's intrinsic qualities in life and history.

Wartburg College's music degree programs (BM, BA, BA [Church Music], BME, BM-MT and BM-MT) include courses in a variety of subjects that you will need as you pursue music study. Throughout all our programs, you will:

- gain an understanding of the elements of music, including a competency level in music theory and aural skills
- gain an understanding of musical styles and periods, and understand music within a larger cultural context
- develop performance skills through applied lessons and solo recitals
- participate in an ensemble experience at a high level
- develop the ability to write and speak as an advocate for your art
- develop an appreciation for the value of music in education and society

In addition, courses specific to your major provide education in a specialized area, such as music education, music therapy, or music performance, and prepare you well for a meaningful vocation or graduate study.

This handbook explains the music course requirements and electives, departmental policies, and other information which will help make your time at Wartburg College productive and satisfying. It will also give complete descriptions of various degree options. The policies contained in the *Music Department Student Handbook* are there to help us make the most effective use of our facilities and equipment. Please read the handbook and keep it for future reference. We wish you rewarding years of college study.

Dr. Brian Pfaltzgraff and Dr. Eric Wachmann, Co-Chairs, Music Department
Wartburg College

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Disclaimer: this handbook is subject to change and defers to the campus academic catalog. To confirm the program requirements for your enrollment year, please view the online catalog at <https://catalog.wartburg.edu/>

DEPARTMENT OF MUSIC INFORMATION

FACULTY, STAFF, AND STUDIOS

<u>DAILY FACULTY AND STAFF</u>	<u>ROOM</u>
Ashton, Prof. Barbara	37
Black, Dr. Karen	119
Bouska, Sarah (Music Tours/Camps/Promotions)	115
Church, Carrie (Office Coordinator)	118
Doran, Dr. Molly	117
Fleming, Prof. Kyle	41
Keller, Heidi (Office Assistant)	118
Larson, Dr. Jennifer	201
Muntefering, Dr. Scott	128
Nederhiser, Dr. Rebecca	108
Nelson, Dr. Lee	215
Pfaltzgraff, Dr. Brian (chair)	202
Snead, Dr. Lia	111
Toliver, Dr. Nicki	217
Torkelson, Dr. Suzanne	122
Wachmann, Dr. Eric (chair)	113
ADJUNCT FACULTY	
Anderson, Chris	15
Balleza, Camille	11
Beane, Diane	39
Beane-Hanson, Katherine	204
Braaten-Reuter, Laurie	42
Cawley, Dominique	13
Forero, Gabriel	12
Frost, Dr. Ryan	16
Gast, Daniel	205
Gast, Rosemary	205
Gougler, Kylie	211
Hakanson, Prof. Joshua	16
Harris, Charles (Andy)	12
Jensen, Lauren	13
Lambert, Dr. Caleb	15
Landes, Dr. Nathan	13
Larson, Scott	209
Lebedeva, Liudmila	12
Pfaltzgraff, Carita	209
Reuter, Dr. Ted	42
Sanders, Luke	14C
Sheckler, Harrison	122

FACULTY BY AREA

Applied Instrumental	Bass – Lauren Jensen Bassoon – Nathan Landes Cello – Lyudmila Lebedeva Clarinet – Eric Wachmann Euphonium – Caleb Lambert Flute – Dominique Cawley French horn – Charles (Andy) Harris Guitar – Matthew (Luke) Sanders Oboe – Rebecca Nederhiser Percussion – Ryan Frost, Joshua Hakanson Saxophone – Chris Anderson Trombone – Caleb Lambert Trumpet – Scott Muntefering Tuba – Caleb Lambert Viola – Gabriel Forero Violin – Gabriel Forero	
Applied Organ	Karen Black	
Applied Piano	Diane Beane Molly Doran Harrison Sheckler	Laurie Braaten-Reuter Ted Reuter Suzanne Torkelson
Music Therapy	Barbara Ashton	Kyle Fleming
Voice	Jennifer Larson Daniel Gast Brian Pfaltzgraff Kylie Gougler	Scott Larson Rosemary Gast Carita Pfaltzgraff Katherine Beane Hansen
Music Education	Scott Muntefering	Nicki Toliver
Aural Skills/Music History/ Music Theory	Karen Black Eric Wachmann Molly Doran	Suzanne Torkelson Rebecca Nederhiser
Conducting	Rebecca Nederhiser Lia Snead	Lee Nelson
Ensemble Directors	Karen Black Rebecca Nederhiser Joshua Hakanson	Lia Snead Lee Nelson Nicki Toliver

BACHMAN FINE ARTS CENTER

Lower Level

Room

10	Electronic Piano Lab
11	Accompanists: Balleza
12	Andy Harris/Ludmila Lebedeva/ Gabriel Forero
13	Dominique Cawley/Lauren Jensen/Dr. Nathan Landes
14 C	Luke Sanders
14ABD	Practice Rooms
15	Chris Anderson/Caleb Lambert
16	Ryan Frost/Josh Hakanson
35	Music Therapy Classroom
37	Prof. Barbara Ashton
38	Music Education/Music Therapy Curriculum Lab
39	Diane Beane
41	Prof. Kyle Fleming
42	Laurie Braaten-Reuter/Dr. Ted Reuter
43	Music Education Classroom
44	Storage
45	Drama Storage
46	Instrument Repair Room
47 A-D	Practice Rooms
49 A-D	Practice Rooms
50-51	Restrooms

First Level

100	Band Hall
100 A	Instrumental Storage Room
104	Orchestra Hall
104 A	Instrumental Storage Room
106	Kitchenette
107	Music and Record Library
108	Dr. Rebecca Nederhiser
109	Women's Restroom
110	Computer Server
111	Dr. Lia Snead
112	Men's Restroom
113	Dr. Eric Wachmann
115	Sarah Bouska

(First Level, cont.)

117	Dr. Molly Doran
118	Music Office
118 A	Work Room
119	Dr. Karen Black
120-121	Restrooms
122	Dr. Suzanne Torkelson
123-125	Piano Major Practice Rooms
126	Student Equipment Room
127	Piano Major Practice Room
128	Dr. Scott Muntefering
129	Choral Hall
129 A	Choral Storage

Second Level

201	Dr. Jennifer Larson
202	Dr. Brian Pfaltzgraff
203	Recording Studio
204	Katherine Beane Hansen
205	Daniel Gast/Rosemary Gast
206	Women's Restroom
207	Storage Room
208	Men's Restroom
209	Scott Larson/Carita Pfaltzgraff
210	Presser Music Technology

Classroom

211	Kylie Gougler
212	Classroom
213	Classroom
214	Practice Room
215	Dr. Lee Nelson
216	Practice Room
217	Dr. Nicki Toliver
218	Practice Room
219	Organ Practice Room
220	Practice Room
221	Practice Room
222	Organ Practice Room
223	Practice Room

The Use and Care of the Bachman Fine Arts Center

1. Smoking is not permitted in the Fine Arts Center. Only drinks in spill-proof containers are permitted in practice rooms or in classrooms.
2. Please do not leave music or personal belongings in the practice rooms, classrooms, or lobby. Lockers are provided for this purpose (see number 5 below).
3. The hours of operation for the Fine Arts Facility are as follows: Sunday-Thursday 7am-12:30am, Friday and Saturday 7am-10pm. Hours are also posted on the bulletin board in the west foyer.
4. The bulletin board outside the Music Office contains information important to music students. Please examine it daily.
5. Student lockers are located in the Student Equipment Room, Rm. 126. These lockers are intended for the storage of music, books, and some smaller instruments. Coats are to be placed in lockers or in the Student Equipment Room. Instrument cases should be left in lockers.
6. One public telephone for student use is located on the first floor in the Student Equipment Room, phone number extension 8545.
7. Each student should be familiar with proper procedures—including locations of all of the exits—in case of fire or other emergencies.
8. Theft insurance at Wartburg does not cover instruments belonging to students. Wartburg insurance covers only equipment owned by the college. Students are highly encouraged to carry insurance on their own instrument(s).
9. Please do not adjust any thermostat or other type of control in the building. Please report any malfunctioning equipment to the Music Office (or to the Department Chair if there is no office staff on duty). Qualified maintenance staff will make the necessary adjustments or corrections.
10. Thermostats will be kept at 65 degrees during the winter months. Please do not open windows or leave entrance doors open while the heat or air conditioning is being maintained.
11. Everyone is encouraged to keep our facility clean and attractive.
12. Unauthorized use of the Fine Arts Center, for any reason, is strictly forbidden.

COLLEGE AND DEPARTMENTAL INFORMATION

Wartburg Mission Statement

Wartburg College is dedicated to challenging and nurturing students for lives of leadership and service as a spirited expression of their faith and learning.

Music Department Mission Statement

The Wartburg College Music Department seeks to help students develop technical and interpretive skills as well as acquire an appreciation for music's intrinsic qualities in life and history.

Goals

- To offer students the opportunity to pursue a B.M. (Performance or Music Therapy), B.M.E. (Music Education; or Music Education and Music Therapy), or B.A. (Church Music) degree in music within a larger liberal arts context through a broad curriculum
- To offer quality instruction through courses, applied lessons (class and private), ensembles, and practica
- To foster an appreciation for music in student, community, and global audiences
- To encourage musical participation across academic disciplines
- To inspire an understanding of music as a transcendent human expression, both aesthetic and spiritual

Objectives

Music majors will:

- Gain an understanding of the elements of music, including a competency level in music theory and aural skills
- Gain an understanding of musical styles and periods, and understand music within a larger cultural context
- Develop performance skills through applied lessons and solo recitals
- Participate in an ensemble experience at a high level
- Develop the ability to write and speak as advocates for their art
- Develop an appreciation for the value of music in education and society

Accreditation and Certification

Wartburg College is an accredited institutional member of the National Association of Schools of Music (NASM).

NASM Contact Information:

National Association of Schools of Music

11250 Roger Bacon Drive, Suite 21

Reston, VA 20190-5248

(703) 473-0700 Phone

(703) 437-6312 Fax

info@arts-accredit.org

Students completing the American Music Therapy Association (AMTA) approved music therapy program are eligible to pursue professional certification by the Certification Board for Music Therapists (CBMT).

AMTA Contact Information:

American Music Therapy Association
 10125 Colesville Road, #136
 Silver Spring, MD 20901
 Phone: 301.589.3300
 Fax: 301.589.5175
<https://www.musictherapy.org/>

CBMT Contact Information:

Certification Board for Music Therapists
 506 E. Lancaster Ave. Suite 102
 Downingtown, PA 19335
 Toll Free: 1.800.765.CBMT (2268)
 Local: 1.610.269.8900
 Fax: 1.610.269.9232
 Email: info@cbmt.org
<https://www.cbmt.org/>

Completion of the Bachelor of Music Education (BME) or Bachelor of Music Education with Music Therapy (BME-MT) degree leads to licensure in education (K-12 Music) in the state of Iowa.

Student Learning Outcomes

We are committed to assessing student learning to inform our teaching and learning practices in order to make improvements and ensure effectiveness and quality. Therefore, the music department has developed the following student learning objectives (SLOs) for all music majors.

Student Learning Outcomes Music students will:	Assessment Methods and Process
1. Integrate the elements of music (music theory, aural skills, and music history) in performance and oral/written expression.	<p>A. <u>Introduced</u> in MU 105 and MU 107, via music analysis assignments, and in MU 315 via written assignments and a research project</p> <p>B. <u>Practiced</u> in MU 106 and MU 207 via music analysis assignments; in MU 316 via program notes assignments and a research project; and in MU 318 via a presentation and a virtual music exhibition project; as well as in applied lessons and ensembles in application</p> <p>C. <u>Mastery</u> demonstrated via the program notes assignment in MU 316 and its presentation during the junior recital preview</p> <p>D. <u>Mastery</u> demonstrated via the scholarly program notes written for the senior recital preview according to the guidelines given in MU 316 and outlined in this handbook.</p>

<p>2. Exhibit advanced performance skills in juried or public performances (through solo, chamber, and/or large ensembles).</p>	<p>A. <u>Introduced</u> in ensembles. B. <u>Practiced</u> in applied lessons and evaluated in semester juries C. <u>Mastery</u> demonstrated via the junior and senior preview/recital.</p>
<p>3. Express the value of music in education in a globally defined society.</p>	<p>A. <u>Introduced</u> and <u>Practiced</u> in MU 315 via a research project B. <u>Mastery</u> demonstrated in capstone courses</p>

Additional SLOs are stated for each of the degree programs outlined on pages 14-26, including the Bachelor of Arts in Applied Music (BA) with a concentration in Church Music, Bachelor of Music in Performance (BM), Bachelor of Music Education (BME), Bachelor of Music Education with Music Therapy (BME-MT) and Bachelor of Music in Music Therapy (BM-MT).

2023-2024 ACADEMIC CALENDAR

FALL 2023 EVENTS	DATE	TIME
New Student Arrival/Orientation	Saturday-Tuesday, Sept 2-5	
Fall Classes Begin	Wednesday, Sept 6	7:45am
HOMECOMING/FAMILY WEEKEND	Thursday-Sunday Oct 12-15	
Midterms Due	Wednesday, Oct 18	
1 st 7 Week Courses End	Friday, Oct 20	
2 nd 7 Week Courses Begin	Monday, Oct 23	
Fall Break	Thursday-Sunday, Oct 26-29	
Thanksgiving Break Begins*	Wednesday, Nov 22*	1:35pm
Classes Resume	Monday, Nov 27	7:45am
Fall Classes End	Friday, Dec 8	5:35pm
December Commencement	Sunday, Dec 10	
Final Exams and Activities	Monday-Thursday, Dec 11-14	

63 class days, 4 exam days; (Outfly is not included in the 63 class days); 38 MWF classes; 25 TH classes

*Classes in periods 1-6 will meet for 50 minutes with a 10-minute break between classes and no chapel, i.e. 7:45-8:35, 8:45-9:35, etc.

