2005-2006

Music Program Handbook

Carthage

Music Department

Revised August 2005

Music Program Handbook

This *Music Program Handbook* is an adjunct to the Carthage College Catalog. It outlines requirements and important procedures for music majors, music minors, and applied music students, and should be kept with other program advisory materials.

CONTENTS

Entrance Auditions

All entering music majors must pass an entrance audition for admission to the major. A panel of three or more members of the music faculty must approve that audition.

Music Grants

The Music Department, through the Office of Financial Aid, offers a limited number of music grants by audition to qualified students, music majors, music minors, and non-majors alike. These grants are awarded on the basis of talent, skill, and the promise of contribution to the department. They are renewable for a total of four years, following a positive review each spring by the music faculty. Attendance problems and/or lack of advancement in music study are possible grounds for revocation of the grant. Students are required to take private lessons and/or group applied study for four terms and to perform in the ensemble area of the grant for each term at Carthage. All recipients are expected to maintain an overall 2.0 G.P.A.; music majors must maintain a 2.5 G.P.A. in the major.

Applied Music Lessons and Juries

All music majors must enroll for private lessons in his/her principal applied area each term at Carthage; any exceptions will be made by the department chair. In addition, music majors are encouraged to take lessons in other ("secondary") applied areas for purposes of enrichment.

All applied music students are encouraged to perform in studio class. Music majors perform regularly in their principal areas in studio classes and on at least one large principal instrument studio and/or departmental recital per term.

Any student who is enrolled for applied study must perform a final exam, called a "jury," at the end of each semester. Some non-music majors may be excused from juries at the discretion of their applied music teacher in consultation with the department chair. At each jury, the student will present a repertoire sheet showing that semester's work and perform one or more pieces (as directed by the applied area) at an acceptable performance level. Students who have performed a Junior or Senior Recital within one month of the jury may be exempted from that jury at the discretion of the instructor.

Junior Standing Juries

A junior standing exam is required of each music major at the end of the sophomore year. Each student will (a) present a cumulative repertoire list which fulfills prescribed repertoire requirements through the sophomore year in the student's principal performing area, and (b) perform 15-20 minutes of material from this repertoire. If the faculty judges the exam to be insufficient in either repertoire or performance, the faculty will place the student on provisional status as a music major or perhaps advise the student to discontinue the music major.

Pre-Recital Examinations

Presenting a Junior or Senior Recital is a privilege reserved for promising performers. Each student preparing a recital must appear before a panel of three or more music faculty in a pre-recital exam one month prior to the recital date. At the exam the student will present copies of the recital program and perform representative selections from it. The faculty must approve this exam and grant the student permission to perform the recital. In the event that a student does not pass the exam, a second pre-recital exam may be allowed no later than two weeks prior to the recital. If a student is unable to successfully pass the pre-recital exam a second time, he/she will not be allowed to present his/her recital that academic year. The formal evaluation of the recital by music faculty occurs at the time of the pre-recital jury rather than at the time of the public performance.

Choosing a Recital Date

Student recitalists are offered the opportunity to enter a performance date lottery beginning at the first Departmental Recital each term.

Recital Program Materials and Logistics

Student recitalists must submit their recital programs (both electronic and hard copies) to the Fine Arts Administrative Assistant two weeks prior to the date of the program. Programs must include the following:

Title of Program:
Junior Recital
Name of Performer and Instrument:
Jane Doe, Bassoon
Name of Accompanist(s) and Other Musicians Involved in Program:
John Doe, Piano
Harry Smith, Euphonium
Date, Time, and Location of Program:
Sunday, March 26, 2005, 3:00 p.m.
Johnson Arts Center Recital Hall
Degree Fulfillment Statement:
This program is given in partial fulfillment for the degree Bachelor of Arts with an Emphasis in Vocal Performance.
Titles of Compositions and Opus Numbers/Composition Dates, Composer Names and Dates, and Movements in Order of Performance (Include "Intermission" if there is to be one):
Sonata in Y Major, Op. 2, No. 176 . . . Wilma Music (1848-1917)
Allegro
Adagio
Presto

Student recitalists may create and print posters announcing the program on their own or with the assistance of the Fine Arts Administrative Assistant. Posters must be approved and stamped by the Dean of Students office before they can be posted on campus.

