



Valparaiso University Department of Music

HANDBOOK FOR MUSIC STUDENTS 2011-2012

CONTENTS

Administrative Staff	2
Preface	3
Mission Statement	4
I. Facilities, Equipment, & Travel	5
II. Studio Instruction & Music Colloquium	9
III. Music Major Degree Programs, Approvals, and Checkpoints	12
IV. Performance Study Requirements	14
V. Jury Examinations	16
VI. Recital Performance	17
VII. Attendance at Concerts	21
VIII. Keyboard Proficiency Requirement	23
IX. Ensemble Membership	24
X. Special Recognitions for Music Majors	25
XI. Library	27
XII. Use of Copyrighted Materials	28
 FREQUENTLY ASKED QUESTIONS	 30

Administrative Staff

Academic instruction (classroom, ensemble, and studio), music faculty, curriculum, recruitment, major approvals, student progress, academic advising, degree requirements (including performance, keyboard, and attendance requirements), and class scheduling are supervised and managed through the office of the Department Chair.

Department Chair

Dr. Joseph Bognar

VUCA 1107

Email: Joseph.Bognar@valpo.edu

Phone: 5454

(private phonemail: 6782)

Administrative Assistant to the Chair

Janice Miller

VUCA 1108

Email: Janice.Miller@valpo.edu

Phone: 5454

Public Concert Production & Promotion, Community Outreach, Events Scheduling, Tours & Recordings, Room Use and Equipment, are managed through the VUCA Operations office.

Director of the VUCA

Jeff Hazewinkel

VUCA 1113

Email: Jeff.Hazewinkel@valpo.edu

Phone: 5453

Administrative Assistant

Angie Jackson

VUCA 1109

Email: Angelica.Jackson@valpo.edu

Phone: 6950

Department Website: www.valpo.edu/music/

VUCA Fax 464-5244

VUCA Box Office 464-5162

PREFACE

This *Handbook for Music Students* is one of three regulatory documents guiding your academic progress at Valparaiso University. The others are the *University General Catalog* and the *Academic Guide/Student Handbook 2011-2012*. This *Handbook for Music Students* sets out the policies and regulations of the Department of Music which students will follow to complete a course of study at Valparaiso University leading to a music degree: Bachelor of Arts in Music, Bachelor of Music Education, or Bachelor of Music.

The policies, regulations, and requirements in this handbook do not supersede or invalidate any statements found in the *University Catalog* or the *Academic Guide/Student Handbook 2011-2012*. All music majors are governed by the *Handbook for Music Students* in addition to all policies, regulations, and requirements stated in the other two documents.

Use the *Handbook for Music Students* and the University's *General Catalog* each semester when you consult with your academic adviser. Each semester you and your adviser will review and update your four-year (or whole) program of study at Valparaiso University. Meeting graduation requirements is *your* responsibility and obligation. Your academic adviser is your helper and consultant, but it is the student's obligation to ensure that all requirements are completed.



Mission Statement: The Department of Music prepares its students for active roles in professional life, in schools, in churches, and in the community, through integrated programs of liberal and professional study emphasizing the values of cultural heritage, aesthetic appreciation, intellectual and spiritual growth, and meaningful creativity.

To achieve its mission, the Department of Music

- Offers a comprehensive undergraduate curriculum with both liberal and professional degree options: a liberal arts music major (the Bachelor of Arts in Music), offering music core curriculum within a traditional liberal arts frame work; and professional degree programs (the Bachelor of Music Education and the Bachelor of Music) to prepare students for careers in music education, church music, performance, and for advanced study.
- Provides a wide array of instruction and performance opportunities available both to its majors and to students across the university.
- Maintains standards to ensure Valparaiso University's continued accreditation by the National Association of Schools of Music with comprehensive self-study and external reviews every ten years.
- Serves its students, faculty, academic community, area educators, citizens of the region, and more national constituencies through active public concert, touring, and recording projects and other forms of outreach.
- Engages in aggressive recruitment efforts for the University, targeting both music majors and musically-talented non-majors who will continue their music study and participation as elective study.

Enduring commitments:

- To foster a nurturing environment for the learning of music, for undergraduates working closely with dedicated mentoring faculty.
- To maintain multiple options in music degree tracks and elective instruction.
- To integrate liberal, reflective learning about music with technical and specialized training in musical skills.
- To promote active learning in a highly collaborative environment.
- To develop students for leadership in a wide range of performance projects, ensembles, worship settings, and professional organizations.
- To develop and celebrate the historic relationship between artistic expression and religious faith.
- To encourage the building of community through the arts.

I. FACILITIES, EQUIPMENT & TRAVEL

A. VUCA BUILDING HOURS

The VU Center for the Arts is open during the regular Fall and Spring semesters on the following schedule:

Monday through Thursday	7 a.m. until 11 p.m.
Friday	7 a.m. until 9 p.m.
Saturday	9 a.m. until 9 p.m.
Sunday	11 a.m. until 11 p.m.

Evening events on Friday and Saturday may occasionally extend closing hours.

During interim periods, summers, and vacations, the hours will normally be:

Monday through Friday	7 a.m. until 7 p.m.
Saturday, Sunday, & Holidays	Closed

B. PROPERTY USE AGREEMENTS

Every student must file a signed statement of responsibility with the Department Office prior to using any equipment provided by the Department of Music or the Valparaiso University Center for the Arts. Use of pianos, other musical instruments, electronic equipment, sound equipment, printed music, recordings, other equipment and furnishings are covered by this document. This statement is called a Property Use Agreement. Permission to use or check out any music inventory item is granted only after this document is on file. Faculty members issuing equipment and instruments to students will determine whether a signed agreement has been filed prior to checking out any item of inventory.