First Session: Wednesday, Sept 6-Friday, Oct 20; 19 MWF; 13 TH

Second Session: Monday, Oct 23-Friday, Dec 8; 19 MWF; 12 TH

WINTER 2022 EVENTS	DATE	TIME
Registration	Friday, Jan 5	
Winter Classes Begin	Monday, Jan 8	7:45am
Martin Luther King, Jr. Day*	Monday, Jan 15	
Ash Wednesday Service	Wednesday, Feb 14 (classes dismiss at 9:50am, reconvene at 11am)	
Midterms Due	Monday, Feb 19	
1 st 7 Week Course End	Wednesday, Feb 21	
2 nd 7 Week Courses Begin	Thursday, Feb 22	
Winter Break	Saturday-Sunday, Feb 24-Mar 3	
Easter Break	Friday-Monday, Mar 29-Apr 1	
RICE Day	Thursday, April 11	
Winter Classes End	Monday, April 15	9pm
Final Exams and Activities	Tuesday-Friday, Apr 16-19	
Tour Week	Sunday-Sunday, April 21-28	

63 class days, 4 exam days; (RICE Day is not included in the 63 class days); 38 MWF classes; 25 TH classes

*Classes in periods 1-6 will meet for 50 minutes with a 10-minute break between classes and no chapel, i.e. 7:45-8:35, 8:45-9:35, etc.

First Session: Monday, Jan 8-Tuesday, Feb 21; 20 MWF; 13 TH

Second Session: Wednesday, Feb 22-Thursday, Apr 15; 18 MWF; 12 TH

May 2022 EVENTS	DATE	TIME
May Classes Begin	Monday, April 29	
May Classes End	Wednesday, May 22	
Final Exams and Activities	Thursday, May 23	
Baccalaureate/Commencement	Sunday, May 26	

18 class days, 1 exam day; Classes meet 3 hours/day

SUMMER 2022 EVENTS	DATE	TIME
Summer Session I	June 3– July 3; Exam July 5	
Summer Session II	July 8 – Aug 7; Exam Aug 8	
Summer Session III	June 3 – July 14; Exam July 15	

2023-2024 FINAL EXAMINATION SCHEDULES

Fall 2023 Final Exam Schedule			
Exam Time	Class		
Monday, December 11			
8:30-10:30 am	MWF	1:15	Period 5
1:30-3:30 pm	MWF	12:00	Period 4
6:30-8:30 pm	Monday Evening Classes		
Tuesday, December 12			
8:00-10:00 am	MWF	9:00	Period 2
11:30 am-1:30 pm	TH	2:50	Period 10
3:00-5:00 pm	MWF	10:45	Period 3
6:30-8:30 pm	Tuesday Evening Classes		
Wednesday, December 13			
8:00-10:00 am	TH	9:35	Period 8
11:30 am-1:30 pm	TH	1:00	Period 9
3:00-5:00 pm	MWF	7:45	Period 1
6:30-8:30 pm	Wednesday Evening Classes		
Thursday, December 14			
8:30-10:30 am	MWF	2:30	Period 6
12:00-2:00 pm	Th	7:45	Period 7
To be Announced in Class	Thursday Evening Classes		
Friday, December 15			
To be Announced in Class	MWF	3:50	Period 11
To be Announced in Class	TH	3:50	Period 12

Winter 2024 Final Exam Schedule			
Exam Time	Class		
Tuesday, April 16			
8:30-10:30 am	TH	1:00	Period 9
1:30-3:30 pm	MWF	7:45	Period 1
6:30-8:30 pm	Monday Evening Classes		
Wednesday, April 17			
8:00-10:00am	MWF	2:30	Period 6
11:30 am-1:30 pm	TH	7:45	Period 7
3:00-5:00 pm	MWF	9:00	Period 2
6:30-8:30 pm	Tuesday Evening Classes		
Thursday, April 18			
8:00-10:00 am	MWF	1:15	Period 5
11:30 am-1:30 pm	TH	9:35	Period 8
3:00-5:00 pm	MWF	10:45	Period 3
6:30-8:30 pm	Wednesday Evening Classes		
Friday, April 19			
8:30-10:30 am	MWF	12:00	Period 4
12:00-2:00 pm	TH	2:50	Period 10
To be Announced in Class	Thursday Evening Classes		
Saturday, April 20			
To be Announced in Class	MWF	3:50	Period 11
To be Announced in Class	TH	3:50	Period 12

The final activity for any class (final exam, last class meeting, etc.) will be held during the final examination period and in the regularly scheduled classroom unless special room arrangements are made with the Registrar.

DEGREE DESCRIPTIONS

The following pages list the Student Learning Outcomes, the required courses and a sample four-year plan for each music degree offered at Wartburg College. Note that these are examples of what the four-year plans can look like – individual student schedules will vary.

Please check the online catalog for up-to-date information about specific degree requirements. The catalog is *always* the primary source of degree information and is based on the year in which you first enroll at Wartburg.

The link to the catalog is: <http://catalog.wartburg.edu/content.php?catoid=12&navoid=663>

At the top of the page, select the year you enrolled at Wartburg. Then on the left side of the page, click on “Programs of Study”; in the middle of this page, scroll down and click on the desired major or minor. The program requirements will be displayed. If you have questions about these, talk with your academic advisor.

Always meet with your advisor when planning your course schedule to ensure that you are meeting all the degree requirements!

Bachelor of Arts in Music

Students working toward a Bachelor of Art in Music will achieve the three shared SLOs listed on page 10 of this handbook.

GENERAL STUDIES

Course Code	Course Title	Credit
COM 112	Oral Communication	.50
EN 115	College Composition	1.0
FL	Foreign Language	1.0
IS 101	Inquiry Studies	1.0
IS 201	Inquiry Studies	1.0
IC	Natural Science	1.0
IC	Humanities/Fine Arts (met by MU 315 and MU 316)	2.0
IC	Social Science	1.0
ID	Interdisciplinary Studies	1.0
MA	Math Reasoning	1.0
PE 100	Lifetime Wellness	.50
RE 102	The Bible in a Diverse World	1.0
RE/PH	Faith & Reflection (met by religion courses below)	1.0
SCI	Scientific Reasoning	1.0
	Electives	9.0

PERFORMANCE AND MUSIC ELECTIVES

	Major Applied Study	3.0
	Minor Applied Study	1.0
	Non-Applied Music Elective	1.0
	Music Ensemble (each term)	.00/.25
	First Year Jury	
	Sophomore Barrier	
	Junior Recital (must pass preview)	
	Senior Recital (must pass preview)	
	Must pass Piano Basic Skills test if not a keyboard major	

MUSICIANSHIP

Course Code	Course Title	Credit
MU 105	Music Theory I	1.0
MU 106	Music Theory II	1.0
MU 107	Aural Skills I	.50
MU 205	Music Theory III	1.0
MU 207	Aural Skills II	.50
MU 315	Music History I	1.0
MU 316	Music History II	1.0
MU 318	20 th Century Music	1.0
MU 401	Form and Analysis	.50
MU 461	Perspectives in Music (Capstone)	1.0

Typical four-year plan: BA

Year 1		
MU 105	Music Theory I	1.00
MU 106	Music Theory II	1.00
MU 107	Aural Skills I	.50
EN 115	College Composition	1.00
IS 101	Inquiry Studies	1.00
COM 112	Oral Communication	.50
RE 102	The Bible in a Diverse World	1.00
SCI	Scientific Reasoning	1.00
	Major App Study (x 2 sem)	.50
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00/.50
	Pass First Year Jury	

Year 3		
MU 316	Music History II	1.00
MU 318	20 th Century Music	1.00
RE/PH	Faith & Reflection	1.00
	Non-Applied Music Elective	1.00
	Electives	4.00
	Major App Study (x 2 sem)	1.00
	Ensemble (x 2 sem)	.00/.50
	Junior Recital (must pass preview)	

Year 2		
MU 205	Music Theory III	1.00
MU 207	Aural Skills II	.50
MU 315	Music History I	1.00
IS 201	Inquiry Studies	1.00
FL	Foreign Language	1.00
IC	Natural Science	1.00
MA	Math Reasoning	1.00
PE 100	Lifetime Wellness	.50
IC	Social Science	1.00
	Major App Study (x 2 sem)	.50
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00/.50
	Pass Sophomore Barrier	

Year 4		
MU 401	Form & Analysis	.50
MU 461	Perspectives in Music	1.00
ID	Interdisciplinary Studies	1.00
	Electives	5.00
	Major App Study (x 2 sem)	1.00
	Ensemble (x 2 sem)	.00-.50
	Senior Recital (must pass preview)	

Bachelor of Arts in Music - Church Music Concentration

Students working toward a BA in music with a concentration in church music will achieve the three shared SLOs as well as the following:

Student Learning Outcomes	Assessment Methods and Processes
Music students will:	
4. Integrate theoretical and historical knowledge of the liturgy and demonstrate practical skills in a church music setting.	<u>Introduced</u> in MU 322 <u>Practiced</u> in MU 324 <u>Mastery</u> demonstrated in RE 371 and RE 460

GENERAL STUDIES

Course Code	Course Title	Credit
COM 112	Oral Communication	.50
EN 115	College Composition	1.0
FL	Foreign Language	1.0
IS 101	Inquiry Studies	1.0
IS 201	Inquiry Studies	1.0
IC	Natural Science	1.0
IC	Humanities/Fine Arts (met by MU 315 and MU 316)	2.0
IC	Social Science	1.0
ID	Interdisciplinary Studies	1.0
MA	Math Reasoning	1.0
PE 100	Lifetime Wellness	.50
RE 102	The Bible in a Diverse World	1.0
RE/PH	Faith & Reflection (met by religion courses below)	1.0
SCI	Scientific Reasoning	1.0
	Electives	4.0

RELIGION COURSES

RE	RE 215, or 222, or 310, or 350	1.0
RE 301 or RE 302	OT Themes or NT Themes	1.0
RE 315	History of Christianity	1.0
RE 374	Church Leadership After Christianity	1.0
RE 371	Internship	1.0
RE 460	Church in the Modern World (Capstone)	1.0
RE	RE elective	1.0

PERFORMANCE AND ELECTIVES

	Major Applied Study	3.0
	Minor Applied Study	1.0
	Music Ensemble (each term)	.00/.25
	First Year Jury	
	Sophomore Barrier	
	Junior Recital (must pass preview)	
	Senior Recital (must pass preview)	
	Must pass Piano Basic Skills test if not a keyboard major	
	Must take 1.5 credits of keyboard if not a keyboard major	1.5*

MUSICIANSHIP

Course Code	Course Title	Credit
MU 105	Music Theory I	1.0
MU 106	Music Theory II	1.0
MU 107	Aural Skills I	.50
MU 205	Music Theory III	1.0
MU 207	Aural Skills II	.50
MU 315	Music History I	1.0
MU 316	Music History II	1.0
MU 318	20 th Century Music	1.0
MU 324	Conducting	1.0
MU 322	Music in Christian Worship	1.0

Typical four-year plan: BA - Church Music Concentration

Year 1		
MU 105	Music Theory I	1.00
MU 106	Music Theory II	1.00
MU 107	Aural Skills I	.50
EN 115	College Composition	1.00
IS 101	Inquiry Studies	1.00
COM 112	Oral Communication	1.00
RE 102	The Bible in a Diverse World	1.00
	RE Elective	1.00
	Elective	1.00
	Major App Study (x 2 sem)	.50
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00/.50
	Pass First Year Jury	

Year 2		
MU 205	Music Theory III	1.00
MU 207	Aural Skills II	.50
MU 315	Music History I	1.00
IS 201	Inquiry Studies	1.00
RE 315	History of Christianity	1.00
RE 374	Church Leadership after Christendom	1.00
MA	Math Reasoning	1.00
IC	Social Science	1.00
PE 100	Lifetime Wellness	.50
	Major App Study (x 2 sem)	.50
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00/.50
	Pass Sophomore Barrier	

Year 3		
MU 316	Music History II	1.00
MU 318	20 th Century Music	1.00
MU 324	Conducting	
	RE 215, 222, 310, or 350	1.00
RE 301 or RE 302	OT Themes or NT Themes	1.00
SCI	Natural Science	1.00
FL	Foreign Language	1.00
	Major App Study (x 2 sem)	1.00
	Ensemble (x 2 sem)	.00/.50
	Junior Recital (must pass preview)	

Year 4		
MU 322	Music in Christian Worship	1.00
RE 371	Internship	1.00
RE 460	Church in Modern World (Capstone)	1.00
ID	Interdisciplinary Studies	1.00
	Electives	3.00
	Major App Study (x 2 sem)	1.00
	Ensemble (x 2 sem)	.00-.50
	Senior Recital (must pass preview)	

Bachelor of Music in Performance – Instrumental, Piano or Vocal Concentration

Students working toward a BM in performance will achieve the three shared SLOs as well as the following:

Student Learning Outcomes	Assessment Methods and Processes
Music students will:	
4. Demonstrate applied and analytical skills intended to facilitate entrance into a graduate studies program or as independent studio instructors and/or performers.	<u>Introduced</u> in applied lessons <u>Practiced</u> in MU 461 and MU 450 <u>Mastery</u> demonstrated via the Senior Recital

MAJOR AREA

Course Code	Course Title	Credit
	Major Applied Study	7.0
	Minor Applied Study	1.0
MU 221 MU 222 MU 330	Piano Literature and Materials or Vocal Literature and Materials or Choral and Band Conducting and Literature	1.0
	MU 229/MU 230 or MU 227/MU 228 or Independent Study	1.0
MU 450	Independent Study and Research	1.0
	Music Ensemble (each term)	.00/.25
	First Year Jury	
	Sophomore Barrier	
	Junior Recital (must pass preview)	
	Senior Recital (must pass preview)	
	Must pass Piano Basic Skills test if not a keyboard major	

***NOTE: BM voice majors take Vocal Literature (MU 222 offered alternating even years) and Voice Pedagogy (MU 229 & MU 230). BM instrumental majors take an independent study pedagogy course and Choral and Band Conducting and Literature (MU 330). Voice majors are strongly encouraged to take Diction for Singers (MU 125-128) as their first-year elective, and Opera Workshop every semester.**

