

Letter of Introduction

Dear Musicians,

It is my hope that you are ready for an incredible year in the Department of Music. My colleagues and I continue to adapt, change, and strengthen our department through our curriculum. We hope this guide can help you navigate through these revisions.

As a reminder, be sure to look over the section describing the **Music Colloquium**, a series of lectures and pre-concert talks.

This new academic year holds many promises that will become realities as we work together. Through your efforts in lessons, ensembles, and the classroom our common goals of improved individual and collective musicianship will be realized.

With high hopes for our creative collaboration, I wish you a most successful year.

Sincerely,

Dr. Justin Knoepfel

Chair, Department of Music

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Statement of Mission

Rooted in a rich Lutheran musical tradition with a commitment to innovation, the Gustavus Adolphus College Department of Music prepares students to lead lives grounded in the musical arts. Our department demonstrates nationally recognized excellence in teaching, research, and performance with a continual expectation for growth and improvement. By weaving diverse experiences and engaged learning practices, the department prepares our students for a lifetime commitment to the arts through vocation and avocation.

Rooted and Open Ideals: Faith & Music Participation

Gustavus is a school associated with the Evangelical Lutheran Church in America (ELCA). Sacred texts and music are a part of Gustavus' history and identity, and we recognize and value these roots. Student performers do not need to ascribe to Christianity or any other faith tradition in order to be a part of this course. And we are open to the world, to other faith traditions, to other perspectives and values, and to robust dialogue around complex and long-held ethics and practice. To that end, we are both **rooted** and **open**.

Further ways to think about the student performer's role include:

1. **Musical performer** - the student focuses on the performing experience as an academic learning experience and as a chance to advance their musical performance skills.
2. **Interfaith learning opportunity** - performing religious/sacred music that is not aligned to a student's own religious identity provides students with an opportunity to learn about aspects of another religious tradition in order to develop appreciative knowledge about that tradition that is different than their own.
3. **Supporting and enhancing the sincere religious expression of others** - as an act of service and love of others, student performers have the chance to serve others by supporting the sincere religious experience of a group of people, thus enhancing the lives of others through music and beauty.
4. **Expression of one's own religious beliefs** - students who identify as members of the tradition represented in the music have the opportunity to express their own religious and spiritual beliefs through the act of musical performance. It may also be the case that a student does share the identity of the tradition, but does not hold the same (theological) beliefs as expressed in the texts of the music. In this case, the student has the opportunity for an intrafaith learning experience, meaning that they are able to learn about the diversity of perspectives within their own tradition and can grow in their appreciation for other perspectives within their tradition.

Departmental Description

Music is an integral part of the heritage of Gustavus Adolphus College. The Music Department has a long history of excellence evidenced by the outstanding achievements of its graduates and notable performances by its ensembles.

The Department takes great pride in its music majors and the large number of non-music majors who value a continuing engagement with music in their education and their lives. It offers a strong music core curriculum including the music education major and the Honors Program for advanced studies.

Being among the first colleges to create a classroom utilizing computer assisted music technology, the Department continues to pursue innovative teaching strategies and practices.

Section 1

General Information for Music Students

The Facility

The Department of Music, along with the Art and Art History, Communication Studies, and Theatre and Dance Departments, is housed in the Schaefer Fine Arts Center. This two-building complex, designed by Hammel, Green, and Abrahamson was dedicated in the fall of 1971 and provides an attractive and comfortable physical environment for classes, rehearsals, and performances. Most campus musical events are scheduled in the 475-seat Jussi Björling Recital Hall (BRH), which memorializes Sweden's famed Metropolitan Opera tenor. Also located in the Fine Arts Music (FAM) area are thirty-four individual practice rooms, a Composition-Theory Music Lab (FAM 304), general-purpose classrooms, ensemble rehearsal spaces, instrument storage areas, faculty offices and teaching studios, the Office of Fine Arts (Björling Recital Hall loft), and the Department of Music Office (FAM 318). The Kresge Room, finished in 1980, provides an area for use by dance classes. Restrooms are located on the first floor north beyond the glass doors, at the middle of the second floor near the elevator, and on the north end of the third floor near the Communication Studies Department classrooms and faculty offices. Some classrooms within the music building are kept locked because of the valuable audio, electronic, and musical equipment they contain.

Building Hours

- Monday-Thursday: 7:00 AM – 1:00 AM
- Friday: 7:00 AM – 11:00 PM
- Saturday: 9:00 AM – 11:00 PM
- Sunday: 9:00 AM – 1:00 AM

Departmental Overview

The Department of Music at Gustavus Adolphus College provides opportunities for students to study music in the context of a liberal arts education. Over a third of the students at Gustavus choose to study music through courses in theory, history, appreciation, pedagogy, and performance.

Students interested in majoring in music will receive the Bachelor of Arts degree with a Major in Music or Music Education. The core of the curriculum for the major emphasizes theoretical concepts and applications, historical perspective, aural and analytical skills, and performance techniques. In addition to the completion of the major, students may choose Departmental Honors in Performance, Composition, or History-Literature. Also, advising information is available for students with special interests in music, including Church Music, Music-Business, Music-Computer Composition, Music-Theatre, and Music Therapy. Gustavus also offers a minor in Arts Administration for students seeking internships within the arts community. A flexible music minor is available for those students who complete five courses of music study, including MUS 101, MUS 103, and MUS 111. Detailed information regarding the Music Major, Departmental Honors and special interest programs can be found in the [Academic Catalog](#) and in Section 10 of this handbook.

The musical year at Gustavus is highlighted by several events. The annual presentation of Christmas in Christ Chapel involves over 350 student musicians. Several ensembles, including the Gustavus Choir, the Choir of Christ Chapel, the Gustavus Wind Orchestra, the Gustavus Symphony Orchestra, and the Gustavus Jazz Lab Band make concert tours each year. In recent years, Gustavus ensembles have performed in Eastern and Western Europe, Scandinavia, China, Japan, Canada, South Africa, the Middle East and throughout the continental United States. Each year the Gustavus Artist Series brings outstanding ensembles and recitalists to campus. In addition, music faculty, individual student performers, student ensembles, and faculty ensembles present more than 240 concerts and recitals each year. These events offer rich and varied musical opportunities for both the campus and the greater Gustavus community.

Department of Music Office (FAM 318)

The Department of Music Office is staffed by Administrative Assistant and student workers. Faculty mailboxes are located in the Music Office, monthly work-study timecards are turned into the Music Office, and keys are rented from the Music Office. Please contact the Department of Music Office at any time with any questions or concerns.

Department of Music Office Hours, Contact Information

- Monday-Friday: 8:00 AM – 4:00 PM
- Office Telephone: 507.933.7364

Research Materials

All music-related books such as composer biographies, literature surveys, and historical-theoretical research are located on the top floor of the Folke Bernadotte Library (ML and MT sections).

All music recordings can be accessed via the Gustavus Library. Our online streaming services, only available on-campus, includes the [Jazz Music Library](#), the [Naxos Music Library](#) and Gustavus' online music archive.

Music Lab (FAM 304)

The Music Lab is a computer/electronic keyboard center staffed by student workers. Students frequently use the Music Lab to complete Music Theory assignments. Each computer in the music lab is equipped with Finale® music notation software with which students complete homework sets and composition assignments.

Music Lab Hours

Because it is staffed by student workers whose schedules vary by semester, the hours of the Music Lab are subject to frequent change. Please periodically check and note the hours of operation posted beside the door of FAM 304.

Additional Finale workstations are in the Music Student Lounge, third floor.

Student Storage Space

Keyboardists and Vocalists

Keys for music lockers (6.25" by 12.5") are available from the Department of Music Office for a rental deposit of \$5.00. This deposit is refunded with the return of the key at the end of the academic year. Music lockers are located on the second floor near the Kresge Room at the bottom of the main staircase. They provide both convenient and safe storage. When renting a key from the Department of Music Office, please bring the correct deposit amount (\$5.00); money is not kept on hand within the Department for making change.

Instrumentalists

Lockers of various sizes for instrumental storage are available on the first floor. Keys and combinations for these lockers may be obtained from the Instrumental Music Assistants (IMA), a student staff under the supervision of Dr. James Patrick Miller, Director of Bands. A \$5.00 rental deposit is requested for storage in one of the large lockers. As with other Department lockers and keys, the \$5.00 deposit is refunded with the return of the key to the Instrumental Music Assistants.

Instrumental Music Assistants:

- Office Location: FAM 108
- Office Hours: by appointment
- E-Mail Address: ima@gac.edu

There is no master key or duplicate of any locker key. If you forget a locker key, your locker cannot be opened. The designated owner of a lost key will not recover the initial \$5.00 deposit, which will be used toward the cost of replacing the lock and key. In addition, the *student will be charged the cost* for a technician or locksmith to remove materials. If at the end of the year the key is not returned, then a \$100 charge will be assessed at the end of year.

Instrumental Rental Policy

In order to assist the Department of Music with the rising cost of maintaining College-owned instruments, a fee of \$100.00 per semester is charged for instruments checked out to students for use in various brass/string/woodwind lessons and ensembles. The total Instrument Maintenance Fee collected from any one individual per academic year will not exceed \$600.00. Instruments may be checked out to more than one person at a time (classical guitars, for instance), but each individual will be assessed the fee to help maintain the collection of College-owned instruments.

Exceptions: (1) Students are not charged for use of pianos, pipe organs, harpsichords, harps, or percussion instruments. (2) Music majors enrolled in technique courses will not be charged for short-term use of instruments. (3) Students asked by a conductor to play a special-need instrument (piccolo, Eb Clarinet, flugelhorn, etc.) will not be charged a fee for use of that instrument.

Music students who request to use a College-owned instrument for the summer will also be charged a \$100.00 fee. Harps are charged a higher fee for summer rental (\$120). Instrument availability during the summer months may be limited, as this is when most repair and maintenance takes place.

Room Keys

Keys are also available for use of certain practice spaces and classrooms containing grand pianos, pipe organs, and harpsichords. A signed permission note from the applied instructor is required to secure a key. Students checking out a room key will need to sign a form agreeing to return the key. If it is not returned at the appropriate time, the student's account will be charged \$100 for the loss of the key.

Room and Concert Hall Reservations

All regular rehearsals, sectionals, meetings, etc., should be scheduled ahead of time to avoid conflicts. The schedule posted by each classroom or studio door will list the regularly scheduled events for each space. One-time additions to that schedule should be arranged through the appropriate office. For Björling Recital Hall, contact Coleden Wedge. For any of the music rooms, stop by the department office.

Björling Recital Hall

Use of Björling Recital Hall (BRH) is scheduled through the Office of Fine Arts, which is located on the second floor of the Björling Recital Hall lobby. Students are encouraged to use BRH for dress recital preparations only, piano students with 2-3 times extra space time. Reservations are made online by music faculty, subject to approval by the Fine Arts Office. Students may reserve BRH for limited hours of recital preparation time during normal hours (Monday-Friday, 8:00 AM – 4:00 PM) and an additional one to two hour period for an evening dress rehearsal. Concert lighting should be used only for a dress rehearsal.

Music Rooms Fair Use Policy

Ad hoc student music groups that do not receive academic credit but wish to rehearse in music building facilities must have a supervising faculty member reserve FAM 106 for rehearsals. It is not acceptable to simply move into and occupy rooms that appear to be vacant. A master schedule for room reservations is maintained in the Department of Music Office. To avoid conflicts, please make reservations in advance. The College drum sets and amplifiers can only be used by music students who are currently enrolled in courses in those areas of study. There is no storage space for student-owned drum sets and amplifiers. Loud volume in rehearsals can be disruptive to other individuals in the building who are at work in offices or classrooms, practicing, or studying. Please be considerate of others in the building and control volume levels for rehearsals so that it will be contained in the room with minimum overflow.

Lost and Found

The Gustavus Adolphus College Lost and Found is located in the Safety and Security Office (507.933.8888). Please check with the Department of Music Office staff with regards to items believed lost in the music building. Do not leave personal belongings in practice rooms, classrooms, or hallways. Rather, make use of available storage and locker space. Identify and label all personal belongings including books, binders, notebooks, scores, and especially instruments.

Smoking and Tobacco Use

As of July 1, 2018 Gustavus Adolphus College is a **tobacco free college**. Tobacco use is prohibited within all college campus grounds, college owned or leased properties, and in campus-owned, leased, or rented vehicles even when used outside campus grounds.

Tobacco products include but are not limited to cigarettes, cigars, pipes, water pipes (hookah), bidis, kreteks, smokeless tobacco, chewing tobacco, snus, snuff, electronic cigarettes and any non-FDA approved nicotine delivery device.