Student recitalists must forward special set-up requests for the performance space to Carthage Maintenance (ext. 5925 and/or email: jraith@carthage.edu) two weeks prior to the program.

Keyboard Proficiency Exams

All music majors are required to attain a certain keyboard proficiency and must enroll in keyboard study until the following keyboard proficiency requirements have been passed:

1. Play a memorized piano solo of at least intermediate difficulty.
2. Play an accompaniment of moderate difficulty (with a soloist).
3. Sight-read a hymn at a moderate, steady tempo.
4. Harmonize at sight a folksong with basic I-IV-V progressions.
5. Perform an SATB piece from open score.
6. Prepare in advance and perform accompaniments in different styles for two folksongs.

Except for those with considerable keyboard background, most non-keyboard principals will enroll in the keyboard skills course sequence.

Senior Thesis (Project)

Music majors must complete one of the following types of Senior Thesis (Project):

1. Recital
2. Research Paper
3. Composition
4. Conducting
5. Student Teaching

The thesis must be approved by the student's applied or principal emphasis instructor, department chair, and advisor. Education majors must also have the project approved by the music education supervisor.

An "Honors in Music" project (see **Honors in Music**) also meets the Senior Thesis requirement.

Ensemble Participation

Music majors and music grant recipients must participate each term and music minors without a music grant for four terms in one of the following ensembles:

1. Carthage Choir
2. Carthage Chamber Orchestra
3. Carthage Wind Orchestra
4. Carthage Women's Ensemble
5. Lincoln Chamber Singers

Chapel Choir, Carthage Concert Band, and Jazz Ensemble may also fulfill this requirement at the discretion of the directors.

Exceptions to the above must be approved by the music faculty.
In addition, students are strongly urged to broaden their experience by participating in other ensembles.

Recital Attendance

Music majors and music minors must register for *Music 070: Music Departmental Recital* each term of applied study and meet the following attendance requirements:

1. all studio recitals in their principal applied area(s)
2. all departmental recitals
3. the Honors Recital
4. six on-campus concerts
5. four off-campus concerts
6. one Carthage Chamber Music Series concert.

Non-music majors taking private lessons are required to attend all studio recitals in their applied area(s) and departmental recitals.

Attendance will be recorded by the music department. Any mitigating circumstances that affect students' abilities to meet the recital or concert attendance requirements must be discussed with applied music instructors and approved by the department chair. For those students who miss an Honors or Chamber Music Series program, two additional programs are needed to meet the requirement for each program.

Honors in Music

The student must complete the requirements for Carthage Scholars as stated in the Carthage Catalog. The student must submit in writing to the music faculty a prospectus that clearly states the purpose, methodology, and materials appropriate to the project. The proposal must receive music faculty approval. Upon approval, the student must complete, with distinction, a significant project in music research, performance, conducting or composition.

RESEARCH PROJECTS

1. A music faculty member will be assigned as the student's principal honors advisor, and, with two other faculty, will form the honors advisory committee.
2. The student will complete an independent study course with the principal honors advisor in which he/she will work on the major research project.
3. The student's honors advisory committee will assist in the project as needed and, after having approved it, will pass the project to the full music faculty for approval.

PERFORMANCE PROJECTS

1. The student's applied music instructor will be the principal honors advisor and, with the student, will be responsible for selection and preparing the recital material; two other faculty will join that faculty member to form the student's honor advisory committee.
2. The student will complete a special seminar course with the principal advisor in which he/she will work on the performance project, either a lecture-recital or a recital with program notes. In both cases, an honors recital of approved literature and format must exhibit an exceptionally high undergraduate performance standard. In the latter case, the recital must be accompanied by program notes that provide comprehensive historical, structural and stylistic commentary for each work performed.
3. The student's honors advisory committee will assist as needed, hear a pre-recital exam one month prior to the recital date, and determine whether the recital may be presented. The committee will also receive and evaluate any written documents at the time of the pre-recital exam.
4. The recital and any written documents must be approved by the full music faculty.

COMPOSITION PROJECTS

1. A music faculty member will be assigned as the student's principal honors advisor, and, with two other faculty, will form the honors advisory committee.
2. The student will complete a seminar in composition with the principal advisor in which he/she will work on a substantial original musical composition that will be subsequently performed in public.
3. The student's honors advisory committee will assist as needed, examine the student's composition one month prior to a public performance of the work, and determine whether the performance may be given.
4. The composition in finished form must be approved by the full music faculty following the performance.