SUPPORTIVE COURSES IN MUSIC

MU 105	Music Theory I	1.0
MU 106	Music Theory II	1.0
MU 107	Aural Skills I	.50
MU 205	Music Theory III	1.0
MU 207	Aural Skills II	.50
MU 315	Music History I	1.0
MU 316	Music History II	1.0
MU 318	20 th Century Music	1.0
MU 324	Conducting	1.0
MU 401	Form and Analysis	.50
MU 461	Perspectives in Music (Capstone)	1.0
	Non-Applied Music Elective	2.0

GENERAL STUDIES

Course Code	Course Title	Credit
COM 112	Oral Communication	.50
EN 115	College Composition	1.0
FL	Foreign Language	1.0
IS 101	Inquiry Studies	1.0
IS 201	Inquiry Studies	1.0
IC*	Humanities/Fine Arts (met by MU 315 and MU 316)	2.0
IC*	Humanities/Fine Arts or Social Science	1.0
ID	Interdisciplinary Studies	1.0
PE 100	Lifetime Wellness	.50
RE 102	The Bible in a Diverse World	1.0
RE/PH	Faith and Reflection	1.0
SCI	Scientific Reasoning	1.0
	Free Electives	5.0

Typical four-year plan: BM – Performance

Year 1		
MU 105	Music Theory I	1.00
MU 106	Music Theory II	1.00
MU 107	Aural Skills I	.50
EN 115	College Composition	1.00
IS 101	Inquiry Studies	1.00
COM 112	Oral Communication	.50
RE 102	Bible in a Diverse World	1.00
PE 100	Lifetime Wellness	.50
	Free Elective	1.00
	Major App Study (x 2 sem)	1.00
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00/.50
	Pass First-Year Jury	

Year 3		
MU 316	Music History II	1.00
MU 318	20th Century Music	1.00
MU 324	Conducting	1.00
MU	MU 221, 222, or 330	1.00
RE/PH	Faith and Reflection	1.00
	Free Elective	1.00
	Major App Study (x 2 sem)	2.00
	Ensemble (x 2 sem)	.00/.50
	Junior Recital (must pass preview)	

Year 2		
MU 205	Music Theory III	1.00
MU 207	Aural Skills II	.50
MU 315	Music History I	1.00
MU	MU 227 & 228; or 229 & 230; or 450	1.00
IS 201	Inquiry Studies	1.00
FL	Foreign Language	1.00
SCI	Scientific Reasoning	1.00
IC	Social Science	1.00
	Major App Study (x 2 sem)	2.00
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00/.50
	Pass Sophomore Barrier	

Year 4		
MU 401	Form and Analysis	.50
MU 450	Independent Study	1.00
MU 461	Perspectives in Music (Capstone)	1.00
ID	Interdisciplinary Studies	1.00
	Free Electives	3.00
	Major App Study (x 2 sem)	2.00
	Ensemble (x 2 sem)	.00/.50
	Senior Recital (must pass preview)	

Bachelor of Music Education

The three shared SLOs pertain to the students pursuing the BME, as well as the following:

Student Learning Outcomes Music students will:	Assessment Methods and Process
4. Integrate skills and knowledge for the purpose of effectively teaching music to K-12 students in the public schools in compliance with the standards as established by the Iowa Department of Education.	<u>Introduced</u> in ED 100 & ED 181 <u>Practiced</u> in MU 181 & MU 281 (associated with MU 209 & 309) <u>Mastered</u> in ED 485

STUDIES IN BASIC MUSCIANSHIP/PERFORMANCE

Course Code	Course Title	Credit
MU 105	Music Theory I	1.0
MU 106	Music Theory II	1.0
MU 107	Aural Skills I	.50
MU 129	Instrumental Methods: flute/sax/clarinet	.25
MU 133	Instrumental Methods: oboe/bassoon	.25
MU 134	Instrumental Methods: high brass	.25
MU 135	Instrumental Methods: low brass	.25
MU 136	Instrumental Methods: mallets	.25
MU 137	Instrumental Methods: drums	.25
MU 138	Instrumental Methods: high strings	.25
MU 139	Instrumental Methods: low strings	.25
MU 229* or MU 176/177 or MU 170 x 2	Voice Pedagogy I (vocalists) Voice Methods I/II (instrumentalists) Applied Voice (instrumentalists)	.50 .25/.25 .50
MU 205	Music Theory III	1.0
MU 207	Aural Skills II	.50
MU 209	General Music Methods Grade K-8	1.0
MU 181	Field Experiences K-8 (w/ MU 209)	.00
MU 309	Choral and Instrumental Methods Grades 5-12	1.0
MU 281	Field Experiences 5-12 (w/ MU 309)	.00
MU 315	Music History I	1.0
MU 316	Music History II	1.0
MU 318	20 th Century Music	1.0
MU 324	Conducting	1.0
MU 330	Choral & Band Conducting & Literature	1.0
	Non-applied music elective ⁺	
	Major Applied Study	3.25
	Minor Applied Study	1.0
	Ensemble Participation (every semester**)	.00
	Pass First-Year Jury	
	Pass Sophomore Barrier	
	Junior Recital (must pass preview)	
	Senior Recital (must pass preview)	
	Pass Piano Basic Skills test (prior to student teaching)	

*Voice majors take MU 229 while instrumental majors takes MU 176 & 177 to provide adequate preparation for public school vocal music teaching. Instrumental majors may take MU 170 for 2 semesters instead with their advisor's approval.

**During the student teaching semester, BME students are not required to participate in an ensemble.

†Voice majors are encouraged to take Diction for Singers (MU 125-128) as their first-year elective. Voice Pedagogy II (MU 330) and Opera Workshop (MU 271) are also suggested electives. Keyboard majors are encouraged to take MU 221 (Piano Literature & Materials). Suggested electives are MU 227 and MU 228.

General Studies

Course Code	Course Title	Credit
COM 112	Oral Communication	.50
EN 115	College Composition	1.0
IS 101	Inquiry Studies	1.0
IS 201	Inquiry Studies	1.0
IC	Social Science (PSY 101)	1.0
ID	Interdisciplinary Studies	1.0
PE 100	Lifetime Wellness	.50
RE 102	The Bible in a Diverse World	1.0
RE/PH	Faith and Reflection	1.0
SCI	Scientific Reasoning	1.0

Professional Education

ED 100	Foundations of American Education	1.0
ED 181	Field Experiences (w/ ED 100)	.00
ED 212	Human Relations	1.0
ED 215	Psych of the Exceptional Child	1.0
ED 315	Educational Psychology	1.0
ED 383	Field Experiences (w/ ED 315)	.00
ED 350	Content Area Reading Strategies	1.0
ED 485	Student Teaching (Capstone)	3.50
MU 409	Contemporary Issues in Music Education	.50
PSY 101	Intro to Psychology	1.0
PSY 225*	Life Span/Human Development (can substitute PSY 210 and PSY 211)	1.0

Typical four-year plan - BME

Year 1		
MU 105	Music Theory I	1.00
MU 106	Music Theory II	1.00
MU 107	Aural Skills I	.50
EN 115	College Composition	1.00
IS 101	Inquiry Studies	1.00
RE 102	Bible in a Diverse World	1.00
PE 100	Lifetime Wellness	.50
COM 112	Oral Communication	.50
ED 100	Found of American Ed	1.00
ED 181	Field Exp (w/ED 100)	.00
PSY 101	Introduction to Psychology	1.00
	Major App Study (x 2sem)	.50
	Minor App Study (x 2sem)	.50
	Ensemble (x 2 sem)	.00/.50
	Pass First-Year Jury	

Year 2		
MU 205	Music Theory III	1.0
MU 207	Aural Skills II	.50
MU 315	Music History I	1.0
IS 201	Inquiry Studies	1.0
MU 209	General Music Methods K-8	1.0
MU 181	Field Exp (w/ MU 209)	.00
SCI	Scientific Reasoning	1.0
ED 212	Human Relations	1.0
ED 215	Psych. Of the Exceptional Child	1.0
PSY 225	Lifespan & Human Development	1.0
MU	Instrumental Methods (x 4)	1.0
	Major App Study (x 2 sem)	1.0
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00/.50
	Pass Sophomore Barrier	

Year 3		
MU 316	Music History II	1.00
MU 318	20th Century Music	1.00
MU 309	Choral and Instrumental Methods Grades 5-12	1.00
MU 281	Field Exp (w/ MU 309)	.00
MU 176/177 or MU 229*	Voice Methods I and II (instrumentalists); or Voice Pedagogy I (vocalists)	.25/.25 or .50
MU 324	Conducting	1.00
MU 330	Choral & Band Conducting & Literature	1.00
MU	Instrumental Methods (x 4)	1.0
ED 315	Educational Psychology	1.0
ED 381	Field Exp (w/ ED 315)	.00
ED 350	Content Area Reading Strat.	1.0
	Major App Study (x 2 sem)	1.0
	Ensemble (x 2 sem)	.00/.50
	Junior Recital (pass preview)	
Must pass Piano Basic Skills test & completed all instrument methods prior to student teaching		

Year 4		
Ed 485	Student Teaching (Capstone)	3.50
MU 409	Cont. Issues in Mus Ed	.50
RE/PH	Faith & Reflection	1.0
ID	Interdisciplinary Studies	1.0
MU	Non-Applied Music Elective	1.0
	Major Applied Study	.75
	Ensemble (x 2 sem**)	.00/.50
	Senior Recital (pass preview)	
*Voice majors take MU 229 while instrumental majors take MU 176 & 177 to provide adequate preparation for public school vocal music teaching. ** During the student teaching semester, BME students are not required to participate in an ensemble, though they are welcome to.		

Bachelor of Music Education/Music Therapy

Those undertaking the dual degree of a BME-MT will achieve the three shared SLOs as well as the fourth SLO for the BME degree and an additional fifth SLO for music therapy:

Student Learning Outcomes Music students will:	Assessment Methods and Process
4. Integrate skills and knowledge for the purpose of effectively teaching music to K-12 students in the public schools in compliance with the standards as established by the Iowa Department of Education.	<u>Introduced</u> in ED 100 & ED 181 <u>Practiced</u> in MU 181 & MU 281 (associated with MU 209 & 309) <u>Mastered</u> in ED 485
5. Manage professional competencies in areas of musical skill, clinical foundations, and professional behavior required by the American Music Therapy Association	<u>Introduced</u> in MU 211, MU 183 & MU 184 <u>Practiced</u> in MU 284, 285, 382, 383, & 485 <u>Mastered</u> in MU 410 & MU 405

Major Area

Course Code	Course Title	Credit
ED 100	Foundations of American Education	1.0
ED 181	Field Experience (w/ ED 100)	.00
ED 212	Human Relations	1.0
ED 215	Psych of the Exceptional Child	1.0
ED 315	Educational Psychology	1.0
ED 385	Field Experience (w/ ED 315)	.00
ED 350	Content Area Reading Strategies	1.0
ED 485	Student Teaching (Capstone)	3.50
MU 183	Intro to Music Therapy Fieldwork	.25
MU 184	Pre-Practicum I	.00
MU 210	Principles of Music Therapy	1.0
PSY 224	Abnormal Psychology	1.0
PSY 225	Lifespan/Human Development	1.0
MU 283	Music Therapy Methods and Techniques	.50
MU 285	Music Therapy Practicum II	.00
MU 312	Psychology of Music (offered in winter and fall of even-numbered years)	1.0
MU 313	Influence of Music on Behavior (offered in winter and fall of odd-numbered years)	1.0
MU 382	Music Therapy Practicum III	.00
MU 383	Music Therapy Practicum IV	.00
MU 321	Music Therapy Research	1.0
MU 409	Cont. Issues in Music Education	.50
MU 410	Current Issues in Music Therapy (Capstone)	.50
MU 485	Music Therapy Practicum V (x 2 semesters)	.00
MU 405	Music Therapy Internship (taken after completion of all coursework)	1.0

General Studies

COM 112	Oral Communication	.50
EN 115	College Composition	1.0
EXS 202	Essentials of Human Anatomy and Physiology	1.0

EXS 202L	Anatomy and Physiology Lab (w/ EXS 202)	.00
Course Code	Course Title	Credit
ID	Interdisciplinary Studies	1.0
IS 101	Inquiry Studies	1.0
PE 100	Lifetime Wellness	.50
RE 102	The Bible in a Diverse World	1.0
RE/PH	Faith and Reflection	1.0

Supportive Courses in Music

MU 105	Music Theory I	1.0
MU 106	Music Theory II	1.0
MU 107	Aural Skills I	.50
MU 129	Instrumental Methods: flute/sax/clarinet	.25
MU 133	Instrumental Methods: oboe/bassoon	.25
MU 134	Instrumental Methods: high brass	.25
MU 135	Instrumental Methods: low brass	.25
MU 136	Instrumental Methods: mallets	.25
MU 137	Instrumental Methods: drums	.25
MU 138	Instrumental Methods: high strings	.25
MU 139	Instrumental Methods: low strings	.25
MU 158	Therapeutic Improvisation I	.25
MU 358	Therapeutic Improvisation II	.25
MU 229* or MU 176/177 or MU 170 x 2	Voice Pedagogy I (vocalists) Voice Methods I/II (instrumentalists) Applied Voice (instrumentalists)	.50 .25/.25 .50
MU 194	Functional Guitar	.25
MU 196	Therapeutic Guitar	.25
MU 205	Music Theory III	1.0
MU 207	Aural Skills II	.50
MU 209	General Music Methods K-8	1.0
MU 181	Field Experience (w/ MU 209)	.00
MU 211	Musical Foundations of Music Therapy	.50
MU 214	Music Therapy in Medical & Mental Health	.50
MU 309	Choral and Instrumental Methods Grades 5-12	1.0
MU 281	Field Experience (w/ MU 309)	.00
MU 315	Music History I	1.0
MU 316	Music History II	1.0
MU 318	20 th Century Music	1.0
MU 324	Conducting	1.0
MU 330	Choral & Band Conducting & Literature	1.0
	Major Applied Study	3.25
	Minor Applied Study	1.0
	Pass First-Year Jury	
	Pass Sophomore Barrier	
	Junior Recital (must pass preview)	
	Senior Recital (must pass preview)	
	Pass Piano Basic Skills test (prior to student teaching)	

Typical four-year plan BME/MT

Year 1		
COM 112	Oral Communication	.50
ED 100	Found of American Ed.	1.00
ED 181	Field Exp (w/ ED 100)	.00
ED 212	Human Relations	1.00
EN 115	College Composition	1.00
IS 101	Inquiry Studies	1.00
MU 105	Music Theory I	1.00
MU 106	Music Theory II	1.00
MU 107	Aural Skills I	.50
MU 183	Intro to MT Fieldwork	.25
MU 184	Pre-Practicum	.00
MU 194	Functional Guitar	.25
MU 196	Therapeutic Guitar	.25
RE 102	The Bible in a Diverse World	1.00
MU 211	MT Musical Foundations	.50
	Major App Study (x 2 sem)	.50
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00
	Pass First-Year Jury	
Year 3		
ED 315	Educational Psychology	1.00
ED 383	Field Exp (w/ ED 315)	.00
MU 309	Choral/Instr. Methods	1.00
MU 281	Field Exp (W/ MU 309)	.00
MU 312	Psychology of Music	1.00
MU 316	Music History II	1.00
MU 318	20th Century Music	1.00
MU 324	Conducting	1.00
MU 330	Choral/Band Conducting	1.00
MU 382	MT Practicum III	.00
MU 383	MT Practicum IV	.00
MU	Inst. Methods (x4)	1.00
MU 214	MT in Medical & Mental Health	.50
MU 321	Music Therapy Research	1.00
ID	Interdisciplinary Studies	1.00
	Major App Study (x 2 sem)	1.00
	Ensemble (x 2 sem)	.00
	Junior Recital (pass preview)	
	Pass Piano Basic Skills	

Year 2		
EXS 202 + EXS 202 L	Essentials of Human A & P + Lab	1.00 + .00
ED 215	Psych of the Exceptional Child	1.00
MU 176/177 or MU 229	Voice Methods I and II (instrumentalists) or Voice Pedagogy I (vocalists)	.50
MU 205	Music Theory III	1.00
MU 207	Aural Skills II	.50
MU 209	General Music Methods K-8	1.00
MU 181	Field Exp (W/ MU 209)	.00
MU 283	MT Methods & Techniques	.50
MU 285	MT Practicum II	.00
MU 315	Music History I	1.00
	Inst. Methods (x4)	1.00
PSY 225	Lifespan/Human Dev	1.00
MU 210	Principles of Music Therapy	1.00
ED 350	Content Area Reading Strat.	1.00
	Major App Study (x 2 sem)	.50
	Minor App Study (x 2sem)	.50
	Ensemble (x 2 sem)	.00
	Pass Sophomore Barrier	
Year 4		
All Music Education majors must pass Piano Basic Skills exam before student teaching		
ED 485	Student Teaching (Capstone)	3.50
MU 158	Therapeutic Improvisation I	.25
MU 358	Therapeutic Improvisation II	.25
PSY 224	Abnormal Psychology	1.00
PE 100	Lifetime Wellness	.50
MU 313	Infl. of Music on Behavior	1.00
MU 409	Cont. Issues in Music Ed	.50
MU 410	Current Issues in MT (Capstone)	.50
MU 485	MT Practicum V	.00
RE/PH	Faith and Reflection	1.00
	Major App Study (x 2 sem)	1.00
	Ensemble (x 2 sem)	.00
	Senior Recital (pass preview)	
	Pass Music Therapy Jury	
MU 405	MT Internship (following completion of all course work)	1.00
<p>* Offered in winter and fall of alternating years ** Can substitute PSY 210 & 211 ++ Voice majors take MU 229 while instrumental majors take MU 176 & 177 Voice Methods I & II to provide adequate preparation for public school vocal music teaching. Instrumental majors may take MU 170 for 2 semesters instead</p>		

Bachelor of Music – Music Therapy

Students pursuing the BM-MT degree will achieve the three shared SLOs as well as the fifth SLO designated for music therapy:

Student Learning Outcomes	Assessment Methods and Process
Music students will:	
5. Manage professional competencies in areas of musical foundations, clinical foundations, and music therapy required by the American Music Therapy Association	<u>Introduced</u> in MU 211 MU 183 & MU 184 <u>Practiced</u> in MU 284, 285, 382, & 383 <u>Mastery</u> is demonstrated in MU 410, MU 485 and MU 405

Major Area

Course Code	Course Title	Credit
ED 212	Human Relations	1.0
MU 183	Intro to Music Therapy Fieldwork	.25
MU 184	Pre-Practicum I	.00
MU 210	Principles of Music Therapy	1.0
MU 211	Musical Foundations of Music Therapy	.50
MU 214	Music Therapy in Medical & Mental Health	.50
MU 283	Music Therapy Methods and Techniques	.50
MU 285	Practicum II	.00
MU 312	Psychology of Music (offered in winter and fall of alternating years)	1.0
MU 313	Influence of Music on Behavior (offered in winter and fall of alternating years)	1.0
MU 382	Practicum III	.00
MU 383	Practicum IV	.00
MU 485	Practicum V (x 2 semesters)	.00
MU 410	Current Issues in Music Therapy	.50
PSY 101	Introduction to Psychology	1.0
PSY 224	Abnormal Psychology	1.0
PSY 225	Lifespan and Human Development	1.0
MU 321	Music Therapy Research	1.0
SW 202	Group and Organizational Behavior	1.0
MU 405	Music Therapy Internship (taken after completion of all coursework)	1.0

General Studies

EXS 202	Essentials of Human Anatomy & Physiology	1.0
EXS 202L	Anatomy & Physiology Lab (w/ EXS 202)	.00
COM 112	Oral Communication (completed year 1 or 2)	.50
EN 115	College Composition (completed year 1 or 2)	1.0
FL	Foreign Language	1.0
ID	Interdisciplinary Studies (completed year 3 or 4)	1.0
IS 101	Inquiry Studies (completed 1 st semester)	1.0
IS 201	Inquiry Studies (completed year 2)	1.0
PE 100	Lifetime Wellness	.50
RE 102	The Bible in a Diverse World (completed year 1 or 2)	1.0
RE/PH	Faith & Reflection (completed year 3 or 4)	1.0

Supportive Courses in Music

Course Code	Course Title	Credit
MU 105	Music Theory I	1.0
MU 106	Music Theory II	1.0
MU 107	Aural Skills I	.50
MU 205	Music Theory III	1.0
MU 207	Aural Skills II	.50
MU 315	Music History I	1.0
MU 316	Music History II	1.0
MU 318	20 th Century Music	1.0
MU 137	Instrumental Methods: Drums	.25
MU 158	Therapeutic Improvisation I	.25
MU 358	Therapeutic Improvisation II	.25
MU 176/177 or MU 229	Voice Methods I & II (instrumentalists) or Voice Pedagogy I (vocalists)	.25/.25 .50
MU 194	Functional Guitar	.25
MU 196	Therapeutic Guitar	.25
MU 324	Conducting	1.0
MU*	Non-Applied Music Elective	1.0
	Major Applied Study	4.0
	Minor Applied Study (including at least 2 semesters each of piano and guitar)	2.0
	Pass First-Year Jury	
	Pass Second Year Barrier	
	Junior Recital (must pass preview)	
	Senior Recital or Presentation (must pass preview)	
	Pass Piano Basic Skills test	
	Pass Music Therapy Jury – Gateway and Leaving	

Typical four-year plan – BM-MT

Year 1		
ED 212	Human Relations	1.00
EN 115	College Composition	1.00
IS 101	Inquiry Studies	1.00
MU 105	Music Theory I	1.00
MU 106	Music Theory II	1.00
MU 107	Aural Skills I	.50
MU 183	Intro to MT Fieldwork	.25
MU 184	MT Pre-Practicum	.00
MU 194	Functional Guitar	.25
MU 196	Therapeutic Guitar	.25
MU 211	MT Musical Foundations	.50
PSY 101	Intro to Psychology	1.00
COM 112	Oral Communication	.50
	Major App Study (x 2 sem)	.50
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00/.50
	Pass First-Year Jury	
Year 3		
EXS 202 + Lab	Essentials of Human A&P	1.00 + .00
MU 176 & 177 or MU 229	Voice Methods I and II (instrumentalists) or Voice Pedagogy I (vocalists)	.50
MU 158	Therapeutic Improvisation I	.25
MU 312	Psychology of Music ¹ (or Infl of Music on Behavior ²)	1.00
MU 316	Music History II	1.00
MU 318	20th Century Music	1.00
MU 324	Conducting	1.00
MU 382	MT Practicum III	.00
MU 383	MT Practicum IV	.00
PSY 225	Lifespan & Human Development (or PSY 210 & 211 or SW 201)	1.00
MU 321	Music Therapy Research	1.00
	Major App Study (x2 sem)	1.00
	Minor App Study (x2sem)	.50
	Ensemble (x2 sem)	.00/.50
	Junior Recital (must pass preview)	

Year 2		
IS 201	Inquiry Studies	1.00
MU 137	Inst. Methods: Drums	.25
PE 100	Lifetime Wellness	.50
MU 205	Music Theory III	1.00
MU 207	Aural Skills II	.50
MU 210	Principles of MT	1.00
MU 214	MT in Med & Mental Health	.50
MU 283	MT Methods & Techniques	.50
MU 285	MT Practicum II	.00
MU 315	Music History I	1.00
PSY 224	Abnormal Psychology	1.00
RE 102	Bible in a Diverse World	1.00
SW 202	Group & Org. Behavior	1.00
	Major App Study (x 2 sem)	1.00
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00/.50
	Pass Sophomore Barrier	
	Pass Piano Basic Skills	
Year 4		
FL	Foreign Language	1.00
ID	Interdisciplinary Studies	1.00
MU 313	Infl. of Music on Behavior ² (or MU 312 ¹)	1.00
MU 410	Current Issues in MT	.50
RE/PH	Faith & Reflection	1.00
MU 485	Practicum V (x 2 sem)	.00
MU 358	Therapeutic Improvisation II	.25
MU	Music Elective	1.00
	Major App Study (x 2 sem)	1.50
	Minor App Study (x 2 sem)	.50
	Ensemble (x 2 sem)	.00/.25
	Senior Recital (pass preview)	
	Pass Music Therapy Jury	
MU 405	MT Internship ³	1.00

¹ Offered winter and fall in even years
² Offered winter and fall in odd years
³ Taken after completion of all course work

Additional Degree Information

Music Electives

MU 125-128	Diction: English, German, French, Italian (.25x4)	1.00
MU 151	Listening to Music	1.00
MU 153	Collaborative Pianism	.25
MU 154	Listening to Popular Music	1.00
MU 156	Applied Piano Pedagogy	.25
MU 221	Piano Literature	1.00
MU 222	Vocal Literature	1.00
MU 224	Marching Band and Instrument Repair	1.00
MU 227	Piano Pedagogy – General Methods	.50
MU 228	Piano Pedagogy – Study Methods	.50
MU 229	Voice Pedagogy I	.50
MU 230	Voice Pedagogy II	.50
MU 235	Clarinet Literature and Pedagogy	1.00
MU 252	Introduction to Ethnomusicology	1.00
MU 305	Counterpoint	.50
MU 312	Psychology of Music	1.00
MU 322	Music in Christian Worship	1.00
MU 351	Composition	.50
MU 391	Orchestration	.50
MU 392	Arranging	.50
MU 401	Form and Analysis	.50

Music Minor

MU 105	Music Theory I	1.00
MU 106	Music Theory II	1.00
MU 107	Aural Skills I	.50
MU 205	Music Theory III	1.00
MU 207	Aural Skills II	.50
MU 315	Music History I	1.00
MU 316	Music History II	1.00
MU 318	20 th Century Music	1.00
MU 324	Conducting	1.00
	Applied Piano	1.00
	Applied Study (voice or non-keyboard instrument)	1.00

TOTAL

10.00

APPLIED STUDY

The applied area is considered to be one of the most important aspects of music study at Wartburg College. Students will have weekly lessons in their major applied and minor applied area (until the minor applied requirement has been fulfilled.) Students will receive a minimum of twelve lessons in their major applied area during each term of study and are required to attend seminars. Minor applied lessons include voice methods and piano classes.

A music student taking applied music will be required to fulfill all lesson requirements for the semester in accordance with his/her registration, even if he/she decides during the semester to discontinue as a music major.

Non-music majors wishing to take applied music lessons at the 300 level must have approval of the instructor.

Applied Music Fees

Students will be assessed a \$460.00 fee per term of 1/2 hour applied lessons. The fee for 1 hour lessons is \$920.00.

Students who drop a course in applied music will be charged for all lessons prior to the official withdrawal date.

Overload fees will be applied at a rate of \$650 for every .25 credits over the allowed 5 credits per term. Only declared music majors are allowed 5 credits without overload fees; otherwise, the allowance is 4.5 credits. In order to be allowed 5 credits, music students should complete a Declaration of Major Form, which can be downloaded from the following link under Student Special Request Forms: <https://info.wartburg.edu/Offices/Registrar-Office/Special-Request-Forms>

Lesson Guidelines

Students taking applied lessons are expected to practice; each applied instructor to their students will communicate guidelines, but a general expectation of one hour per day for each half-hour lesson per week is typical. They are also required to participate in seminars, which are scheduled by the applied instructor.

Students unable to attend a lesson shall notify the instructor in advance. Lessons missed without sufficient notice will not be made up. It is possible that even lessons missed with proper notice by the student may not be made up, depending on the schedule of the instructor. If an instructor misses a lesson, the lesson will be made up.

Ability, technical progress, material prepared and covered, and qualities of performance determine grading. Applied music students are required to perform in seminars upon recommendation of their instructor.

Students should arrange for a capable collaborative pianist (if one is needed) in consultation with their instructor. The student is responsible for coordinating a rehearsal time with this pianist.

Students should set a daily time for practice that must be observed even during periods of heavy college activity. Each lesson is, in a sense, an examination and records are kept of progress on assigned material. To be unprepared for a lesson is to fail that week.

Applied Jury Requirements

The Wartburg College Music Department believes that the educated musician must be able to perform proficiently in an applied area and develop the following:

- a wide knowledge of music literature and of performance standards;
- an awareness of Western and non-Western musical traditions;
- a critical understanding of music for educational purposes;

- an understanding of the standards of performance from the beginner level to that of the accomplished professional.

Students are required to perform a jury at the end of each semester of applied study with the exception of the semesters in which they perform a junior or senior recital and the semester in which they student teach. The exception does not apply to first- or second-year recitals. In addition, the following juries are required:

First-Year Jury - Students are accepted into the department on a probationary basis during their first year. Prospective music majors perform a First-Year Jury at the end of their first year in their major applied area. This serves as an audition for official acceptance into a music degree program. The full-time music faculty adjudicates the First-Year Jury. (See p. 24: First-Year Jury Guidelines for additional information.)

Sophomore Barrier – Music majors must demonstrate a level of proficiency deemed acceptable by the instructors in their applied area by the end of the sophomore year in order to begin preparation for the junior recital.

Transfer students - Transfer students must pass a jury similar to the First-Year Jury at the end of their first semester at Wartburg. Students must then pass the sophomore barrier to begin preparing for the junior recital.

First-Year Jury Guidelines

It is generally understood that in order to be successful in the field of music a student must be both musically and academically sound. No student can succeed if deficient in one of these areas. A student who graduates from Wartburg College with a BME, BME/MT, BM, or BA should be a competent performer as well as a strong academic. Therefore, the following guidelines are based on two basic principles: musical performance and academic success.

Students will receive initial written feedback from the First-Year Jury by email no later than two (2) days following the jury; students desiring more detailed comments may make an appointment to see their advisor or applied instructor.

All first-year transfer and probationary students must perform a First-Year Jury.

The faculty will discuss the student's academic and musical performance and will approve or deny his/her continuation in music by recommending one of the three results below. Assessment of academic progress will be made based on the quality and consistency of the student's work and attitude in the classroom. Assessment of musical performance will be made according to the Music Department Performance Rubric (available by request), with higher benchmarks required of students pursuing the BM – Performance than those required of students pursuing other degrees. The decision of the faculty will be final.

Specific requirements (scales, styles, languages, etc.) are determined by each applied area within the department, and will be communicated to students by their applied instructors.

First-Year Jury Levels

Music majors and Meistersinger winners are required to perform a jury in their major instrument. There are three different levels a student may achieve in the First-Year Jury: Passed, Probation, and Not Recommended for Continuation.

Passed

A jury shall be considered passed when the performance meets a minimum performance level and there are no serious concerns raised about their academic progress.

The faculty may specify reservations concerning a student's performance or academic work. For example, if a student is working below his/her ability because of not handing in assignments, or if a student's diction needs to be clearer, etc. (see below), the student's academic advisor and applied instructor, if appropriate, will discuss those reservations raised by the faculty with the student.

Probation

A student shall be considered on probation when his/her performance and/or academics are considered by the faculty to not meet the minimum performance level. A student placed on probation must re-audition for the faculty at the end of the following semester.

A student on probation retaking the First-Year Jury must demonstrate that the area(s) of concern (for example, attitude in the classroom, scales, intonation, etc.) have been addressed. Students not fulfilling the requirements of probation may:

- request consideration in another degree in music (ex. change from BME to BA);
- request a change to another applied area of music;
- be recommended by the faculty to seek a different degree.

It is recommended that during the semester of probation the student, his/her applied instructor, and advisor discuss what degree options might best work for the student before re-taking the First-Year Jury.

Not Recommended for Continuation

A student shall not be recommended for continuation when his/her performance and academics are considered to not meet the minimum expected level and one or both of these areas is considered critically low. A student will also not be recommended for continuation if previously placed on probation at the First-Year Jury and, prior to the second First-Year Jury, fails to address and correct the reasons for probation as outlined by the faculty (see above).

Notes:

- 1) First-Year Juries will always be scheduled on the third full day of exams in the winter term.
- 2) Transfer, probation, and late major declaration students will perform their First-Year Juries on the third full day of exams in the Fall Term.
- 3) First-Year Juries are a complete evaluation of the student's success as a music major. Performance, both applied and academic, will be considered in evaluating each student.
- 4) Each jury will be scheduled for ten minutes to allow for appropriate faculty discussion. However, juries may actually take less time and students are encouraged to arrive for the jury at least 20 minutes prior to the arranged time.
- 5) Students are required to prepare jury material that is appropriate for the respective applied area. The student may or may not perform all of the prepared material at the discretion of the faculty.
- 6) The decision of the faculty in the First-Year Jury shall be final and not subject to appeal. The Music Department Chair (or another faculty member as delegated to by the Chair) will inform each student of the results of the First-Year Jury by email no later than two (2) days following the jury. When possible, applied faculty and/or academic advisors will make themselves available by appointment for discussion of the results following the First-Year Jury.

- 7) The First-Year Jury may be re-taken only once. If a student does not pass the second time, the student may request consideration for another degree, request a change to another applied area of music, or will be required to select a major other than music.

Sophomore Barrier Guidelines

At the end of the sophomore year all music majors are required to perform a Sophomore Barrier (jury) similar in nature to the First-Year Jury. This performance barrier is performed for the faculty in the area of the student's instrument (keyboard, voice, strings, or winds and percussion). Students are evaluated on performance ability and lesson progress at this jury. Students who pass this jury are then allowed to start working on material for the Junior Recital (see recital information beginning on p. 31). Students who do not pass the sophomore barrier must re-take the barrier the following semester. In addition, students who do not pass the sophomore barrier are not allowed to start work on material for the Junior Recital and are not allowed to schedule a recital date. Sophomore barriers may only be re-taken once. Students who do not pass the sophomore barrier the second time must select a major other than music.

There are three levels a student may attain at the Sophomore Barrier: Passed, Passed with Reservations, and Not Passed.

Passed

A student passes the jury when his/her performance is at an acceptable sophomore level as deemed appropriate by the applied professors in the student's major area (voice, keyboard, woodwinds, brass, percussion, or strings). The student must also be making good progress in applied lessons, at the discretion of the applied instructor.

Passed with Reservations

A student "passes with reservations" when the performance is at an acceptable sophomore level, but the student is not making good progress in applied lessons or there are one or more areas that need specific attention for the continued progress of the student (i.e. clearer diction, intonation problems, etc.). Reservations held by the committee will be listed on a jury sheet and returned to the student. The student will then discuss those reservations with the applied instructor and if necessary, with other members of the committee.

Not Passed

A student shall not pass the Sophomore Barrier when the performance does not meet an acceptable sophomore level. Concerns held by the committee will be listed on a jury sheet and returned to the student. The student will then discuss the jury with the applied instructor and if necessary, with other members of the committee. The student is advised that there may be difficulty with the successful completion of the Sophomore Barrier and that alternatives should be considered.

FIRST-YEAR JURY

Student Name _____ Date _____

Degree Program _____ Major Instrument _____ Advisor _____

_____ Applied Instructor _____

Pass _____ Probation _____

Not Recommended for Continuation _____

(See Music Department Student Handbook, pp. 24-26)

Causes for concern noted in any areas: Jury Performance:

Academic Progress:

Other:

College Representative

Date

I acknowledge receipt of the jury results and have discussed any concerns or questions with a college representative (advisor, applied instructor, or music department chair).

Student

Date

cc: music office advisor
 student applied instructor

SOPHOMORE BARRIER

Name _____ Date _____

Degree Option _____ Applied Instructor _____

Instrument _____ Advisor _____

(CHECK ONE)

_____ The student has passed the sophomore barrier and may begin preparation for the junior recital.

_____ The student has passed the sophomore barrier and may begin preparation for the junior recital, but the members of the applied faculty have expressed reservations which should be addressed. (See below.)

_____ The student has not passed the sophomore barrier and must perform for the applied lesson faculty again before scheduling the junior recital. The student is advised that there may be difficulty with the successful completion of the junior recital and alternatives should be considered.

Cc: Applied Instructor, Advisor, Office

RECITALS

Junior and Senior Recital Research Requirements

Students will prepare program notes of approximately 900–1000 words for both their junior and senior recitals. The notes must discuss a minimum of three contrasting works. Complete and polished program notes must be emailed to the recital committee a day before the recital preview and brought to the preview in hard copy form, with one copy for each committee member. The music department requires students to share their program notes with the audience via a QR code on their program or by printing hard copies to include with each program (in this case, the cost of printing must be covered by the student).

For the junior recital, students will work on their program notes in stages in MU 316; for the senior recital, students will complete their program notes independently and should ask for input from their studio teacher. Studio teachers and students are expected to have at least three contrasting works selected for the junior recital by the end of the first week of the fall semester so that students know which pieces they need to research and can meet the program note deadlines for MU 316. Additionally, students will prepare analyses of the three chosen contrasting works early in the fall semester as an assignment for MU 316. Students should ask their studio teachers for feedback on their analyses before submitting them in MU 316. Seniors should also prepare analyses of their recital pieces under the guidance of their studio teacher. Vocalists must include all texts and, if relevant, translations along with their program notes. Texts and translations are required for all vocal works, including ones that are not the focus of the program notes. Good program notes present relevant historical context about the composer and work, point out special or particularly interesting musical aspects of the piece, and help guide the audience's listening experience.

At the preview, students are required to answer questions from their committee members about their recital repertoire. All students are required to answer a question about how their analysis and research increased their understanding of the works on their recital program and informed their performance. Other topics that committee members may ask students about at the preview include but are not limited to:

- Features of the work that represent the composer's specific style or the style of the period
- Important historical context(s) for the composition and/or the composer
- Performance practice issues
- Pedagogical issues
- The relationship between music and text – does the music respond to images/ideas/feelings in the text? How?
- The relationship between the soloist and the accompanist
- Unusual features of the work (e.g., unique formal organization, unexpected melodic turns/harmonic progressions, interesting rhythmic features, etc.)
- Individual phrases and larger formal divisions and how they are defined in the piece (harmony, gesture, etc.)
- The relationship between phrases and formal sections
- Identification of important motives and the ways they are developed in the work
- The main harmonic areas (tonal/modal/other), which may require consulting the accompanist's part

The amount of music required for recitals is listed in the chart below based on degree plan:

<i>Year</i>	<i>Degree</i>	<i>Minimum</i>	<i>Maximum</i>
Junior Recital:	BA, BME-MT, BM-MT and BME	15 minutes	20 minutes
Junior Recital:	BM	30 minutes	45 minutes
Senior Recital:	BA, BME-MT, BM-MT and BME	30 minutes	40 minutes
Senior Recital:	BM	60 minutes	75 minutes

RECITAL APPLICATION

NAME _____ Sr. _____ Jr. _____ Opt. _____ DEGREE _____

HOMETOWN _____ AREA _____ (piano, soprano, etc.)

STUDIO _____

RECITAL: Date	Preview: Date:	Date:
Time:		Time:
Room:		Room:

List all participants & what they are playing (area) on your part of the program don't forget to list your accompanist! Obtain a signature of approval from the primary applied instructor **before** your preview. Be advised work study is unavailable for recitals during finals & May Term. **TURN YOUR PROGRAM (exactly how you want it typed & in order with others on your recital if applicable) AND THIS APPLICATION INTO THE COMMITTEE AT YOUR PREVIEW.** Studio refers to the faculty/ adjunct you take your applied lesson from.

(ACCOMPANIST NAME)	Area	(Applied Instructor if student)	(Date)
(Name)	Area	(Applied Instructor)	(Date)
(Name)	Area	(Applied Instructor)	(Date)
(Name)	Area	(Applied Instructor)	(Date)
(Name)	Area	(Applied Instructor)	(Date)
(Name)	Area	(Applied Instructor)	(Date)

The Preview has been accepted:

(Committee Member)	(Date)
(Committee Member)	(Date)
(Committee Member)	(Date)

Program notes, texts, and translations for the audience are required. These may be included via a QR code on the program or as hard copies printed at the expense of the performer. Choose paper for notes and texts that coordinates with the program's paper.

PERFORMANCE RUBRIC

Scoring Level	5	4	3	2	1
	Advanced: A superior performance - outstanding in nearly every detail	Accomplished: An excellent performance - minor defects.	Proficient: A good performance - limited finesse and/or interpretation	Novice: A fair performance - basic weaknesses	Unsatisfactory: A poor performance - unsatisfactory
1-Tone Quality					
2-Pitch Accuracy					
3-Rhythm & Tempo					
4-Technique					
5-Interpretation					
6-Other Factors					
	TOTAL: _____				

Tone Quality - Consider: resonance, control, clarity, focus, consistency, warmth

Pitch Accuracy - Consider: accuracy to printed pitches (intonation for vocal, strings, winds)

Rhythm & Tempo - Consider: accuracy of note and rest values, duration, pulse, steadiness, correctness of meters

Technique (facility/accuracy) - Consider: artistry attacks, releases, control of ranges, musical and/or mechanical skill (voice-diction; strings-bowing; winds-articulation; keyboard & percussion-articulation)

Interpretation/Musicianship - Consider: style, phrasing, tempo, dynamics, emotional involvement

Other Performance Factors - Consider: choice of literature, appropriate appearance, poise, posture, general conduct, mannerisms, facial expression (vocal), memory (if required)

RESEARCH RUBRIC

Scoring	4-Accomplished	3-Competent	2-Developing	1-Beginning	0-Not Present
SLO #1 (History)	Goes beyond a basic recounting of the composer's history, including context of the chosen work relative to the composer's overall output and/or unusual information about the chosen composition	Provides pertinent basic general information in a well-organized context	Provides some basic information	Provides little relevant historical information; not well-organized	Fails to provide relevant historical information
SLO #2 (Analysis)	Student shows clear understanding of form, phrase structure, and basic harmony	Student shows general understanding of form, phrase structure and basic harmony	Student shows some confusion about form, phrase structure, and basic harmony, but understands the basic overview	Student shows limited ability to analyze form, phrase structure and harmony	No evidence of student's ability to analyze form, phrase structure, or harmony
SLO #3 (Conclusion)	Student is able to articulate creatively and well how the historical information and analysis have affected/enhanced their interpretation	Student is able to explain, with fair clarity, how the historical information and analysis have affected/enhanced their interpretation	Student has some opinions about how research and analysis have affected or enhanced their interpretation	Student has few supported opinions about the value of the paper relative to their performance	Student is not able to support interpretation with an understanding of history or analysis
Benchmark score: 6; No category may be less than 2 in order to pass					

PROCEDURE FOR THE RECITAL APPLICATION and COMPLETION

I. Selection of Dates:

Recital date: Consult with your **APPLIED INSTRUCTOR AND ACCOMPANIST** before securing a date on the master calendar in the Music Office. Preview date: A preview is to be given no less than three weeks prior to the recital. You will choose a committee of three faculty for the recital -- one member of your committee will be your applied instructor, and at least one will be from the full-time music faculty.

