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WELCOME AUGUSTANA MUSIC STUDENTS

"The rites of music are so excellent and so precious that words fail me whenever I attempt to discuss and describe them . . . next to the word of God, the noble art of music is the greatest treasure in the world . . . This precious gift has been given to humanity alone that they might thereby remind themselves that God created them for the express purpose of praising and extolling God."

Martin Luther

Greetings:

Welcome to the Department of Music at Augustana. Music at Augustana is an active and vital program, committed to musical excellence within a small college environment. Whether you are interested in taking private lessons, joining an ensemble, fulfilling a General Education element or pursuing a major or minor in music, we have much to offer you.

Our program strives to provide every student at the Augustana with a meaningful and enriching arts experience. With many music majors and one-quarter of the undergraduates at Augustana participating in music study and performances annually, we have an extensive program, which welcomes everyone. Our talented faculty, drawn from the nation's finest conservatories and universities, work to develop the whole person in the context of a caring community. The beautiful Humanities building supports and enriches our endeavors. The National Association of Schools of Music accredits the Augustana Music Program and the program’s graduates go on to distinguished and satisfying careers in teaching and performing.

This Handbook for Music Students contains information about our programs and procedures. It is your responsibility to review the following pages carefully for changes, updates, and corrections to Department policies and procedures. If you can't find the answer here, come to the Music Office, Humanities Building Room 133 where Joy Griese, Brad Heegel, or I will be pleased to assist you. The faculty and staff of the Music Department want your experiences with us to be rich, rewarding and enjoyable.

Welcome! We are glad that you are here, and we look forward to a great year of music making together. If we can be of help to you in any way, please let us know. Best wishes.

Sincerely,

Dr. Scott Johnson
Chair, Department of Music
## 2015-16 / DEPARTMENT OF MUSIC / FULL-TIME FACULTY

<table>
<thead>
<tr>
<th>NAME</th>
<th>OFFICE</th>
<th>PHONE</th>
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<tbody>
<tr>
<td>Dr. Bruce Ammann</td>
<td>HUM 155</td>
<td>605-274-5453</td>
</tr>
<tr>
<td>Professor of Music</td>
<td></td>
<td></td>
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<tr>
<td>Conducting, Saxophone,</td>
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<tr>
<td>Jazz History</td>
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<tr>
<td><a href="mailto:bruce.ammann@augie.edu">bruce.ammann@augie.edu</a></td>
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<tr>
<td>Dr. Rick Andrews</td>
<td>HUM 160</td>
<td>605-274-5409</td>
</tr>
<tr>
<td>Professor of Music</td>
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<td></td>
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<tr>
<td>Piano, Music Theory</td>
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<tr>
<td><a href="mailto:rick.andrews@augie.edu">rick.andrews@augie.edu</a></td>
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<tr>
<td>Dr. Lisa Grevlos</td>
<td>HUM 139</td>
<td>605-274-5457</td>
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<tr>
<td>Associate Professor of Music</td>
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<td></td>
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<td>Music Education</td>
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</tr>
<tr>
<td><a href="mailto:lisa.grevlos@augie.edu">lisa.grevlos@augie.edu</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr. Scott Johnson</td>
<td>HUM 134</td>
<td>605-274-5452</td>
</tr>
<tr>
<td>Chair, Music Department</td>
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<tr>
<td>Associate Professor of Music</td>
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<tr>
<td>Music Education, Understanding of Music</td>
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<tr>
<td><a href="mailto:scott.johnson@augie.edu">scott.johnson@augie.edu</a></td>
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<tr>
<td>Dr. Jungho Kim</td>
<td>HUM 135</td>
<td>605-274-5233</td>
</tr>
<tr>
<td>Assistant Professor of Music</td>
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</tr>
<tr>
<td>Director of Orchestras, Conducting, Music History</td>
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<tr>
<td><a href="mailto:jungho.kim@augie.edu">jungho.kim@augie.edu</a></td>
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<tr>
<td>Dr. Paul Nesheim</td>
<td>HUM 136</td>
<td>605-274-5402</td>
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<tr>
<td>Associate Professor of Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conductor of the Augustana Choir, Music Education, Sacred Music</td>
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</tr>
<tr>
<td><a href="mailto:paul.nesheim@augie.edu">paul.nesheim@augie.edu</a></td>
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</tr>
<tr>
<td>Dr. John Pennington</td>
<td>HUM 144</td>
<td>605-274-4607</td>
</tr>
<tr>
<td>Professor of Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percussion, Global Music, Composition</td>
<td></td>
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</tr>
<tr>
<td><a href="mailto:john.pennington@augie.edu">john.pennington@augie.edu</a></td>
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<td></td>
</tr>
</tbody>
</table>
Dr. Paul Schilf
Assistant Professor of Music
Conductor University Community Band,
Northlanders Jazz Director, Music Education
paul.schilf@augie.edu
HUM 154 605-274-5458

Dr. Russell Svenningsen
Assistant Professor of Music
Conductor Collegiate Chorale,
Applied Voice, Music Theory
russell.svenningsen@augie.edu
HUM 140 605-274-5038

Dr. Christopher Unger
Assistant Professor of Music
Director of Bands, Conducting,
Music History, Technology
christopher.unger@augie.edu
HUM 137 605-274-5234
<table>
<thead>
<tr>
<th>NAME</th>
<th>OFFICE</th>
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</thead>
<tbody>
<tr>
<td>Emily Anderson</td>
<td>HUM 158</td>
<td>605-274-5451</td>
</tr>
<tr>
<td>Adjunct Faculty, Flute Choir</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:andersonfamily@sio.midco.net">andersonfamily@sio.midco.net</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monty Barnard</td>
<td>HUM 150</td>
<td>605-274-5455</td>
</tr>
<tr>
<td>Adjunct Faculty, Voice</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:monty.barnard@augie.edu">monty.barnard@augie.edu</a></td>
<td></td>
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</tr>
<tr>
<td>Jeanne Carter</td>
<td>HUM 150</td>
<td>605-274-5456</td>
</tr>
<tr>
<td>Adjunct Faculty, Voice</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:jmtcarter@sio.midco.net">jmtcarter@sio.midco.net</a></td>
<td></td>
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</tr>
<tr>
<td>John Casey</td>
<td>HUM 5</td>
<td>605-274-5451</td>
</tr>
<tr>
<td>Adjunct Faculty, Bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:john.casey@augie.edu">john.casey@augie.edu</a></td>
<td></td>
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<tr>
<td>Geoff Gunderson</td>
<td>HUM 34</td>
<td>605-274-5451</td>
</tr>
<tr>
<td>Adjunct Faculty, Guitar</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:geoffrey.gunderson@augie.edu">geoffrey.gunderson@augie.edu</a></td>
<td></td>
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</tr>
<tr>
<td>Chris Hill</td>
<td>HUM 157</td>
<td>605-274-5418</td>
</tr>
<tr>
<td>Adjunct Faculty, Clarinet</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:themouthpieceguy@msn.com">themouthpieceguy@msn.com</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cheryl Koch</td>
<td>HUM 153</td>
<td>605-274-5405</td>
</tr>
<tr>
<td>Adjunct Faculty, Voice</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:cherylpkoch@gmail.com">cherylpkoch@gmail.com</a></td>
<td></td>
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</tr>
<tr>
<td>Angela Larson</td>
<td>HUM 157</td>
<td>605-274-5418</td>
</tr>
<tr>
<td>Adjunct Faculty, Clarinet</td>
<td></td>
<td></td>
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<tr>
<td><a href="mailto:angiemlar@yahoo.com">angiemlar@yahoo.com</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kevin Linder</td>
<td>HUM 10</td>
<td>605-274-5019</td>
</tr>
<tr>
<td>Adjunct Faculty, Trumpet</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:klinder5259@gmail.com">klinder5259@gmail.com</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shu Li</td>
<td>HUM 158</td>
<td>605-274-5404</td>
</tr>
<tr>
<td>Adjunct Faculty, Piano</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:shu.li@augie.edu">shu.li@augie.edu</a></td>
<td></td>
<td></td>
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</tbody>
</table>
Pat Masek  
Adjunct Faculty, Flute  
masek@augie.edu  

Karren Melik-Stepanov  
Adjunct Faculty, Violoncello  
kmelik@augie.edu  

Maria Peters  
Adjunct Faculty, Viola  
maria.peters@augie.edu  
maria@violinteachersiouxfalls.com  

Marilyn Schempp  
Adjunct Faculty, Organ, Piano, Oboe  
marilyn.schempp@augie.edu  
mmschempp@sio.midco.net  

Judith Schreck  
Adjunct Faculty, Voice  
jschreck@augie.edu  
Judith_schreck@hotmail.com  

Vance Shoemaker  
Adjunct Faculty, Trombone and Euphonium  
vanceshoemaker@alliancecom.net  
shovan@hickorytech.net  

Kimberly Svanoë  
Adjunct Faculty, Understanding of Music  
kimberly.svanoë@augie.edu  
ksvanoë@sio.midco.net  

John Tomkins  
Adjunct Faculty, Bassoon  
john_tomkins@yahoo.com
PERFORMING AND VISUAL ARTS OFFICE

Joy Griese                                      HUM 131          605-274-5451
PVA Administrative Assistant
joy.griese@augie.edu

Brad Heegel                                    HUM 133          605-274-5508
Administrative Director, Performing and Visual Arts
heegel@augie.edu

Charlie Steward                                 HUM 131          605-274-4630
Assistant Tech & Logistics Coordinator
 csteward@augie.edu

2015-2016 / AUGUSTANA DEPARTMENT OF MUSIC / INTRODUCTION
At Augustana, you're part of our community – a collection of individuals from 29 states and 38 countries around the world who are looking for much more than just a diploma. Here, you'll form life-long friendships, create memories, explore faith and serve others – all while learning the 21st century skills you'll need to launch your career.

A BRIEF HISTORY OF THE AUGUSTANA MUSIC DEPARTMENT
The origins of ensemble music at Augustana have a long, rich and varied history, dating back to 1896 as the college began its move to South Dakota. In the early 1900’s, there are many references to an orchestra and a small band, but neither were formally organized. It was not until 1921 that our history as a music department really takes shape. It was then when Dr. Carl R. Youngdahl was appointed Director of Music and tasked with building a music department. He was to “develop the love of music throughout the student body, and market the college through the medium of music.” A music major was developed; The Augustana Choir was founded in 1921, and The Augustana Band in 1931. It was from these humble beginnings that Augustana became the “heart of the arts in Sioux Falls” and that our musical organizations rapidly gained national and international acclaim.

The Department of Music continues to be of central importance to Augustana University and the community. Each year, about one-third of the Augustana student body participates in music classes, lessons and ensembles. Community patrons support a varied schedule of concerts and recitals, helping to establish Augustana University as a valuable cultural resource in the region.
MISSION STATEMENT
Inspired by Lutheran scholarly tradition of excellence in music, the Augustana Music Program provides a comprehensive education that challenges and prepares music majors for professional music careers and graduate study. All Augustana University students are offered the opportunity to study and perform music in a nurturing environment that fosters integrity and integrates faith and learning in a diverse world.

The purpose and mission of the Department of Music of Augustana University is to prepare and model for Augustana students for a lifetime involvement in music. To that end, our goals are
a) to provide all Augustana students with quality opportunities for making music individually from a wide selection of media;
b) to provide all Augustana students with quality performance experiences in an array of ensembles reflecting various media, genre, and performance ability;
c) to provide non-performance students with exposure to the richness, variety and rewards of the musical arts;
d) to prepare qualified students for vocations in music;
e) to present performances of quality and breadth to enrich and educate students, faculty and community, and;
f) to nurture the faculty by supporting their individual and collaborative artistic efforts and growth and thereby enrich the teaching they provide.

The objectives of the department are:

1) to contribute the major portion of the preparation of the prospective professional musician;
2) to make major contributions to the preparation of school music specialists;
3) to support the study of music in conjunction with an outside field;
4) to contribute to the general preparation of secondary and elementary classroom teachers;
5) to provide a terminal undergraduate program for the private music teacher;
6) to contribute to the general education of the “total person” in a liberal arts setting;
7) to contribute in a significant way to the cultural impact on campus; and
8) to give artistic support to the total university program, as well as to the community and church at large.

VISION STATEMENT
The Augustana University Music Program will be one of the premier church-related music programs in America.

TO ALL MUSIC STUDENTS
Please read this manual carefully. Many of these regulations pertain to graduation requirements for music majors and requirements for non-music majors participating in ensembles, studying applied music, and Pro Musica scholarship students.
This edition of the Manual for Music Students (which applies to the catalog year that a student enters the program) incorporates actions of the Music Council with respect to your musical and academic performance as a music student at Augustana University. The Music Council consists of full time music faculty and the chair of the Music Department.

Please do not hesitate to seek clarification from the Chair or from any member of the faculty and staff if you have any questions regarding the Manual’s content.

DEGREE PROGRAMS
The Department of Music offers two degree programs: The Bachelor of Arts in Music Education and the Bachelor of Arts in Music with emphases in Liberal Arts.

The Bachelor of Arts in Music Education degree is a degree program for those students who plan to teach choral or instrumental music in all grades/K-12. This program includes requirements for teacher licensure in South Dakota.

The Bachelor of Arts in Music Liberal Arts or Sacred Music Emphasis degree is a liberal arts degree with emphasis on music literature and Liberal Arts Emphasis.

A Minor in Music (18 credit hours) is designed to provide opportunities for music study and performance to complement a major in another field of study. Published requirements for the above programs appear in the 2015-2016 Augustana Catalog. These requirements are in effect for all students who enter Fall 2015. Students who entered prior to Fall 2015 may graduate under the degree requirements under which they entered, unless courses have changed substantially or have been deleted. All course substitutions must be approved by the Department Chair.

Music Major Requirements
All major courses for all tracks must be completed with a grade of C- or better.

45-54 credit hours (depending on emphasis)

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<td>Music Theory I: Basic Concepts and Skills</td>
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<td>MUSI 120L</td>
<td>Aural Skills Lab I</td>
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<td>MUSI 121</td>
<td>Music Theory II: Melodic Structures and Diatonic</td>
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<td>Harmony</td>
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<td>AND</td>
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<tr>
<td>MUSI 121L</td>
<td>Aural Skills II</td>
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<tr>
<td>MUSI 210</td>
<td>Music History and Literature to 1750</td>
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<td>MUSI 212</td>
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<td>MUSI 220</td>
<td>Music Theory III: Chromaticism and Formal Practices</td>
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<td>MUSI 220L</td>
<td>Aural Skills III</td>
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<td>MUSI 221</td>
<td>Music Theory IV: Extended Chromaticism and Contrapuntal Genres</td>
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<td>MUSI 221L</td>
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<td>MUSI 300</td>
<td>Fundamentals of Conducting</td>
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Complete the coursework for one of the following emphasis areas:

**Liberal Arts Emphasis**

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<td>MUSI 161</td>
<td>Private Instruction: Strings</td>
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<tr>
<td>MUSI 162</td>
<td>Private Instruction: Woodwinds</td>
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<tr>
<td>MUSI 163</td>
<td>Private Instruction: Brass Winds</td>
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<tr>
<td>MUSI 164</td>
<td>Private Instruction: Percussion</td>
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<td>MUSI 165</td>
<td>Private Instruction: Piano</td>
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<tr>
<td>MUSI 166</td>
<td>Private Instruction: Organ</td>
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<tr>
<td>MUSI 167</td>
<td>Private Instruction: Voice</td>
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<tr>
<td>MUSI</td>
<td>Electives (Preferably at the 300-level)</td>
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</table>

**Liberal Arts Emphasis**

21 credit hours (45 credit hours total with above courses)

Take 4 terms of **MUSI 095** for credit

**MUSI 161-167** Take 8 terms of lessons for credit

**MUSI Electives**- Preferably at the 300-level
# Liberal Arts – Sacred Music Emphasis

30 credit hours (54 credit hours total with above courses)