C. INSTRUMENT STORAGE LOCKERS

Students enrolled in the Department of Music may request an instrument locker. Apply during special locker checkout hours in the Music Wing during start-up time in August, and thereafter in the Administrative Wing of the VUCA. (In some cases, locker assignments may be carried over across the summer for continuing students, if arranged for in May at locker check in time.) You will be assigned a locker suitable to the size of your instrument. If you have multiple instruments you may receive a larger locker if approved by Angie Jackson in the VUCA Office. All instruments must be on campus before a large locker is released to you. You will be issued a combination lock for a \$10 refundable deposit. In some cases, students may be asked to share lockers, due to limited number of spaces. Only one deposit is required per lock. If students sharing a locker report any complaints to the Music or VUCA Office, the student abusing their privileges will be stripped of their locker access. (An example of abuse: Not securing the locker when the other student's instrument is in the locker.) Only locks issued by the office will be permitted. Unauthorized locks will be cut off. There will be no switching of lockers without notifying the Music office. No posters, notices, stickers, markings, other decorations or defacements are permitted outside or inside the lockers. The lockers should only be used to store your instrument and music needed for rehearsals and lessons. They should not be used for storage of other items (for example: food items). The Department of Music staff reserves the right to inspect student lockers whenever there is a reasonable evidence of misuse of the locker space.

D. PRACTICE ROOMS

Practice rooms with and without pianos are available for the use of Valparaiso University students registered for studio and ensemble music instruction. Use of these rooms by other students can be authorized only by the Department Office. The practice rooms are located in the basement level of the Music Wing, except for organ practice rooms which are located on the first floor. Students are authorized to use the practice rooms only after they have filed a signed property use agreement with the office.

Students enrolled in studio lessons should reserve practice room hours at the beginning of each semester by signing up on schedule sheets posted on each practice room door. Students enrolled in lessons for 1 credit should reserve 6 hours per week. Students enrolled in lessons for 2 credits should reserve 9 hours per week. Students enrolled in lessons for 3 credits should reserve 12 hours per week. Unscheduled practice in excess of your reserved hours is strongly encouraged for all students.

E. ORGAN PRACTICE ROOMS

Students enrolled in studio lessons in organ will receive lock combinations to their practice rooms (3 organ studios on the first floor) by special arrangement with the Department Office. When enrollments in organ are set, teachers will provide the office with a list of their private students who should be issued combinations. Organ students will also be able to reserve occasional use of organs in 1527 and Bauer Hall (1519). Advanced organ students may also schedule practice time in the Chapel of the Resurrection. Chapel organ use by music students is overseen by the organ faculty.

F. GRAND PIANO PRACTICE OPTIONS

For piano students at or above level 203, occasional use of the Department grand piano inventory, maintained in the rehearsal rooms and in Duesenberg Recital Hall, can be arranged. Scheduling of practice by individual students must take into account other scheduled priorities for teaching and rehearsals in these rooms. Another option occasionally available to advanced piano students is the evening and weekend use of grand pianos in private teaching studios on the second floor of the Music Wing, by special permission of the teachers and depending on other scheduled uses and priorities for these studios.

G. OTHER LIMITED ACCESS FACILITIES

Specialized facilities for the use of limited numbers of students enrolled in appropriate courses, lessons, and authorized projects include: the Music Education instrument collection (B519); harpsichord (1529); and the percussion studio (1516). During business hours students can obtain access for which they have prior approval by request at the VUCA reception desk. Students using these spaces are bound by the terms of the Property Use Agreement. (See Section B, above.)

H. SMOKING POLICY

Valparaiso University became a tobacco-free environment July 1, 2008. This means that the use of tobacco products on University property is prohibited except in an enclosed personal vehicle. Smoking in any Music Wing spaces will result in loss of privileges for space and equipment use.

I. TOUR POLICY

All students traveling as members of department performing ensembles of the department are required to review and sign the department's tour policy agreement prior to departure. The Tour Policy Agreement

forms will be provided and maintained by the VUCA Tour Office. Signing the Tour Policy Agreement commits the student to observing the following policies, rules, and guidelines:

Student accountability:

1. Students must be seated on the bus 15 minutes prior to each announced departure time.
2. Busses will depart at the announced time. Students missing the bus are responsible for arranging their own transportation to the next site.
3. In tours involving multiple busses, students must remain with the same bus throughout the tour.
4. Upon arrival at a destination (e.g. hotel, restaurant, or performance site), students will remain seated in the bus to receive site instructions from student or staff managers.
5. Set-up will be completed at least 30 minutes before concert time.
6. Set-up arrangements and sound check times will vary. In all cases, performers will be in the set-up area within 15 minutes of arrival at the site. Students will remain in the concert area until dismissed by the conductor.
7. Students dressed for the concert will stay out of the lobby and other public areas prior to the concert and during intermissions; performers should stay in or near the warm-up room.
8. Students with visitors at the concert should meet them at the stage door after the concert.
9. Tear down will be completed within 20 minutes after the end of the concert.
10. When the concert is followed by a home stay, pairing of students to hosts follows immediately from the concert.
 - a. Instrumentalists remain in formal attire to meet hosts.
 - b. Choir members change from their robes quickly and then meet hosts as soon as possible.
 - c. Students will inform hosts of how long they will need to change out of formal attire and perform tear-down duties; no host family should wait more than 15 minutes before leaving the site.
11. For hotel stays, students who have incurred incidental charges (e.g. videos) will check at the front desk at least 60 minutes prior to scheduled departure time to pay for them.
12. For hotel stays, students should make only collect or credit card calls rather than charging to the room.
13. Students are responsible for their own valuables and are reminded not to leave them in hotel and motel rooms.
14. Students wishing to meet family or friends and travel away from the designated free-time area may do so only with prior authorization by the tour manager. The tour manager will require contact information (name, phone, cell phone) in writing prior to a student leaving the group.

Baggage:

1. Each student is limited to one medium-sized suitcase and one “carry-on” size bag; all personal belongings must be contained in either the suitcase or the carry-on.
2. It is each student’s responsibility to have insured personal belongings taken on tour.
3. It is each student’s responsibility to keep track of personal belongings on tour.
4. Suitcases must be at the bus for loading 30 minutes prior to each announced departure time.

Behavioral Guidelines:

Note: The tour manager and ensemble conductor are not chaperons. Students are expected to conduct themselves in a manner that meets or exceeds the guidelines established in the Student Guide to University Life. The ensemble conductor and the tour office retain the right to establish tour eligibility guidelines for the ensemble. Failure to conform to these guidelines prior to or during a tour may result in the removal of the student from the tour.

1. Possession or use of alcohol and/or illegal narcotics is prohibited. Violations will result in dismissal from the tour and the student will be sent home at his/her own expense.
2. Smoking is not permitted in churches, schools, concert halls, on the bus, or in host homes (unless specifically permitted by the host family).