Section 2

Faculty, Staff, and Organization

Department of Music Faculty: 2021-22

- **Bergmark, Krissy**, M.M.: Percussion, Music of World Cultures
- **Berndt, Alexandra**, D.M.A.: Bassoon
- **Brandt, Jonathan**, D.M.A.: Trumpet, Chamber Brass Ensembles
- **Bryant, Alexandra**, D.M.A.: Music Theory, Composition, Music Theory and Composition Area Coordinator
- **Cherland, Elisabeth**, D.M.A.: Choir of Christ Chapel, Lucia Singers, Social Justice Choir, Music Theory, Conducting, Choral Methods
- **Clinefelter, Molly**, M.M.: Voice
- **Dean, Brandon**, D.M.A.: Gustavus Choir, Conducting
- **DeGraff, Anna**, D.M.A.: Voice, Vocal Techniques, Music Theory
- **DeVoll, James**, M.M.: Flute, Flute Choir
- **Dye, Karin**, Philharmonic Orchestra
- **Engebretson, John**, M.M.: Saxophone, Saxophone Quartets
- **Erdahl, Rolf**, D.M.A.: Double Bass
- **Erickson-Lume, Sarah**, M.M.: Oboe, Recorder Ensemble
- **Hess, Jeffrey**, D.M.A.: Voice
- **Ishikawa, Masa**, D.M.A.: Piano, Adolphus Jazz Ensemble, Jazz Combos, Vocal Jazz Ensemble
- **Knoepfel, Justin**, D.M.A.: Department Chair, Viola, String Area Coordinator
- **Kozisek, David**, D.M.A.: Voice
- **Krusemark, Brady**, B.A.: Gustavus Campus Band
- **Lin, Ruth**, D.M.A.: Gustavus Symphony Orchestra, Conducting
- **Mautner-Rodgers, Sharon**, B.M.: Cello
- **Meffert-Nelson, Karrin**, D.M.A.: Clarinet, Gustavus Chamber Winds, Woodwind Area Coordinator
- **Miller, Heidi Johanna**, D.M.A.: Gustavus Wind Symphony, Music Education
- **Miller, James Patrick**, D.M.A.: Gustavus Wind Orchestra, Conducting, Music Education Area Coordinator, Percussion Area Coordinator
- **Moeller, Johnathan**, M.M.: Guitar
- **Moiseeva, Natalia**, D.M.A.: Violin
- **Moore, D. Scott**, D.M.A.: Trombone, Brass Ensembles, Music History, Chapel Brass, Brass Area Coordinator
- **Morey, Melissa**, M.M.: Horn, Horn Choir, Brass Choir
- **Olson Moser, Jill**, D.A.: Violin
- **Oshima-Ryan, Yumiko**, D.M.A.: Piano, Piano Pedagogy, Aural and Keyboard Skills, Quiet Mind (Performance Anxiety)
- **Rappel, Adam**, D.M.A.: Percussion, Percussion Ensemble

- **Skaar, Trygve**, M.M.: Tuba, Euphonium, Tuba/Euphonium Ensemble
- **Smith, Christina**, M.M.: Voice
- **Snapp, Patricia**, D.A.: Voice, Vocal Pedagogy, Vocal Chamber Music, Voice Area Coordinator
- **Stamps, Dave**, D.M.A.: Gustavus Jazz Ensemble, Music Industry, Jazz Area Coordinator
- **Tracy, Phala**, M.F.A.: Harp
- **Wang, Esther**, D.M.A.: Piano, Accompanist Supervisor and Coach
- **Williams, Melissa Ann**, M.M.: Voice
- **Winterfeldt, Chad**, D.M.A.: Organ, Handbells, Music History, Music Colloquium Coordinator

AREA COORDINATORS

Within each applied music area, there is a designated Area Coordinator intended to serve as the first contact beyond the private instructor if questions arise about any aspect of performance study. These individuals can be of immediate assistance regarding instrument repairs, equipment, lesson scheduling, area seminars, end-of-semester auditions, recitals, performances, etc. If further assistance is needed, students are encouraged to speak with the Chair of the Department.

Brass

- Area Coordinator: Prof. Scott Moore
- Office: FAM 115
- Office Telephone: 6260
- E-Mail Address: smoore@gac.edu

Guitar and Percussion

- Area Coordinator: Prof. James Patrick Miller
- Office: FAM 107
- Office Telephone: 7340
- E-Mail Address: jpmgwo@gac.edu

Keyboard

- Area Coordinator: Prof. Yumiko Oshima-Ryan
- Office: FAM 319B

- Office Telephone: 7303
- E-Mail Address: yumiko@gac.edu

Strings

- Area Coordinator: Prof. Justin Knoepfel
- Office: FAM 305
- Office Telephone: 7360
- E-Mail Address: jknoepfe@gustavus.edu

Vocal

- Area Coordinator: Prof. Patricia Snapp
- Office: FAM 101
- Office Telephone: 7359
- E-Mail Address: snapp@gac.edu

Woodwinds

- Area Coordinator: Prof. Karrin Meffert-Nelson
- Office: FAM 307
- Office Telephone: 6005
- E-Mail Address: kmeffer2@gac.edu

Each area differs slightly in its configuration of studio classes, seminar classes, and end-of-semester performance requirements. Each set of requirements is consistent with the area's unique student enrollment figures, staffing profiles, and teaching approaches of the area faculty. Parallel requirements among all areas include: (1) all students studying applied music must attend seven recitals or concerts each semester, (2) there is a system of area-specific classes and performance opportunities for students, and (3) students must have experienced performance at the area level before appearing in departmental recitals.

Office of Fine Arts

The Office of Fine Arts is located in the loft area of the Björling Recital Hall lobby. The director, assisted by student workers, coordinates and manages departmentally endorsed student, faculty, and guest-artist recitals. The Manager of Music Ensemble Tours is also located there.

Office of Fine Arts

- Miguel Sousa - Director of Fine Arts
- Monday-Friday: 8:00 AM – 4:00 PM
- Office Telephone: 507.933.7013
- E-Mail Address: msousa@gustavus.edu

Office of Fine Arts

- Coleden Wedge - Assistant Director of Fine Arts, Tour Manager
- Monday-Friday: 8:00 AM – 4:00 PM
- Office Telephone: 507.933.7013
- E-Mail Address: coledenw@gustavus.edu

Section 3

Academic Considerations for Music Students

[Academic Catalog: 2021-22](#) Music Department Major/Minor Information (pp. 180-189)

Music Department Guidelines for Independent Study Proposals

All students who wish to complete an Independent Study project under the auspices of the Department of Music should observe the following guidelines in the development and preparation of an Independent Study Proposal (available from the Office of the Registrar):

- Students should discuss the study with, and obtain permission to proceed from, the primary instructor for the project. If necessary and appropriate, other faculty members assisting with the project should be contacted and consulted as well.
- Obtain three copies of an Independent Study Proposal Form from the Office of the Registrar. Use one copy to draft the proposal (after consulting the project instructor) and a second for additional revisions. The third and final copy should be neatly typed. Students may request to view samples of successful Independent Study Proposals by contacting the Department Chair (jknoepfe@gustavus.edu).
- Drafts of Independent Study Proposals by December 1 for January Interim Experience and Spring Semester approval, and by May 1 for Fall Semester approval.
- Once the instructor has signed the Independent Study Proposal form, submit the proposal to the Chair of the Department for review. If requested, revise and resubmit the proposal to the Chair of the Department.

Independent studies only need approval from the instructor of the course and the department chair. Departmental approval is reserved only for independent studies that are required components of the major (e.g. honors tracks, CBAs, etc.). Copies of the approved proposal shall be distributed to the instructor, other faculty as appropriate, and the department chair. The student must submit the signed proposal to the Office of the Registrar and give copies to the instructor, any other faculty involved in the project, and the department chair.

The college requires that registration for all Independent Study courses in the Fall and Spring semesters be completed during the first two weeks of the term. For January Interim Experience registration deadlines, refer to information posted by the Registrar. The student should consult the academic course catalog for additional information.

Revised: January 2022

Section 4

Applied Lessons (MUS 245/345– 267/367)

Overview

All students taking lessons for the first time must audition during Fall Orientation. Students must audition for areas in which they desire to participate: piano and organ students audition to ensure their enrollment in the correct level of study, and instrumental and vocal students audition for both lessons and ensemble placement in one hearing. Most students taking voice lessons for the first time at Gustavus should register for MUS 129 (Voice Class) unless they are music scholarship recipients. Current policy articulates that only one applied lesson course be taken each semester. Successful private lesson study at the college level demands considerable preparation. Exceptions to this recommendation are sometimes allowed for music majors with a double performing emphasis. Permission must be obtained from the Chair of the Department to enroll in more than one applied lesson studio.

The Music Colloquium, Concert Attendance Requirements

The purpose of the Department of Music Colloquium Series will significantly develop the listening skills, comprehension, and historical/cultural awareness of our music majors

Declared Sophomore, Junior, and Senior Music Majors are required to attend 4 Colloquium Series events in person each semester in residence. Attendance credit will require a brief paragraph-length written reflective submission for each event. In addition, Majors shall choose one event each semester and write a 2 - 3 page, double-spaced reflective paper, submitted by the end of the semester to the coordinator of the Colloquium Series

All students registered for private lessons are required to attend 5 concerts or recitals (CRs) as an audience member each semester in residence. **For more information, please contact Dr. Chad Winterfeldt** (cwinterf@gustavus.edu).

Be sure to read more about the requirements for the [Music Colloquium Series here](#).

Registration and Audition Procedure

All new students intending to study privately should register for one 0.50-credit lesson course when registering for Fall Semester and must confirm this registration for lessons by completing a Fall Orientation audition.

Students who have not formally declared a music major or are without a music scholarship will be charged **\$640 per half-credit** for lessons.

Returning students may utilize computer registration if they took lessons in the same instrument/voice the previous semester. Students who did not study the previous semester or who wish to take a 1.00-credit lesson need to bring a permission slip signed by the Area Coordinator or Chair to the Office of the Registrar in order to register.

Guidelines for First-Time Registration for Applied Lessons (MUS 245-267)

These guidelines will help determine your readiness for individual instruction in applied lessons (MUS 245-267). If you do not think that you can meet the guidelines, please speak to a Department of Music faculty member in your area of interest.

General Considerations

You are probably ready for college-level individualized instruction if you have several years of experience, recently taken private lessons for at least one year, participated in solo contests, or can read music of moderate difficulty.

Audition

Fall Orientation auditions are required for lesson registration in Brass, Guitar, Harp, Harpsichord, Organ, Percussion, Piano, Strings, Voice, and Woodwinds. Typical auditions consist of (1) exercises in major scales or vocalises, (2) presentation of a prepared piece and (3) sight-reading. Students intending to play in a jazz ensemble will be asked to read music and improvise (optional) in the jazz style.

Additional Information For Specific Areas

Classical Guitar: Students must have previous musical experience and be able to read traditional music notation, but reading ability on guitar is not required.

Jazz Guitar: This course is intended for the more advanced guitarists who have privately studied guitar, can read traditional music notation, read chord symbol notation, and are able to improvise over a Blues progression. Questions concerning this area should be directed to Johnathan Moeller (jmoelle2@gustavus.edu).

Piano: Applied lessons in piano are intended for those with a background for college-level private piano study. A minimum of four to six years of private study is the recommended background (study should have included the past four high school years). Permission required to register.

Questions regarding piano lessons auditions should be directed to Prof. Yumiko Oshima-Ryan (ext. 7303, yumiko@gac.edu) or Prof. Esther Wang (ext. 7361, ewang2@gac.edu).

Performance Requirements for Applied Lessons

Students in applied lessons are expected to perform in studio classes and area seminars scheduled throughout the semester by the private instructor and/or area coordinator. At the end of each semester, each student is expected to perform an end-of-semester audition (or “jury”) for a panel consisting of his or her instructor and other area faculty. The purpose of this formal presentation is to assess student progress throughout the semester. The frequency, expectations, and format of studio classes, area seminars, and end-of-semester auditions (juries) vary by area; applied lesson instructors will provide detailed information for students in their courses.