CONDUCTING PROJECTS

1. A music faculty member will be assigned as the student's principal honors advisor, and, with two other faculty will form the honors advisory committee.
2. The student will complete an independent study course with the principal honors advisor in which he/she will plan and prepare a concert program.
3. The student's honors advisory committee will assist as needed, hear a pre-concert exam at least two weeks before the concert date, and determine whether the concert may be presented. The committee will also receive and evaluate written documents, if any, at the time of the pre-concert exam.
4. The concert performance and written documents, if any, must be approved by the full music faculty.

HONORS IN MUSIC DEADLINES

1. All "Honors in Music" projects must be completed and approved at least three weeks before graduation.
2. Each candidate for Honors in Music must pass a **comprehensive oral examination** before the full music faculty during the three weeks prior to graduation. The examination will cover both the student's project and related course work.

When all "Honors in Music" requirements have been met, the student will graduate with "Honors in Music." This accomplishment will be acknowledged at Commencement, and a copy of the project will placed in Hedberg Library.

Ensemble Descriptions

	CHORAL
Carthage Choir	Mixed ensemble Tours each spring and tours to Europe every 3rd J-Term. Performs at official Carthage functions.
Carthage Women's Ensemble	Treble ensemble Tours and performs at official Carthage functions.
Lincoln Chamber Singers	16-20 voice mixed ensemble Performs chamber choral music on and off campus.
Chapel Choir	Mixed ensemble Performs at Chapel Worship and other campus events.
Carthage Masterworks Chorale	Mixed ensemble (open to singers from Carthage and local communities) Performs major works with area symphonic ensembles.
Gospel Messengers	Performs gospel music on and off campus.
	INSTRUMENTAL
Carthage Wind Orchestra	Select wind and percussion ensemble Performs at official Carthage functions.
Carthage Concert Band	Large wind and percussion ensemble Performs in concert and at official Carthage events.
Carthage Chamber Orchestra	Performs string or orchestral music in concert each term.
Jazz Ensemble	Performs jazz music on and off campus.
Pep Band	Performs at most football and basketball games.

Organizations

Lambda Kappa – a music fraternity open to all in the performing ensembles. Lambda Kappa participates in service and fundraising projects in addition to presenting a concert each term.

MENC (Music Educator's National Conference) – a student organization for future music educators. MENC meets periodically each term in addition to traveling to the state music conference each fall.

Music Faculty

FULL-TIME

Instructor	*Ext.*	*Office*	*Area*
Gregory Berg	5861	JAC 139	Voice
Michael Burkhardt	5918	Chapel Office	Choral/Organ/Church Music
Peter Dennee	2159	Chapel Office	Choral/Music Education
Amy Haines	6628	JAC 251	Voice/Main Stage Musical
Woodrow Hodges	5862	JAC 129	Theory/Winds
Jane Livingston	5892	JAC 127	Piano/Keyboard Proficiency
Corinne Ness	5733	JAC 135	Voice/Music Theatre
Mark Petering	2155	JAC 246	Theory/Composition
James Ripley	5854	JAC 125	Instrumental/Music Education
Dimitri Shapovalov	5860	JAC 133	History/Piano
Richard Sjoerdsma	5863	JAC 131	Voice/Department Chair

ADJUNCT

Area	*Instructor*	*Area*	*Instructor*
Brass	Tim Riordan	Piano	Aaron Nee
	Leah Schuman		Carol Wallace
	Karen Suarez	Strings	Ann Heide
	Kevin Wood		Diane Iorio
Guitar/Jazz	David Ness		Tony Porter
Harp	Anne Morse-Hambrock		Liz Tercek
Music Education	Kurt Barker	Voice	Nancy Henninger
Orchestra	Tony Porter	Winds	Tim Bell
Percussion	Michael Kozakis		Lou Couvelli
			Melissa Snoza

Facilities

The college provides Practice and Rehearsal Facilities in the Johnson Arts Center and Siebert Chapel.

A staffed Fine Arts Computer Lab is available to students Monday through Friday, 8 a.m. – 5 p.m. and 7-10 p.m., and Sunday, 1-5 p.m. and 7-10 p.m.