3. Upon arrival at hotel or host family home, students may not leave the designated premises until the next scheduled event.
4. All students must be in designated rooms (hotel or home stay) by 11:30 p.m. curfew (subject to announced exceptions).
5. Students are not permitted to stay unsupervised in dorms, apartments, or houses apart from the scheduled arrangements. Any exceptions to the housing arrangements must be authorized in advance of the tour's departure, in writing, by the Department of Music Office.
6. Students should report any illness immediately to the tour manager (or the host family); for medical assistance, notify the tour manager immediately by calling emergency numbers provided in the tour itinerary.
7. Any student feeling unsafe or uneasy with arrangements at a host family home or at the hotel will call the tour manager immediately using number provided in the tour itinerary.
8. Students who take regular prescription medications are responsible for having sufficient supply for the entire trip.
9. When students are required to purchase their own meals on tour, in some cases a per diem is provided.

Etiquette:

1. In tours involving home stays each host family should receive a thank you note (stationery provided by the Department) from the student(s) who stayed with them.
2. Conduct worthy of professional musicians and Valparaiso University representatives is expected.
3. Students will observe usual practices of proper personal hygiene.
4. Students will treat host families and sponsors with respect and positive attitudes.

Attire:

1. Students on tour should not wear jeans
2. Students should appear in appropriate, neat & clean attire
3. T-shirts are acceptable only if they are tour t-shirts.
4. Hats & caps should be removed inside buildings, especially churches.
5. No perfume or cologne is to be worn during performances.

J. FIELD TRIP POLICIES

For curricular field trips, students will observe those portions of the tour agreement policy which pertain: Accountability, Behavioral Guidelines, and Attire.

II. STUDIO INSTRUCTION & MUSIC COLLOQUIUM

A. STUDIO INSTRUCTION

Music students who enroll for instruction in performance (instrument or voice) meet weekly for lessons with a private teacher. A semester of performance study includes 14 lessons. Students enrolled for 1 credit receive 30-minute lessons; those enrolled for 2 credits receive 45-minute lessons; and those enrolled for 3 credits receive 60-minute lessons. The number of credits depends on your degree program and your year in school. Refer to the table below and consult with your academic adviser to determine the appropriate credits for your degree program.

PERFORMANCE MUSIC REQUIREMENTS

CREDITS	BMUS	BME	BA	MINOR
1		6 sem	6 sem**	4 sem**
2	4 sem	1 sem*		
3	4 sem			

**BME students who elect to give a junior or senior half recital should take their 2-credit semester in the semester of the recital. Otherwise, the 2-credit semester should be taken in the senior year in the semester when not student teaching.*

***All music majors and minors on music scholarship awards are required to take lessons each semester, even where performance requirements for degree completion have been fulfilled.*

First year (freshman level) majors may take studio lessons in no more than 2 fields per semester, and upper division students may take no more than 3.

Lesson times are scheduled by the assigned teacher at the beginning of each semester based on student class schedules. Studio lesson schedules begin on the first Monday of each semester. Check the Department of Music boards to find your assigned lesson time. The schedules will be posted by 5 p.m. on Friday of the first week of classes each semester. It is your responsibility to meet with the teacher at the time and place designated. Scheduling conflicts should be discussed with the teacher immediately.

STUDIO LESSON ATTENDANCE

If, because of illness or some other valid reason, the student must miss a lesson, the teacher should be notified in advance. This notice must be given in person or by calling or e-mailing the teacher in advance. Occasionally the teacher is prevented from being at the scheduled lesson. In such cases the lesson is rescheduled at the convenience of the teacher and the student.

The teacher is obligated to make up a lesson in two cases only:

- 1. The teacher misses a lesson for any reason.*
- 2. The student gives notice 24 hours in advance with good reason (e.g., illness or death in the family.)*

The teacher may choose to make up a lesson for other reasons but is not obligated to do so.

Performance skills are taught through private studio lessons. The final grade given each semester is an evaluation of work done and progress made. Unexcused absences from lessons will be reflected in the

semester grade.

B. MUSIC COLLOQUIUM: MUSIC 499

The Music Colloquium (Mus 499) is a zero-credit course required for all full time music majors in their principal performance area. While all music majors are highly encouraged to enroll in MUS 499 each semester in which they are in residence, the following standards are the minimum requirements for graduation:

- ◆ All BA degree-seeking students must successfully complete 6 semesters of colloquium.
- ◆ All BME degree-seeking students must successfully complete 7 semesters of colloquium.
- ◆ All BMUS degree-seeking students must successfully complete 8 semesters of colloquium.

Music minors, and non-majors enrolled in studio instruction are encouraged to attend and participate but are not required to do so.

Objectives of Colloquium: The Colloquium is the public convening of students from the various music studios. It is an integral and essential component of the private studio lesson for music majors, providing the following support for the private lessons:

- an opportunity for regular performance experience in an instructive, friendly, and supportive environment.
- exposure to a wide range of repertoire being prepared by other students in the same field.
- a chance to observe a wider range of teaching techniques, through the participation of several faculty in your field.
- a weekly time to come together with others of common musical interests and problems, to learn together in a performance/laboratory setting.

Colloquium Scheduling: The required Music Colloquia meet weekly for one class hour as follows:

- Piano Colloquium: Tuesdays at 2:00 in Duesenberg Recital Hall
- Organ Colloquium: Tuesdays at 2:00 in the West Gallery of the Chapel of the Resurrection

Occasionally the Tuesday colloquium hour is used for department recitals (Musica Viva series). Students in Piano and Organ Colloquia are expected to attend Tuesday Musica Viva programs as part of their regular colloquium responsibility.

- Voice Colloquium: Thursdays at 2:00 in Bauer Hall (VUCA 1519) or occasionally in Duesenberg
- Wind/Percussion Colloquium: Thursdays at 2:00 in the Instrumental Rehearsal Hall (VUCA 1518)
- String Colloquium: Thursdays at 2:00 in Duesenberg Recital Hall or occasionally in Bauer

Occasionally the Thursday colloquium hour is used for department recitals (Musica Viva series). Students in Voice, String and Wind/Percussion Colloquia are expected to attend Thursday Musica Viva programs as part of their regular colloquium responsibility.