Double Performing Areas

Students with more than one performing interest (i.e., flute and piano or cello and voice) are encouraged to audition in each area. It is possible to be active in more than one area, although one will probably have to prioritize between major and minor involvements. For example, it is possible to sing in a choir (0.25) and play in a concert band (0.13), or play in a concert band (0.25) and sing in a choir (0.13), or play in orchestra (0.25) and a jazz ensemble (0.13), etc. The Department of Music faculty are more than willing to assist students in recognizing and understanding options; please do not hesitate to ask for advice at any time. With regards to taking two classes of applied lessons on different instruments, only one 0.50-credit lesson registration is allowed per semester unless special approval is given by the Chair of the department. **Remember that the lesson fee will be charged for the second set of lessons.** Music Education Majors are not charged for lessons on their secondary instrument, which is part of their curriculum.

Practice Facilities

Regular practice is the secret to success as a performer. Practice rooms are located on all three floors of the music building. They are available for student use during regular building hours (See: The Facility, Building Hours in **Section 1**). Please note that busiest times during the semester are 3:00 PM to 4:30 PM daily, so it may be best to arrange for practice time during other hours. Students may store their music and instruments in the music building. Instrumentalists will be issued a locker at the time of their auditions; vocalists and keyboard players can arrange for a locker by contacting the Music Office and paying a \$5.00 key deposit (See: Student Storage Space in **Section 1**).

Music Scholarship Program

Guidelines for Jussi Björling Scholarship and Gustavus Music Award Students

- Register each semester in residence for 1) lessons and 2) the ensemble that the Faculty in your area (choral, keyboard, Instrumental) deems appropriate (normally determined by fall auditions) on the scholarship instrument/voice. The Jussi Björling Scholarship program was primarily designed to support our major ensembles:
 - Gustavus Wind Orchestra
 - Gustavus Wind Symphony
 - Gustavus Symphony Orchestra
 - Gustavus Jazz Ensemble
 - Gustavus Choir
 - Choir of Christ Chapel
 - Accompanist roles, as assigned, can count toward a portion of your ensemble requirements. See "Other" heading below.
- Demonstrate progress in lessons at area end-of-semester evaluations and verify successful ensemble participation each semester for re-approval
- JBS award winners are expected to perform in a public solo or chamber music performance during the sophomore, junior and senior years (FAVR, Christ Chapel). GMA award winners are encouraged to perform in a public solo or chamber music performance during their time at Gustavus (FAVR, Christ Chapel)

Other

- Pianists, organists, and guitarists may need to register for an ensemble outside of their area due to limited availability of ensemble positions on their instruments.
Keyboardists may use accompanying to fulfill the ensemble participation requirement
- Area Coordinators will address any exceptions.

Multiple Area Awards

- If two Scholarships are awarded, the student will choose which area to begin lessons and will have the option after consulting with Area Music Faculty to change lessons to the other area at the beginning of a subsequent year. The student chooses the area in which she will do a fall audition and the Area Music Faculty placement determines the ensemble registration. If the student decides to audition in the 2 areas and there are placements by 2 different Area Music Faculty panels, the student will make the choice of ensemble. Special circumstances can be addressed to the Chair of the Department.
- **Double Lesson** registrations (taking two sets of lessons during the same semester) are **exceedingly rare**, require the approval of the Chair of the Department, and can occur only after the first year and only for one or two semesters.

Off-Campus Concerns

For students completing coursework off-campus:

- Students abroad for one semester will continue to receive the Björling Music Scholarship amount for that semester.
- Students abroad for a full academic year will continue to receive the Björling Music Scholarship for one semester and are granted a Leave-of-Absence for the second semester so that he or she returns to full status when returning the subsequent semester.

- A student may receive a lesson fee waiver while abroad if he or she registers for applied music as part of the course of study.
- A student who takes a Leave-of-Absence from Gustavus for any reason may request a one-year hold on his or her music scholarship.
- An education student will continue to receive the Björling Award while student teaching; in addition, he or she may return to full status when returning to campus the subsequent semester; GMA award winners automatically return to full status after student teaching in the fall of their senior year.

Loss of a Music Scholarship

The following may result in the loss of a Björling Music Scholarship or a Gustavus Music Award:

- A student will forfeit the scholarship and/or lesson award at any time by not registering for lessons in a given semester and/or by failing to participate in the assigned ensemble (this will result in the immediate loss of the financial advantage of the award).
- The student who does not receive a grade of B or better in applied lessons is automatically placed on probation and has one semester to improve the quality of their work; a second semester of inferior work is considered grounds for forfeiture of the award.
- The student who does not receive a grade of B or better (P if registered for 0.00 credit) in an ensemble is automatically placed on probation and has one semester to improve the quality of their work; a second semester of inferior work is considered grounds for forfeiture of the award.
- The student who does not satisfactorily complete a semester of study in either lessons or ensembles will be asked to attend a meeting including the private instructor, the Area Coordinator, the ensemble director, and the Chair of the Department; appropriate outcomes may include the loss of the scholarship or probation.
- There are circumstances which may result in the immediate imposition of probation; if the semester in question is not concluded satisfactorily, the loss of the scholarship may result.

Section 5

Ensemble Performance (MUS 150-194)

Overview

Many individuals find that group performance experience is one of the greatest attractions of music making. Performance opportunities at Gustavus exist for individuals with varying amounts of time to devote to their musical interests. It is possible to complete the general education Arts (ARTS) requirement through ensemble courses. Ensembles are open to all students by audition; the audition will result in individual placements based on the student's interests and abilities as well as the needs of the ensemble. Ensemble audition results are announced after upper class students complete auditions prior to the start of fall classes. Most ensemble rosters are posted by the first day of class, and all audition results are finalized by the end of the first week of classes. Students enrolled in an ensemble are encouraged to take lessons in order to insure their maximum musical growth.

Registration and Audition Procedure

All first year students should sign up for an ensemble placement audition (Voice, String, Wind/Percussion, Keyboard, Handbell, Recorder) when registering for fall semester. Care should be taken to leave room for ensemble credit in their total registration plans.

Returning/continuing students who have already participated in a given ensemble may register for that or a similar ensemble in advance, but that registration is still subject to audition in the fall (or late spring in the case of some choral ensembles).

Most ensembles continue through the academic year, some include January Term

Ensemble placements are announced in the first week of fall semester after auditions are complete. Actual registration for ensemble(s) must be completed by the student through the Office of the Registrar. All ensembles carry academic credit (see below).

Academic Credit

All ensembles carry academic credit, either .25 or .13 credits. Registration for ensembles is the responsibility of the student. It is possible to register for an ensemble for no credit if regular registration would result in a course overload fee, but registration for no credit does not count towards the requirements for either a music major, music minor, or for general education. Participants who register for no credit will have their

participation noted on their transcript (if they successfully complete the work for the semester). Attendance, participation, attitude, and performance expectations are the same for all students in the ensemble regardless of whether they register for credit or no credit. In any case, all ensemble participants must be registered.

Vocal Ensembles

0.25-credit choral ensembles at Gustavus include the Choir of Christ Chapel (MUS 155) and the Gustavus Choir (MUS 156). Other 0.13-credit ensembles rehearse fewer days and include Lucia Singers (MUS 151), Social Justice Choir (MUS 152), Chamber Singers (MUS 154), and Vocal Chamber Music ensembles (MUS 157). Christmas in Christ Chapel, student recitals, music theatre productions, opera scenes, choir tours and concerts, daily and Sunday chapel services, and various special events on and off campus are just some of the diverse vocal performance experiences available. A typical registration for the student entering Gustavus as a non-music major but interested in continued growth as a vocal musician consists of the following: voice lessons (MUS 248) or Voice Class (MUS 129) and one choral ensemble commensurate with ability and desired time commitment (subject to audition placement).

Choir of Christ Chapel (MUS 155)

Elisabeth Cherland, *conductor*

Rehearsals: Monday–Thursday, 4:30–5:30 PM

The Choir of Christ Chapel is a 120–voice mixed choir that draws its repertoire from a wide variety of significant sacred and secular choral literature. This ensemble is open to all students, and performs annually at Christmas in Christ Chapel and sings for other special college events and worship services.

Lucia Singers (MUS 151)

Elisabeth Cherland, *conductor*

Rehearsals: Monday–Thursday, 3:30–4:20 PM

The Lucia Singers is an auditioned, 40–voice treble choir that performs a variety of secular and sacred literature. The ensemble performs annually at Christmas in Christ Chapel, the Festival of St. Lucia and sings for other special college events and worship services.

Gustavus Choir (MUS 156)

Brandon Dean, *conductor*

Rehearsals: Monday–Friday, 4:30–5:40 PM

The Gustavus Choir is the flagship touring choral ensemble at Gustavus Adolphus College. The 70–voice mixed choir draws its repertoire from the finest choral compositions available and regularly commissions new music to be composed for the ensemble. The choir undertakes an annual domestic or international concert

tour. Recent destinations include South Africa, Sweden, Austria, Germany, Spain, Portugal, Italy, the British Isles and France. The Gustavus Choir performs annually at Christmas in Christ Chapel, a spring choral concert, for services in Christ Chapel, and services for other special college events.

Social Justice Choir (MUS 152)

Elisabeth Cherland, *conductor*

Rehearsals: Fridays, 2:30 - 4:20p.m.

The Gustavus Justice Choir is a new course where students learn, create, and perform music related to justice issues and engage wider communities through song. This ensemble is open to all students, and all are welcome to join and shape this group.

Vocal Chamber Music (MUS 157)

Patricia Snapp, *instructor*

Rehearsals: arranged

Vocal Chamber Music offers students (from the beginner to the advanced singer) the opportunity to sing in small ensembles. Duets, trios, quartets, musical theater or opera scenes, and small vocal ensembles are arranged based upon the semester enrollment in the course. Rehearsals and performances are also arranged based upon student schedules throughout the semester.

Instrumental Ensembles

Gustavus offers a wide variety of ensembles for instrumentalists including concert wind orchestras, symphony and philharmonic orchestras, and brass, jazz, percussion, string, guitar, woodwind, handbell, and early music ensembles. Both large groups and small chamber music groupings are options for the student interested in performing. While a student-directed pep band is often organized for athletic events, a marching band program is not part of the curricular offerings. Students performing on larger instruments in ensembles may be provided with a College-owned instrument for which a nominal maintenance fee will be assessed (See: Instrumental Rental Policy in **Section 1**). Typically, violins, flutes, clarinets, alto saxophones, trumpets, and trombones are owned by individual students, while larger instruments may be owned by the individual or the College. College-owned instruments will be assigned as ensemble placements are made. Anyone wishing to use a school instrument for audition purposes can arrange to obtain an instrument by coming to the Instrumental Audition area during Fall Orientation. Each student will also be issued a locker for score and/or instrument storage (See: Student Storage Space in **Section 1**). Single reeds are available for purchase from the Book Mark; double reeds are available for purchase from the Woodwind Area Coordinator in the Department of Music. A typical registration for a student entering Gustavus as a non-music major but

interested in continued growth as an instrumental musician consists of the following: lessons on primary instrument, participation in one large ensemble, and optional participation in one small ensemble.

Adolphus Jazz Ensemble (MUS 160)

Masa Ishikawa, *director*

Rehearsals: Monday and Wednesday, 6:45–8:00 PM

The Adolphus Jazz Ensemble performs traditional and contemporary big band repertoire in concert and at events on campus throughout the academic year.

Gustavus Jazz Ensemble (MUS 161)

Dave Stamps, *director*

Rehearsals: Tuesday & Thursday 2:30–4:20 PM, Friday 4:30–5:20 PM

The Gustavus Jazz Ensemble is the premier 21-member concert jazz ensemble at Gustavus Adolphus College. In addition to the semester concerts and on-campus events, the group tours annually during either J-Term or Spring Break and often performs at regional jazz festivals. Recent destinations have included Singapore, Malaysia, Greece, Macedonia, Florida, California, Colorado, and Texas in addition to the Eau Claire and Elmhurst Jazz Festivals.

Gustavus Wind Orchestra (MUS 165)

James Patrick Miller, *conductor*

Rehearsals: Monday and Wednesday, 4:30–6:20 PM, Thursday, 4:30–5:20 PM; Sectional rehearsals: Arranged

The Gustavus Wind Orchestra is the premier touring wind ensemble at GAC and consists of 75 members. GWO draws its concert and tour repertoire from a wide range of the finest wind and percussion literature. In addition to several concert venues on campus each year, the Gustavus Wind Orchestra has performed on concert tours throughout the United States. In addition, the ensemble has toured internationally to Scandinavia in 1978, 1985, 2002, and 2018, Sweden and Germany in 1990, and Poland, Hungary, Austria, Germany, and other sections of Eastern Europe in 1994, 2006, 2010, and 2014.

Gustavus Wind Symphony (MUS 166)

Heidi Johanna Miller, *conductor*

Rehearsals: Tuesday and Thursday, 5:30 PM-7:00 PM; Sectional rehearsals: Arranged

The Gustavus Wind Symphony is a concert band consisting of about 85 members. GWS performs repertoire from all periods, including standard works and new compositions for wind ensemble and concert band. GWS is designed for all students at GAC to be able to perform in a large instrumental ensemble regardless of major or schedule. Performances include The Nobel Conference, Family Weekend, on-campus concerts, and

run-out performances at area high schools.

Gustavus Campus Band (MUS 164)

Brady Krusemark, *conductor*

Rehearsals: Wednesdays 7:00 - 8:45 PM; Sectional rehearsals: Arranged

The Gustavus Campus Band is a traditional concert band of students, faculty, staff, and community members requiring only one rehearsal per week. Campus Band focuses on performing classic and contemporary wind band repertoire from all time periods and in all genres. Presenting one concert in Bjorling Recital Hall each semester, Campus Band is the perfect ensemble for wind, brass, and percussion musicians seeking a lower time commitment ensemble. GCB does not count as a Jussi Bjorling Scholarship or Gustavus Music Award Ensemble unless through special permission from the music department faculty.

Gustavus Symphony Orchestra (MUS 170)

Ruth Lin, *conductor*

Rehearsals: Tuesday and Thursday, 6:00–8:00 PM; String sectional rehearsals Wednesday 7:00–8:00 PM

The Gustavus Symphony Orchestra consists of approximately 75-80 members, both music and non-music majors, and performs literature typical of the “romantic” period. It specializes in the symphonic works of the nineteenth century and works for larger orchestras from later periods. The Orchestra has previously toured internationally to England, China, South Africa, Greece and Macedonia, and domestically throughout the United States.

Gustavus Philharmonic Orchestra (MUS 171)

Karin Dye, *conductor*

Rehearsals: Monday and Wednesday, 6:00-7:15 PM; Sectional rehearsals as announced

The Gustavus Philharmonic Orchestra consists of approximately 20-25 members, both music and non-music majors, specializing in orchestral repertoire of the eighteenth century to current trends. It is a string orchestra with winds, brass and percussion added as needed.

String Chamber Ensemble (MUS 173)

Justin Knoepfel, Yumiko Oshima-Ryan *instructors*

Rehearsals: Arranged

String Chamber Music is offered so that advanced students can explore small ensemble literature.

Various performances are scheduled throughout the year for on and off campus venues.

Guitar Ensemble (MUS 175)

Johnathan Moeller, *instructor*

Rehearsals: Arranged

This course offers guitar students the opportunity to study and perform the repertoire for guitar ensemble. Students must be concurrently enrolled in lessons. Performances by this ensemble are scheduled for both fall and spring semesters.

Percussion Ensemble (MUS 177)

Adam Rappel, *conductor*

Rehearsals: Arranged

The Percussion Ensembles allow serious students of percussion to study and perform the rapidly expanding repertoire of music in this area. Performances by these ensembles are scheduled for both fall and spring semesters.

Handbell Choirs (MUS 178)

Chad Winterfeldt, *conductor*

Rehearsals: Thursday evenings

At Gustavus, three handbell choirs provide an opportunity for ringers to perform repertoire of various skill levels and utilizing a broad range of handbell techniques. All three ensembles play regularly in Christ Chapel for Wednesday Morning Praise services, assist with Sunday liturgies, travel to regional churches, and perform in concert during the spring semester. The Christ Chapel Ringers participate in Christmas in Christ Chapel each December.

Flute Choir (MUS 181)

James DeVoll, *conductor*

Rehearsals: Wednesday, 7:30–8:30 PM

The Flute Choir provides an opportunity for flutists to study and perform varied literature for multiple flutes. Performances are scheduled for both on and off-campus venues.

Woodwind Chamber Ensembles (MUS 184)

Karrin Meffert-Nelson, *instructor*

Rehearsals: Arranged

These chamber ensembles consist of advanced players interested in studying and performing the literature of woodwind chamber music. Exact configurations are dependent on student interest in a given semester. All groups rehearse weekly at arranged times and prepare several works each semester for both on and off campus performances.

Gustavus Chamber Winds (MUS 187)

Karrin Meffert-Nelson, *conductor*

Rehearsals: Wednesday, 4:30–5:15 PM

The Gustavus Chamber Winds is a select group of between eight and twelve players that performs music stemming from the Harmonie tradition. Players are assigned to the ensemble based on the outcome of their large ensemble audition, and are expected to commit for the entire year. Membership in Gustavus Wind Orchestra (MUS 165) is required for members of Gustavus Chamber Winds. Performance venues include one to two daily Sabbath services in Christ Chapel, the Woodwind Chamber Music concert at the end of each semester, and periodic performances off campus.

Jazz Combo (MUS 189)

Masa Ishikawa and Dave Stamps, *instructors*
Rehearsals: Arranged

Jazz Combos offer an opportunity for study and performance by students who either are not placed in one of the large jazz ensembles, or seek added experience in a small improvisational group setting.

Trombone Choir (MUS 190)

Scott Moore, *conductor*
Rehearsals: Arranged

The Trombone Choir provides an ensemble performance setting for advanced trombone students. The group rehearses once per week with performances throughout the academic year at recitals, services in Christ Chapel, and other worship services off campus.

Tuba/Euphonium Ensemble (MUS 191)

Trygve Skaar, *conductor*
Rehearsals: Arranged

The Tuba/Euphonium Ensemble provides performance opportunities for all tuba and euphonium players in a variety of settings, from recitals and concerts to services in Christ Chapel.

Brass Choir (MUS 192)

TBA, *conductor*
Rehearsals: Monday, 8:30–9:20 PM

Brass Choir provides an opportunity for brass musicians to study and perform the great literature written for this medium. Performance venues include one to two daily Sabbath services in Christ Chapel, the Brassworks! concert at the end of each semester, and periodic performances off campus.

Chapel Brass (MUS 193)

TBA, *instructor*
Rehearsals: Arranged

This brass quintet, known as Chapel Brass, consists of upper-class performers who have a commitment to advanced brass literature. The ensemble rehearses weekly and frequently provides music for services in Christ Chapel and for other off-campus events and worship services.

Brass Chamber Ensembles (MUS 194)

Scott Moore, *instructor*

Rehearsals: Arranged

These chamber ensembles consist of advanced players interested in studying and performing brass chamber literature. Exact configurations are dependent on student interest in a given semester; each formed group rehearses weekly at arranged times and prepares several works each semester for various performances at both on and off campus venues.

Section 6

Departmental Performance Philosophy

Desired Outcomes of Individual Study

Individual instructors will provide you with a syllabus for your applied lessons. Details may vary, but all areas share basic philosophical ideas, including outcomes, which explain the specifics of experience both in the lesson itself and in the context created. These desired outcomes include:

- Develop musicianship
- Develop technique
- Master unique challenges of the idiom
- Utilize and apply theoretical principles
- Develop musical discrimination
- Gain familiarity with solo literature
- Increase confidence as a performer
- Establish and meet personal goals
- Work toward a sustained performance experience commensurate with personal goals and abilities
- Collaborate with other musicians in performance
- Shared experience with a professional musician/teacher to gain insight into a higher level of understanding

Why Perform?

Central to your applied study is the premise that you will share your music; that you communicate with music and explore the discipline as a “performing art.” The non-major may elect to go as far as possible in the pyramid or stop at the point of end-of-semester auditions; this will be for you and your instructor to discuss and decide. The major is required to minimally present a shared recital in the senior year.

At Gustavus, there is a progression within the course of private study that leads to successful solo performances. Performing multiple times in each of the non-auditioned settings will provide experience and develop confidence in the individual. Different areas vary slightly in the terminology, but the principle remains constant across the department. Auditioned and competitive performance settings then offer challenges for the serious performer.

The Performance Pyramid

Your experiences should build from intimate, peer-supportive situations to more challenging situations:

- Studio Classes
- Area Seminars
- End-of-Semester Performance Assessments/Juries
- Chapel Performances (if literature is appropriate, by recommendation of instructor and/or Area Coordinator)
- Informal Recitals (for special situations, to accommodate special literature/interests; audition required, previous performance experience required)
- Solo with ensemble accompaniment (most often a senior year opportunity)
- *Shared Recitals (junior and senior year, audition and previous performance experience required)
- *Full Recitals (senior year, audition and previous performance experience required)
- *Senior Music Major Capstone Recitals (required for music majors, half or full recital)
- Senior Honors Recital (selection by competition, previous performance experience required)

**In general, student recitals are held on Fridays at 7:30 PM, Saturdays and Sundays at 1:30 PM, 3:30 PM or 7:30 PM.*

Section 7

Solo Performance Opportunities for Students Enrolled in Applied Lessons

Required Performances

Studio Classes and Area Seminars

Studio classes and Area seminars are scheduled throughout the semester in applied lesson courses. The purpose is to provide an opportunity for students to gain solo performance experience, to be exposed to literature and to hear others in a class setting. Furthermore, student and instructor comments and critiques, both content and delivery of, enhance professional musicianship.

End-of-Semester Performance Assessments/Juries

Near the end of lesson courses each semester, students perform an end-of-semester audition that demonstrates their level of achievement. This audition, like the entry audition and regular ensemble auditions, allows instructors to assess progress and make decisions about whether to allow students to continue in their applied lesson courses or encourage them as music majors.

Music Majors

Music Majors are required to present at least a partial recital as part of their senior capstone experience (MUS 390). Additional details about Honors in Performance and the Senior Music Major Capstone Experience can be found in **Section 10.D** and **Section 10.F**, respectively.

Jussi Björling Scholarship students

Recipients of Jussi Björling Music Scholarships are expected to present a public performance in their sophomore, junior, and senior years; this may be a Friday Afternoon Voice Recitals, a Christ Chapel performance (when approved by the Area Coordinator), a chamber ensemble performance, or any other performance approved by your instructor.

Optional Performances

Departmental Recitals

Saturday Morning Recitals occur in Björling Recital Hall on selected dates throughout the academic year. All students registered for lessons are encouraged to perform in these non-juried general recitals. An appearance on these programs is at the discretion of the instructor and student, but the performance should be preceded

by solo experience in the studio class and area seminar settings mentioned above. Students should consult with their instructors about preparations for the performance and should obtain the appropriate forms and information from the materials in this handbook or the Department of Music Office and submit them to the Music Office. The purpose of these shared recitals is to give students an opportunity to perform in a public and formal setting and to present representative work from across the department. Performance for one's peers is another step in the learning process that leads to outstanding musicianship. Specific information regarding Departmental student recitals is included in **Section 8** of this handbook.

Student Solo and Shared Recitals

Juniors and seniors (non-majors) registered for applied lessons are encouraged, with instructor permission, to present solo or shared recitals. Juniors normally present shared recitals while seniors may present either shared or full recitals. A pre-recital audition is required and completed within the context of a Monday Night Recital.

Christ Chapel Performances

Students are welcome and encouraged to perform in Christ Chapel for daily or Sunday services. These performances provide an excellent opportunity to gain experience presenting literature especially appropriate for this liturgical setting or to highlight pieces from other recitals. Contact Dr. Chad Winterfeldt (cwinterf@gustavus.edu) to get on the Chapel Music Calendar. Instructor approval is required for these performances.

Concerto-Aria Competition

The Concerto-Aria competition is intended to showcase the best in student performance. It allows students to audition for the opportunity to be featured soloists with the Gustavus Symphony Orchestra. The competition is open to all students who are currently taking private lessons and have formerly completed at least two semesters of private lessons at Gustavus. This annual competition, held in Björling Recital Hall or Christ Chapel, takes place in February and is not open to the public. The competition is adjudicated by the orchestra director and guest faculty from nearby colleges, who name one to three winners. Winners are invited to appear with the Gustavus Symphony Orchestra during Spring Semester (See: Concerto-Aria Competition Audition Information in **Section 8**).

Senior Honors Recital

The Senior Honors Recital is presented as part of the Honors Day program in May. Only senior students are eligible to audition. An appearance in the Senior Honors Recital is a tribute to the recitalist's dedication and

achievement as a performer. Those selected represent excellence in individual performance study. In addition to performer biographies and program notes, the recital program contains the following statement:

IT IS WITH GREAT PLEASURE THAT THE MUSIC DEPARTMENT PRESENTS ITS ANNUAL SENIOR HONORS RECITAL. THESE STUDENTS ARE CHOSEN BY THE MUSIC FACULTY IN A SPECIAL AUDITION. AN APPEARANCE ON THE SENIOR HONORS RECITAL IS A TRIBUTE TO THE RECITALIST'S DEDICATION TO THE ART OF MUSIC AND ACHIEVEMENT AS A PERFORMER. IT IS INDEED AN HONOR TO HAVE THESE FINE YOUNG MUSICIANS REPRESENT THE DEPARTMENT OF MUSIC AND THE COLLEGE ON THIS SPECIAL OCCASION.

(See: Senior Honors Recital Audition Information in Section 8)

Section 8: Recital Policies and Guidelines

Required and Optional Recitals

All music majors are required to present at least a partial recital as part of their senior capstone experience (MUS 390). In addition, students completing the Honors in Performance program are required to perform at least a partial junior recital and a full senior recital. Additional details about Honors in Performance and the Senior Music Major Capstone Experience can be found in **Section 10.D** and **Section 10.F**, respectively. Non-majors are encouraged to consider presenting Informal Recitals or a shared or solo Junior/Senior recital.

Student Recitals: Policy and Practice

Music students at Gustavus who wish to present a recital in Björling Recital Hall, Christ Chapel, or Youngdahl Organ Studio must do so under the auspices of the Department of Music. All performances and presentations in these "official" sites represent the quality of study and scholarship within the Department and are hence subject to departmental guidelines. Reservations for these recital venues are coordinated through the Office of Fine Arts, which is responsible for staffing and other arrangements.

Any recital or performance is viewed as part of the performance-study learning process (See: Departmental Performance Philosophy in **Section 6**). In every case, the recitalist must be registered for applied lessons

with a Department of Music faculty member and must work with this instructor to prepare the full or shared recital program.

Recital options include Friday Afternoon Voice Recitals, Saturday Morning Recitals, shared Junior-Senior Recitals, and full Senior Recitals. Friday Afternoon Voice Recitals are formal recitals required of all voice students. Saturday Morning Recitals serve several functions including extended time slots for joint recitals, shared sophomore recital sets, and Informal Recital presentations. Junior-Senior Recitals feature experienced individual performers in extended settings. With the exception of Friday Afternoon Voice Recitals and Saturday Morning recitals, all student recitals will be held on Fridays at 7:30 PM, Saturdays and Sundays at 1:30 PM, 3:30 PM, or 7:30 PM.

A reasonable number of previous performance experiences should precede a recital. Once approved for a recital, the student will consult with the Office of Fine Arts to finalize the publicity, programs, and audio recording for their recital. The Office of Fine Arts will help the student produce printed programs that meet Department of Music specifications.

The following audition considerations and guidelines should be observed when planning a recital:

- To be eligible for any partial or full recital the student should have performed in multiple studio classes and area seminars, and in two Monday Night Recitals (or Saturday Morning Recitals) during two different semesters prior to the audition date. Voice students may substitute one Friday Afternoon Voice Recital performance for one of the Monday Night Recital requirements.
- The individual instructor is ultimately responsible for all aspects of the recital presented under his or her guidance. Three weeks prior to the recital the teacher must have heard the entire program and must give signed formal approval to the Office of Fine Arts.
- Informal Recitals are presented on several designated Saturday mornings each semester. These are recital opportunities for venues that are less formal and less structured. Students are responsible for their own publicity, stage crew, etc.
- Persons wishing to complete the Honors in Performance program will find detailed information about auditions, committees, and recitals under Honors Programs in Section 10 of this handbook.

Specific Recital Guidelines

Saturday Morning Recitals

Saturday Morning Recitals serve two purposes: first (**Formal Recitals**), they provide a performance outlet for individual students who have generally already appeared on other recitals or chamber ensembles with literature that requires a longer time slot; secondly, they provide an outlet for students wishing to present an **Informal Recital**. The following are guidelines for Saturday Morning Recitals:

- Formal Recitals
 - These recitals provide a formal performance opportunity for students enrolled in applied lessons or chamber ensembles. All students are invited to attend this recital series in support of their friends and colleagues. Families and friends are also welcome.
 - These recitals are viewed as part of the performance-study learning process (See: Departmental Performance Philosophy in Section 6). In every case, the recitalist must be registered for lessons with a Gustavus faculty member and work with that instructor to prepare literature; in the case of ensembles, the group must be regularly working under the direction of a faculty member.
 - These performances are intended to include the best efforts of the department. Performers are required to have had multiple performance experiences in studio classes and area seminars prior to their Saturday Morning Recital experience.
 - There are a limited number of Saturdays each semester, so students and teachers are encouraged to plan ahead.
 - The total recital is limited to 50 minutes of music, so the general individual time limit is 16 minutes for a three-person shared recital. If a two-person recital is planned, the limit extends to 24 minutes of music per person.
 - Programs will be prepared by the Music Office and will follow departmental guidelines. Dress and stage deportment should be appropriate to a public performance situation.

- All equipment (stands, chairs, etc.) is to be placed on stage before the recital begins and will remain on stage until the recital concludes.
- Informal Recitals
 - Alternative performance possibilities for music students include recitals of an informal nature. These are not official departmentally endorsed events, but rather are performance outlets in response to the occasional need for a venue that is less formal and less structured for a given performer. The Music Office will prepare and print the program, but students will be responsible for their own publicity, stage crew, etc.
 - Informal Recital dates are requested by contacting the Fine Arts Office.
 - Consent of the applied instructor(s) is required.
 - The total recital length will not exceed 60 minutes; 50 minutes of music is recommended to bring the entire recital within the one-hour time frame.
 - An intermission will not be scheduled unless the instructor identifies unusual circumstances that necessitate a pause.
 - Posters are the responsibility of the recitalist(s).
 - The soloist and his or her accompanist should arrange at least one coaching session(s) with the department's supervisor of accompanying (Prof. Esther Wang, ewang2@gac.edu).
 - Dress and stage deportment should be appropriate to the public performance situation; these issues should be discussed with the instructor as part of the standard preparation for the recital.
 - All equipment (stands, chairs, etc.) should be left on stage for the entire recital.
 - Questions about the Informal Recitals should be directed to the Fine Arts Office.

- Formal Junior or Senior Recitals (shared or solo) may be presented Friday evenings, Saturday or Sunday afternoons, or Saturday or Sunday evenings. (See below for information about programming, reserving a recital date, printed programs, scheduling rehearsals, and special equipment)
- The soloist and his or her accompanist should arrange at least one coaching session(s) with the department's supervisor of accompanying (Prof. Esther Wang, ewang2@gac.edu).
- Dress and stage deportment should be appropriate to the public performance situation; these issues should be discussed with the instructor as part of the standard preparation for the recital.
- All equipment (stands, chairs, etc.) should be left on stage for the entire recital. This includes unused stage pianos.

Programming

The following considerations and guidelines should be observed when selecting literature and programming the recital:

- Programs should not exceed 50 minutes of music. No intermissions are to be scheduled and no encores are to be added.
- It is quite appropriate to include chamber music or ensemble works as part of the program.
- Posters may be made and distributed by the Office of Fine Arts with student consultation. Students may also elect to design their own posters that remain within standard size and text guidelines and reflect good taste.
- Matters of stage decorum and dress are an essential component of recital preparation. The instructor and student should discuss these things before the performance and arrive at appropriate decisions as to what will be worn. Stage presence is very important to overall effect, so entrances, bows, etc. bear consideration beforehand.
- The movement of equipment during recitals should be kept to an absolute minimum. For example, if a stand and chair need to be removed to clear the stage, consider putting them behind the piano rather than off-stage.

Reserving a Recital Date

The following considerations and guidelines should be observed when selecting and reserving a recital date:

- Recitals are to take place during the regular fourteen-week fall or spring semesters or during the four-week January term. No recitals may be scheduled after the last day of class in any academic term.
- Recitals are generally scheduled at the following times: Friday at 7:30 PM and Saturday and Sunday at 1:30 PM, 3:30 PM, and 7:30 PM. Normally, no more than two events will be scheduled on the same day, but a third recital may need to be added at peak times during the semester.
- Students may not reserve fall recital dates until after May 15 of the previous spring semester. Spring recital dates may not be reserved before the October meeting for majors or before November 1 for non-majors. However, all spring semester recitals must be scheduled by January 10. Ensemble and guest artist scheduling takes priority over student solo recitals.
- A \$30.00 reservation fee is to be paid at the time a recital date is reserved. It will be refunded after the recital is presented. If the recital is canceled, the reservation fee will be refunded only if the Office of Fine Arts is notified of the cancellation no later than six weeks ahead of time.
- Students who wish to give more than one recital in any academic year (rare) may not schedule them more closely than six months apart, and scheduling of the second date will take lowest priority (after other students have had the opportunity to choose their recital date).

Printed Programs

The Office of Fine Arts will print and distribute recital programs for student solo and shared recitals that follow the official format approved by the Department of Music. Please note the following regarding printed programs:

- Each program will include a statement that identifies the year and major of the performer as well as the faculty member with whom the student studies. For example, “John Smith is a junior majoring in Mathematics with a minor in Music. He is a student of Professor Jane Johnson.”
- Students are encouraged to include song texts and translations. Faculty should assist students in finding and selecting the best available translation.
- Music majors see the subsection titled “Integrated Assessment” in Section 10.F (Senior Music Major Capstone Experience) regarding historical and analytical information included in a recital. Any additions to the above texts must be prepared by the student at his or her own expense and can be distributed with the programs.

Scheduling Rehearsals

Pianists preparing a full recital may reserve up to four hours of practice time in Björling Recital Hall during the three weeks prior to the recital. Other recitalists are allowed to reserve up to two hours of practice time in the hall. Students also may practice in the hall when it is not reserved (generally during late evenings and weekends) on a first-come, first-served basis. All should be sensitive to the many people needing time in the hall and should make every effort to not monopolize the facility. Pianists are asked to observe that the nine-foot concert grand piano needs to be kept in top performing condition and so it is not to be used for routine practicing, only for polishing pieces that are close to being performance-ready. For recitals in the Chapel, rehearsal time is subject to similar policy. Christ Chapel space is reserved through the Chaplain's Office.

Special Equipment

In addition to recording all recitals, the Office of Fine Arts will provide basic technical assistance for all student recitals (not including dress rehearsals). While the student may request a microphone for the in-house sound system, there is no available support for additional microphones, media playback, instrument amplification, or special lighting from the Office of Fine Arts. Any additional equipment or technical support is the responsibility of the student. Pianos not used in the recital are to be left on the stage.

Senior Capstone Recitals

All Music Majors are required to complete a Senior Capstone Project (MUS 390) that includes at least a partial recital. For guidelines, see **Section 10**.

Senior Honors Recital Audition Information

The Senior Honors Recital audition is held in March in Björling Recital Hall or Christ Chapel. This live audition, with each participant performing 7-10 minutes of music, is open to seniors who: 1) have performed on a Friday Afternoon Recital, or solo Chapel performance within the current school year, 2) are currently studying with or under the guidance of a music faculty member, 3) have consulted their instructor before making plans to audition, and 4) are ready to present the pieces(s) as ready for performance. Program information is turned into the Office of Fine Arts.

This one audition is the sole basis for the selection process. The music faculty members score and rank all auditionees on common performance criteria such as tone quality, intonation, rhythmic integrity, articulation/diction, technical accuracy, dynamics, phrasing, style, musicality, overall effectiveness, and stage presence. The selection of recital literature is the responsibility of the student in consultation with their instructor. It is expected that the literature be representative of fine music for the medium and that it will allow the auditionee to demonstrate his or her musical skills. The choice of literature itself is not considered alone in the scoring, yet remains an obvious element for auditionees to consider. The repertoire to be performed on the recital must be the same as the repertoire performed in the audition. The faculty reserves the right to modify the length of the performance for the recital. Auditionees demonstrating the highest level of musical excellence at this audition will be chosen to appear in the Senior Honors Recital.