The Johnson Arts Center is open Sunday through Thursday, 7 a.m. – 1 a.m., and Friday and Saturday, 7 a.m. - 10 p.m.

Smoking is not permitted in the Johnson Arts Center or Siebert Chapel. Except for water in secured containers, food and beverages are not permitted in practice rooms, rehearsal rooms, the computer lab, the Recital Hall or Siebert Chapel.

Performance Assessment Portfolio

Music majors are required to maintain a Performance Assessment Portfolio. The portfolio consists of Applied Music Goal Statements, Reflective Essays in Response to Goals for the Term, and Applied Music Repertoire Sheets for specified terms of study (see **Performance Portfolio Assessment Checklist**), as well as a Junior Standing Cumulative Repertoire Sheet, a Junior Standing Faculty Assessment, a Senior Thesis (Project) Proposal and Program, a Senior Thesis (Project) Student Self Assessment Essay, and a Senior Thesis (Project) Faculty Assessment. Student forms and formats for the portfolio may be found on pages 9-12of the *Music Program Handbook.*

PERFORMANCE PORTFOLIO ASSESSMENT CHECKLIST

Freshmen, Fall Term:
_____ Statement of Goals (due to applied music teacher by midterms)
_____ Reflective Essay (due to applied music teacher at jury)
_____ Repertoire Sheet (due to applied music teacher at jury)

Freshmen, Spring Term:
_____ Statement of Goals (due to applied music teacher by midterms)
_____ Reflective Essay (due to applied music teacher at jury)
_____ Repertoire Sheet (due to applied music teacher at jury)

Sophomores, Fall Term:
_____ Statement of Goals (due to applied music teacher by midterms)
_____ Reflective Essay (due to applied music teacher at jury)
_____ Repertoire Sheet (due to applied music teacher at jury)

Sophomores, Spring Term:
_____ Junior Standing Portfolio Cover Sheet including Cumulative Repertoire Sheet and Performance Portfolio Assessment (5 copies brought to faculty at jury)

Juniors, Fall Term:
_____ Statement of Goals (due to applied music teacher by midterms)
_____ Reflective Essay (due to applied music teacher at jury)
_____ Repertoire Sheet (due to applied music teacher at jury)

Juniors, Spring Term:
_____ Statement of Goals (due to applied music teacher by midterms)
_____ Reflective Essay (due to applied music teacher at jury)
_____ Repertoire Sheet (due to applied music teacher at jury)

Seniors, Fall Term
_____ Senior Thesis (Project) Proposal (due to Portfolio Coordinator at least 2 months in advance of project)

Seniors, Spring Term:
_____ Senior Thesis Project
_____ Senior Thesis (Project) Faculty Assessment (recital assessments will be done at the pre-recital jury; portfolio assessments will be done on a case-by-case basis)
_____ Senior Thesis (Project) Student Self Assessment (due to Portfolio Coordinator by final exam week)

PERFORMANCE PORTFOLIO ASSESSMENT:
Statement of Applied Music Goals and Reflective Essay

1. Midterm

Submit a Statement of Applied Music Goals *for the term. This should include technical as well as artistic goals. Carefully consider how you will apply skills and integrate concepts from curricular courses (such as Theory I, Exploring Music, Music History, etc.) in your applied study. After each goal statement, outline the steps you plan to take in order to reach that goal.*

Goals must be turned in to the applied music teacher at midterm. Students who have not turned in their goal statements at this time will receive a midterm grade of D in Applied Music Lessons. Students that have not turned in their goals by the end of the term will receive a final grade of D in Applied Music Lessons.

Use the following heading for your statement:

STATEMENT OF APPLIED MUSIC GOALS

Term _____ Date _____

Name _____ **Instrument** _____

2. Jury (Final Exam)

Submit a Reflective Essay *that outlines your progress toward your goals for the term. Bring the* Reflective Essay *and a copy of your* Statement of Applied Music Goals *with your Applied Music Study Repertoire Sheet to your jury.*

Use the following heading for your essay:

REFLECTIVE ESSAY IN RESPONSE TO GOALS FOR THE TERM

Term _____ Date _____

Name _____ **Instrument** _____

PERFORMANCE PORTFOLIO ASSESSMENT:
Senior Thesis (Project) Proposal

Date_____

Name _____ **Instrument** _____

Applied Music Instructor _____ Semesters of Study _____
Principal instrument _____ Major(s) _____ Minor(s) _____

Emphasis in the Music Major

_____ piano pedagogy _____ general music ed ____ choral music ed. _____ instrumental music ed. _____ core
_____ performance _____ church music ____ music theatre _____ other

Project _____

Attach to this sheet a proposal for your Senior Thesis (Project). The proposal should indicate type of project and include a thesis outline as well as proposed recital repertoire and/or project materials.