Grading in Colloquium. Grading for MUS 499 is based on regular attendance in Music Colloquium and Music Viva Recitals. Students enrolled in MUS 499 receive a grade of S (Satisfactory) or U (Unsatisfactory)

each semester. Since work in the Colloquium is closely tied to private lesson study, poor participation and attendance at Colloquium and Music Viva will be reflected in the semester studio grade.

Opening and Closing Day Meetings. On the first Thursday of the fall semester and on the last class day (Tuesday) of the spring semester, the colloquium hour is used for formal all-department opening and closing meetings in Duesenberg Hall. All music majors and faculty are expected to take part in these two annual events unless they have specific class conflicts. Minors and others interested in the work of the department are welcome to attend.

Colloquium Waivers. Students seeking an exception from the colloquium enrollment requirement must file a petition for colloquium waiver with the Department Chair. (Forms are available from VUCA front desk and from Department Office.) The Chair will approve first time waiver petitions if academic advisor, studio teacher, and colloquium convener have all signed approval. For waiver requests after the first one, petitions are referred by the chair to the Academic Affairs Committee of the Department. The committee will review and act on the requests on a case-by-case basis. In some cases the committee may attach additional attendance or writing requirements to approval of the waiver.

III. MUSIC MAJOR DEGREE PROGRAMS, APPROVALS, CHECK-POINTS, & CHANGES

The department offers both liberal arts music majors (B.A. in music with emphasis in Performance, Church Music or Music Industry), and professional music majors (Bachelor of Music and Bachelor of Music Education). Students are approved to enter the major based on a preliminary audition and placement test. Students are notified prior to first enrollment which track(s) they are approved to begin. All majors, regardless of degree track are considered in good standing in the major if they show satisfactory progress in music courses (both academic and performance study) and meet departmental requirements for colloquium and ensemble participation, concert attendance, and recital appearances.

A. PROFESSIONAL PROGRAMS & ACADEMIC STANDARDS

Admittance to the Bachelor of Music and Bachelor of Music Education Degrees is considered provisional. Students enrolled in these degree programs are expected to exhibit strong academic and musical abilities and to demonstrate the skills necessary in becoming successful performing or teaching musicians.

Students in the Bachelor of Music and Bachelor of Music Education degrees are expected to maintain a minimum 2.7 cumulative GPA in music for each semester in which they are in residence. Students not upholding this requirement will be assisted into a more suitable degree track. Bachelor of Music and Bachelor of Music Education students earning a grade of C (2.0) or lower in any required music course will be advised either to retake the course or to exit the professional degree program.

B. THIRD SEMESTER REVIEW

All music majors must display satisfactory progress in developing skill in their primary performance medium. Student performances (e.g., Musica Viva appearances, juries) in the first three semesters of residence are carefully monitored. At the end of three semesters (usually January of the sophomore year), a faculty panel formally reviews each student's progress at jury time.

Other factors, including the student's academic status, are also reviewed shortly after completion of the third semester. The faculty panel determines whether a student remains in good standing within the current degree track ("green light" to go on). If the progress of the student is not consistent with the expectations of the student's degree program, the student will be assisted in determining a more suitable degree program following a series of consultations involving the student's academic advisor, the department chair, and other faculty members well acquainted with the student's work.

C. CHANGING MAJORS

CHANGING FROM ONE MUSIC TRACK TO ANOTHER

Students considering a move from one music degree track to another should consult first with their academic advisor who may recommend additional consultation with the studio teacher, the chair, or other appropriate faculty. Official change of major is processed through the Curriculum Change Request Form obtained from the University Registrar's office or website. The Change form is signed by the old advisor and by the Department Chair who assigns a new advisor and updates department records to reflect the change of major/advisor.

DECLARING OR ADDING A MUSIC MAJOR

Students considering a move from another major into one of the music majors should request an audition and placement test in order to be considered for admission to the major. Students may be provisionally accepted into major without audition if the student's performance work is already known to the department faculty, through prior studio or department ensemble participation.

CHANGING OUT OF A MUSIC MAJOR

Students in music majors considering a move out of the major are urged to counsel with their academic advisor (and other faculty familiar with their work) before finalizing the change. The advisor and/or department chair will assist the student in securing an advisor and in transferring academic records to the department of the new major at the point the change is to occur. Note: Students with music major scholarships will be reminded that a change out of the major will likely affect their awards.

D. ACADEMIC STANDARDS & ATTENDANCE

In keeping with the University's academic policy, students are expected to attend every class (and every regularly scheduled rehearsal) unless their absence has been approved in advance by the instructor. Each music professor has a clearly stated attendance policy, making allowances for serious illness and family emergencies. Students who are inconsistent in attendance cannot expect to be successful in their courses and ensembles, and grading in the department's courses and ensembles does reflect adherence to the attendance policy. In most cases, students who miss two consecutive classes or rehearsals will receive an e-mail inquiry from the professor, or a formal notice of unsatisfactory academic performance.

IV. PERFORMANCE STUDY REQUIREMENTS

Performance study involves work in the following areas: development of technical skill, mastery of repertoire appropriate for the level of study, and practical application of skills. Requirements should be discussed with the studio teacher. **Successful completion of these requirements is the student's responsibility.**

The use of technical studies and exercise materials is left to the discretion of individual teachers. The level of technical ability expected of the student is judged on his/her ability to perform the repertoire of each level.

The following **minimum** repertoire requirements apply to all performance instruction:

Students taking 1 credit of studio instruction will successfully prepare 2 selections or 4 minutes of music each semester. (At the discretion of the teacher, beginning students concentrating on technical development may have this requirement adjusted.)

Students taking 2 credits of studio instruction will successfully prepare 3 selections or 8 minutes of music each semester.

Students taking 3 credits of studio instruction will successfully prepare 4 selections or 12 minutes of music each semester.

In addition to the specified minimum amount of repertoire required per credit of studio instruction, listings of representative works appropriate for each level of study for specific instruments or voice are available from studio teachers. It is each student's responsibility to obtain a copy and, with the studio teacher's guidance, fulfill the requirements for each level of study.

The listings indicate the degree of difficulty, the musical styles, and the interpretive demands of each level. Items in each level are understood to be minimum requirements and prerequisites to study at the next higher level. Many students can and will go beyond the program here described, but no student can fulfill the expectations of the Department of Music without completing minimal requirements defined by the listings.

Students are required to reach the level of performing ability appropriate to their degree program. The course numbers indicate the several levels: Music 003 – 453. (Letters after the numbers indicate the field of performance study, e.g NV = organ.) Advancement of level is determined by jury performance.

The minimal performance levels required for completion for each music degree are:

BA	Music 203
BME	Music 303
BMUS	Music 453
Music Minor	Music 103

Students must complete (i.e. pass into the next level) the appropriate level in order to meet graduation requirements. Advancement of level is determined through jury performance.

Memorization

Memorization of music is encouraged as an important stage in musical growth. Teachers in each area of

performance study will determine requirements for memorization and will make expectations clear to their students early in each semester. Students who are uncertain about the expectations for memorization should ask for clarification.

Since the Bachelor of Music Degrees (in Performance and Church Music) place special emphasis on professional performance standards, majors in these degree programs enrolled at the levels of 303 and above must perform at least one memorized work in public or in a jury each year. Student soloists selected in the concerto competition are expected to perform from memory in their appearance with the orchestra.

V. JURY EXAMINATIONS

A. GENERAL GUIDELINES FOR ALL JURIES

Performance examinations (“juries”) are given at the end of each semester, before a faculty committee. Each Music Major is usually required to take a jury in his/her principal area of performance study in each semester of study. For students enrolled in lessons beyond the required number of credits and level attainment, juries are required or waived at the teacher’s discretion, in consultation with the faculty convener of the jury. Non-majors and music minors who have specific reason for jury review (such as to advance a level or to qualify as a music major or minor) may be assigned a jury time, in consultation with the chair of the appropriate jury panel at the time of scheduling.

A student who has performed a half or full departmental recital within six weeks of the jury date may be excused from the semester jury exam, with the approval of the studio teacher and the chair of the appropriate jury panel.

Each student performing a jury is required to obtain and complete the Jury Examination form from the Department of Music office prior to jury time, and to present the completed form to the jurors at the time of the jury. Forms may be obtained at the VUCA reception desk, and---after jury schedules are posted---from a packet on the Department of Music bulletin board in the music wing.

The jury members determine a grade, which they record on the Jury Examination Form along with comments about the performance. All members of the jury sign the Form. A copy of the signed form is sent to the student after the semester's end; the original form is placed in the student's permanent file in the Music Office. The jury grade is forwarded to the studio teacher who takes this grade into consideration in assigning the final grade for the semester.

B. SCHEDULING OF JURIES

Most juries usually are scheduled on the evening of the last class day and the day after the last class day (specified in the university calendar as “Reading Day”) just ahead of the final examination period. Piano juries are typically held on the last Wednesday of the fall semester, and the last Tuesday of the spring semester. Near the end of the semester, a notice of Jury Examination dates and schedules is posted on the appropriate department bulletin boards. In some cases, specific times are assigned. In other cases, students choose their times from those specified as appropriate for them.

VI. RECITAL PERFORMANCE

A. PERFORMANCE REQUIREMENTS

Each full-time music major is expected to perform in a department recital in his/her principal performance medium during each year of undergraduate study while enrolled in lessons to meet scholarship and/or degree requirements.

At the very minimum, students seeking a BA degree must perform publicly as a soloist at least three times during the course of undergraduate study; BME and BMUS degree-seeking students must appear each year (i.e., at least four times) publicly as a soloist.

In the first and second year of study, the student's recital performance is on a Musica Viva program. At the discretion of the teacher, an appearance in Colloquium or a teacher's studio recital may fulfill this requirement in the student's first year for students in the Bachelor of Arts degree program.

Students in the third and fourth year of study fulfill their recital performance requirement either through Musica Viva appearances or, depending on their degree requirements, through a half (30 minute) or full (60 minute) solo recital.

B. MUSICA VIVA RECITALS

Musica Viva Recitals are held during Colloquium time (2:00 pm, Tuesday and Thursday) on dates announced at the beginning of each semester. Musica Vivas are presented as formal programs, intended primarily for an audience of department students, faculty, and staff, but open to the general public. Tuesday colloquium students are required to attend Tuesday Musica Vivas, and Thursday colloquium students are required to attend Thursday Musica Vivas. All music majors are urged to attend all Musica Vivas unless they have a class conflict. Attendance is registered by sign-in.

Musica Vivas are presented in Duesenberg Recital Hall, except when scheduled in the Chapel of the Resurrection to present organ students. During Musica Vivas in Duesenberg Recital Hall, the balcony is closed except for recital participants. Musica Viva performers are expected to check in with the stage manager prior to recital time, and may listen to the rest of the recital from the balcony or from backstage. Musica Viva performers should not come and go from the main floor of the recital hall during the program.

C. PROCEDURE FOR SCHEDULING MUSICA VIVA APPEARANCES

Music majors in the process of completing degree requirements in performance are usually required to appear as soloists on a Musica Viva once each year. The number of Musica Viva Recitals is necessarily limited, so scheduling of appearances gives highest priority to majors fulfilling their requirements, with non-major soloists, and students appearing a second time in the year being scheduled only as time permits. A few Musica Viva dates are specified for chamber ensembles.

Students (in consultation with their studio teachers) expecting to appear in a Musica Viva in the first semester should request a place no later than October 15. Students expecting to appear in a Musica Viva in the second semester should request a place no later than February 25. Reserving a place by these dates will ensure priority scheduling for those students who need to fulfill their performance requirement.

Your place on a Musica Viva is reserved by your teacher by completing a Request for a Musica Viva Appearance form and returning it to the Department Office mailbox. You will receive confirmation of your scheduled appearance and a request for more specific information about your musical selection, personnel, and equipment/stage set-up needs, which you will complete and return to the Department Office at least a week ahead of the recital. **You must provide full, correct, and legible information, including title of your piece, full name and dates of the composer, the name of your accompanist (if any), and the exact duration (playing time) of your selection.**

D. ATTIRE FOR MUSICA VIVA APPEARANCES

Students appearing on Musica Viva Recitals (whether as soloists or accompanists) should consider this a professional appearance and should dress accordingly. Women should choose skirts of conservative length, and styles that are consistent with traditional recital presentations of classical music. Men should wear slacks (not jeans); jacket and tie are appropriate but not required. T-shirts and sandals are not appropriate. Students are urged to consult with their teachers (or other faculty members they might view as models in this regard) on appropriate selection of attire prior to the day of their appearance.