Consult with your committee before selecting the preview date and time. Junior recitals must take place on a weekday (MTWH only) during the Fall semester; Senior recitals may take place any day of the week throughout the year prior to May term.

II. The Recital Application

Please list all participants (accompanists, and all other performers) on your part of the recital and what they are doing. The signature of the primary applied instructor represented on the proposed program must be obtained for all accompanying students no less than five working days prior to the preview. The applied instructor's signature indicates approval of his/ her student's participation in the recital at the time listed, and recognizes that the instructor has heard the student play the performance repertoire.

III. The Preview

Passing the preview requires successful completion of two components: 1) Performance of your program, and 2) Completion of program notes. The rubric used by your committee for each component is included on the back side of the recital application. After hearing the preview, the committee members will determine if the proposed recital may be given on the date specified. If approved, the attached recital program will be submitted to the office for typing. **No preview will be heard without a completed recital application form, program notes, and program ready for typing.** Be prepared to make any edits to the program and/or program notes that your committee requests.

- 1) **Performance:** You must **bring three copies of your proposed program**, ensuring that the titles, full composer names, and composer dates are included. Approximately 7–10 minutes of the program will be heard by the committee, with you choosing your first selection, and the rest chosen by the committee. Note that your committee may ask to hear specific sections of the music. The preview performance includes all participants—if you have an ensemble planned, be sure your collaborators attend the preview.
- 2) **Program notes** You must write program notes of 900–1000 words and send these to your committee in advance of your preview. Bring three copies of your program notes to your preview. At the preview, you will be required to answer questions from your committee members about your recital pieces and program notes. Vocalists must also provide **all texts and translations** in advance of the preview and as three hard copies at the preview. See page 37 for more information.

IV. The Recital: Once you have passed your preview, you are free to present your recital. After the recital, your committee members will each sign a copy of your program and your studio teacher will submit this signed copy to the music office.

Required Information for Recital Programs

For the Music Office to generate programs for your recital, the following information is required:

- Date, time, and location of your recital. Please also include the voice part or instrument you will be performing and the type of recital you are holding (Senior, Junior, Optional).
- The name of your accompanist as it will appear on the program
- Title of the pieces you are performing in the order that they will be performed in
 - If performing with another person, please make note of the order of performance.
 - Please include each movement you will be performing if you are performing more than one movement from a given work.
 - If a piece is from a larger work (e.g. an opera), please also include this if you wish it to be in the program.
 - If you are performing a piece unaccompanied or accompanied, please indicate underneath each piece who will be performing (including the accompanist!)
- The composers and their birth and death dates for each piece on the program.
 - If you are performing an arrangement of a piece, please also include the arranger below the composer; no birth and death dates are required for arrangers
- Your major as it will appear in the “Recital Fulfillment” portion of the program at the bottom.

Programs will be generated with the exact information given. Please ensure all given information is correct!

An example document of expected program information is available in the Music Office for review. The Music Office also has a template available for you to format your program.

What do I do with this information?

Please have this program information (in addition to your recital application and any other required paperwork as is detailed in this packet) ready for your preview.

When should I turn my application and program in?

Your application and program should be turned in to your committee at your preview to be checked for edits. Your instructor will submit your corrected program and application to the music office.

How do I get my programs?

You will receive an email from a music office worker with the first draft of your program. First drafts will be emailed and printed for your review on the desk in the music office; you and your instructor must sign the draft before it can be submitted for printing. You will need to select a paper color for your program at the time of reviewing the first draft. Samples of the available options are available upon request.

What if I want to present a lecture recital instead of a traditional recital?

You may present a lecture recital with the permission of your recital committee. This presentation offers many possibilities for the creative student (e.g. historical notes, demonstrations, narration, choral groups, clinical work, etc.) but must be approved by the music faculty. You should invite a committee of three faculty members, including your major applied instructor and your degree program director (or major advisor where a program director does not exist), to guide and evaluate your presentation. The combined lecture and performance elements of the presentation must be at least 30 minutes long in the junior year and at least 45 minutes long in the senior year.

For those requesting the lecture recital option, your committee's permission should be obtained prior to submitting your recital application. Along with your application, please provide a proposal, typed in 12-point font and double-spaced, that includes the following information:

1. A written description of the lecture recital
2. A written description of the performance aspect
3. A list of materials to be used (i.e., music, participants, medium, etc.)
4. An annotated bibliography with at least five scholarly sources that support your research

Submit your recital application and proposal to the Music Office by the first day of final exams in the term prior to the term in which the recital will take place.

What if I want to present an optional recital?

Students wishing to give optional, non-degree recitals may reserve Orchestra Hall with the following guidelines:

- You may give only one optional recital per year.
- Two weeks prior to the anticipated recital date, you will play a preview for a committee of faculty (at least one of whom teaches in your primary area) who determine at that time if the recital will take place. If the preview is not passed, you must wait at least one month and prepare the program more fully before requesting another optional recital preview.
- Optional recitals will be confirmed on the music department calendar only after the preview is passed. Therefore, they will be confirmed no sooner than two weeks before the date, allowing faculty, guest, and student degree recitals first priority for scheduling. You may tentatively schedule optional recitals prior to the two-week window, but these times and dates are not guaranteed until two weeks prior to the recital. A student wishing to confirm the date and time earlier should explore an alternate venue for the performance.
- Cost for printing the recital program (excluding program notes), setup, and recording will be covered by the music department.

- Rehearsal time in Orchestra Hall: Students doing an optional recital must give priority for rehearsal time to faculty, guest, and student degree recitalists and may schedule rehearsals only in the week prior to the recital date; rehearsal in the hall is limited to 1-1/2 hours prior to the recital. Additionally, Orchestra Hall will not be available for any optional recital after break in either the fall or winter semesters.

MORE RECITAL QUESTIONS? PLEASE CONTACT

Carrie.Church@wartburg.edu

SCHOLARSHIPS

Meistersinger Scholarship Guidelines

Non-music major recipients of Meistersinger Music Scholarships that are \$2500 or above are required to take a minimum of one-half hour lesson per week in the applied area in which the scholarship is awarded each term they are full-time students on campus. These students are also required to perform a jury at the end of each semester in which they are enrolled in lessons, with the exception of the professional semester (i.e. student teaching.)

Recipients of Meistersinger Music Scholarships must be full-time students earning no less than a B- each term in the applied music area for which the scholarship has been awarded and accepted. Students earning less than a B- in applied lessons will be on probation for one term only while attempting to raise this grade to retain a Meistersinger Scholarship. The scholarship is rescinded if the grade is still below a B- for two consecutive semesters.

Keyboard students receiving Meistersinger Music Scholarships are required to join a large ensemble or accompany one of the choirs in order to fulfill the requirements of the Meistersinger Scholarship. Once students fulfill their scholarship requirements, and if they wish to provide additional accompanying for ensembles or seminars, they may apply through the music office in order to be approved for those additional services. Non-keyboard majors and non-keyboard scholarship winners who demonstrate the requisite skills will also be able to apply for student employment in order to assist with accompanying.

Vocal recipients are required to participate each term in at least one of the following: Wartburg Choir, Castle Singers, St. Elizabeth Chorale, Ritterchor or Kantorei.

Wind, brass and percussion recipients are required to participate each term in at least one of the following: Wind Ensemble, Symphonic Band, or Wartburg Community Symphony Orchestra.

String recipients are required to participate each term in the Kammerstreicher or the Wartburg Community Symphony Orchestra. Music majors with an orchestral stringed instrument as their primary instrument are encouraged to participate in both orchestras.

Any student wishing to deviate from these requirements must submit a written petition to the Music Department chair at least one month prior to the term in which the deviation takes place. The petition shall be reviewed and acted upon by the Music Department and the Financial Aid office.

Endowed/Funded Scholarships

In addition to the Meistersinger awards, several scholarships are awarded to outstanding music students. Students are awarded these scholarships (subject to change) upon recommendation by the Music Department faculty. Details about these scholarships are available from the Music Office Staff and/or the Wartburg Financial Aid Office. Scholarships administered by the Music Department include:

Helene Gerdes Scholarship
Eva Ellsworth Dungan Scholarship
Emma Hobelman Scholarship
Edwin Liemohn Music Scholarship
Maynard and Doris Anderson Scholarship
Franklin E. Williams Family Orchestra Flute Scholarship
Pauline Seegers Scholarship
Edmond Dubs Memorial Scholarship
Presser Scholarship
Castle Singers
Genevieve Stelberg Music Therapy Scholarship
Irene Meyers Scholarship
Clara Fuehr Hilliger Scholarship
Rudi Inselmann Organ Scholarship
C. Robert Larson Scholarship
Martha-Ellen Tye Scholarship
Dr. Suzanne K. Torkelson Piano Scholarship
James and Clarice Morrison Scholarship
James Infelt Annually Funded
Mavis Johnson Graven Scholarship
Lester E. and Augusta V. Rasmussen Scholarship
R. Kenneth Trapp Family Scholarship
Keith Blunt Scholarship for Organ
Marcella McCormick Music Scholarship
The Brent Jensen Memorial Scholarship (BJMS) Endowment
The Wartburg Community Symphony Association (WCSA) Scholarship Endowment

Presser Scholar

One of the most prestigious honors available is being named the Presser Scholar. The full music faculty will select the Presser Scholar during the second term of the academic year. All rising senior music majors will be considered.

The following considerations are given to aid in the selection of the Presser Scholar. These considerations are not necessarily in any order of importance or significance nor does it mean that every consideration must be met in order to be chosen as the Presser Scholar.

1. Overall academic achievement: high grade point averages are not always indicative of high

intellectual capabilities or creative intelligence.

2. Quality and level of musical performance relative to the degree program.
3. Leadership, responsibility, and participation in departmental and college events such as involvement in organizations, committees, accompanying, assist in projects and programs, etc.
4. Ability to converse and write intelligently about music along with an awareness of current events in the field of music.
5. Significant accomplishment and growth by doing more than the minimum requirements in the applied areas and/or in music courses; for example: doing additional readings or reports in a course.
6. The potential for doing graduate work in music at a top-quality school. This does not mean that at the time of graduation the student has plans for graduate school.
7. The confidence of the music faculty in the fact that the recipient compares well with outstanding students of comparable schools.

The music faculty reserves the right to give no award in a given year or to give more than one award if, in the opinion of the music faculty, more than one is justified on the basis of the considerations given above.

The award will consist of a certificate of achievement and a financial award from The Presser Foundation.

STUDENT EMPLOYMENT OPPORTUNITIES

The Wartburg College Student Employment program provides students with experiential learning while allowing flexibility with work schedules and an opportunity to earn money to support their educational journey. Students play an integral role in many aspects of Wartburg College's departments and campus operations. By doing so, students become more engaged and connected in the campus community as well as deeply invested in the success of their college career.

To be eligible to participate in Wartburg College's Student Employment Program, students must:

- be enrolled as a full-time student at Wartburg College for a minimum of 3 credit hours per term excluding May Term and summer
- show satisfactory academic progress toward the completion of the degree
- be a U.S. citizen or have a valid F-1 visa providing authorization to work in the U.S.

If eligible, students must then complete the Student Employment Forms Checklist found on <https://info.wartburg.edu/Employment/Student-Employment> under the Quick Links section and return it in person to the Student Employment Office (LH 212).

Students are paid on an hourly basis and are required to record their work hours via the KnightTime

system. Students may not exceed the total amount of approved hours. The Music Office Coordinator will monitor hours worked and alert students and supervisors if a student is on track to exceed their award.

Per the Student Employment Handbook, “in conjunction with Wartburg College’s “at will employment policy”, supervisors may terminate a student employee at any time for any lawful reason and does not have to demonstrate cause before terminating employment.” Within the music department, students may be dismissed from a job following one warning if their responsibilities are not being fulfilled.

Student employees are paid on the 15th of each month via direct deposit or the student payroll deduction agreement. Should the 15th of the month fall on a weekend or holiday, payroll will be moved up to the preceding business day.

There are a variety of positions available in the Music Department. Once approval to work through the Student Employment Office has been granted, a student may work with the Music Department Office Coordinator to secure a position. Positions within the department include:

- Music Office clerical
- Recital attendance
- Music Therapy lab
- Ensemble librarians
- Music tour assistants
- Assistant camp coordinator
- Music camp counselors
- Honor festival assistant
- Band assistant
- Accompanists
- Special project assistants

POLICIES

Recital Attendance

The Wartburg College Music Department expects its students to be committed to their professional development. A part of this commitment is realized through attendance at musical events.

The recital requirements at Wartburg College are:

MAJORS: Attendance at twelve (12) musical events per term, no more than two of which may occur off-campus. At least two events must be Wartburg large ensemble performances.

MINORS: (including Elementary Education majors pursuing a Music endorsement): Attendance at six (6) musical events per term, no more than two of which may occur off-campus. At least one event must be a Wartburg large ensemble performance.

Copies of performance schedules are in a manila folder on FAC hallway bulletin board; you may also find available performances online at <https://www.wartburg.edu/music-calendar>. It is the student's responsibility to report to the student attendance supervisor to receive credit for their attendance at each event. Students must stay for the entire performance to receive recital attendance credit.

Recital attendance for music majors and minors is a requirement for both the accrediting National Association of Schools of Music (NASM) and for a Wartburg College music degree. Records of recital attendance are kept in the music office with regular updates of the number attended sent to students by the office coordinator. At the end of each semester, notification of pass/fail is sent to each student and his/her advisor. Failure to meet the 12-recital requirement means that the following semester the deficient number must be attended in order to receive a pass for the previous semester. The first 12 from any semester will be applied first to the current semester, so students who intend to change a previous semester's grade must ensure they have enough to complete both. Students must meet this requirement each semester that they attend Wartburg College (seven of eight for BME and BME/MT students or all remaining semesters for transfer students. NOTE: this clause accommodates students who student-teach.) Successful completion of the recital attendance requirement is a requirement for graduation – failure to meet the requirement means that you will not graduate with a music degree.

When the recital attendance requirement has been passed, notification will be sent to the registrar, and it will be added to your student record.

Grade Requirements for All Music Majors

Students must achieve a minimum cumulative grade point average of 2.00 in each of the following:

- All courses taken at Wartburg
- All courses submitted as comprising a major field of study, i.e., music

Music majors are required to earn at least a C- in all music courses (the exception is applied lessons on the major instrument, where the minimum acceptable grade is B-). Music majors earning less

than a C- in classroom work are required to retake the course. If the second effort also results in a grade of less than C-, the student will be required to select a major other than music. Students receiving a grade of less than C- in secondary piano lessons for two consecutive semesters will be required to select a major other than music.

A student must maintain at least a B- for each term in the major applied area. Students earning less than a B- in applied lessons on the major instrument will be on probation for one term only while attempting to raise this grade to remain a major in that area. Students who do not maintain this standard must either qualify for another major performing area or select a major other than music.

Music Education Requirements

Students apply for student teaching approval at a formal meeting held the winter term before planning to student teach via a written application made to the Education Department. Education Department recommendation and Teacher Education Committee approval are necessary before student teaching. Criteria for approval are:

- admission to teacher education program;
- cumulative grade point average of 2.50 on courses taken at Wartburg;
- possession of ethical and moral values consistent with professional standards promoted by the college and for teacher licensure;
- professional attitude and commitment;

In addition, to be eligible for student teaching placement students must achieve no less than a C- in all required music and music education courses, and pass basic skills in piano by the end of the fall term prior to the student teaching semester.

The piano basic skills, First-Year Jury, Sophomore Barrier, and the Junior Recital must all be completed before a student is allowed to student teach. There will be no exceptions.

For transfer students, approval of student teaching requires completion of one term at Wartburg College, and completion of the other Education and Music Department requirements listed above.

Music Therapy Requirements

Upon completion of the program, and at various points along the way, music therapy students have the opportunity to demonstrate that they possess the necessary music skills, clinical skills, professionalism, ethics, and therapeutic disposition that are required to work with vulnerable populations.

Music therapy students must pass piano basic skills, have basic singing competence, and show basic guitar proficiency. This is accomplished through at least 2 semesters of piano class and/or lessons; at least 3 semesters of guitar class and/or lessons; and at least 2 semesters of voice class and/or lessons. If basic skills are not met for piano, guitar, or voice by the end of the third year, the student will either be given a remediation plan or will be redirected to another major.

There are two juries for music therapy. The Entrance Jury is taken in December of the second year. Students must pass this jury before being allowed to sign up for MU 285 Practicum II, which is the first clinical placement in the field. Students who do not pass this jury initially may re-take the jury at the end of the following semester, at which time they must either pass the jury or choose a different major. Fourth year students take the Senior Competency Jury after completing their final practicum placement. The Senior Competency Jury is designed as a skills-check to ensure that seniors are meeting the basic musical and clinical skills needed to begin internship and to guide their internship directors in formulating their Internship Learning Plan. Students who are lacking any required skills will be given a remediation plan, which may include repeating the jury, completing another practicum, taking lessons prior to beginning internship, or working on skills with their internship supervisor.

Due to the high degree of vulnerability in the clients that music therapists work with, all practicum students in MU 285, MU 382, MU 383, and MU 485 must achieve at least a B- in order to pass to the next practicum level. Each level may be retaken one time only, with the exception of MU 485, which may be taken three times.

Finally, music therapy students must demonstrate appropriate professionalism and ethics as required by the American Music Therapy Association. This is assessed by the professional competencies and therapeutic disposition sections of the clinical evaluation form given at the end of each practicum.

Students should begin the process of looking for internships and preparing their resume by the fall of senior year. The faculty provide assistance, encouragement, and resources in helping students apply for internships; however, the responsibility ultimately lies with the student. The degree of BM-MT and BME-MT is not awarded until the internship is completed. Although there is no formal deadline between graduation and starting internship, certain internship sites may look unfavorably upon applicants who are more than a year out of school. Some may even require another practicum to be completed prior to starting an internship. This combined with a need to keep up one's skills and knowledge base in the field make it imperative that students not delay their internship search.

Music Education/Music Therapy Dual Degree

Students who wish to complete the dual major in both music education and music therapy must meet two requirements prior to being accepted into this extremely rigorous and intense degree plan. They must enter college with at least seven (7) transferable credits that count towards the degree; and they must demonstrate basic musical proficiency on piano, voice, and guitar through a proficiency audition. Coursework meets the requirements of the Iowa Department of Education for K-12 music licensure to include a semester of student teaching in fulfillment of the education license; and meets AMTA standards for clinical training. Students are expected to take up to 5 credits each semester, maintain a strong GPA, organize their time effectively, and demonstrate skill acquisition in both music education and music therapy coursework and fieldwork. Dual majors complete student teaching in the fall of their final year, and then go on to complete their music therapy internship after walking at graduation, after which they are eligible to sit for the music therapy board exam.

Piano Basic Skills Requirements

The piano basic skills test is a graduation requirement for all BM, BME, and BA degree seeking students whose main instrument is not piano. Students will be enrolled in applied piano or Piano Class (MU 155) until the Piano Basic Skills Test has been completed in its entirety. The test consists of four sections:

1. Repertory

Students will perform two pieces, of lower intermediate level (IMTA repertoire level B), and of contrasting character or style. Repertoire will be chosen from pieces learned during the term (memory optional).

Students have the option of substituting a prepared accompaniment for one of the pieces if the requirements for length, style, and difficulty are met.

2. Hymns/Four part playing

Students will prepare two simple accompaniments, hymns, or other pieces in four-part harmony. In addition, students will receive a four-part score excerpt two days before the test and will be asked to play two of the four parts in the test. (Parts will be chosen during the examination by the committee.)

3. Harmonization

Students will:

1. Play primary chords in root position in any major or minor key, hands together or hands separate (I- IV-V-V7-I).
2. Harmonize at the keyboard simple melodies in major and minor keys using I, IV, V or V7 chords in block accompaniment. This element of the exam will be sight-read.
3. Prepare a harmonization with a two-handed accompaniment pattern and sing melody while playing.

4. Technique (scales)

Play (in two octaves, hands separately) selected major and harmonic minor scales and arpeggios up to three sharps/three flats (scales will be chosen during the examination by the committee). Students are expected to review all scales and arpeggios during the semester.

The Basic Skills test is given several times during each year, with dates posted at least three weeks prior to the testing date. Two to four members of the piano faculty jury the exams and notification is sent to the student, their advisor, and the registrar upon completion of the exam. During the test, a student who realizes that they have played something incorrectly may request a second attempt. Students who did not pass the entire exam may request comments in order to improve for retake. A record of completion is kept in the music office as well.

BME (including BME/MT) majors should pass the Basic Skills test by the end of the Winter term of the junior year. Students will not be placed for student teaching until the requirements of the Basic Skills test have been met.

Piano proficiency exam

Piano emphasis students must pass the piano proficiency exam before graduation. This exam consists of all of the same elements found in the Piano Basic Skills test but on a more advanced level. Piano emphasis students typically demonstrate proficiency via the junior and senior recitals.

Practice Room Policies

Students are not to sign up for more than two hours of practice time in a given practice room on one given day. If a student wishes to practice more than two hours per day, available times are on a first-come, first-served basis, or an alternate room may be used. Review the policy listed on the sign-up sheets outside each practice room.

A student who has signed up for a time in a practice room and has not arrived within the first 10 minutes of that block loses the claim on that practice room at that time if another student is waiting to use the room.

Rooms 123, 124, 125 and 127 are to be used for piano practice by piano majors and Meistersinger piano scholarship recipients only.

Room 14 ABCD, 27 ABCD, 29 ABCD, 47 ABCD, 49 ABCD, 214, 216, 218, 220, 221, and 223 are to be used by non-keyboard applied students.

Classrooms may be used for practice when available. This includes 210, 212, 35 and 43.

Food is not allowed in any practice room or rehearsal space. Drinks are NEVER to be placed on pianos. Failure to follow these rules will result in loss of practice privileges.

Student Lockers

Student instrumentalists who require an instrument locker are provided one free of charge. Student lockers are located in the Student Equipment Room, FAC 126. Rentals, including specific locker assignments and locker combinations, are coordinated by the music office and the Director of Bands, and are governed by the individual requirements of each student. Please contact Carrie Church or Jeff de Seriere for more information.

MUSIC HEALTH AND SAFETY STATEMENT

The Wartburg College Music Department is required by its accrediting body, the National Association of Schools of Music, to provide a written statement outlining standards regarding health and safety for faculty, staff and students. This includes information on vocal health, injury prevention, musculoskeletal health, hearing loss and protection, and the proper procedures for using departmental equipment and technology.

The Music Department continues to evaluate its standards on health and safety and will continue to update its policy as new standards are developed and new information becomes available. It is important to note that regardless of the health and safety policies of the Music Department of Wartburg College, or the policies of the College itself, it is the responsibility of the individual to guard against illness and injury. In addition, each student is responsible for avoiding risk and preventing injuries to themselves.

The Wartburg College Music Department policy regarding Health and Safety is organized in the following four categories: Hearing Health, Vocal Health, Musculoskeletal Health, and Hygiene. Important web links are provided at the end of each section.

Hearing Health

Hearing health is of the utmost importance to musicians. Your hearing can be permanently damaged by loud sounds of any kind and it is important to safeguard yourself against prolonged loud noise exposure. Something as simple as listening to music through ear buds at high volume can cause permanent hearing damage.

Noise Induced Hearing Loss (NIHL) is a well-studied and preventable form of hearing loss. 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 in intensity (a typical vacuum cleaner) pose great risk to your hearing. Risk of hearing loss is based upon a combination of loudness intensity and duration.

Recommended maximum daily exposure times to sounds over 85 dB are as follows:

- 85 dB (conventional vacuum cleaner, ear buds/headphones at 1/3 volume) – 8 hours
- 90 dB (conventional hair dryer) – 2 hours
- 94 dB (ear buds/headphones at ½ volume) – 1 hour
- 100 dB (lawnmower, ear buds/headphones at full volume) – 15 minutes
- 110 dB (power tools, rock concert) – 2 minutes
- 120 db (jet engine at takeoff) – without ear protection, damage is immediate

Certain behaviors, such as controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume, and wearing ear protection will reduce your risk of hearing loss.

For more information about hearing health, please visit the following websites:

American Tinnitus Association www.ata.org

Hearing Education and Awareness for Rockers www.hearnet.com

OSHA: Hearing Conservation www.osha.gov/Publications/osh3074.pdf

Sensaphonics Hearing Conservation, Inc. www.sensaphonics.com

Vocal Health

A key part to a healthy voice is a healthy body. Singers are encouraged to exercise regularly to help promote overall well-being. Proper hydration, nutrition and sleep are also important. Health guidelines suggest that each person should drink a minimum of 64 ounces of water each day and avoid soft drinks, alcohol and caffeine. It is also important for singers to avoid illness. Simply washing your hands regularly can go a long way towards preventing illness.

A comprehensive warm-up routine is also very important for singers. Consult with your applied instructor to determine what is best for your voice. Practice regularly to develop vocal stamina that meets the demands of your singing workload.

A few rules to preventing vocal abuse:

- Don't smoke!
- Avoid dry, artificial interior climates and breathing smoggy, polluted air
- Avoid throat clearing and voiced coughing
- Stop yelling – avoid calling from room to room
- Avoid hard vocal attacks on initial vowel words
- Reduce demands on your voice – don't do all the talking
- Avoid certain medications that contain pseudoephedrine as they can contribute to dehydration
- Stop singing when your voice is tired. If you still have work to finish, then “mark” your rehearsals. Do not put continued stress on already exhausted vocal chords.

For more information about vocal health, please visit the following websites:

The Voice Foundation www.voicefoundation.org

National Center for Voice and Speech www.ncvs.org

The Voice Doctor www.voicedoctor.net

Singing for a Living www.singingforaliving.com

Musculoskeletal Health

There are numerous musculoskeletal injuries that can be associated with playing a musical instrument. Most are caused by poor posture, repetitive strain, overuse and incorrect playing positions of the body, legs, arms, etc. While musculoskeletal injuries can be rare, it is important that you consult a doctor if you are experiencing unusual pain or discomfort when playing your instrument. “Playing through” a musculoskeletal pain can potentially lead to serious injury.

The following are some common injuries experienced by instrumentalists:

- Carpal Tunnel Syndrome: characterized by a tingling sensation of the thumb, index and middle finger.
- Tendinitis: inflammation or irritation of the tendons due to overuse or wrong posture/position
- Bursitis: inflammation or irritation of bursae (sacs of synovial fluid that ease rubbing and friction between tissues like bones, muscles, tendons, and skin)
- Quervain's Tenosynovitis: characterized by pain on the inside of the wrist and forearm
- Thoracic Outlet Syndrome: may be either neurological or vascular; characterized by pain, swelling or puffiness in the arms and hands, neck and shoulder pains, muscle weakness, difficulty gripping objects, muscle cramps and tingling or numbness in the neck and shoulders
- Cubital Tunnel Syndrome: pain in the upper extremity such as the arm and elbow

Always remember:

- Make sure you warm up properly
- Observe proper posture
- Evaluate your technique and performance habits
- Listen to your body
- If in doubt, consult a doctor

For more information about musculoskeletal health, please visit the following websites:

American Physical Therapy Association www.apta.org

Move Well Avoid Injury <http://movewellavoidinjury.com/>

Alexander Technique www.alexandertechnique.com

Feldenkrais Method www.feldenkrais.com

Musician's Health Collective <http://www.musicianshealthcollective.com/>

Hygiene

Practicing correct instrument hygiene is important to ward off the spread of illness and to protect the well-being of the student. While it is uncommon for some instruments to be shared among students during a given semester, for other instruments, this is very common. All school-owned instruments are available to students for use in experiential classes, methods courses and ensemble rehearsals and performances. Regardless of the instrument and the context, you can be guaranteed that several people have played your school instrument before you have.

Keeping mouthpieces clean, properly swabbing instruments, and not sharing reeds are all common-sense practices. If you are using a school-owned instrument for an ensemble, it is strongly recommended that you purchase your own mouthpiece and keep it and your reeds separate from the instrument. If you must share an instrument, then it is recommended that you use alcohol wipes or Sterisol germicide solution before you play the instrument. For instruments checked out of the Music Therapy Curriculum Lab, always use alcohol wipes to clean the instruments before and after use, especially when they are used for fieldwork.

For more information about hygiene, please visit the following websites:

The Performing Arts Medical Association <https://artsmed.org/>

Incorporated Society of Musicians <https://www.ism.org/advice/instrument-hygiene-preventing-the-spread-of-covid-19-when-performing-or-teaching>

National Educational Music Company <https://www.nemc.com/instrument-care-instructions/>

COPYRIGHT RULES AND REGULATIONS

A Practical Guide to Making Copies under Copyright

This outline is intended to be a guide to the major requirements of the Copyright Law as they apply to users of printed music, to inform them so that they may maintain proper standards of ethics, and help protect themselves, their schools, colleges and organizations from incurring liability or subjecting themselves to the possibility of being sued.

This outline does NOT presume to be a comprehensive summary of the United States Copyright Act as it stands of this writing in 1999. It does NOT attempt to deal with all the issues covered by the legislation, nor does it provide answers to many of the legal questions. The purpose of this outline is to inform all users of printed music of the relevant basic provisions of the statute.

COPYRIGHT-What Does It Mean?

Under the U.S. Copyright Law, copyright owners have the exclusive right to print, publish, copy, and sell their protected works. The copyright owners of the books and music you purchase usually are indicated on those publications.

The printed music you use reaches you as a result of the collaboration of a number of people:

- the composer or arranger who devotes her or his time and creative effort
- the publisher who invests time and money
- your local music retailer who supplies your musical needs.

Whenever printed music is copied without permission, you are STEALING from

- composers/arrangers
- publishers
- music retailers

THE RIGHTS OF OTHERS

The U.S. Copyright Law is designed to encourage the development of the arts and sciences by protecting the work of the creative individuals in our society—composers, authors, poets, dramatists, choreographers and others.

It is essential to the future of printed music that the Copyright Law be upheld by all. Composers, arrangers, publishers and dealers are losing a significant percentage of their income because of illegal photocopying. This loss of revenue ultimately means that less and less printed music is available on sale, short print runs mean higher prices for what is available, and dealers are no longer able to afford to carry large stocks of sheet music.

Copyright owners have every right to prosecute offenders under the U.S. Copyright Law. To date, there have been a notable number of court decisions against individuals, churches, colleges, and other institutions for violations of the Copyright Law—some involving substantial fines.

WHAT YOU MUST NOT DO!

The following are expressly prohibited:

- Copying to avoid purchase
- Copying music for any kind of performance (note emergency exception below)
- Copying without including copyright notice
- Copying to create anthologies or compilations

- Reproducing material designed to be consumable such as workbooks, standardized tests and answer sheets
- Charging students beyond the actual cost involved in making copies as permitted

WHAT YOU CAN DO!

What you can do without having secured prior permission:

- 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.
- 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% of the whole work. The number of copies shall not exceed one copy per pupil.
- 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.
- A single copy of recordings of performance by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.
- A single copy of a sound recording (such as a tape, disc or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording.)

PENALTIES FOR INFRINGEMENT

The remedies provided by the law to a copyright owner mean that anyone found making illegal copies, or otherwise infringing, could face:

Statutory damages of from \$750 to \$30,000 and, if the court finds willfulness, up to \$150,000; and if willful infringement for commercial advantage and private financial gain is proved, fines of up to \$250,000 and/or five years' imprisonment, or both.(as of March 1, 1989)

OUT-OF-PRINT MUSIC

Sometimes, music may be erroneously reported to be out-of-print. If you are in doubt and it is vital that you obtain the music, write directly to the publisher. Only the publisher or copyright owner has the right to confirm that a title is out-of-print. If a title is out of print, many publishers will make arrangements for you to obtain a copy.

THE MOST FREQUENTLY ASKED QUESTIONS

Why Can't I Copy Anything I Want?

It's against the law, other than in very specific circumstances, to make unauthorized copies of copyrighted materials.

What If I Am Faced With A Special Situation?

If you want to include copyrighted lyrics in a song sheet-arrange a copyrighted song for four baritones and kazoo-or make any special use of copyrighted music which the publisher cannot

supply in regular published form, the magic word is...ASK. You may or may not receive permission, but when you use someone else's property, you must have the property owner's permission.

What If There's Not Time To Ask?

That makes no difference. Think of copyrighted music as a piece of property, and you'll be on the right track. Plan ahead.

What About Photocopies That Are Now In Our Church/School/Library?

Destroy any unauthorized photocopies immediately. Replace them with legal editions.

Can I Make Copies Of Copyrighted Music First And Then Ask Permission?

No. Permission must be secured prior to any duplication.

What If I Can't Find The Owner Of A Copyrighted Song. Can I Go Ahead And Copy It Without Permission?

No. You must have the permission of the copyright owner. Check the copyright notice on the work, and/or check with the publisher of the collection in which the work appears. Once you have this information, write to the copyright owner.

As A Soloist, Is It Permissible For Me To Make A Photocopy Of A Copyrighted Work For My Accompanist?

No. Permission for duplication, for any purpose whatsoever, must be secured from the copyright owner.

Is It Permissible To Print Words Only On A One-Time Basis, Such As In A Concert Program?

No. Permission must be secured prior to any duplication. Using "just the words" makes no difference.

But What About Items That Are Out Of Print?

Most publishers are agreeable, under special circumstances, to allow reproducing out-of-print items, but again, permission must be secured from the copyright owner prior to any duplication.

Can I Make A Transparency Of A Copyrighted Song For Use By Overhead Projector?

No. The making of a transparency is a duplication, and permission must be secured from the copyright owner.

Can I Make A Record Or Tape Using A Prerecorded Instrumental Accompaniment Track?

Two permissions are necessary here. One is from the copyright owner of the selection to be recorded, and the second is from the producer/manufacturer of the original record.

Can I Make A Band Arrangement Of A Copyrighted Piano Solo? Can I Make A Flute Arrangement Of A Copyrighted Work For Clarinet?

No. Making any arrangement is a duplication, and permission must be obtained from the copyright owner.

What About The Photocopiers Who Don't "Get Caught"?

They force the price of legal editions higher. They enrich the manufacturers of copying machines at the expense of composers, authors, publishers and music retailers. They risk embarrassment from professional colleagues who understand the law; and they risk fines and jail sentences if taken to court. Frankly, we cannot imagine what kind of school, church or professional musician would derive satisfaction from being a thief.

Remember, any use of a copyrighted work for any purpose - for church, for school, for a non-profit organization-to be sold, to be rented-"just for our church"-words only-"we're not selling copies"- emergency use-failure to locate the owner-or any other reason or justification - requires permission BEFORE any duplication or copies can be made.

For more information, visit the website of the Music Publishers Association of the United States copyright resource center www.mpa.org/copyright-resource-center/

LIST OF MUSIC CLASSES

MU 105	Music Theory I	1.00
MU 106	Music Theory II	1.00
MU 107	Aural Skills I	0.50
MU 123	Chamber Music Ensemble (various sections)	0.00
MU 125	Diction for Singers (English)	0.25
MU 126	Diction for Singers (Italian)	0.25
MU 127	Diction for Singers (German)	0.25
MU 128	Diction for Singers (French)	0.25
MU 129	Instrumental Methods (Flute, Sax, Clar.)	0.25
MU 133	Instrumental Methods (Oboe, Bassoon)	0.25
MU 134	Instrumental Methods (Trumpet, Horn)	0.25
MU 135	Instrumental Methods (Trombone, Tuba)	0.25
MU 136	Instrumental Methods (Mallets)	0.25
MU 137	Instrumental Methods (Drums)	0.25
MU 138	Instrumental Methods (Violin, Viola)	0.25
MU 139	Instrumental Methods (Cello/Bass)	0.25
MU 151	Listening to Music	1.00
MU 153	Collaborative Pianism	0.25
MU 154	Listening to Popular Music	1.00
MU 155	Piano Class	0.25
MU 156	Applied Piano Pedagogy	0.25
MU 158	Therapeutic Improvisation	0.25
MU 176	Voice Methods I	0.25
MU 177	Voice Methods II	0.25
MU 181	Field Experience in Elem. Gen. Music	0.00
MU 183	Intro to Music Therapy Fieldwork	0.25
MU 184	Music Therapy Pre-Practicum	0.00
MU 194	Functional Guitar	0.25
MU 195	Special Topics	variable
MU 196	Therapeutic Guitar Improvisation	0.25
MU 205	Music Theory III	1.00
MU 207	Aural Skills II	0.50
MU 209	General Music Methods: Grades K – 8	1.00
MU 210	Principles of Music Therapy	1.00
MU 211	Musical Foundations of Music Therapy	0.50
MU 214	Music Therapy in Medical and Mental Health	0.50
MU 221	Piano Literature and Materials	1.00
MU 222	Voice Literature and Materials	1.00
MU 224	Marching Band/Instrument Repair	1.00
MU 227	Piano Pedagogy – General Methods	0.50
MU 228	Piano Pedagogy – Studio Methods	0.50
MU 229	Voice Pedagogy I	0.50

MU 230	Voice Pedagogy II	0.50
MU 235	Clarinet Literature & Pedagogy	1.00
MU 252	Introduction to Ethnomusicology	1.00
MU 281	Field Experience in Secondary Choral/Instrumental Music, Grades 5-12	0.00
MU 284	Music Therapy Practicum I	0.00
MU 285	Music Therapy Practicum II	0.00
MU 295	Special Topics	variable
MU 305	Counterpoint	0.50
MU 309	Choral & Instrumental Methods: Grades 5 – 12	1.00
MU 312	Psychology of Music	1.00
MU 313	Music and Behavior: Therapeutic Approaches	1.00
MU 315	Music History I	1.00
MU 316	Music History II	1.00
MU 318	20th Century Music	1.00
MU 322	Music in Christian Worship	1.00
MU 324	Conducting	1.00
MU 330	Choral and Band Conducting and Literature	1.00
MU 351	Composition	0.50
MU 382	Music Therapy Practicum III	0.00
MU 383	Music Therapy Practicum IV	0.00
MU 391	Orchestration	0.50
MU 392	Arranging	0.50
MU 395	Special Topics	variable
MU 399	Supplemental Instruction: Music	0.50
MU 401	Form and Analysis	0.50
MU 405	Music Therapy Internship	1.00
MU 409	Contemporary Issues in Music Education	0.50
MU 410	Current Issues in Music Therapy	0.50
MU 450	Independent Study and Research: Instrument Literature and Pedagogy (performance majors)	variable
MU 461	Perspectives in Music	1.00
MU 485	Music Therapy Practicum V	0.00
MU 495	Special Topics	variable

Applied Music: Private Instruction

1xx level is one half-hour weekly lesson (.25 credit), 2xx is a one-hour lesson. (.50), and 3xx level is a one-hour lesson (1.00) fees apply.

MU 150/250/350	Applied Piano
MU 160/260/360	Applied Organ
MU 170/270/370	Applied Voice
MU 180/280/380	Applied Wind and Percussion Instruments
MU 190/290/390	Applied Strings

MUSIC ORGANIZATIONS

Students may register for 0.25 course credits of ensembles per term. Up to one course credit may be applied toward graduation requirements; however, registering for credit is optional. Music majors are required to participate in a major music ensemble each term except during a professional term (i.e. student teaching). Music majors may not enroll in MU 119, MU 121, or MU 123 as their major ensemble.

Music performing organizations at Wartburg College are:

<u>Course</u>	<u>Ensemble/Director</u>	<u>Credit</u>
MU 110	Wartburg Choir, Dr. Lee Nelson	.00/.25
MU 111	Castle Singers, Dr. Nicki Toliver	.00/.25
MU 112	St. Elizabeth Chorale, Dr. Nicki Toliver	.00
MU 113	Kantorei, Dr. Karen Black	.00
MU 114	Ritterchor, Dr. Lee Nelson	.00
MU 119	Handbell Choir, Dr. Karen Black	.00
MU 120	Wind Ensemble, Prof. Jeff de Seriere	.00/.25
MU 121	Knightlites Jazz Band, Luke Sanders	.00
MU 122	Symphonic Band, Prof. Jeff de Seriere	.00
MU 123	Chamber Music Ensemble, various	.00
MU TBD*	St. George's String Quartet, Prof. Bethany Washington	.00
MU 130	Wartburg Community Symphony Orchestra, Dr. Rebecca Nederhiser	.00/.25
MU 132	Wartburg Kammerstreicher, Dr. Rebecca Nederhiser	.00
MU 271	Wartburg Opera Workshop, Dr. Brian Pfaltzgraff	.00/.25

*New ensemble; course number to be determined

Please consult with directors regarding auditions and membership. Students need to register for ensemble groups in the Registrar's Office. Students interested in participating in multiple ensembles should discuss this possibility with their advisor, applied instructor, and the applicable ensemble directors to determine whether arrangements can be made for multiple ensemble commitments and whether it is in the student's best interest.

Touring ensembles are Wartburg Choir, Castle Singers, Wind Ensemble, and Kammerstreicher. Many Music Department ensembles plan mini-tours ("runout weekends") as part of their mission for outreach beyond the Wartburg community. Information regarding runout details will be available from Sarah Bouska, Tour Coordinator, as soon as performances are confirmed; at that point it is the responsibility of each ensemble participant to prepare for travel. Every effort will be made to avoid ensemble commitments during the regular school day, but when it is necessary for an ensemble to be absent from the portion of a day (typically a Friday afternoon), students must communicate in a timely manner with faculty of courses which are affected by travel to request permission to miss class and to complete required work in advance. Questions about ensemble travel should be directed to Sarah Bouska and the director of the ensemble with which you are traveling.