Section 9

Accompanists

Accompanist Policy

Performance Assessments and Juries

- The Department of Music will make available to every student enrolled in applied music lessons an accompanist for a limited amount of time.
 - For **Vocalists**, THREE hours each semester in preparation for your Vocal Performance Assessment (VPA) at no charge to the student.
 - For **instrumentalists (woodwinds, strings, brass and percussion)**, ONE hour each semester in preparation for your jury at no charge to the student.
- Your applied music teacher will let you know how that hour will be arranged throughout the semester. In some cases, your teacher and the Accompanying Supervisor (Prof. Esther Wang) will find an accompanist for you and schedule your rehearsals and performances. In other cases, your teacher will have you contact the accompanist directly. Either way, ask your teacher what to do regarding rehearsing with an accompanist for your PA/jury.
- If you would like an accompanist for additional time over what is allotted (i.e., needing an accompanist to play for lessons, etc.), please read the following guidelines:
 - Contact your current professional accompanist. You will be responsible for paying what the accompanist charges per hour (currently \$38/hour).
 - Ask your classmates who are pianists to play for specified lesson times. Give them the music ahead of time so they can go through it before agreeing to play for you.
 - Contact Prof. Wang and she will assist you in finding a student accompanist. This is not a guarantee that we will find an accompanist for you, but she will be happy to help you contact available student accompanists.
 - Contact a student free-lance accompanist. You are responsible for paying what the student accompanist charges per hour.
 - Voice students should speak with their applied instructors regarding applying for an additional 1-2 hours of accompanist services.

Recitals

- Every student performing a music major solo recital will have an accompanist to work with at no charge to the student.
- You and your teacher will decide the appropriate length for the recital (full, half, or shared with more than two people). You and your teacher will choose an accompanist

and contact that person for his/her availability. You, your teacher, and your accompanist will decide how many lessons/rehearsals are reasonably appropriate in preparation for your recital. You are expected to use your time with the accompanist in a professional manner; please come fully prepared to rehearse, not to learn notes and rhythms. Have your music (double-sided sheets) bound in a notebook and have it ready to give to your accompanist. Be on time for lessons, rehearsals, studio classes, and other performances.

- Things to consider:
 - Have your music ready to give to the accompanist. Double-sided, spiral bound or in a 3-ring binder.
 - Have your contact information for the accompanist, and get home/cell numbers and email address.
 - Consider the appropriate recital dates and recital repertoire with your teacher as soon as possible. The more you plan ahead, the better your preparation will be and the better you will feel about the recital.

Working with an accompanist is an important part of your music study as instrumentalists or vocalists. The Department of Music is only able to provide a minimal amount of accompaniment for you at no charge (as outlined above). Additional accompaniment may well be desirable and necessary, and to that end, we maintain a list of professional and student accompanists who you can hire. A few piano students do some accompanying to satisfy their ensemble requirement, but beyond that, you will need to compensate your accompanist appropriately.

Concerto/Aria Competition

The College covers the accompanist cost for the Competition. This includes one rehearsal and one short run-through before the Competition.

Senior Honors Recital

The College covers the cost for an accompanist for the Senior Honors Recital, usually the same accompanist used for your senior recital.

Section 10: Specific Advising Information for Music Majors

Section 10.A

The Major in Music, Formal Declaration, Areas of Emphasis

The Major in Music

The study of music is an integral part of the liberal arts tradition. At Gustavus Adolphus College, the Department of Music offers historical, theoretical, pedagogical, and performance courses that promote integration of musical knowledge, sensitivity skills, and critical thinking. In addition, the Music Lab (FAM 304), which contains Apple workstations, offers students the opportunity to experience benefits of modern technology in music study. Our affiliations with various accreditation associations affords due consideration in decisions affecting the College requirements for graduation.

Gustavus Adolphus College offers the Bachelor of Arts degree in Music and in Music Education. Students may also choose to pursue honors programs, church music studies, or other interests. Music majors are identified by their enrollment in the music theory and music history sequence, successful completion of the Audition for a Music Major, and continued registration in performance studies. Registration in both lessons and ensembles is required for each semester in residence (See: The Music Major in **Section 3**).

Music majors find employment in areas as diverse as computer software development, instrument design engineering, and historical research. Many jobs allow individual enterprise while others are in traditional roles: composer, arranger, editor, conductor, performer, teacher, recording and sound engineer, piano tuner/technician, music therapist, music librarian, acoustic engineer, organ builder,

instrument repair person, music retailer, community arts manager, etc. Possible places of employment include public and private schools, colleges and conservatories, radio and television networks/stations, churches, community and professional choirs, bands and orchestras, theaters and dinner theaters, ballet and opera companies, military music ensembles, recording companies, publishing companies, concert management firms, recreation associations, music libraries and museums, rehabilitation agencies, retail music stores, etc. In most areas of employment, a bachelor's degree is sufficient for both entry and promotional opportunities in the field. The master's degree is often pursued in music education, performance, composition-theory, history and literature, church music, music therapy, and conducting. Advanced degrees are usually necessary for college teaching.

Potential music majors are encouraged to contact a department faculty member during their first year to discuss interests, plans, and scheduling. Study abroad is highly recommended as part of the undergraduate experience and may be considered and discussed with the advisor. Other career information is available through the campus [Career Development](#) office (ext. 7586), including options for specialized internships and assistantships.

Formal Declaration

Students formally declare their intent to major in music by the end of Music Theory II (MUS 112) and by completing the Audition for a Music Major (normally at the end of spring semester of their first year). Music major status is then effective in the fall semester of the student's sophomore year. At this time, the Music Lesson Fee is waived. Sophomore, junior, and senior music majors are identified by subsequent enrollment in the required core courses in theory and history, applied lessons, and appropriate ensembles. All music majors must register for a 0.25-credit ensemble every semester in residence, unless, through audition, are placed in one of the 0.13-credit ensembles. Those whose primary emphasis is in piano or guitar performance may satisfy part of the ensemble requirement as upperclassmen by completion of supervised accompanying, but are required to participate for at least one year in a conducted ensemble.

Audition for a Music Major

AT THE END OF SPRING SEMESTER, FIRST YEAR STUDENTS DESIRING TO PURSUE A MAJOR IN MUSIC OR IN MUSIC EDUCATION PLAY/SING AN AUDITION FOR THE MUSIC MAJOR. THIS IS TYPICALLY CONDUCTED AT THE TIME OF THE REGULAR

END OF SEMESTER PERFORMANCE ASSESSMENT/JURY. STUDENTS ARE EXPECTED TO DEMONSTRATE THEIR ACCOMPLISHMENT TO DATE IN BOTH TECHNIQUE AND REPERTOIRE, GIVING EVIDENCE THAT THEY WILL BE ABLE TO ACHIEVE THE LEVEL OF PERFORMANCE ABILITY EXPECTED OF MUSIC MAJORS WITHIN THE REMAINING SEMESTERS PRIOR TO THEIR GRADUATION. THE FACULTY MEMBERS HEARING THE AUDITION ARE EXPECTED TO SIGN OFF WHETHER THE STUDENT PASSES, MUST RE-AUDITION, OR SHOULD PURSUE A DIFFERENT MAJOR. STUDENTS TOLD TO RE-AUDITION MAY DO SO AT THE END OF THE NEXT SEMESTER. THIS AUDITION EVALUATES THE PERFORMANCE CAPABILITY OF THE STUDENT ON THEIR PRIMARY INSTRUMENT, AND MUST BE SUCCESSFULLY COMPLETED BEFORE THE STUDENT IS ADMITTED TO 300-LEVEL LESSONS.

300-level Lessons

SOPHOMORE MUSIC AND MUSIC EDUCATION MAJORS WHO HAVE SUCCESSFULLY COMPLETED THE AUDITION FOR MUSIC MAJOR ARE EXPECTED TO BEGIN 300-LEVEL LESSONS ON THEIR PRIMARY INSTRUMENT/VOICE. STUDENTS REGISTERED AT THIS LEVEL NORMALLY RECEIVE A 45-MINUTE LESSON EACH WEEK FOR 0.5 CREDIT (INSTEAD OF THE STANDARD 30-MINUTE LESSON FOR 200-LEVEL LESSONS). HOUR-LONG LESSONS ARE STANDARD FOR 1.0 CREDIT. STUDENTS ENROLLED FOR 300-LEVEL LESSONS ARE EXPECTED TO INCORPORATE THEIR STUDIES IN MUSIC THEORY AND HISTORY/LITERATURE WHICH ARE PART OF THEIR CURRICULUM AS MUSIC MAJORS INTO THEIR APPLIED LESSON STUDY. THEY ARE ALSO EXPECTED TO BE MAKING STEADY PROGRESS TOWARD ACHIEVING THE LEVEL OF PERFORMANCE EXPECTED OF A GRADUATING MUSIC MAJOR. (SINCE REGISTRATION FOR FALL CLASSES HAPPENS EARLIER IN THE SEMESTER THAN THE AUDITION WILL, STUDENTS WHO PLAN TO MAJOR IN MUSIC SHOULD REGISTER FOR 300-LEVEL LESSONS IN ADVANCE. THIS REGISTRATION WILL BE REVIEWED AND VERIFIED AS APPROPRIATE IN THE

FALL BY THE MUSIC OFFICE.)

Areas of Emphasis

While the College does not offer specific programs in the following areas, students may elect to enroll in additional courses that provide foundations for continued study in specific music-related areas. As the College's academic course catalog changes each semester, students electing to pursue specialized programs should carefully note changes in course offerings that may potentially affect the intended plan of study.

Arts Administration Minor

A minor in Arts Administration provides students with an introduction to the skill set required to effectively manage and promote programs and institutions related to the fine arts. The Arts Administration minor offers a focus on organizational behaviors, marketing strategies, communication practices and resource management within the context of the fine arts. The minor is designed to expand on the in-depth knowledge students have acquired through majors in Art/Art History, Music or Theatre/Dance. The minor is only available to students who are majors in one of these departments.

Required course

- T/D 260: Arts Management

One of the following courses:

- E/M 110: Financial Accounting
- MCS 140: Elementary Statistics
- MCS 142: Intro to Statistics
- E/M 125: Statistics for Economics and Management
- E/M 261: Organizational Behavior
- E/M 260: Marketing

Three courses selected from the following:

- COM 117: Interpersonal Communication
- COM 120: Public Discourse
- COM 237: Small Group Communication
- COM 246: Communication Theory and Non-Profit Leadership
- COM 244: Social Media—special topics
- ART 255: Museum Studies
- MUS 280: Music Industry & Entrepreneurship
- ENG 256: Writing Creative Non-Fiction
- ENG 212: Academic Writing
- ART 268/368: Career Exploration Internship
- T/D 268/368: Career Exploration Internship
- MUS 268/368: Career Exploration Internship

Students may choose to use the Career Exploration Internship option as one of their three courses listed in the category above. The Career Exploration Internship must be arranged by the student in conjunction with a professor within the department of the student's major.

The Arts Administration minor is designed to expand on the artistic career options for the student interested in the management in the field of the fine arts. The restriction of the minor to only those students with a major in art/art history, theatre/dance, or music reflects the belief that a person seeking a career in Arts Administration should have an in-depth understanding and experiential experience in one area of the fine arts. Courses are selected to develop a skill set utilized in the field of arts management, skills include financial accounting, data collection, non-fiction writing, media communication, and hands-on experience in the field through internships or appropriate off-campus study opportunities. The range of electives allows students to pursue courses in areas of their specific interests. A student considering a career as a gallery curator might take a course in Museum Studies, while another might elect to take a course in Public Discourse or Writing Non-Fiction should he or she wish to pursue a career in writing reviews and editorials on performances or exhibitions.

Music-Business

Gustavus does not offer a formal program in the joint fields of music and business. Students wishing to pursue a career in this field and graduate from Gustavus with a major in music should choose supporting classes that will prepare them for employment and/or continued graduate studies at an institution that specializes in music industry. Other options include an economics and management major with a music minor or a double major in Economics and Management and Music.

Music Major Courses (14.13 Credits): The complete course and credit listing is detailed in **Section 3** under “The Music Major”

Additional Interest-Specific Courses

- MUS 268, 368: Career Exploration, Internship (variable credit)

Recommended Economics and Management Courses

- E/M 101: Principles of Macroeconomics (1.00)
- E/M 102: Principles of Microeconomics (1.00)
- E/M 130: Financial Accounting (1.00)
- E/M 260: Marketing (1.00)
- E/M 265: Business Law (1.00)

One may also elect to complete a minor in Management in the Economics and Management Department.

Students are encouraged to consult the [Career Development Office](#) (ext. 7586) for information about internships, a work-study assignment in the Office of Fine Arts, and other beneficial practical experience. Other courses in psychology and/or speech and communications may also be appropriate. Specific individual programs should be designed with the assistance of an academic advisor.

Music-Computer Science

Gustavus does not offer a formal program in the joint fields of music and computer science. There are courses, however, which may be taken to provide technical background for students with interests in software development and related fields. Students wishing to pursue a career in this field and graduate from Gustavus with a major in Music should choose supporting classes that will prepare them for employment and/or continued graduate studies at an institution that specializes in music industry. Other options include a Computer Science major with a Music minor or a double major in Computer Science and Music.

Music Major Courses (14.13 Credits): The complete course and credit listing is detailed in **Section 3** under “The Music Major”

Additional Interest-Specific Courses

- MUS 268, 368: Career Exploration, Internship (variable credit)

Recommended Computer Science Courses

- MCS 121: Calculus I (1.00)
- MCS 177-178: Introduction to Computer Science I-II (2.00)
- MCS 256: Discrete Calculus and Probability (1.00)
- MCS 270: Object-Orientated Software Development (1.00)

Students with extensive programming experience are advised to take MCS 270 as the single course most directly related to music software development. Additional coursework can be selected with the assistance of computer science departmental advisors. Furthermore, beneficial work-study placements may include the Music Lab, Academic Computing, or the Computer Science department.

Music-Theatre

Gustavus does not offer a formal program in Music Theatre. Students wishing to pursue a career in this field and graduate from Gustavus with a major in Music should choose supporting classes that will prepare them for employment and/or continued study at the graduate (or undergraduate) level. Alternatively, students may elect to major in Theatre and complete a minor in Music.

Music Major Courses (14.13 Credits): The complete course and credit listing is detailed in **Section 3** under “The Music Major”

Recommended Courses in Theatre and Dance

- T/D 101: Theatre Appreciation (1.00)
- T/D 103: Beginning Experiments in Design (1.00)
- T/D 105: Beginning Modern Dance (1.00)
- T/D 106: Beginning Acting (1.00)
- T/D 109: Beginning Jazz Dance (0.50)
- T/D 110: Performance Practicum (variable credit)
- T/D 221: Stagecraft: Lighting and Sound (1.00)
- T/D 222: Stagecraft: Scenery and Costumes (1.00)

Additional Interest-Specific Courses

- MUS 268, 368: Career Exploration, Internship (variable credit)

Other intermediate and advanced courses in specialized areas may be selected based on student interests and advising from the Department of Theatre and Dance. An additional opportunity for students interested in music-theatre collaborations exists in the various musicals staged on a bi-annual basis. Students may also elect to complete a minor in Theatre. Students are encouraged to consult the [Career Development Office](#) (ext. 7586) for information about internships, a work-study assignment in the Theatre department, and other beneficial practical experience. Specific individual programs should be designed with the assistance of an academic advisor.

Music-Therapy

Gustavus does not offer a formal program in Music Therapy. Students wishing to pursue a career in this field and graduate from Gustavus with a major in Music should choose supporting classes that will prepare them for employment and/or continued study at the graduate (or undergraduate) level. This academic plan has been quite successful for students in the recent past.

Music Major Courses (14.13 Credits): The complete course and credit listing is detailed in **Section 3** under “The Music Major”

Additional Recommended Music Courses

- MUS 268, 368: Career Exploration, Internship (variable credit)
- MUS 280: Classical Guitar
- MUS 282: Jazz Guitar
- MUS 330: Vocal Techniques for Instrumental Majors (0.25)
- MUS 331: Vocal Techniques for Vocal Majors (0.25)
- MUS 332: String Techniques (0.25)
- MUS 334: Guitar Techniques (0.25)
- MUS 336: Woodwind Techniques (.025)
- MUS 338: Brass and Percussion Techniques (0.25)

Behavioral Sciences and Education Courses

- HES 234: Human Anatomy and Physiology I (1.00)
- PSY 100: General Psychology (1.00)
- PSY 224: Statistics and Research Methods I (1.00)
- PSY 234: Developmental Psychology (1.00)
- PSY 241: Abnormal Psychology (1.00)

Other courses in psychology and sociology should be selected in consultation with the Department of Psychology. Completion of a major in Psychology may also be appropriate. Additional courses in speech, communications, and theatre are advisable as well. These recommendations are made from a comparison of the Gustavus curriculum with that of another liberal arts institution that offers a Music Therapy program. Missing in the Gustavus curriculum is the component of specialized Music Therapy courses; these courses would be taken at an institution with a faculty and specialized program in the particular field.

Section 10.B

Honors Programs

Honors Programs: In addition to the completion of the music major, students may choose to complete the requirements for departmental honors in music. A minimum overall GPA of 3.25 and a minimum GPA of 3.5 in music courses are required for entrance and must be maintained throughout the program.

Departmental Honors in Performance, Composition, History-Literature, or Conducting: The purpose of departmental honors is to promote individual excellence in the art of music through intensive study in performance including recitals and demonstrated scholarship in support of these performances; or through advanced analytical and creative work in composition; or through specialized courses and independent research and writing projects in history-literature. Students should consult the online Music Student Handbook for detailed information.

1. Entrance Requirements:

1. A **minimum GPA of 3.5** is required in music courses and must be maintained throughout the program.
2. A **minimum overall GPA of 3.25** is required and must be maintained throughout the program.
3. **Submission of a Declaration of Intent for Departmental Honors in Music form** to the department chair, ordinarily during the fall of the junior year.
4. **Formation of an Honors Committee** consisting of the advisor, program administrator of the area, and one other member of the music faculty selected in consultation with the student. In cases where the advisor and program administrator are the same, two other members of the music faculty are selected in consultation with the student.

It is suggested you ask your teacher and area coordinator to be on the committee. If that does not work, ask any professor you'd like. NOTE: If a professor is unable to attend your recital, they can watch or listen to a recording.

The Program directors are: Performance: Scott Moore, Composition: Dave Stamps, History/Literature: Scott Moore, Conducting: James Patrick Miller

5. **Successful evaluation by the student's Honors Committee of one of the following projects:** for Performance, a junior recital (half recital); for Composition, a theory project or composition/performance from MUS-291; for History-Literature, a research paper from MUS-374 or MUS-375.
6. Endorsement of the student as a candidate for the Honors Program by the music faculty.

2. **Requirements for Honors in Performance:** 3.5 course credits (in addition to the major), including:
 1. **3 course credits in MUS-345 to 367** (a total of 7, a minimum of 6 in the primary instrument/voice).
 2. **MUS-395** Honors in Performance (.5 course credit). This course substitute for MUS-390 for honors in performance students.
3. **Requirements for Honors in Composition:** 3.5 course credits (in addition to those required for the major), including:
 1. **MUS-371, MUS-372, MUS-291 in Composition** (.5 course credit), and **MUS-391** in Advanced Composition (.5 course credit).
 2. **MUS-396** Honors Project in Composition (.5 course credit).
 3. **A minimum GPA of 3.666 in MUS-111 through MUS-212**
4. **Requirements for Honors in History-Literature:** 3.5 course credits (in addition to those required for the major), including:
 1. **3 course credits** chosen from MUS-102, MUS-143 Piano literature, MUS-202 Choral Music Literature, MUS-291 in History-Literature (.5 course credit), , MUS-391 in History/ Literature.
 2. **MUS-397** Honors Project in History Literature (.5 course credit).
5. **Requirements for Honors in Conducting:** 3.5 course credits (in addition to those required for the major), including:
 - a. Both MUS-385 and MUS-387 (1 course credit)
 - b. MUS-39X Advanced Conducting (1 course credit)
 - c. A total of one course credit from: MUS-378 Instrumental Methods; MUS-378 Choral Methods; MUS-391 Independent Study; MUS-280 Music Industry/Entrepreneurship; MUS-368 Career Exploration/Internship (1 course credit)
 - d. Honors Project in Conducting (.5 course credit)

Section 10.C

The Sophomore Review

Sophomore Review Evaluation Procedure

The Sophomore Review follows this following procedure, which occurs during the spring semester of the student's sophomore year:

- The Sophomore Review is initiated during spring semester by the Department of Music Office. Candidates are determined by registrations in Music Theory II (MUS 112) and Music Theory IV (MUS 212) and advisor's lists provided by the Academic Advising office.
- If you plan to pursue a Music Education degree, please consult with Dr. Brandon Dean (vocal) and/or Dr. James Patrick Miller (instrumental).
- An interview, based on the declared area of emphasis, is set up for each student with a representative faculty team.
- As a result of the interview and the faculty evaluations a letter will be sent to each student by the chair of the faculty committee; these include the faculty's recommendation to the student with regard to continued study. Faculty Evaluation Forms, the composite form and a copy of these materials should be returned to the Department of Music Administrative Assistant to be placed in the centralized student file. These procedures are being edited for the 20-21 academic year. Please contact your faculty committee if you have questions.

Music Major Portfolio

Music majors are required to create a personal music portfolio. Its purpose is twofold. First, it is a progressive autobiographical collection of the student's best work and most meaningful personal experiences as a music major. As students progress through their undergraduate studies, they become more knowledgeable, skilled, and insightful as artist scholars. Therefore, students are not only expected to make timely additions to the portfolio but are also encouraged to review the contents frequently and revise their work. Second, it is a material resource for graduate school applications and career opportunities. As a representation of current

work and experiences, the student is advised to continue its development as a professional portfolio after graduation.

The exact format for the presentation of materials is up to the individual, but typically is presented as either a website or a Google shared folder. Students are encouraged to use this opportunity to organize a portfolio that would be helpful in the preparation of graduate school application and/or job search. The department encourages a digital format of the portfolio, possibly in the form of a website.

Rights and Responsibilities of the Student:

- Students will select the materials that represent their most meaningful experiences and best efforts according to the categories listed under Contents of the Portfolio: Macro below.
- Students will have the right to exclude any material that is marked with a grade or evaluative comments by a professor
- Students may choose to replace a graded or marked copy with a “clean” copy and should mark it as “copy of assignment with professor markings removed.”
- Students may revise their work as long as it retains the original date of the class assignment and is marked with the date of revision.

Rights of the Professor:

- The student will ask the permission of the professor before adding anything that has the professor’s comments or a grade.

Contents of the Portfolio: Macro

The portfolio shall contain items in the following areas. The portfolio shall be arranged as follows with each entry identified by course name and number.

1. Personal Statement (e.g., why I choose to major in music)
2. Current Resumé
3. Select examples demonstrating knowledge and skills achieved in writing music (notation)

4. Select examples demonstrating knowledge and skills achieved in researching and writing about music (language)
5. Select examples demonstrating knowledge and skills using modern technology (notation, presentation, recording, etc)
6. Select examples demonstrating participatory musical performance experiences (solo, ensemble, and conducting)
7. Select personal contributions (electives, cognates, etc)
8. The Senior Recital Audio or Video recording and Integrated Assessment Draft and Paper
9. Final Statement

Contents of the Portfolio: Micro

This listing offers suggestions of items that are appropriate to include in the various areas. It is intended to serve as a guide. It is not comprehensive nor does it represent a list of required items. Students may choose items from this list or decide for themselves what is most appropriate for their portfolio (numbering refers to Macro list above).

3. Write Music
 1. Music Theory
 1. Sample of part-writing and/or counterpoint
 2. A composition
 3. Recorded keyboard improvisation
 2. Arranging
 1. Project
 2. ii. January Term
4. Research and Writing about Music
 1. Music History
 1. MUS-374 semester report with oral presentation material
 2. Short sample of polished prose from MUS-375
 2. Literature courses
 3. Music Appreciation

4. World Music
 1. World Bazaar Project and Presentation
 2. Listening Log
 3. Instrument Project
5. January Term
5. Demonstrate Technology
 1. Writing music, use of Finale® software
 2. PowerPoint presentation
 3. Recording
6. Perform Music
 1. Applied Studies
 1. Performance Assessment sheets for each semester with an annual reflection on what faculty comments, your own instructor, and your own observations tell you about your progress on your instrument/voice
 2. An audio/video of a Monday Night Recital and/or other recitals
 3. . List of repertoire performed
 4. Programs of solo, duet, trio, quartet performances
 2. Ensemble Studies
 1. Rehearsal Evaluation Forms
 2. Repertoire performed
 3. Programs of ensemble performance
 4. Audio/video of performances
 3. Conducting
 1. Video recording of final examination
 2. Video recording of work with an ensemble
 4. January Term
7. Elective/Cognate or Personal Contributions
 1. Honors Program Materials
 2. Elective Courses, e.g., Music and Psychology materials
 3. Music Education Materials

1. Philosophy of Music Education paper from EDU 360
2. Video recording of first lesson to beginning student
4. Partners in Scholarship
8. Capstone Materials
 1. Integrated Assessment Form
 2. Paper
 3. Video/audio recording of senior recital
 4. Interview summary
9. Final Statement: A reflection that summarizes the portfolio, the experience the student had as a GAC Music Major, etc.