E. REQUIRED SOLO RECITALS

Students whose degree programs require solo recitals and who are enrolled in MUS 404: Recital (1 cr. for half recital, 2 cr. for full recital) are given preference in scheduling and departmental support. These include the following: Students in **Bachelor of Music in Performance** or **Church Music** (half-recital in the third year and full-recital in the fourth year). Student recitals presented in fulfillment of degree requirements will be presented in Duesenberg Recital Hall (or, for organists, in the Chapel of the Resurrection).

Recitals given in other than the student's principal area do not substitute for recitals required in the principal area. A student must be studying with a department teacher in the medium of his/her recital during the semester of the recital. Voice students presenting half or full recitals are expected to have taken (or to be currently enrolled in) language diction courses (Mus 220-223, or formerly Mus 210-211).

F. PROCEDURE FOR SCHEDULING A REQUIRED SOLO RECITAL

Students whose degree requirement includes a junior or senior recital will be contacted by the Department Chair in the spring of the preceding year. The student and studio teacher will consult as to appropriate and preferred scheduling for the recital within the coming year. The preferences are registered with the Director of the VUCA (Jeff Hazewinkel) who will confirm an available date appropriate to the student's request. In most cases the required recital dates are reserved in May preceding the school year in which the recital will be given. Students scheduling required solo recitals apply as individuals. Pairings may be requested, but actions on recital requests will be taken individually.

G. ELECTIVE SOLO RECITALS

A limited number of students whose degree programs do **not** require formal solo recitals may petition to present short elective solo recitals. Students wishing to be considered will complete an "Application for Elective Recital Hearing" no later than October 1. The application form lists conditions and limitations (on other performance and academic loads) to which the applicant must agree before being approved for a recital. The Application forms are filed with Department Chair, who brings the requests before the faculty for action. Jeff Hazewinkel will make recital reservations for individual elective recitals only after he receives approval from the Department chair, per faculty action. Students applying to give elective recitals apply as individuals. Pairings may be requested, but actions on recital requests will be taken individually.

H. GUIDELINES FOR ELECTIVE RECITAL PROGRAMMING

Elective recitals may contain a maximum of 25 minutes of music. Hearings will monitor this and help shape programs accordingly. Usually, two (or three) soloists will appear on the same date, each program to be self contained with intermissions between each soloist's module. Since the objective of the solo recital is to exhibit solo repertoire, the programming should be limited thusly (with chamber music being presented more appropriately in other contexts).

Piano tuning for approved elective recitals is provided by the department. If harpsichord is requested for accompaniment, there will be a charge to the student of \$35 to cover the additional tuning and maintenance service.

I. RECITAL HEARINGS

All students being presented by the Department in solo recitals must pass a recital hearing before a panel of three faculty members **about 4 weeks before the scheduled date** of the recital. Dates for hearings are established when recital dates are confirmed. The Chair, in consultation with appropriate studio faculty, assigns the hearing panel. The hearing should include all works to be performed in the proposed program order; all personnel (accompanists and other musicians) to be included in the recital must take part in the hearing, which is a complete “rough draft” of the proposed program. Hearings for elective recitals (25 minute programs) will be scheduled during regular studio lesson times whenever possible.

Students should provide a complete written program to the faculty panel at the time of the hearing. This document should include full, correct, and legible information, including titles of your pieces, full names and dates of the composers, the names of your accompanist and other performers, as well as the date, place and time of your proposed recital. Following the hearing, this document is to be emailed to the Chair of the Department of Music, for use in preparation of the printed program.

J. RECITAL PACKET

Recital Packets, including full directions for submitting program and promotional information, should be picked up from the Music Office at the point the student is notified to schedule the hearing.

After the recital hearing is passed, return the completed recital packet to the Department Office, **no later than 3 weeks before the scheduled date**, to enable the promotion and production support for your recital.

K. RECITAL ADJUDICATION

All solo recitals required for degree completion are juried by two faculty members, neither of whom is the soloist's studio teacher. Recitals by graduating seniors (whether or not required for degree completion) may be adjudicated in order to select performers for the Graduation Honors Recital held during commencement weekend in May.

L. RECITAL ACCOMPANISTS

For recitals required for degree completion, the department assigns and compensates accompanists from among student aide accompanists, faculty, and local professionals. For elective recitals, students are expected to provide their own arrangements and compensation to their accompanists.

M. OTHER PUBLIC APPEARANCES

Department students who plan to perform publicly either on-campus or off-campus are expected to inform their studio teachers of the planned appearance and are urged to work with their teachers to ensure suitable choice of repertoire and sufficient mastery of the material prior to the appearance.



VII. ATTENDANCE AT CONCERTS

Attendance at Concerts and Recitals presented by the Department of Music is an essential part of your music degree program. Programs by guest artists are selected and scheduled particularly to illustrate, enhance, and supplement the curriculum and your performance studies. Programs by university ensembles, faculty members, and student soloists offer opportunities to listen to significant repertoire performed by your Department colleagues. All programs encourage development of audience skills, aesthetic appreciation, and a sense of membership in a learning community of musicians.

All students taking major work in the Department of Music are required to attend a specified number of the concerts and recitals listed annually in the Department of Music Schedule of Events. Attendance at concerts and recitals is registered with an usher at the beginning and at the end of each program. Before the concert, obtain and sign an attendance slip; return it to the usher at the end of the program.

THE NUMBERS OF CONCERT ATTENDANCES REQUIRED FOR DEGREE COMPLETION ARE:

- For **BA** degree programs: 60 recitals
- For **BME**: 75 recitals
- For **BMUS** degree programs, 90 recitals
- For minor in music, 20 recitals

It is a violation of the Honor Code to receive attendance credit for programs you did not hear in their entirety.

A student may not receive recital credit for programs on which the student is a performer. Students normally do not receive credit for studio recitals.

Students in Piano and Organ Colloquia are expected to attend Tuesday Musica Viva programs as part of their regular colloquium responsibility; they may however receive concert attendance credit for Thursday Musica Viva programs, up to a maximum of four per year. Likewise, students in Voice and Instrumental Colloquia are expected to attend Thursday Musica Viva programs as part of their regular colloquium responsibility; they may however receive concert attendance credit for Tuesday Musica Viva programs, up to a maximum of four per year.

The Assistant to the Chair publishes a report of recital attendance, posted at the beginning of the year, in October, in January, and then again in April. Students who are deficient are sent a letter of warning. Academic advisers and studio teachers are also informed. At the end of each semester, students who seem to be falling behind in fulfilling the requirement may be called by their academic advisor to explain their delinquency. The advisor may recommend to the Chair that the student be placed on probation as a major.

A student who is deficient in concert and recital attendance will not be approved to the registrar for graduation as a music major. It is each student's responsibility to fulfill the obligation.

It is the Department of Music's policy that concert credit will only be granted for concerts that are sponsored by the Department of Music or a recital coached/conducted by a member of the faculty or some other professional. Student-led ensembles, while a part of extra-curricular activities, are generally not eligible for concert credit.

Some concerts and recitals which are not included in the Department Schedule of Events, whether on campus or away, may occasionally be counted toward attendance. Performances attended as part of departmental field trips are automatically approved for concert attendance. To request approval for other outside event attendance credit, fill out a "Proposal for Concert Credit" form, available at the VUCA reception desk, at least two days prior to the event. Approval for these must be granted by the Chair before the event. Within three days after the event the student must present to the office evidence of attendance (a program or ticket receipt) if the concert is to be counted. Approvals are normally based on likelihood of the event to meet the objectives stated in paragraph 1 of this section. Programs presented at the elementary, middle, or high school level are generally not eligible for concert attendance credit.



VIII. KEYBOARD PROFICIENCY REQUIREMENT

All music majors must pass Keyboard Proficiency Tests I and II as a requirement for receiving a degree in music (BA, BME, or BMUS). Music minors must pass only Test I. Students may retake the tests if necessary. Copies of the tests are available from the Department of Music office.

Students wishing to receive instruction toward completion of the exam may register for class piano instruction (MUS 003 FV and MUS 103 FV). Alternatively, students may secure private instruction or engage in informal study. Students enrolled in MUS XX3 QV (studio piano) may study the proficiency exams as part of that course, but are not exempt from the normal course of repertoire that is required of private studio study.



IX. ENSEMBLE MEMBERSHIP

All students at Valparaiso University are encouraged to participate in the performing organizations of the Department of Music. Auditions for membership in the various organizations are held at announced times each year.

Bachelor of Music students must participate in a **major** (i.e. 1 credit) **ensemble** for 8 semesters; Bachelor of Music Education students, normally all semesters when not student teaching, but a minimum of 6 semesters; and Bachelor of Arts with Music major, for at least 4 semesters.

Students who are music majors are encouraged to perform in at least one department ensemble each semester they are in residence at Valparaiso University.

Special note: BME students in their student teaching semester are discouraged from enrolling in other courses, ensembles, or studio lessons. However, in consultation with the academic advisor a student may be approved for enrolling in either one ensemble or one studio lesson.

Major ensembles grant 1 credit per semester and rehearse 3-6 hours each week. These include: VU Chorale, Kantorei, Men's Choir, Women's Choir, Chamber Concert Band, Jazz Ensemble, Luce Band, and the University Symphony Orchestra.

Minor ensembles grant .5 credits per semester and meet with their coaches/directors 1-2 hours each week. Some of these groups are: Community University Band, Trombone Choir, Percussion Ensemble, String Quartet, Brass Quintet and Woodwind Quintet.

Membership in an ensemble obligates the student to follow the regulations set by the ensemble director in such matters as rehearsal attendance, performance attendance, performance standards, tour conduct, and conditions for touring.

First year students are restricted to a maximum of 2 credits of ensemble per semester.

Students who have received Music Awards through the Financial Aid Office must participate each semester in ensembles appropriate to the performance area for which the award was given. Award students are expected to cooperate when assigned to an ensemble having special need of his/her contribution. Failure to participate in an ensemble or lack of cooperation in ensemble responsibilities will jeopardize renewal of the award.

Complimentary Tickets for Music Events: Ensemble members may order two complimentary tickets for all ticketed Department events where they are performing. Complimentary tickets must be ordered in advance and are subject to ticket availability. Prior to a ticketed concert, the ensemble manager will distribute ticket order forms to ensemble members, who must complete and return the forms to the VUCA box office by the date specified. The box office will process the orders and place the tickets in Will-Call for the event. If an ensemble member requires more than two tickets for a specific event, s/he may order additional tickets for purchase on the same order form. Payment for the additional tickets is required when the order is placed.

X. SPECIAL RECOGNITIONS FOR MUSIC MAJORS

A. CONCERTO APPEARANCES

The Department of Music conducts annual auditions of students for solo appearances in Spring concerts of the orchestra. Any full-time student, graduate or undergraduate, who has been enrolled at Valparaiso University for one year may enter the competition. The applicant must be studying the instrument or voice with the appropriate Department teacher at the time of the audition. Auditions are held in the Fall semester. In 2011 the auditions are scheduled for the afternoon of Saturday, November 5. A student selected to appear must perform in the same academic year as the audition and must be studying in the performance area of the concerto with a Department teacher at the time of the concert.

Suitable works for the competition include a concerto movement, a concert piece or song with orchestral accompaniment, or an operatic excerpt. The student or students selected to appear must perform the same composition heard in the audition. Competition winners may perform a maximum of two times as soloist or in a double concerto. However, those winners entering the competition for a second time as a soloist or in a double concerto must allow one year to elapse after their first performance.

To enter the auditions, request an application at the VUCA reception desk. Deadline for return of the completed form is Wednesday, October 12, 2011. The form requires signatures of the studio teacher and of the orchestra conductor who will review the repertoire to ensure viability for orchestral programming. Applications are filed with Janice Miller in the Department office. Audition times will be posted shortly after the October 12 deadline. **It is the student's responsibility to confirm that the application is complete, including all details about audition day schedule for soloists and accompanist.**

Auditions are heard by a panel of professional musician-teachers appointed by the Chair from several performance areas. The conductor of the orchestra and the Chair of the Department of Music may also sit on the panel.

Two copies of the music being performed must be made available to the judges at the audition. Auditions must be accompanied. Arrangements for accompanist are made by the applicant. Performance from memory is suggested but not required at the audition. Performance from memory is expected in the performance. The judges will select no more than three entries to perform in a single year, and they may select fewer than three or none, depending on quality of the auditions. If performance resources and budgetary considerations indicate, the Department Chair may, in consultation with the orchestra director, opt to advise the panel to limit the number of winners to fewer than three in any given year.

B. PI KAPPA LAMBDA

Pi Kappa Lambda is a national honor society in the field of music. Founded in 1918, the Society's purpose is to promote and recognize excellence in education in music in colleges and universities. Valparaiso University's chapter of the Society, the Eta Delta chapter, received its charter in 1990. Juniors and seniors majoring in music who meet the eligibility requirements established in the national constitution are considered for membership each year. The annual induction ceremony is held in May. Since 1990, new student members have been inducted annually.

C. PI KAPPA LAMBDA COMMENCEMENT HONORS RECITAL

The Senior Honors Recital is a short showcase program presented under the auspices of the Eta Delta chapter of Pi Kappa Lambda. To be considered for the Honors Recital students must be graduating music majors who have a strong documented record of public solo performance in juried Department programs. The usual method of qualifying is to present a solo recital; other forms of public performance may be considered, if the student requests that the chair appoint adjudicators. Requests for adjudication of public performances other than solo recitals must be made two weeks prior to the performance. Regardless of the method of qualifying, only public juried performances can be the basis of selection for the Honors Recital; selections performed on the honors recital must be pieces presented earlier in the juried public performance. Students invited to appear on the Honors Recital will be asked to perform a specific selection, chosen on the basis of its suitability for the individual student and also on the basis of overall suitability in the context of the whole program. Students are free to decline the invitation to appear if they so choose; appearance is not tied to any Department or degree requirement or grade. In years when too few seniors are available to perform, the recital may be suspended for that year.

D. PI KAPPA LAMBDA FRESHMAN AND SOPHOMORE RECOGNITIONS

The Eta Delta Chapter of Pi Kappa Lambda recognizes the accomplishments of top students who have completed the first and second years in the major, based on academic rank, performing achievement, and commitment to the discipline. These awards are made at the opening meeting of music students and faculty on the third day of the fall term.



XI. LIBRARY (<http://www.valpo.edu/library/>)

The Media Library is located on the lower level of the Christopher Center. Musical scores and books about music in the Moellering Collection are shelved by call numbers beginning M, ML, or MT in the open stacks of the Christopher Center (circulating items on 4th floor; reference items on 2nd floor). Current musical magazines and journals are found on the 1st floor.

To access the library catalog, select “Galileo” or <http://galileo.valpo.edu/>

Some important bookmarks:

Groves Dictionary of Music and Musicians

From campus <http://www.oxfordmusiconline.com.ezproxy.valpo.edu/subscriber/>

From off campus: <http://www.valpo.edu/library/www/ah.html#music>

Then scroll down to **Dictionary of Music and Musicians**.

Naxos Music Library (recordings delivered via streaming)

<http://www.valpo.edu/library/subj/music.html>

Then select Naxos.

International Index of Music Periodicals (search for bibliographic citations and many full-text articles)

<http://www.valpo.edu/library/subj/music.html>

Then select IIMP.



XII. USE OF COPYRIGHTED MATERIALS

Copyrights, recording rights, and rights to performances exist to protect creative artists against inappropriate and unrewarded use of their work. Ignoring these legal rights constitutes a theft of that which belongs to another musician. So that students in the Department will learn respect for the work of other musicians, the Department of Music at Valparaiso University pledges itself to live by this code:

The Department of Music of Valparaiso University strictly observes the provisions in US Copyright Law which protect the rights of creative individuals. All events sponsored by the Department--guest, ensemble, faculty, and student programs--and all use of materials in classrooms, studios, and rehearsal halls are governed by this code. This policy applies to accompanists as well as soloists in all public performances. (A public performance is a performance for an audience consisting of individuals other than the performer's family or friends.)

The Department of Music reserves the right to record concerts and recitals presented by the Department for archival purposes. No unauthorized recording of these programs is permitted. No one may use a recording device in a public recital sponsored by the Department of Music without the permission of the VUCA management. Valparaiso University will not be responsible for unauthorized recording of music protected by copyright.

The following provisions explain more fully the meaning of the Department of Music Copyright Code.

PUBLIC PERFORMANCES

Use of photocopied music is prohibited with the following exceptions:

1. Non-copyrighted material which is in public domain. Works created after 1/1/78 are protected for the life of the composer plus 50 years. Copyrights in effect on that date, if renewed, will continue for 75 years from the date copyright was originally secured. If the copyright notice indicates that the work is over 75 years old, it is probably in public domain and can be photocopied without the publisher's permission.
2. Written permission has been obtained from the publisher or copyright holder for out-of-print material prior to the performance.
3. Emergency copy to replace a purchased copy is permitted for an imminent performance provided it is destroyed and replaced with a purchased copy.

Permission must be secured prior to performance to print copyrighted words on a concert program.

ACADEMIC PURPOSES

Multiple copies or transparencies of excerpts or works may be made for academic purposes, other than performance, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement, or aria, or, more than 10% of the whole work. The number of copies is limited to one copy per student. The making of a transparency of a complete copyrighted work for use by an overhead projector also requires permission from the copyright owner. If a work is copyrighted, permission from the copyright owner must be obtained before an arrangement or transcription can be made. To determine if a work is in public domain or copyrighted, contact the publisher. Printed copies which have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted or lyrics altered or added.

SOUND RECORDINGS

Permission must be obtained from the copyright owner for copyrighted works recorded with the following exceptions:

1. A single copy of recordings of a performance by students or faculty may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.
2. A single copy of a sound recording (tape, disc, or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording.)

All recordings, other than the two exceptions above, are subject to the payment of mechanical royalties.



Frequently Asked Questions

- What is Colloquium? (See pp. 10-11)
- How many concerts am I required to attend? (See pp. 21-22)
- What if I want to change my major? (See pp. 12-13)
- Can I get a locker? (See p. 5)
- What if I miss my private lesson? (See p. 9)
- How many credits of lessons should I take? (See p. 9)
- Where do I practice? (See p. 6)
- Do I need to take a jury? (See p. 16)
- Am I required to perform on a recital? (See p. 17)
- Can I give a solo recital? (See pp. 18-19)