Submit your proposal to the department chair, your applied music instructor, and your advisor for approval.

Signed, completed proposals should be submitted to the Portfolio Assessment Coordinator for archival documentation.

_____ Approve _____ Disapprove _____
Department Chair

_____ Approve _____ Disapprove _____
Applied Music Instructor

_____ Approve _____ Disapprove _____
Advisor

PERFORMANCE PORTFOLIO ASSESSMENT:
Senior Thesis (Project) Student Self Assessment Essay

Date_____

Name _____ **Instrument** _____

Applied Music Instructor _____ Semesters of Study _____
Principal instrument _____ Major(s) _____ Minor(s) _____

Emphasis in the Music Major

_____ piano pedagogy _____ general music ed ____ choral music ed. _____ instrumental music ed. _____ core
_____ performance _____ church music ____ music theatre _____ other

Project _____

Submit an essay summarizing what you consider to be strengths of your Senior Thesis (Project). Carefully consider both the proposal and project as you discuss elements that were challenging, as well as those that were less challenging. Discuss what you learned in completing the project, specifically addressing how the project reflects your growth as a musician, performer, and/or educator.

Submit this essay with the Senior Project Faculty Assessment Form as documentation of your Senior Thesis (Project).

PERFORMANCE PORTFOLIO ASSESSMENT:
Senior Thesis (Project) Faculty Assessment

Date_____

Name _____ **Instrument** _____

Applied Music Instructor _____ Semesters of Study _____
Principal instrument _____ Major(s) _____ Minor(s) _____

Emphasis in the Music Major

_____ piano pedagogy _____ general music ed ____ choral music ed. _____ instrumental music ed. _____ core
_____ performance _____ church music ____ music theatre _____ other

Project _____

Attach to this sheet documentation for your Senior Thesis (Project) as well as the Senior Thesis (Project) Student Self Assessment essay. Include recordings, programs, program notes, publicity, faculty comment sheets, education portfolios, etc., as applicable.

Submit your thesis for assessment to the department chair, your applied music instructor, and your advisor for approval.

Signed, approved assessments should be submitted to the Portfolio Assessment Coordinator for archival documentation. Notification to the registrar of successful completion of the senior thesis requirement will be made following faculty approval.

_____ Approve _____ Disapprove _____
Department Chair

_____ Approve _____ Disapprove _____
Applied Music Instructor

_____ Approve _____ Disapprove _____
Advisor

Music Majors, Music Minors, and Non-music Majors

APPLIED MUSIC REPERTOIRE SHEET

Term _____ Date _____

Name _____ **Instrument** _____

Applied Music Instructor _____ Semesters of Study _____
Principal instrument _____ Major(s) _____ Minor(s) _____

Emphasis in the Music Major

_____ piano pedagogy _____ general music ed ____ choral music ed. _____ instrumental music ed. _____ core
_____ performance _____ church music ____ music theatre _____ other

Ensemble Participation this Term

_____ Carthage Choir _____ Lincoln Chamber Singers _____ Carthage Women's Ensemble
_____ Chapel Choir _____ Carthage Wind Orchestra _____ Carthage Chamber Orchestra
_____ Carthage Concert Band _____ Jazz Ensemble _____ other

Repertoire

Use the following symbols where applicable:

S Performed in Individual Studio
L Performed in Large Principal Instrument Studio
D Performed in Departmental
C Performed in Chapel
P Performed Elsewhere

1. **Memorized Pieces**

Title Source (Opus, Opera, Song Cycle, etc.) Composer and Composer Dates

2. **Non-memorized Pieces**

Title Source (Opus, Opera, Song Cycle, etc.) Composer and Composer Dates

Technical Studies (scales, exercises, etc)

To be performed at the Jury: