

DEPARTMENT OF MUSIC
FACULTY, STAFF, AND STUDIOS

<u>FACULTY</u>	<u>ROOM</u>
Ashton, Barbara	37
Beane, Diane	39
Beane-Hanson, Katherine	204
Black, Dr. Karen	119
Braaten-Reuter, Laurie	117
Cawley, Dominique	13
Frost, Dr. Ryan	16
Gast, Daniel	205
Gast, Rosemary	205
Hancock, Dr. Craig	111
Harris, Andrew	12
Jensen, Lauren	15
Larson, Dr. Jennifer	201
Larson, Scott	209
Lehmann, Mark	209
Mackey, Bard	15
Morton, Dr. Gregory	13
Muntefering, Dr. Scott	128
Nelson, Dr. Lee	215
Nickles, Rebecca	11
Pfaltzgraff, Dr. Brian (chair)	202
Pfaltzgraff, Carita	204
Reuter, Dr. Ted	115
Scheffel, Richard	14C
Lebedeva, Lyudmila	12
Schumacker, Meghan	15
Survilla, Dr. Maria (Paula)	217
Stapleton, Samuel	108
Toliver, Dr. Nicki	42
Torkelson, Dr. Suzanne	122
Vaux, James	15
Wachmann, Dr. Eric	113
Woodward, Dr. Alpha	211
 <u>STAFF</u>	
Butler, Judy (Office Coordinator)	118
Klemetson, Stephanie (Music Tours/Camps/Promotions)	41

FACULTY BY AREA

Applied Instrumental	Dominique Cawley – flute Gregory Morton – oboe Eric Wachmann – clarinet Gregory Morton – bassoon Meghan Schumacker – saxophone Charles (Andy) Harris – horn Scott Muntefering – trumpet Jim Vaux – trumpet Craig Hancock – low brass Bard Mackey – low brass Richard Scheffel – low brass Ryan Frost – percussion Sam Stapleton – violin, viola Lyudmila Lebedeva – cello Lauren Jensen – double bass Matthew “Luke” Sanders-guitar Gretchen Brumwell – harp	
Music Therapy	Alpha Woodward – Director Barbara Ashton – Music Therapist in Residence	
Applied Organ	Karen Black	
Applied Piano	Diane Beane Laurie Braaten-Reuter Rebecca Nickles	Ted Reuter Suzanne Torkelson
Aural Skills/Music History/ Music Theory/Ethnomusicology	Karen Black Pat Reuter Riddle Ted Reuter M. Paula Survilla	Sam Stapleton Suzanne Torkelson Eric Wachmann
Tower School of Music	Suzanne Torkelson	
Music Education	Scott Muntefering	Nicki Toliver
Voice	Katherine Beane Daniel Gast Rosemary Gast Jennifer Larson	Scott Larson Mark Lehmann Brian Pfaltzgraff Carita Pfaltzgraff
Conducting	Craig Hancock Scott Muntefering	Lee Nelson Nicki Toliver
Ensemble Directors	Karen Black Craig Hancock Scott Muntefering	Lee Nelson Sam Stapleton Nicki Toliver

BACHMAN FINE ARTS CENTER

Lower Level

Room

10	Electronic Piano Lab
11	Rebecca Nickles
12	Andy Harris/Ludmila Lebedeva/Dominique Cawley/Dr. Greg Morton/Matthew "Luke" Sanders
14 ABCD	Practice Rooms
15	Bard Mackey/Meghan Schumacher/Jim Vaux
16	Dr. Ryan Frost
35	Music Therapy Classroom
37	Professor Barbara Ashton
38	Music Education/Music Therapy Curriculum Lab
39	Diane Beane
41	Stephanie Klemetson
42	Dr. Nicki Toliver
43	Music Education Classroom
44	Storage
45	Drama Storage
46	Instrument Repair Room
47 ABCD	Practice Rooms
49 ABCD	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	Sam Stapleton
109	Women's Restroom
110	Computer Server
111	Dr. Craig Hancock
112	Men's Restroom
113	Dr. Eric Wachmann
115	Dr. Ted Reuter

(FIRST LEVEL, cont.)

117	Laurie Braaten Reuter
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/Carita Pfaltzgraff
205	Daniel Gast/Rosemary Gast
206	Women's Restroom
207	Storage Room
208	Men's Restroom
209	Mark Lehmann
210	Presser Music Technology Classroom
211	Dr. Alpha Woodward
212	Classroom
213	Classroom
214	Practice Room
215	Dr. Lee Nelson
216	Practice Room
217	Dr. M. Paula Survilla
218	Practice Room
219	Organ Practice Room
220	Practice Room
221	Practice Room
222	Organ Practice Room
223	Practice Room

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 <http://catalog.wartburg.edu/index.php?catoid=6>

THE USE AND CARE OF THE BACHMAN FINE ARTS CENTER

1. Smoking is not permitted in the Fine Arts Facility. 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.
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 (please see “STUDENT LOCKERS” below). 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 tamper with any thermostat or other type of control in the building. Please report any malfunctioning equipment to the Music Office. 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 facility, for any reason, is strictly forbidden. This includes music lessons not authorized through the Tower School of Music.

STUDENT LOCKERS

Student lockers (see #5 above) are located in the Student Equipment Room, Rm. 126. You may rent one of these lockers for your personal use for a yearly fee of \$10.00. Rentals, including specific locker assignments and locker combinations, are coordinated by the music office and governed by the individual requirements of each student.

ACCREDITATION AND CERTIFICATION

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

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).

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.

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.

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 MU 315 via a paper</p> <p>B. <u>Practiced</u> in MU 106 and MU 207 via music analysis assignments; in MU 315, MU 316, and MU 318 via final papers and analyses; as well as in applied lessons and ensembles in application</p> <p>C. <u>Mastery</u> demonstrated via the MU 316 final paper and its presentation in the junior recital preview.</p> <p>D. <u>Mastery</u> demonstrated via the senior recital preview to include a paper modeled after the MU 316 final paper (analysis of music works that influence the performance).</p>
2. Exhibit advanced performance skills in juried or public performances (through solo, chamber, and/or large ensembles).	<p>A. <u>Introduced</u> in ensembles.</p> <p>B. <u>Practiced</u> in applied lessons to include piano for all majors and evaluated in semester juries and Piano Basic Skills.</p> <p>C. <u>Mastery</u> demonstrated via the junior and senior preview/recital.</p>
3. Express the value of music in education in a globally defined society.	<p>A. <u>Introduced</u> in IS 201 for some</p> <p>B. <u>Practiced</u> in MU 315 via a paper</p> <p>C. <u>Mastery</u> demonstrated in capstone, MU 461 Perspectives in Music via a final project</p>

Additional SLOs are stated for each of the degree programs outlined on pages 8-20, including the Bachelor of Arts in Applied Music (BA) with concentrations on Church Music and Piano Pedagogy, Bachelor of Music in Performance (BM), Bachelor of Music in Music Therapy (BM-MT), Bachelor of Music Education (BME), and Bachelor of Music Education with Music Therapy (BME-MT).

2019-20 Academic Calendar

FALL 2019 EVENTS	DATE	TIME
New Student Arrival/Orientation	Saturday-Tuesday, Aug. 31-Sept. 3	
Fall Classes Begin	Wednesday, Sept. 4	7:45 a.m.
HOMECOMING and FAMILY WEEKEND	Thursday – Sunday, Oct. 10-13	
Fall Break Begins	Friday, Oct. 18	5:35 p.m.
Classes Resume	Thursday, Oct. 24	7:45 a.m.
Thanksgiving Break Begins	Friday, Nov. 22	5:35 p.m.
Classes Resume	Monday, Dec. 2	7:45 a.m.
Fall Classes End	Friday, Dec. 13	5:35 p.m.
December Commencement	Sunday, Dec. 15	10:30 a.m.
Final Exams or Final Activity	Monday-Thursday, Dec. 16-19	
64 class days, 4 exam days; (Outfly is not included in the 64 class days); 38 MWF classes; 26 TTH classes		

First Session: Wednesday, Sept. 4-Friday, Oct. 18; 19 MWF; 13 TTH

Second Session: Thursday, Oct. 24-Friday, Dec. 13; 19 MWF; 13 TTH

WINTER 2020 EVENTS	DATE	TIME
Registration	Friday, Jan. 3	1 p.m.
Winter Classes Begin	Monday, Jan. 6	7:45 a.m.
Martin Luther King, Jr. Day*	Monday, Jan. 20	
Ash Wednesday Service	Wednesday, Feb. 26 (classes dismiss at 9:50 a.m., reconvene at 11 a.m.)	
Winter Break Begins	Friday, Feb. 28	5:35 p.m.
Classes Resume	Monday, March 9	7:45 a.m.
RICE Day	Tuesday, April 7	
Winter Classes End	Thursday, April 9	9 p.m.
Easter Break Begins	Thursday, April 9	9 p.m.
Final Exams or Final Activity	Tuesday-Friday, April 14-17	
Tour Week	Sunday-Sunday, April 19-26	

*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.

64 class days, 4 exam days; 38 MWF classes; 25 TTH classes (63 days does not count RICE)

First Session: Monday, Jan. 6-Tuesday, Feb. 18; 19 MWF; 13 TTH

Second Session: Wednesday, Feb. 19-Thursday, April 9; 19 MWF; 12 TTH

MAY 2020 EVENTS	DATE	TIME
May Classes Begin	Monday, April 27	
May Classes End	Wednesday, May 20	
Final Exams or Final Activity	Thursday, May 21	
Baccalaureate/Graduation	Sunday, May 24	
18 class days, 1 exam day; Classes meet 3 hours/day		

SUMMER 2020 EVENTS	DATE	TIME
Summer Session I	June 1-July 1; Examination July 2	
Summer Session II	July 6-August 5; Examination August 6	

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2019-2020 FINAL EXAMINATION SCHEDULES

Fall 2019 Final Exam Schedule			
Exam Time	Class		
Monday, December 16			
8:30-10:30am	M W F	10:45	Period 3
1:30-3:30 pm	T H	9:35	Period 8
6:30-8:30 pm	Monday Evening Classes		
Tuesday, December 17			
8:00-10:00 am	T H	1:00	Period 9
11:30 am-1:30 pm	M W F	7:45	Period 1
3:00-5:00 pm	M W F	2:30	Period 6
6:30-8:30 pm	Tuesday Evening Classes		
Wednesday, December 18			
8:00-10:00 am	T H	7:45	Period 7
11:30 am-1:30 pm	M W F	1:15	Period 5
3:00-5:00 pm	M W F	12:00	Period 4
6:30-8:30 pm	Wednesday Evening Classes		
Thursday, December 19			
8:30-10:30 am	M W F	9:00	Period 2
12:00-2:00 pm	T H	2:50	Period 10
To be Announced in Class	Thursday Evening Classes		
To be Announced in Class	M W F	3:50	Period 11
To be Announced in Class	T H	3:50	Period 12

Winter 2020 Final Exam Schedule			
Exam Time	Class		
Tuesday, April 14			
8:30-10:30 am	M W F	2:30	Period 6
1:30-3:30 pm	T H	7:45	Period 7
6:30-8:30 pm	Monday Evening Classes		
Wednesday, April 15			
8:00-10:00 am	M W F	9:00	Period 2
11:30 am-1:30 pm	M W F	1:15	Period 5
3:00-5:00 pm	T H	9:35	Period 8
6:30-8:30 pm	Tuesday Evening Classes		
Thursday, April 16			
8:00-10:00 am	M W F	10:45	Period 3
11:30 am-1:30 pm	M W F	12:00	Period 4
3:00-5:00 pm	T H	2:50	Period 10
6:30-8:30 pm	Wednesday Evening Classes		
Friday, April 17			
8:30-10:30 am	T H	1:00	Period 9
12:00-2:00 pm	M W F	7:45	Period 1
To be Announced in Class	Thursday Evening Classes		
To be Announced in Class	M W F	3:50	Period 11
To be Announced in Class	T H	3:50	Period 12

DEGREE DESCRIPTIONS

Bachelor of Arts in Music

Students working toward the Bachelor of Arts in applied music will achieve the three shared SLOs, as well as the specific SLOs for students pursuing concentrations in Church Music or Piano Pedagogy (presented on subsequent pages).

GENERAL STUDIES

EN112	Verbal Reasoning	1.00	
IS101	Inquiry Studies	1.00	
IS201	Inquiry Studies	1.00	
IC	Natural Science	1.00	
IC	Social Science	1.00	
IC	Humanities/Fine Arts	1.00	Humanities/Fine Arts requirements are met by MU 315 and MU 316
IC	Humanities/Fine Arts or Social Science	1.00	
RE101	Literature of Old & New Testament	1.00	
RE/PH	Faith and Reflection	1.00	
SCI	Scientific Reasoning	1.00	
MA	Math Reasoning	1.00	
PE100	Lifetime Wellness	.50	
ID	Interdisciplinary Studies	1.00	
COM112	Oral Communication	.50	
FL	Foreign Language	1.00	
	Electives	9.00	

PERFORMANCE/MUSIC ELECTIVES

	Major Applied Study	3.00
	Minor Applied Study	1.00
	Non-Applied Music Elective	1.00
	Music Ensemble (each term)	00/.25
	First-Year Jury	.00
	Sophomore Barrier	.00
	Junior Recital (must pass preview)	.00
	Senior Recital (must pass preview)	.00
	Must pass Basic Skills piano exam if not a keyboard major	

MUSICIANSHIP

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
MU316	Music History II	1.00
MU318	20th Century Music	1.00
MU401	Form and Analysis	.50
MU461	Perspectives in Music (Capstone)	1.00

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Bachelor of Arts in Music (Church Music)

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 Music students will:	Assessment Methods and Processes
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 via RE 371 internship and RE 460 capstone

GENERAL STUDIES

EN112	Verbal Reasoning	1.00
IS101	Inquiry Studies	1.00
IS201	Inquiry Studies	1.00
IC	Natural Science	1.00
IC	Social Science	1.00
IC	Humanities/Fine Arts Humanities/Fine Arts requirements are met by MU 315 and MU 316	1.00
IC	Humanities/Fine Arts or Social Science	1.00
RE101	Literature of Old & New Testaments	1.00
RE/PH	Faith and Reflection (met by religion courses below)	1.00
SCI	Scientific Reasoning	1.00
MA	Math Reasoning	1.00
PE100	Lifetime Wellness	.50
ID	Interdisciplinary Studies	1.00
COM112	Oral Communication	.50
FL	Foreign Language	1.00
	Electives	4.00

RELIGION COURSES

RE	RE 215, or 222, or 310, or 350	1.00
RE301 OR RE302	OT Themes OR NT Themes	1.00
RE315	History of Christianity	1.00
RE374	Church Leadership after Christendom	1.00
RE371	Internship	1.00
RE460	Church in Modern World (Capstone)	1.00
	RE Elective	1.00

PERFORMANCE AND ELECTIVES

	Major Applied Study	3.00
	Minor Applied Study	1.00
	Music Ensemble (each term)	.00/.25
	First-Year Jury	.00
	Sophomore Barrier	.00
	Junior Recital (must pass preview)	.00
	Senior Recital (must pass preview)	.00
	Must pass Basic Skills piano exam if not a keyboard major	
	Must take 1.50 credits keyboard if not a keyboard major.	

MUSICIANSHIP

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
MU316	Music History II	1.00
MU318	20 th Century Music	1.00
MU324	Conducting	1.00
MU322	Music in Christian Worship	1.00

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Typical four-year plan: BA – Music (Church Music)

Year 1

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
EN112	Verbal Reasoning	1.00
IS101	Inquiry Studies	1.00
COM112	Oral Communication	.50
RE101	Literature of Old & New Test.	1.00
	RE Elective	1.00
	Elective	1.00
	Major Applied Music (x2 sem.)	.50
	Minor Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem.)	.00
	Pass First-Year Jury	

Year 2

MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
IS201	Inquiry Studies	1.00
RE315	History of Christianity	1.00
RE374	Church Leadership after Christendom	1.00
MA	Math Reasoning	1.00
IC	Social Science	1.00
PE100	Lifetime Wellness	.50
Major	Applied Music (x2 sem.)	.50
	Minor Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem.)	.00
	Pass Sophomore Barrier	

Year 3

MU316	Music History II	1.00
MU318	20 th Century Music	1.00
MU324	Conducting	1.00
	RE 215, or 222, or 310, or 350	1.00
RE301 OR RE302	OT Themes OR NT Themes	1.00
IC	Natural Science	1.00
FL	Foreign Language	1.00
SCI	Scientific Reasoning	1.00
	Applied Music (x2 sem.)	1.00
	Ensemble Participation (x2 sem.)	.00
	Junior Recital	

Year 4

MU322	Music in Christian Worship	1.00
RE371	Internship	1.00
RE460	Church in Modern World (Capstone)	1.00
ID	Interdisciplinary Studies	1.00
	Electives	3.00
	Applied Music (x2 sem.)	1.00
	Ensemble Participation (x2 sem.)	.00
	Senior Recital	

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Bachelor of Arts in Music (Piano Pedagogy)

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

Student Learning Outcomes	Assessment Methods and Processes
Music students will:	
4. Manage professional competencies in piano pedagogy and studio operations required for certification by Music Teachers National Association	<u>Introduced</u> in MU 227 or 228 <u>Practiced</u> in MU 221 and MU 156 <u>Mastery</u> demonstrated in MU 450 and senior recital

Typical four-year plan: BA – Music (Piano Pedagogy)

Year 1

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
EN112 or 152	Verbal Reasoning	1.00
IS101	Inquiry Studies	1.00
COM112	Oral Communication	.50
RE101	Literature of Old & New Test.	1.00
MU227 or 228	Pedagogy	.50
PSY101	Psychology	1.00
	Applied Music (x2 sem.)	.50
MU175	Voice Class	.50
	Ensemble Participation (x2 sem.)	.00
	Pass First-Year Jury	
PE100	Lifetime Wellness	.50
MU153	Collaborative Pianism (x2 sem.)	.50

Year 2

MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
IS201	Inquiry Studies	1.00
MU227 or 228	Pedagogy	.50
MU209	General Music Methods	1.00
MU181	Field Experience	.00
	Electives	2.00
IC	Natural Science	1.00
	Applied Music (x2 sem.)	.50
	Minor Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem.)	.00
	Pass Sophomore Barrier	
MU 153	Collaborative Pianism (x2 sem.)	.50

Year 3

MU316	Music History II	1.00
MU318	20 th Century Music	1.00
MU221	Piano Lit	1.00
SCI	Scientific Reasoning	1.00
FL	Foreign Language	1.00
	Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem.)	.50
	Junior Recital	
MU461	Capstone	1.00
MU401	Form and Analysis	.50
MU156	Applied Piano Pedagogy	.25

Year 4

MA	Math Reasoning	1.00
RE	RE/PH Faith and Reflection	1.00
MU156	Applied Piano Pedagogy	.25
	Elective	2.00
	Elective	.50
ID	Interdisciplinary Studies	1.00
MU450	Independent Study	1.00
	Applied Music (Fall Only)	.50
	Ensemble Participation (x2 sem.)	.00
	Senior Recital	

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Bachelor of Music in Performance

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

Student Learning Outcomes Music students will:	Assessment Methods and Process
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

	Major Applied Study	7.00
	Minor Applied Study	1.00
	*MU 221, or 222, or 330	1.00
	MU 229/230, or 227/228, or Independent Study	1.00
MU450:	Independent Study & Research	1.00
	Music Ensemble (each term)	00/.25
	First-Year Jury	.00
	Sophomore Barrier	.00
	Junior Recital (must pass preview)	.00
	Senior Recital (must pass preview)	.00
	Must pass Basic Skills piano exam if not a keyboard major	

SUPPORTIVE COURSES IN MUSIC

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
MU316	Music History II	1.00
MU318	20 th Century Music	1.00
MU324	Conducting	1.00
MU401	Form and Analysis	.50
MU461	Perspectives in Music (Capstone)	1.00
	Non-Applied Music Elective	1.00

***NOTE:** B.M. voice majors take Vocal Literature (MU 222 – offered alternating even years) and Voice Pedagogy (MU 229/230); piano majors take Piano Literature (MU 221) and piano pedagogy (MU 227/228). B.M. 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 (MU271) every semester.

GENERAL STUDIES

EN112 or 152	Verbal Reasoning	1.00
IS101	Inquiry Studies	1.00
IS201	Inquiry Studies	1.00
IC*	Humanities/Fine Arts Humanities/Fine Arts requirements are met by MU 315 and MU 316	1.00
IC*	Humanities/Fine Arts or Social Science	1.00
RE101	Literature of Old & New Testament	1.00
RE/PH	Faith and Reflection	1.00
SCI	Scientific Reasoning	1.00
PE100	Lifetime Wellness	.50
ID	Interdisciplinary Studies	1.00
COM112	Oral Communication	.50
FL	Foreign Language	1.00

*IC courses are met by MU315 and MU316

NON-MUSIC ELECTIVES

	Free Electives	4.00
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Typical four-year plan: BM – Performance

Year 1

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
EN112 or 152	Verbal Reasoning	1.00
IS101	Inquiry Studies	1.00
COM112	Oral Communication	.50
RE101	Literature of Old & New Test.	1.00
PE100	Lifetime Wellness	.50
	Elective	1.00
	Applied Music (x2 sem.)	1.00
	Minor Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem.)	.00

Pass First-Year Jury

Year 2

MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
	MU 227/228, 229/230 or 450	1.00
IS201	Inquiry Studies	1.00
FL	Foreign Language	1.00
SCI	Scientific Reasoning	1.00
IC	Social Science	1.00
	Applied Music (x2 sem.)	2.00
	Minor Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem.)	.00
	Pass Sophomore Barrier	

Year 3

MU316	Music History II	1.00
MU318	20 th Century Music	1.00
MU324	Conducting	1.00
	MU 221, 222, or 330	1.00
	RE/PH Faith and Reflection	1.00
	Applied Music (x2)	2.00
	Ensemble Participation (x2)	.0-.5
	Elective	1.00
	Junior Recital	

Year 4

MU401	Form and Analysis	.50
MU450	Ind. Study and Research	1.00
MU461	Perspectives in Music (Capstone)	1.00
	ID Interdisciplinary Studies	1.00
	Applied Music (x2 sem.)	2.00
	Ensemble Participation (x2 sem.)	.0-.5
	Electives	2.00

Bachelor of Music Education (4 years)

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 Foundations of American Education & ED 181 Field Experience <u>Practiced</u> in MU 181/MU281 Field Experiences associated with MU 209 & 309 <u>Mastered</u> in ED 485 Student Teaching.

STUDIES IN BASIC MUSICIANSHIP/PERFORMANCE

	Major Applied Study	3.25
	Minor Applied Study	1.00
MU129	Instrumental Methods (flute/clar/sax)	.25
MU133	Instrumental Methods (oboe/bassoon)	.25
MU134	Instrumental Methods (high brass)	.25
MU135	Instrumental Methods (low brass)	.25
MU136	Instrumental Methods (mallets)	.25
MU137	Instrumental Methods (drums)	.25
MU138	Instrumental Methods (violin/viola)	.25
MU139	Instrumental Methods (cello/bass)	.25
MU176/177*	Voice Methods I/II (instrumental majors)	.25/.25
MU229*	Voice Pedagogy I/II (voice majors)	.50
	Music Ensemble (each term/student teaching semester optional)	.00
	First-Year Jury	
	Sophomore Barrier	
	Junior Recital (must pass preview)	

All Music Education majors must pass Basic Skills piano exam before student teaching

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
MU316	Music History II	1.00
MU318	20th Century Music	1.00
MU209	General Music Methods	1.00
MU181	Field Experience K-8 (w/MU209)	.00
MU309	Choral and Instrumental Methods	1.00
MU281	Field Experience 5-12 (w/MU309)	.00
MU324	Conducting	1.00
MU330	Choral & Band Conducting & Literature	1.00
	Non applied music elective	1.00

Voice emphasis majors are encouraged to take Diction for Singers (MU 122-128) as their first-year elective.

Voice Pedagogy (MU230) and Opera Workshop (MU271) are also suggested electives.

Keyboard majors are encouraged to take MU 221 (Piano Lit & Materials).

Suggested electives include MU 227 and MU 228

GENERAL STUDIES

EN112	Intermediate English Composition	1.00
IS101	Inquiry Studies	1.00
IS201	Inquiry Studies	1.00
IC	Social Science (PSY101)	1.00
SCI	Scientific Reasoning	1.00
RE101	Literature of Old & New Testament	1.00
RE/PH	Faith and Reflection	1.00
PE100	Lifetime Wellness	.50
ID	Interdisciplinary Studies	1.00
COM 112	Oral Communication	.50

PROFESSIONAL EDUCATION

ED100	Foundations of American Ed.	1.00
ED181	Field Experience (w/ ED100)	.00
PSY101	Intro to Psychology	1.00
ED212	Human Relations	1.00
ED215	Psych. of the Exceptional Child	1.00
ED315	Educational Psychology	1.00
ED381	Field Experience (w/ED315)	.00
ED350	Content Area Reading Strategies	1.00
ED485	Student Teaching (Capstone)	3.00
MU409	Contemporary Issues in Music Education	.50
PSY225	Life Span/Human Dev	1.00
OR	OR	
PSY210	Child Development &	.50
&	Adolescent	.50
PSY211	Development	

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Typical four-year plan: BME

Year 1

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
EN112	Intermediate English Composition	1.00
IS101	Inquiry Studies	1.00
RE101	Literature of Old & New Testament	1.00
PE100	Lifetime Wellness	.50
PSY101	Intro to Psych	1.00
COM112	Oral Communication	.50
ED100	Foundations of American Ed.	1.00
ED181	Field Experience	00
	Applied Music (x2 sem.)	.50
	Minor Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem.)	00
	Pass First-Year Jury	

Year 3

MU316	Music History II	1.00
MU318	20 th Century Music	1.00
MU309	Choral and Inst. Methods	1.00
MU281	Field Experience 5-12	00
*MU176 & 177 OR *MU 229	Voice Methods I & II (instrumental majors) OR Voice Pedagogy (voice majors)	.50
MU324	Conducting	1.00
MU330	Choral & Band Cond. & Lit.	1.00
	Methods (x4)	1.00
ED315	Educational Psychology	1.00
ED381	Field Experience	00
ED350	Content Area Reading Strategies	1.00
	Applied Music (x2 sem.)	1.00
	Ensemble Participation (x2 sem.)	
	Junior Recital	
	Pass Basic Skills	

Year 2

MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
MU209	General Music Methods	1.00
MU181	Field Experience K-8	00
IS201	Inquiry Studies	1.00
SCI	Scientific Reasoning	1.00
ED212	Human Relations	1.00
ED215	Psych. of the Exceptional Child	1.00
PSY225	Life Span and Human Development	1.00
	Methods (x4)	1.00
	Applied Music (x2 sem.)	1.00
	Minor Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem)	00
	Pass Sophomore Barrier	

Year 4

All Music Education majors must pass Basic Skills piano exam before student teaching

ED485	Student Teaching (Capstone)	3.00
MU409	Contemporary Issues in Music Education	.50
ID	Interdisciplinary Studies	1.00
RE/PH	Faith and Reflection	1.00
	Music Elective	1.00
	Applied Music (x2 sem)	.75
	Ensemble Participation (x2 sem.)**	
	Senior Recital	

* 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.

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

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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	Assessment Methods and Process
Music students will:	
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 Foundations of American Education & ED 181 Field Experience <u>Practiced</u> in MU 181 Field Experiences associated with MU 209 & 309 <u>Mastered</u> in ED 485 Student Teaching.
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 Musical Foundations of Music Therapy, MU 183 Introduction to Music Therapy Fieldwork & MU 184 Pre-Practicum. <u>Practiced</u> in MU 284, 285, 382, 383, and 485 Practica I-V. <u>Mastery</u> is demonstrated pre-internship (MU 410 self-APD eval), mid-internship, and post-internship (MU 405 self-ID).

MAJOR AREA

ED100	Foundations of American Ed.	1.00
ED181	Field Experience (w/ED100)	.00
ED212	Human Relations	1.00
ED215	Psych of the Exceptional Child	1.00
ED315	Educational Psychology	1.00
ED383	Field Experience (w/ED315)	.00
ED350	Content Area Reading Strategies	1.00
ED485	Student Teaching	3.00
MU183	Intro to MT Fieldwork	.25
MU184	Pre-Practicum	.00
MU210	Principles of MT	1.00
MU312	Psychology of Music+	1.00
MU313	Infl. of Music on Behavior+	1.00
MU485	Music Therapy Practicum (5*)	.00
MU405	MT Internship	1.00
MU409	Cont. Issues in Music Education (Capstone)	.50
MU410	Current Issues in MT (Capstone)	.50
PSY224	Abnormal Psychology	1.00
PSY225	Life Span/Human Development OR PSY210 & 211)	1.00

GENERAL STUDIES

EXS 217	Anatomy & Physiology I	1.00
EXS 218	Anatomy & Physiology II	1.00
COM112	Oral Communication	.50
EN112	Intermediate Comp	1.00
ID	(Completed Y3 or Y4)	1.00
IS101	Asking Questions	1.00
PE101	Lifetime Wellness	.50
RE101	Lit. Old/New Testament (Y1 or Y2)	1.00
RE/PH	(Completed Y3 or Y4)	1.00
SW 321	Research Methods (or PSY 321 Research Methods ¹)	1.00

+Offered in Winter & Fall of alternating years

¹Requires MA 214 as a pre-requisite; exempt for students

enrolled prior to Fall 2019

SUPPORTIVE COURSES IN MUSIC

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
MU316	Music History II	1.00
MU318	20 th Century Music	1.00
MU176/177 or MU 229	Voice Methods I & II or MU 170 App Voice x 2 (instrumentalists)/ or MU 229 Voice Ped I (vocalists)	.50
MU194	Functional Guitar	.25
MU196	Therapeutic Guitar	.25
MU158	Therapeutic Improvisation	.25
MU211	MT Musical Foundations	.50
MU214	MT in Medical and Mental Health	.50
MU209	General Music Methods K-8	1.00
MU181	Field Experience (w/MU209)	.00
MU309	Choral/Instr. Methods	1.00
MU281	Field Experience (w/MU309)	.00
MU324	Conducting	1.00
MU330	Choral/Band Conducting	1.00
	MU Inst. Methods (8**)	2.00
	Major Applied Study	3.25
	Minor Applied Study	1.00
	Music Ensemble (each term)	.00/.25
	Pass Basic Keyboard Skills Exam	
	Pass Voice and Guitar Proficiency Exam	
	Pass First-Year Jury	
	Sophomore Barrier	
	Junior Recital	
	Senior Recital	

* MU 284; 285; 382; 383; 485 (485 x 2 semesters)

** MU 129; 133; 134; 135; 136; 137; 138; 139

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Typical four year plan: BME/MT

Year 1

COM112	Oral Communication	.50
ED100	Foundations of American Ed	1.00
ED181	Field Experience (w/ED100)	.00
ED212	Human Relations	1.00
EN112	Intermediate English Comp.	1.00
IS101	Asking Questions	1.00
MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
MU183	Intro to MT Fieldwork	.25
MU184	MT Pre-Practicum	.00
MU194	Functional Guitar	.25
MU196	Therapeutic Guitar	.25
MU210	Principles of Music Therapy	1.00
MU211	MT Musical Foundations I	.50
RE101	Lit. of Old & New Testament	1.00
MU	Inst. Methods (0-4)	00-1.00
	Major Applied Music (x2 sem.)	.50
	Minor Applied Music (x2 sem.)	.50
	Ens. Participation (x2 sem.)	
	Pass First-Year Jury	

Year 3

ED315	Educational Psychology	1.00
ED383	Field Experience (w/ED315)	.00
MU309	Choral/Instrumental Methods	1.00
MU281	Field Experience (w/MU309)	.00
MU312	Psychology of Music ¹ (or MU 313 ²)	1.00
MU316	Music History II	1.00
MU318	20 th Century Music	1.00
MU324	Conducting	1.00
MU330	Choral/Band Conducting	1.00
MU382	MT Practicum III	.00
MU383	MT Practicum IV	.00
MU	Inst. Methods (x2+)	0- .50 or remain ing
PE101	Lifetime Wellness	.50
SW 321	Research Methods (or PSY 321 Research Methods**)	1.00
	Major Applied Music (x2 sem.)	1.00
	Ens. Participation (x2 sem.)	
	Junior Recital	
	Pass Piano Basic Skills	

¹ Offered Winter & Fall in even years

**Requires MA 214 as a prerequisite; exempt for students enrolled prior to Fall 2019

Year 2

EXS 217	Anatomy & Physiology I	1.00
EXS 218	Anatomy & physiology II	1.00
ED215	Psych of the Exceptional Child	.50
ED350	Content Area Reading Strategies	1.00
MU 176/177 or MU 229	Voice Methods I & II (or MU 170 x 2)/ or MU 229 Voice Ped I	.50
MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU209	General Music Methods K-8	1.00
MU181	Field Experience (w/MU209)	.00
MU284	MT Practicum I	.00
MU285	MT Practicum II	.00
MU315	Music History I	1.00
	Inst. Methods (x2-4)	.50-1.00
PSY225	Life Span/Human Development (or PSY 210 & PSY 211)	1.00
	Major Applied Music (x2 sem.)	1.00
	Minor Applied Music (x2 sem.)	.50
	Ens. Participation (x2 sem.)	.00
	Pass Sophomore Barrier	

Year 4

All Music Education majors must pass Basic Skills piano exam before student teaching

ED485	Student Teaching	3.00
ID	Interdisciplinary Studies	1.00
MU158	Therapeutic Improvisation	.25
PSY224	Abnormal Psychology	1.00
MU214	MT in Medical & Mental Health	.50
MU313	Infl. Of Music on Behavior ² (or MU 312 ¹)	1.00
MU409	Cont. Issues in Music Education	.50
MU410	Current Issues/MT	.50
MU485	MT Practicum V	.00
RE/PH	RE/PH Faith and Reflection	1.00
	Major Applied Music (x2)	1.25
	Ensemble Participation (x2)	
	Senior Recital	
	Pass Voice & Guitar Proficiency Exam	
MU405	MT Internship (off-campus) ³	1.00

² Offered Winter & Fall in odd years

³ Taken after completion of all course work

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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 Musical Foundations of Music Therapy, MU 183 Introduction to Music Therapy Fieldwork & MU 184 Pre-Practicum. <u>Practiced</u> in MU 284, 285, 382, & 383 Practica I-IV. <u>Mastery</u> is demonstrated pre-internship (MU 410 self-APD eval & MU 485 final eval), mid-internship, and post-internship (MU 405 self-ID).

MAJOR AREA

ED 212	Human Relations	1.00
MU183	Intro to MT Fieldwork	.25
MU184	MT-Pre Practicum	.00
MU210	Principles of MT	1.00
MU211	MT Musical Foundations I	.50
MU214	MT in Medical & Mental Health	.50
MU312	Psychology of Music (offered Winter & Fall in even years)	1.00
MU313	Infl. Of Music on Behavior (offered Winter & Fall in odd years)	1.00
MU	Music Therapy Practicum (5)*	.00
MU405	MT Internship	1.00
MU410	Current Issues in MT	.50
PSY101	Intro to Psychology	1.00
PSY224	Abnormal Psychology	1.00
PSY225	Life Span & Human Development(or PSY 210 & 211 or SW 201)	1.00
SW 321	Research Methods (or PSY 321 Research Methods**)	1.00
SW202	Group & Org. Behavior	1.00
SW250	Current Topics in SW	1.00

*MU 284; 285; 382; 383; 485 (485 x 2 semesters).

**Requires MA 214 as a prerequisite; exempt for students enrolled prior to Fall 2019

GENERAL STUDIES

EXS 217	Anatomy & Physiology I	1.00
EXS 218	Anatomy & Physiology II	1.00
COM112	Oral Communication	.50
EN112	Intermediate Composition	1.00
FL	Foreign Language	1.00
ID	(Completed Y3 or Y4)	1.00
IS101	Asking Questions	1.00
IS201	Living/Diverse World	1.00
PE101	Lifetime Wellness	.50
RE101	Lit. Old/New Testament (Y1 or Y2)	1.00
RE/PH	(Completed Y3 or Y4)	1.00

SUPPORTIVE COURSES IN MUSIC

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills 1	.50
MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
MU316	Music History II	1.00
MU318	20th Century Music	1.00
MU137	Methods: Drums	.25
MU158	Therapeutic Improvisation	.25
MU176/177 or MU 229	Voice Methods I & II or MU 170 App Voice x 2 (instrumentalists)/ or MU 229 Voice Ped I (vocalists)	.50
MU194	Functional Guitar Class	.25
MU196	Therapeutic Guitar	.25
MU324	Conducting	1.00
	Major Applied Study	4.00
	Minor Applied Study	2.00
	Music Elective	1.00
	Music Ensemble (each term)	0.00/.25
	Pass Piano Basic Skills Exam	
	Pass Voice & Guitar Proficiency Exam	
	First-Year Jury	
	Sophomore Barrier	
	Junior Recital	
	Senior Recital or Presentation	

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Typical four-year plan: BM/MT

Year 1

ED212	Human Relations	1.00
EN112	Intermediate English Comp.	1.00
IS101	Asking Questions	1.00
MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
MU183	Intro to MT Fieldwork	.25
MU184	MT Pre-Practicum	.00
MU194	Functional Guitar Class	.25
MU196	Therapeutic Guitar	.25
MU210	Principles of Music Therapy	1.00
MU211	MT Musical Foundations	.50
PSY101	Intro to Psychology	1.00
COM112	Oral Communication	.50
	Major Applied Music (x2 sem.)	.50
	Minor Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem.)	
	Pass First-Year Jury	

Year 3

MU158	Therapeutic Improvisation	.25
SW202	Group & Org. Behavior	1.00
MU312	Psychology of Music ¹ (or MU 313)	1.00
MU316	Music History II	1.00
MU318	20 th Century Music	1.00
MU324	Conducting	1.00
MU382	MT Practicum III	.00
MU383	MT Practicum IV	.00
PE101	Lifetime Wellness	.50
PSY224	Abnormal Psychology	1.00
SW 321	Research Methods (or PSY 321 Research Methods ²)	1.00
	Major Applied Music (x2 sem.)	1.00
	Ensemble Participation (x2 sem.)	
	Junior Recital	
	Minor Applied Music (x2 sem.)	.50

¹ Offered Winter & Fall in even years

² Requires MA 214 as prerequisite; exempt for students enrolled prior to Fall 2019

Year 2

EXS 217	Anatomy & Physiology I	1.00
EXS 218	Anatomy & Physiology II	1.00
IS201	Living/Diverse World	1.00
MU137	Methods: Drums	.25
MU 176/177 or MU 229	Voice Methods I & II (or MU 170 x 2)/ or MU 229 Voice Ped I	.50
MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU214	MT in Medical & Mental Health	.50
MU284	MT Practicum I	.00
MU285	MT Practicum II	.00
MU315	Music History I	1.00
PSY225	Life Span/Human Dev..(or PSY 210 & PSY 211)	1.00
RE101	Lit. of Old & New Testament	1.00
	Major Applied Music (x2 sem.)	1.00
	Minor Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem.)	
	Pass Sophomore Barrier	
	Pass Piano Basic Skills	

Year 4

FL	Foreign Language	1.00
ID	Interdisciplinary Studies	1.00
MU313	Infl. Of Music on Behavior ³ (or MU 312)	1.00
MU410	Current Issues/MT	.50
MU485	MT Practicum V	.00
MU	Non-applied music elective	1.00
RE/PH	Faith and Reflection	1.00
SW250	Current Topics/SW	1.00
	Major Applied Music (x2 sem.)	1.50
	Minor Applied Music (x2 sem.)	.50
	Ensemble Participation (x2 sem.)	
	Senior Recital or Presentation	
	Pass Voice & Guitar Proficiency Exam	
MU 405	MT Internship (off-campus) ⁴	1.00

³ Offered Winter & Fall in odd years

⁴ Taken after completion of all course work

ADDITIONAL DEGREE INFORMATION

Music Electives

MU125 – 128	Diction – English, German, French, Italian (.25 x 4)	1.00
MU151	Listening to Music	1.00
MU153	Collaborative Pianism	.25
MU154	Listening to Popular Music	1.00
MU156	Applied Piano Pedagogy	.25
MU221	Piano Literature	1.00
MU222	Vocal Literature	1.00
MU224	Marching Band and Instrument Repair	1.00
MU227	Piano Pedagogy-General Methods	.50
MU228	Piano Pedagogy-Study Methods	.50
MU229	Voice Pedagogy I	.50
MU230	Voice Pedagogy II	.50
MU235	Clarinet Literature and Pedagogy	1.00
MU252	Introduction to Ethnomusicology	1.00
MU305	Counterpoint	.50
MU312	Psychology of Music	1.00
MU322	Music in Christian Worship	1.00
MU351	Composition	.50
MU391	Orchestration	.50
MU392	Arranging	.50
MU401	Form and Analysis	.50

Music Minor

MU105	Music Theory I	1.00
MU106	Music Theory II	1.00
MU107	Aural Skills I	.50
MU205	Music Theory III	1.00
MU207	Aural Skills II	.50
MU315	Music History I	1.00
MU316	Music History II	1.00
MU318	20 th Century Music	1.00
MU324	Conducting	1.00
	Two applied Course credits (one piano; one vocal or non-keyboard instrument)	

TOTAL

10.00

APPLIED STUDY

The applied area is considered to be one of the most important aspects of music study at Wartburg College. During their time at Wartburg, 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 12 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.

APPLIED MUSIC FEES

Students will be assessed a \$425.00 fee per term of 1/2 hour applied lessons.

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 \$550 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).

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.

ATTENDANCE REQUIREMENTS FOR MUSIC PERFORMANCES

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 12 musical events per term, no more than two (2) of which may occur off-campus. At least two (2) events must be Wartburg large ensemble performances.

MINORS (including Elementary Education majors pursuing a Music endorsement):

Attendance at 6 musical events per term, no more than two (2) of which may occur off-campus. At least one (1) 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.

PIANO BASIC SKILLS REQUIREMENTS

The Piano Basic Skills Test is a graduation requirement for all BM, BME, and BA degrees. 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/4 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.)

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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 2 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.

GRADE REQUIREMENTS FOR ALL MUSIC MAJORS

Music majors are required to earn at least a C- in all music courses and B- for applied lessons on the student's primary instrument. Grades below a C- in a music course means the student has failed that course and must retake it. Music majors who earn a grade below a C- in a second attempt at any music class, including piano, will be required to select a major other than music. Students will be enrolled in Applied Piano or Piano Class until the Basic Skills Test has been completed in its entirety.

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

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.

1. 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.

2. 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.

3. 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.

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7) 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.

8) 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 your 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.

1. 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.

2. 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.

3. 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. 23-24)

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
student

advisor
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

GRADE REQUIREMENTS, MUSIC EDUCATION REQUIREMENTS & MEISTERSINGER SCHOLARSHIP GUIDELINES

1. Students must achieve a minimum cumulative grade point average of 2.00 in each of the following:
 - a. All courses taken at Wartburg
 - b. All courses submitted as comprising a major field of study, i.e., music
 2. 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- (see #3 below)). 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.***
 3. 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.
 4. Non-music majors wishing to take applied music lessons at the 300 level must have approval of the instructor.
 5. Approval for Student Teaching: Students apply for student teaching approval at a formal meeting held the Winter Term before they student teach. Written application is 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;
 - successful completion of Praxis Core and Praxis II exams;
 - 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.
6. 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.
 7. 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.)

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8. 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.

9. 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. (See page 39.)

10. 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 1 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.

LESSON GUIDELINES

1. Students taking applied lessons are expected to practice; guidelines will be communicated by each applied instructor to their students, 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.
2. 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.
3. 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.
4. 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.
5. 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!**

RESERVATIONS FOR THE RECITAL HALLS

The following guidelines are to be observed for reserving Orchestra Hall in preparation for a recital:

1. Reservations for rehearsal time can be made three to four weeks before the recital date.
2. The use of Orchestra Hall is limited to 1 1/2 hours at a time for any single rehearsal.
3. Students with scheduled recitals have priority for rehearsal time.
4. Junior recital students should have no more than two (2) periods in Orchestra Hall for rehearsal.
5. Senior recital students should have no more than three (3) periods in Orchestra Hall for rehearsal.

The grand pianos in Orchestra Hall, Choral Hall and Band Hall are kept locked. Students needing to rehearse (for recitals or seminars only) may obtain the key from the Marcia Haugen, Music Department office coordinator. The organ in Orchestra Hall is also kept locked. The key may be obtained by contacting Dr. Karen Black, college organist.

Instruments (such as pianos, harpsichords, band instruments, etc.) and other equipment normally a part of the music facility should not be moved without approval of the Chair of the Music Department or the appropriate ensemble director.

PRACTICE ROOM SIGN UP RULES AND COURTESIES

1. Students are not to sign up for more than a one hour block of time per day in a given practice room. (This is also indicated on the sign-up sheets).
2. Students are not to sign up for more than two (2) hours of practice time in a given practice room on one given day. If a student wishes to practice more than 2 hours per day, available times are on a first-come, first-served basis, or an alternate room may be used.
3. 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.
4. Rooms 123, 124, 125 and 127 are to be used for piano practice by piano majors and Meistersinger piano scholarship recipients only.
5. 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.
6. Classrooms may be used for practice when available. (This includes 210, 212, 35 and 43.)
7. 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.

RECITAL AND ENSEMBLE REQUIREMENTS

Minimum Recital Requirements:

Music majors must perform in recital in their major applied area. Performance times for each of the music degree options* are:

	<u>Minimum</u>	<u>Maximum</u>
Junior Recital: BA, BME/MT, BMMT and BME	15 minutes	20 minutes
Junior Recital: BM	30 minutes	45 minutes
Senior Recital: BA, BME/MT, BMMT and BME	30 minutes	40 minutes
Senior Recital: BM	60 minutes	75 minutes

*Any deviations from these rules must be approved by the recital committee.

In preparation for a music degree recital, students must:

- choose a committee consisting of the major applied instructor and two additional music faculty members (at least one member of the committee must be a full-time member of the department)
- present a preview performance to the committee a minimum of three weeks prior to the recital date. (Form available on page 35 or in music office.)
- receive approval from the committee to present the recital.

Senior recitals may be scheduled on weeknights or weekends with permission of the major applied instructor and the committee. It is ***strongly*** recommended that Senior BME and BA students share a recital with at least one other student.

Juniors must perform their recitals on a week day (Tues, Wed, or Thurs) and are required to have a minimum of two juniors on each recital. Juniors may give weekend recitals with permission of their major applied instructor, their collaborative pianist, and their committee. Juniors are strongly recommended to give their recitals in Fall Term.

Juniors are not to schedule receptions following their recitals in the FAC.

OPTIONAL RECITALS

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

- Students may give only ONE optional recital per year.
- Two weeks prior to the anticipated recital date, the student will play a preview for a committee of faculty (at least one of whom teaches in the student's primary area) who determine at that time if the recital will take place. If the preview is not passed, the student 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. Students 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.

LECTURE RECITALS

In addition to the regular degree performance requirements, the Music Faculty have adopted the Lecture Recital as a recital option for students for whom it is a more applicable culminating project (for example, in consideration of future vocation). The Lecture Recital Option may replace standard junior and senior recital requirements. It should be noted that:

1. This option only applies to BME, BME-MT, BM-MT and BA music majors. The Lecture Recital DOES NOT apply to the BM-Performance major.
2. Any student choosing this option must receive approval from the student's major professor in the applied area and must have permission from the recital committee and the full music faculty. To secure the permission of the music faculty, a written petition should be submitted to the Chair of the Music Department by the end of the term PRIOR TO the term in which the recital will take place.

LECTURE RECITAL REQUEST/APPLICATION

With the permission of the recital committee a student may present a Lecture Recital (solo and/or group) open to the public. This presentation offers many possibilities for the creative student (e.g. historical notes, demonstrations, narration, choral groups, etc.) but must be approved by the major professor and the music faculty. 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. The student will invite a committee of three faculty members, including the professor in their major applied area, to evaluate the presentation.

For those requesting this recital option, application sheets are available in the Music Office.

Along with your recital application you must provide the following:

1. A description of the performance project
2. Materials to be used (i.e., music, participants, medium, etc.)
3. Sources you plan to use if this involves historical and/or analytical research
4. A brief description of your planned lecture performance project
5. A list of your Lecture Recital Committee members and the name of your applied instructor

Please submit your "Request for a Lecture Recital Option" 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.

RECITAL TIMES

All recital times on weeknights should be 6:30 p.m. or 8:00 p.m. - no restrictions on weekends. All times need to be approved by the major applied instructor and the committee.

PROCEDURE FOR FILING THE DEGREE RECITAL APPLICATION

I. Selection of Dates:

Recital date: Consult with your applied instructor & collaborative pianist before securing a date on the master calendar in the Music Office.

II. The Recital Application

Please list all participants involved in the recital and their role in the recital. This list should include those listed in Section I, all accompanists, and all other performers on your part of the recital. The signature of the primary applied instructor must be obtained for each participating student no fewer than three working days prior to the preview. If more space is required for instructor signatures, use the back of this form. 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

The recital preview will include all participants. 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 and program ready for typing.

IV. The Recital

After the performance, the student will submit one (1) copy of their recital program to the members of their committee for signatures, which will indicate a passing performance. This must be done within 48 hours following the recital program for discussion and feedback concerning the performance.

When handing in the recital application, please attach a copy of the completed program with the recital application form. Include all information that will be printed on the program. The office personnel who type the recital program will use this copy.

The Music Department will pay for the printing of junior and senior recital programs. Programs should be typed to avoid clerical errors.

Your applied instructor MUST proofread your program at the preview BEFORE submission to the music office for printing.

Be advised that student employees may be unavailable to work for recitals during finals weeks and May Term.

Program notes and translations are the responsibility of the performer(s)
and are to be typed and printed separately at the performer's expense.

RECITAL APPLICATION

NAME _____ Sr. _____ Jr. _____ Opt. _____ DEGREE _____
HOMETOWN _____ Area _____ (piano, soprano, etc.)
STUDIO _____

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

Please list all participants & what they are performing on your part of the program. Obtain a signature of approval from all primary applied instructors **before your preview**. Be advised that student employees may be unavailable to work for recitals during finals weeks and May Term. **Turn in your program (exactly how you want it typed & in order with others on your recital if applicable) to the committee at your preview.** When the preview is approved, submit this form and your program to the music office.

_____	_____	_____
(Name)	(Applied Instructor)	(Date)
_____	_____	_____
(Name)	(Applied Instructor)	(Date)
_____	_____	_____
(Name)	(Applied Instructor)	(Date)
_____	_____	_____
(Name)	(Applied Instructor)	(Date)
_____	_____	_____
(Name)	(Applied Instructor)	(Date)

The preview has been accepted.

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

Junior Recital Research Requirement – Student Guidelines

Choose one piece or set of pieces from your recital repertoire and prepare the following three **components** for your preview:

1. Biography of the composer
Students will demonstrate an appropriate general knowledge of the composer and his/her background, as well as any unusual or significant information about the work(s) chosen, relative to this general history.
2. Analysis
Students will show a general understanding of phrase structure and form, and will identify any unusual/distinctive features of the piece (+6 or N6 chords, unusual modulations, abridged sonata form, etc).
3. Conclusion
Students will articulate how this general research and analysis has increased their understanding of the work and how this has affected/changed their approach to and interpretation of the work.

Bring **your notes** and **an** annotated score to your recital preview (***the committee should receive this score a week before your preview***). You will be expected to answer questions from your committee about the **three elements listed above**, and should be able to show a depth of musical understanding that has grown **as a result of** this study. Within **two** days of a successful preview, **you will** write a paragraph of about 150 words that summarizes your research **and your discussions with the committee at your preview**. ***This summary should be turned in to the music office, along with your signed preview form.*** The paragraph should be suitable to use as program notes – though you need not actually distribute them at your recital.

Committee Members

One member of your committee will be responsible for ensuring that this recital requirement is met, **and will typically be chosen from faculty who teach history or theory**. Keep this in mind when choosing your committee. Questions about this requirement (particularly concerning the Analytical/Critical element) can be directed to this faculty member before the preview, but you are solely responsible for generating the content.

Senior Recital Research Requirement – Student Guidelines

Students preparing for the senior recital must create scholarly program notes which demonstrate the student's overall understanding of the musical elements of their recital program. These should address how a historical perspective and general analysis have resulted in greater musical understanding and an enhanced performance.

Students are encouraged to use the [Junior Recital Research Guidelines](#) (above) for preparation of these program notes. The notes may be printed at the performer's expense if the student wishes to distribute them to the audience.

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	.25
MU 111	Castle Singers, Dr. Nicki Toliver	.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 120	Wind Ensemble, Dr. Craig Hancock	.25
MU 121	Knightlites Jazz Band, Simon Harding	.00
MU 122	Symphonic Band, Dr. Scott Muntefering	.00
MU 123	Chamber Music Ensemble, various	.00
MU 130	Wartburg Community Symphony Orchestra, Sam Stapleton	.25
MU 132	Wartburg Kammerstreicher, Sam Stapleton	.00
MU 271	Wartburg Opera Workshop, Dr. Brian Pfaltzgraff	.25

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 this possibility 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 Stephanie Klemetson, 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 Stephanie Klemetson and the director of the ensemble with which you are traveling.

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:

- a. Helene Gerdes Scholarship
- b. Eva Ellsworth Dungan Scholarship
- c. Emma Hobelman Scholarship
- d. Edwin Liemohn Music Scholarship
- e. Maynard and Doris Anderson Scholarship
- f. Franklin E. Williams Family Orchestra Flute Scholarship
- g. Pauline Seegers Scholarship
- h. Edmond Dubs Memorial Scholarship
- i. Presser Scholarship*
- j. Castle Singers
- k. Genevieve Stelberg Music Therapy Scholarship
- l. Irene Meyers Scholarship
- m. Clara Fuehr Hilliger Scholarship
- n. Rudi Inselmann Organ Scholarship
- o. C. Robert Larson Scholarship
- p. Martha-Ellen Tye Scholarship
- q. Dr. Suzanne K. Torkelson Piano Scholarship
- r. James and Clarice Morrison Scholarship
- s. James Infelt Annually Funded
- t. Mavis Johnson Graven Scholarship
- u. Lester E. and Augusta V. Rasmussen Scholarship
- v. R. Kenneth Trapp Family Scholarship
- w. Keith Blunt Scholarship for Organ
- x. Marcella McCormick Music Scholarship

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.

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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:

1. A certificate of achievement
2. A financial award from The Presser Foundation

WORK-STUDY OPPORTUNITIES

I. ACCOMPANYING

Procedures for accompanying through the work-study program for the Wartburg College Music Department (piano Meistersinger Scholarship recipients, please refer to the section on Meistersinger Accompanying Guidelines on page 30):

1. Students must audition and be approved for accompanying by the Music Department Keyboard faculty and be cleared for work-study by the Financial Aid Office. The music office will file a work request with Student Employment.
2. Once a student is approved, accompanying assignments will be made through the Music Office.
3. Accompanists are responsible for the following:
 - a) adequately prepare the assigned literature
 - b) prompt attendance at all assigned times
 - c) have assigned literature heard by their applied instructor or the instructor of MU 153 Collaborative Pianism (Accompanying Seminar) no less than five working days before a recital preview or departmental recital
4. For each 1/2 hour you accompany, you arrange an additional 1/2 hour per week of practice. You will be compensated for this time, which is monitored through KnightTime.

II. LAB WORKERS

MUSIC THERAPY/MUSIC EDUCATION LAB

Workers for the education/therapy lab are assigned by the Music Department office coordinator in consultation with faculty, and are responsible for opening and closing the lab. Lab workers report to the Student Lab Manager and Assistant Lab Manager (who report to Professor Barbara Ashton).

Hiring practices and pay schedules are the same as those listed above.

III. GENERAL WORK STUDY

ENSEMBLE LIBRARIANS

The director of each major ensemble will select an ensemble librarian. Each librarian is responsible for fulfilling the duties determined by the ensemble director.

OFFICE WORKERS

Office workers are hired by the music office coordinator.

INDIVIDUALLY ASSIGNED WORK STUDY

The duties for general work-study will be determined by the individual professors to whom each student is assigned.

IV. PAYMENT PROCEDURE

1. Student employees paid on an hourly basis are required to record their work hours utilizing the KnightTime system. Student employees are required to use their Wartburg ID card to punch in and out at a timeclock as a means of recording their work hours. [Directions for utilizing the timeclocks](#) and a [map](#) to locate the timeclocks on-campus can be found on the Student Employment website. Student employees' work hours must be reviewed and approved by their supervisor(s) on the KnightTime web application before they can be processed for payment.
2. Students are paid on the 15th day of each month. Students will pick up their checks in the Controller's Office and must present their student I.D.
3. Students may not exceed the total amount of approved work-study. The music office coordinator will have a record of student earnings in the music office. In some cases, the work-study amount may be increased.
4. Students may be dismissed from work-study (with one warning) if their responsibilities are not fulfilled.

TOWER SCHOOL OF MUSIC PREPARATORY PROGRAM

Students from the community may receive weekly individual lessons from Wartburg Music students in a variety of instruments. According to Wartburg College policy, any student teaching at the college must register all their students through the program; failure to do so represents violation of college policy. Students register through the Tower School of Music, and teachers are paid by the college through KnightTime.

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Student teachers qualify for teaching by satisfactorily passing requirements as follows:

- 1) Continuing study in the teaching area;
- 2) First year music theory or equivalent test of theory;
- 3) Piano proficiency or basic skills exam for piano and voice teaching;
- 4) Pedagogy (MU 227, MU 228, MU 229, MU 230, or equivalent independent study). Student teachers will need the recommendation of their applied, theory, and pedagogy teachers in order to be accepted into the program.

After training in teaching methods and materials, student teachers are mentored in teaching the students assigned to them. The supervising teacher, selected by the student teacher, critiques student's work and student teacher's instruction, advising the student teacher as to suitable materials and methods for each student. Student teachers prepare semester goals for each student and submit them to their supervisor; all students in the Tower School perform at the end of the semester, for which they receive comments and feedback is given to the student teacher.

Student teachers are expected to observe the highest level of professionalism, planning for the success of their students, interacting with parents and students, preparing students for performances and festivals, and keeping accurate records. At the end of their Tower School teaching experience, teachers are expected to leave records for the students with the supervisor, so that students in the program may continue with their new teacher.

Interested students should contact Dr. Suzanne Torkelson, Director of the Tower School.

MUSIC HEALTH AND SAFETY STATEMENT

The Music Department of Wartburg College 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.

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

- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (lawnmower, MP3 player 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 (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume, and wearing ear protection) 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/osha3074.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:¹

- Carpal Tunnel Syndrome: characterized by a tingling sensation or numbness 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 tendons, muscles or 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 and Avoid Injury www.movewellandavoidinjury.com

Alexander Technique www.alexandertechnique.com

Feldenkrais Method www.feldenkrais.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 not common for students to “share” instruments during a given semester, all school-owned instruments are available to students for use in methods and ensembles. 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 more information about hygiene, please visit the following websites:

Irish Dentist http://www.irishdentist.ie/news/news_detail.php?id=3807

Healthy Musicians Workshop www.healthymusiciansworkshop.com

The Performing Arts Medical Association www.artsmed.org

¹ From musiced.about.com

COPYRIGHT RULES AND REGULATIONS

AN OUTLINE FOR THE CORRECT USE OF COPYRIGHTED PRINTED MUSIC

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 to 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 Copyright Act of 1976. 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 basic provisions of this new statute.

A complete story of the copyright Law of 1976; and further information may be obtained by writing: The Copyright Office, Library of Congress, Washington, DC 20559.

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 are indicated on those publications.

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

- the time and creative effort of the composer
- the investment of time and money by the publisher
- 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.

A more detailed pamphlet, THE UNITED STATES COPYRIGHT LAW--A GUIDE FOR MUSIC EDUCATORS--is available from Music Publishers Association, 130 West 57th St., NY, NY 10019.

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 compilation
- Reproducing material designed to be consumable such as workbooks, standardized tests and answer sheet
- 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:

1. Emergency copying to replace purchased copies, which for any reason are not available, for an imminent performance provided purchased replacement copies shall be substituted in due course.
2. For academic purposes other than performance, multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria but in no case more than 10% of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies which have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
4. 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.
5. A single copy of a sound recording (such as a tape, disc or cassette) of a 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 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:

1. Payment of from \$250 to \$10,000 (statutory damages) and if the court finds willfulness, up to \$50,000; and
2. If willful infringement for commercial advantage and private financial gain is provided, fines of up to \$50,000 and/or two years imprisonment or both.

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.

THE MOST FREQUENTLY ASKED QUESTIONS (FAQ)

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 material.

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 No 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 Purposes 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 word" make 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?

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

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Can I Make A Record Or Tape Using A Pre-recorded 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 duplication and permission must be obtained from the copyrighted 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.

IF YOU KNOW OF A SCHOOL, A CHURCH, ETC., WHERE ILLEGAL PHOTOCOPYING GOES ON, TAKE A STAND, SEND ALL INFORMATION TO: MUSIC PUBLISHERS ASSOCIATION, 130 WEST 57TH ST. NY, NY 10019, who will refer it to legal counsel for further evaluation and investigation.

This information was published by:

Music Publishers Association
130 West 57th St.
NY, NY 10019

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APPENDIX I
LIST OF MUSIC CLASSES

MU 090	Elementary Music Theory	0.00
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	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 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 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	MT Musical Foundations I	0.50
MU 214	MT 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 (offered Winter term, even years)	0.50
MU 228	Piano Pedagogy – Studio Methods (offered Winter term, odd years)	0.50
MU 229	Voice Pedagogy I	0.50
MU 230	Voice Pedagogy II	0.50
MU 235	Clarinet Literature & Pedagogy	1.00

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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 (offered Winter and Fall even years)	1.00
MU 313	Music and Behavior: Therapeutic Approaches (offered Winter and Fall odd years)	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 (Inst. Majors)	variable
MU 450	Independent Study and Research: Instrumental Pedagogy (Inst. Majors)	variable
MU 461	Perspectives in Music	1.00
MU 485	Music Therapy Practicum V	0.00
MU 495	Special Topics	variable

Applied Music: Class Instruction

MU 155	Piano Class	0.25
MU 194	Functional Guitar Class	0.25

Applied Music: Private Instruction

(1xx level is ½ hr. weekly lessons (.25 credit), 2xx is 1 hr. (.50), and 3xx level is 1 hr. (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	

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MUSIC ORGANIZATIONS

MU 110	Wartburg Choir	0.25
MU 111	Castle Singers	0.25
MU 112	St. Elizabeth Chorale	0.00
MU 113	Kantorei	0.00
MU 114	Ritterchor	0.00
MU 119	Handbell Choir	0.00
MU 120	Wind Ensemble	0.25
MU 121	Knightlites Jazz Band	0.00
MU 122	Symphonic Band	0.00
MU 123	Chamber Music Ensemble	0.00
MU 130	Wartburg Community Symphony Orchestra	0.25
MU 132	Wartburg Kammerstreicher	0.00
MU 271	Opera Workshop	0.25

APPENDIX II
MUSIC CLASSES OFFERED IRREGULARLY

MU 158	Therapeutic Improvisation (offered Fall, odd years)
MU 221	Piano Literature and Materials
MU 222	Voice Literature and Materials (offered Fall, odd years; or by independent study)
MU 224	Marching Band and Instrument Repair
MU 227	Piano Pedagogy – General Methods (Fall, even years)
MU 228	Piano Pedagogy – Studio Methods (Fall, odd years)
MU 235	Clarinet Literature and Pedagogy (every third year)
MU 252	Introduction to Ethnomusicology
MU 305	Counterpoint
MU 312	Psychology of Music (Fall & Winter, even years)
MU 313	Music and Behavior: Therapeutic Approaches (Fall & Winter, odd years)
MU 322	Music in Christian Worship (Winter, even years)
MU 351	Composition (sufficient student interest)
MU 391	Orchestration (sufficient student interest)
MU 392	Arranging (sufficient student interest)
MU 401	Form and Analysis (Winter, even years)