Section 10.D

MUS 390 - Capstone Recital

Meaning and Purpose

The Senior Music Major Capstone Experience (MUS 390) is the culmination of a student's undergraduate studies in music at Gustavus Adolphus College, and an opportunity for the student to make his or her personal statement of preparedness for a post-college life with music. The Capstone Experience includes the Music Major Capstone Course, Senior Interview, and Portfolio Presentation/Banquet. Throughout the experience, each student is expected to demonstrate a level of musical competence that is commensurate with an undergraduate Bachelor of Arts degree with a major in music.

Registration Timetable

Students normally take the Capstone Course (.13 course) during the Spring Semester of their senior year. This is also when the Interviews and the Banquet are scheduled.

Music Majors seeking education licensure are required to register for this course before the semester in which they are student teaching. These majors will need to work with their advisor during their junior year to determine the best time to give their recital, and schedule the Capstone Interview (including formal review of their Portfolio). However, students are invited to participate in the Capstone Banquet with their class.

Course Description

The Senior Music Major Capstone course (MUS 390) is required of all Music Majors. It consists of a Recital, Exit Interview, and Portfolio.

The Capstone Recital is a performance program that is designed by the student in consultation with the primary instrument applied instructor. As a personal musical expression, it may take a variety of forms in content, performance site, and artistic form, but is intended to reflect the student's musical skills and values. It is not limited to solo music performance, but may include small ensemble music performance, original composition, and conducting. This may take the form of a full or partial student recital, a combination of the above, or other musical performance ideas. It is intended to be a meaningful extension of the student's coursework at Gustavus Adolphus College.

There are two requirements which include (1) a primary instrument/voice performance component (to be decided by the student and applied instructor), and (2) a 30-minute recital minimum. It is appropriate for applied lesson time to be devoted to these preparations. In this spirit, the Department is willing to support the effort by offering the student the opportunity to register for lessons at 1.00 academic credit during and/or preceding the semester in which the presentation occurs. It is understood that not all student or instructor's schedules will accommodate this possibility.

Capstone (Senior) Recital

The student and the primary instrument/voice studio instructor are responsible for designing and presenting the Capstone Recital. Ultimately, it is the student's recital and her responsibility. As a personal expression of her musical skills and values, it may take a variety of forms. It is not limited to solo music performance and may include an ensemble, an original composition, and conducting.

There are two requirements: (1) a primary instrument/voice performance component, and (2) a 30-minute recital minimum.

Lesson time may be devoted to recital preparations. Option: the student may register for one-hour lessons at 1.00 academic credit during and/or preceding the semester in which the recital occurs.

The Capstone Recital is normally presented in the Spring Semester of the Senior year. A jury is not required during that term. Students planning a 30-minute recital should pair with another senior. After consulting with a faculty member, it may be possible to coordinate a Recital with the various Honors in Music cognates.

Program notes are not required.

(See: Student Recitals: Policy and Practice in **Section 8**).

The Portfolio

The Portfolio is an autobiographical collection documenting the student's musical life at Gustavus Adolphus College. It serves as a resource for Graduate School applications and career opportunities. The Portfolio contains the student's best work and catalog of musical experiences.

Capstone Interview

Subsequent to the Capstone Recital, students will participate in a Capstone Interview with their Committee (if a 3rd member, studio instructor attendance is optional). The Interview includes the Portfolio Review and the student's brief reflective oral summary of undergraduate musical experiences, accomplishments, values, and future plans.

The Capstone Committee

The Department Chair creates a Committee for each student consisting of two full-time faculty members (assign one as chair) and the student's studio instructor (who may be one of the full-time members). All Committee members attend the Recital. Once the Recital has taken place, the 2 full-time members conduct the Capstone Interview.

Grading

The Committee meets to discuss and determine the grade. The studio instructor will contribute the grade for the Recital – 50%. The other Committee member(s) will contribute the grade for the Interview and Portfolio – 50%. The Committee Chair submits the final grade to the Department Chair.

Section 10.E

Continued Graduate Study

The following information is provided for students who plan to pursue graduate studies after graduating from Gustavus. In addition to your academic record and achievements, persons writing recommendations for you are often asked to comment on various other factors including:

- Motivation for Music Study: genuineness and depth of commitment
- Maturity: personal development, ability to cope with life situations

- Emotional Stability: performance under pressure, mood stability, constancy in relating to others
- Interpersonal Relations: ability to get along with others, rapport, cooperation, attitudes toward supervision
- Empathy: sensitivity to needs of others, consideration, tact
- Judgment: ability to analyze a problem, common sense, decisiveness
- Resourcefulness: originality, skillful management of available resources
- Reliability: dependability, sense of responsibility, promptness, conscientiousness
- Communication Skills: clarity of expression, articulateness
- Perseverance: stamina, endurance
- Self-Confidence: assuredness, capacity to achieve with awareness of own strengths and weaknesses

Career Opportunities for Music Majors

Composition

- **Description:** composing, arranging, orchestrating, or copying music for band, choir, orchestra, chamber ensemble, soloist, education, radio, television, film, etc.
- **Preparation:** college degrees are very important due to the experience, contacts, and resources the college environment provides; however, if degrees are not required, equivalent experience is; composers often establish positions as professors which would require a doctorate; popular music groups require knowledge of styles and media; planning for life based on personal initiative; significant amount of composing; developing a portfolio
- **Personal Qualifications:** skilled and knowledgeable in theory, harmony, counterpoint, orchestration, instrumentation, and notation; a desire to compose, entrepreneur (organizer, risk taker, manager), communication skills, commitment to lifelong learning and personal improvement; patience; experience with MIDI; knowledge of artistic world and publishing and recording industries.
- **Salary and Benefits:** varies greatly; commissions, royalties, contracts, and benefits associated with personal business enterprise: arrangers are paid by the page and size of an ensemble (\$26 per page to \$1, 000 per song); jingle writers (potential for

hundreds of thousands of dollars); solo instrument (\$1, 000 - \$10, 000), string quartet (\$7, 000 - \$12, 000), full orchestra (\$5, 000 - \$20, 000), concerto (\$12, 000 - \$25, 000), choral (\$1, 000 - \$10, 000), full length opera (\$30, 000 - \$100, 000), symphony copyist (\$7, 000 - \$10, 000 for thirty-minute symphony)

- **Competition:** highly competitive
- **Advantages:** creates enterprise which reaches others and inspires; critical acclaim; significant opportunity for substantial income
- **Disadvantages:** possible lack of salaried income; criticism of work; lack of work
- **Types of Careers:** composer, arranger, orchestrator, copyist, librarian
- **Additional Information:** Music Educator Journals and College Musician magazines

Education

- **Description:** all types of music instruction; elementary and secondary schools; colleges and universities; conservatories; trade schools; private studios
- **Preparation:** bachelor's degree in music require for teaching positions; masters and doctorate required for college; teaching certificate from state in which employed
- **Personal Qualifications:** skilled and knowledgeable musician; desire and skills to teach; people person; commitment to lifelong learning and personal improvement; inspiring, patient, administrative, and organizational skills important
- **Salary and Benefits:** salaries based on years of experience and degrees as well as location; public high schools (\$17, 000 - \$45, 000), private high schools (\$16, 000 - \$35, 000), community college (\$25, 000 - \$45, 000), state university (\$27, 000 - \$60, 000), private university (\$25, 000 - \$70, 000), private studio (\$5 - \$90 per hour); benefits may include health, insurance, retirement, tuition remission, etc.
- **Competition:** competitive because there are fewer music teachers per school than in other areas; changes are affected by demographics
- **Advantages:** tenure award (3 years in schools and 6 years in colleges); significant personal awards from teaching others; teaching environment; summer vacation
- **Disadvantages:** salary is not competitive with other fields; significant time requirement outside of regular school day; teaching environment; summer vacation;

budget cuts which result in elimination of music positions because some view as not curricular

- **Types of Careers:** elementary and secondary music teachers (vocal, instrumental, classroom), professor (specializations include music education, theorist, historian, musicologist, conductor, performer, librarian, therapist, church musician, electronic/computer specialist, composer), arts manager, private studio, tuner/technician
- **Other Areas:** administrators, supervisors, chairpersons, consultants (contracted or salaried at \$20, 000 - \$75, 000)
- **Additional Information:** Music Educator Journals and College Musician magazines

Music Industry

- **Description:** music manufacturers, publishers, music computer software companies, periodicals, music dealers, managers, instrument repair, public relations, marketing MIDI technology, recording technology, recording engineers, music unions, radio, television, film critics, tuner/technician, music law, grant writing, National Endowment for the Arts, foundations, etc.
- **Preparation:** college degrees, if not required, are recommended due to the experience and preparation needed; depending on the area, degrees or experience in computer science, theatre and business are recommended; trade or professional school training (instrument repair, tuner, technician, recording engineer), possible apprenticeship
- **Personal Qualifications:** interest and experience with music; strong interpersonal relationship, writing, speaking, organizational and administrative skills; specialized skills or knowledge
- **Salary and Benefits:** varies greatly based on particular occupation; depends on unique qualities of your contributions, determined by industry pay scale; ASCAP and BMI are agencies which police TV and radio stations to collect fees for the use of music (a composer can earn \$60, 000 in performance fees for a Top-10 single and \$100, 000 for a number-one record)
- **Competition:** based on particular occupation

- **Advantages:** based on particular occupation
- **Disadvantages:** based on particular occupation
- **Types of Careers:** instrument developers and designers; music computer software programmers and designers/testers; music researchers; writers/critics; music store manager; salesperson; artist manager; booking agent; concert hall manager; recording engineer; sound mixer; acoustician; publisher; editor; media positions; newspaper; disc jockey; tuner/technician; instrument repair; grant writer; guide/host for concert hall or museum; music law; licenses and copyright lawyer; contractor; promoter; music manufacturer; clinical/representative; arts administrator; musical theatre director; music societies and clubs; accrediting agencies; program annotators; ASCAP and BMI
- **Additional Information:** Music Educator Journals and College Musician magazines

Performance

- **Description:** instrumentalist, vocalist, conductor (band, choir, orchestra, chamber, opera, musical theatre), soloist (education, radio, television, film, recording studio)
- **Preparation:** college degrees are very important due to the experience, contacts, and resources the college environment provides; however, if degrees are not required, an equivalent experience is (may emphasize conservatory style training); performers often establish positions as professors which would require the doctorate; planning for life-based personal initiative; significant amounts of performing; develop portfolio
- **Personal Qualifications:** mastery of instrument/voice and knowledge of repertoire (may also require performance skills in a variety of styles/media), skills as soloist and ensemble member, desire to perform, entrepreneur (organizer, risk taker, manager), strong music reading skills, communication skills, commitment to lifelong learning and personal improvement; patience; knowledge of artistic world and publishing/recording industries
- **Salary and Benefits:** varies greatly; armed forces (base pay); symphony orchestra (community: \$100 or more per performance; major: \$300 - \$1, 200 per week or more), dance band (\$350 - \$700 per week), TV (\$1, 500 - \$2, 500 per week), concert soloist (\$300 - \$40, 000 per performance), conductor (varies greatly to hundreds of thousands); recording contracts offer significant salary, studio musicians sessions

(\$165 for TV, \$195 for film, \$210 for recording), contractors and concertmasters earn double scale and section leaders earn scale-and-a-half; some can negotiate triple scale, soloists earn additional pay; benefits may include health, insurance, and retirement

- **Competition:** highly competitive
- **Advantages:** creative enterprise which reaches others and inspires, critical acclaim, significant opportunity for substantial income, recording, touring
- **Disadvantages:** possible lack of salaried income, criticism of work, lack of work; often a need to find other work to support career
- **Types of Careers:** solo concert artist, ensemble member, conductor, studio musician, recording artist, church musician, organist (must be familiar with theology and liturgy of worship)

Section 11

Conference Opportunities for Students

Students are encouraged to take advantage of professional and career readiness conferences in their own area of study. Students are responsible for requesting an approved absence from their instructor. As is customary, faculty are not obligated nor required to grant permission for students to attend, but it is encouraged that efforts be made to help accommodate a request if it's possible.

Music Conferences for 2022-23

MMEA - Midwinter Clinic

Feb. 16-18, 2023

ACDA - MN Conference

*Late fall - November 2022

ACDA - Midwestern Region Conference

Feb. 16-19, 2022

Midwest Clinic

Dec. 19-22, 2022

Jazz Education Network Conference (JEN)

Jan. 4-7, 2023

College Orchestra Directors Association (CODA)

*Early Feb. 2023

ISJAC

*Mid-May 2023

May 12-14, 2022

*Some dates not yet released