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<td>MUSI 165</td>
<td>Private Instruction: Piano</td>
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<tr>
<td>MUSI 166</td>
<td>Private Instruction: Organ</td>
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<tr>
<td>MUSI 167</td>
<td>Private Instruction: Voice</td>
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</tr>
<tr>
<td>MUSI 281</td>
<td>Music and Worship I</td>
<td>3</td>
</tr>
<tr>
<td>RELI 110</td>
<td>Exploring the Christian Faith</td>
<td>3</td>
</tr>
<tr>
<td>RELI 253</td>
<td>Living the Questions, Practicing the Faith</td>
<td>3</td>
</tr>
<tr>
<td>RELI 257</td>
<td>The Incarnation of Creation: Composing Worlds, Composing Lives</td>
<td>3</td>
</tr>
<tr>
<td>RELI 395</td>
<td>Internship</td>
<td>3-4</td>
</tr>
<tr>
<td></td>
<td>MUSI Elective</td>
<td></td>
</tr>
</tbody>
</table>

Take one of the following MUSI electives: 3 credits

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 282</td>
<td>Music and Worship II</td>
<td>3</td>
</tr>
<tr>
<td>MUSI 301</td>
<td>Advanced Instrumental Conducting</td>
<td>3</td>
</tr>
<tr>
<td>MUSI 303</td>
<td>Advanced Choral Conducting</td>
<td>3</td>
</tr>
<tr>
<td>MUSI 311</td>
<td>Secondary Choral Methods</td>
<td>1-3</td>
</tr>
<tr>
<td>MUSI 331</td>
<td>Elementary and Middle School Music Methods</td>
<td>3</td>
</tr>
<tr>
<td>MUSI 336</td>
<td>Vocal Pedagogy</td>
<td>3</td>
</tr>
</tbody>
</table>

*Take 8 terms of MUSI 095, 4 terms for credit*

*Take 8 terms of MUSI 161-167 for credit*
## Music Education Major

All major courses for all tracks must be completed with a grade of C- or better.

85-86 credit hours plus student teaching

**Required Courses:** 74 credit hours, plus student teaching

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 095</td>
<td>Music Ensemble:</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 096</td>
<td>Chamber Music:</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 097</td>
<td>Chamber Music Ensemble:</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 161</td>
<td>Private Instruction: Strings</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 162</td>
<td>Private Instruction: Woodwinds</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 163</td>
<td>Private Instruction: Brass Winds</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 164</td>
<td>Private Instruction: Percussion</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 165</td>
<td>Private Instruction: Piano</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 166</td>
<td>Private Instruction: Organ</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 167</td>
<td>Private Instruction: Voice</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 120</td>
<td>Music Theory I: Basic Concepts and Skills</td>
<td>2</td>
</tr>
<tr>
<td>MUSI 120L</td>
<td>Aural Skills Lab I</td>
<td>1</td>
</tr>
<tr>
<td>MUSI 121</td>
<td>Music Theory II: Melodic Structures and Diatonic Harmony</td>
<td>2</td>
</tr>
<tr>
<td>MUSI 121L</td>
<td>Aural Skills II</td>
<td>1</td>
</tr>
<tr>
<td>MUSI 191</td>
<td>Introduction to Notational Software</td>
<td>1</td>
</tr>
<tr>
<td>MUSI 210</td>
<td>Music History and Literature to 1750</td>
<td>3</td>
</tr>
<tr>
<td>MUSI 212</td>
<td>Music History and Literature: 1750 to Present</td>
<td>3</td>
</tr>
<tr>
<td>MUSI 214</td>
<td>Music History and Literature of the Non-Western World</td>
<td>3</td>
</tr>
<tr>
<td>MUSI 220</td>
<td>Music Theory III: Chromaticism and Formal Practices</td>
<td>2</td>
</tr>
<tr>
<td>MUSI 220L</td>
<td>Aural Skills III</td>
<td>1</td>
</tr>
<tr>
<td>MUSI 221</td>
<td>Music Theory IV: Extended Chromaticism and Contrapuntal Genres</td>
<td>2</td>
</tr>
<tr>
<td>MUSI 221L</td>
<td>Aural Skills IV</td>
<td>1</td>
</tr>
<tr>
<td>MUSI 300</td>
<td>Fundamentals of Conducting</td>
<td>3</td>
</tr>
<tr>
<td>MUSI</td>
<td>Electives (Preferably at the 300-level)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teacher Certification Coursework</td>
<td>33 + TBA</td>
</tr>
</tbody>
</table>

*Includes taking MUSI 310 (Instrumental Emphasis) or MUSI 311 (Vocal Emphasis)*
Take MUSI 095 every term, 6 terms for credit
MUSI 096, MUSI 097 Take 2 terms, may be for zero credit each term
Take 7 terms of MUSI 161-167 for credit
Teacher Certification Coursework- All-Grades Education second major
Complete the coursework for one of the following emphasis areas:

Instrumental Emphasis

12 credit hours

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 096</td>
<td>Chamber Music:</td>
<td>0-1</td>
</tr>
<tr>
<td>MUSI 250</td>
<td>Brass Pedagogy and Performance</td>
<td>2</td>
</tr>
<tr>
<td>MUSI 251</td>
<td>String Pedagogy and Performance</td>
<td>2</td>
</tr>
<tr>
<td>MUSI 252</td>
<td>Woodwind Pedagogy and Performance</td>
<td>2</td>
</tr>
<tr>
<td>MUSI 253</td>
<td>Percussion Pedagogy and Performance</td>
<td>2</td>
</tr>
<tr>
<td>MUSI 301</td>
<td>Advanced Instrumental Conducting</td>
<td>3</td>
</tr>
</tbody>
</table>
Majors and Minors must normally complete their Applied Music requirement in the same performance area. Music Education - Vocal Emphasis majors whose major applied area is piano or organ must take a minimum of four terms in voice of either 30 or 50-minute lessons. If the major applied area is voice, seven terms of 50-minute lessons are required. Music Education - Instrumental Emphasis majors must normally take the seven applied terms of 50-minute lessons on one instrument or in one instrumental area (woodwinds, brass, strings, and percussion). If the major applied area is piano or organ, four terms must be on one other approved instrument. Exceptions are permitted only upon petition to the Department of Music. A recital performance of at least 30 minutes duration is required during the junior or senior year for music majors. No recital is required for Music minors.

ACCREDITATION
The Augustana University Department of Music is an institutional member of the National Association of Schools of Music, the accrediting agency for schools and Departments of music in American colleges and universities. As a member of NASM, music degrees from Augustana University meet the same essential competencies and requirements as more than 500 other member institutions in the U.S.

STUDENT ORGANIZATIONS
You may wish to join one or more of the organizations for music students sponsored by the Department of Music. Some organizations are open only by special invitation. For further information, contact the student president or the faculty sponsor.

NATIONAL ASSOCIATION FOR MUSIC EDUCATION (NAfME). A national professional organization which is open to any student with an interest in music education. Activities include periodic meetings, guest speakers, field trips, and attendance and participation in the state conference of the South Dakota Music Educators' Association.

AMERICAN CHORAL DIRECTORS ASSOCIATION (ACDA). A national organization, which is open to any student interested in choral literature and conducting.

SOUTH DAKOTA STATE MUSIC TEACHERS ASSOCIATION (SDMTA). A state organization affiliated with the Music Teachers National Association. SDMTA is open to any student interested in music performance and private (studio) teaching.

MUSIC STUDENT ADVISORY COUNCIL (MSAC). This is a select committee of music majors, nominated by the music faculty and invited by the Department Chair to serve one or more terms as members of MSAC. Members represent a cross-section of students by class and by performance area. The primary functions of the Council are to: (1) discuss issues, concerns and suggestions, and make recommendations to the Department Head based on input received from fellow students; (2) maintain open lines of communication between faculty and students; and (3) serve as student ambassadors of the Department to visitors, guest artists, prospective students and parents.
MUSIC ACTIVITY GRANTS, SCHOLARSHIPS

In addition to our auditioned Pro Musica Awards a number of endowed scholarships and activity grants are available each year to music students based on annual funding and upon faculty recommendation. Some are designated for music majors only; some are designated for a specific purpose or area of study. These scholarships and grants are awarded to student musicians on the basis of performance, academics, and service to the Department. Awards are subject to an annual review/audition.

Awards include:

- Harriet D. Glenn Scholarship for Voice
- Mary Susan Simko Vocal Music Scholarship
- Mitchell Outstanding Voice Scholarship
- Dorothy P. Fenstermacher Endowed Music Scholarship (instrumental or vocal)
- Phoebe B. Hellwege Memorial Voice Scholarship
- Doreen Pospisil Vocal Endowed Scholarship
- Susan L. Anderson Brass Choir Endowed Scholarship
- Sarah “Sally” Mandsager Percussion Scholarship with David Mandsager Memorials
- Helen Drewes Madsen Music Education Scholarship
- Shirley Davis Westerlund Endowed (violin or piano) Scholarship
- Maxine Killeaney Amundson ’55 Endowed (instrumental or vocal) Scholarship
- Chaplain Norris & Carolyn Einerston Choral Scholarship
- Selma L. Evenson Music (instrumental or vocal) Scholarship
- Stanley and Eileen L. Devick Memorial Keyboard Scholarship
- Russel F. and Irene R. Wagner Music (voice, piano, organ) Scholarship
- Metta Fick Scholarship (instrumental or vocal)
- Music Department Scholarship (instrumental or vocal)
- J. Earl Lee Scholarship (instrumental or vocal)
- Agnes R. Thompson Music Scholarship (piano or organ)
- Carl and Hilma Youngdahl Memorial Award (instrumental or vocal)
- Lillehaug/Scheel Memorial (band) Scholarship
- Leland and Ardis (Scheel) Lillehaug Band Scholarship
- Merle R. Pflueger Music Scholarship (organ, keyboard, voice, instrumental)
- Clifford J. Olson Scholarship (instrumental or vocal)
- Choir Alumni Scholarship
- Bernice M. Johnson/Priscilla B. Ageton Memorial Scholarship (instrumental or vocal)
- Enok M. Lommen Scholarship (instrumental or vocal)
- Paul and Sally (Pearson) Ode Music Scholarship (instrumental or vocal)
- Dr. Harold E. Krueger Brass Choir Scholarship
- David and Shirley Stenseth Scholarship (instrumental or vocal)
- Delilah and Charles Peterson Scholarship (instrumental or vocal)
- Cora Mitchell Riveland Music Scholarship (instrumental or vocal)
- Nellie E. and Verner G. Berg Scholarship (piano or voice)
- Stanley W. Limburg Brass Performance Scholarship
- Marjorie Spalding Music Scholarship (violin, violoncello, or piano)
- Dr. Harold E. Krueger Vespers Scholarship (instrumental or vocal)
- Lisa Malmin Memorial Choir Scholarship
- Merle I. Sater Gill Scholarship (keyboard)
- Diane Van Patten Music Scholarship (voice)
Donald M. and Mary M. Odland (choral) Scholarship
Skartvedt-Hertsgaard Scholarship (instrumental or vocal)
Christine Elster Peterson Endowed (choral) Scholarship
Alpha Olson Ambur Music Scholarship (instrumental or vocal)
Philip and Gladys Pitts Memorial Scholarship (instrumental or vocal)
Sioux Falls Jazz and Blues Society Scholarship (jazz band, band, brass choir)
Herbert and Dorothy Mikkelson (string) Scholarship
Walter and Helen Schmidt Keyboard Scholarship
Ruth Levorson Hasvold (voice) Scholarship
Richard J. Guderyahn Memorial (string) Scholarship
Dr. Arnold Running Memorial (voice) Scholarship
D. Wayne Meyer Memorial (voice) Scholarship
Rosalie Bessler Music (voice) Scholarship
Lois Ulrickson Morton Memorial (voice) Award
Leonard Karli Memorial (voice) Scholarship
Meyer Family Scholarship (instrumental or vocal)

Based on annual funding and financial need, contact the Department Chair or the Office of Financial Aid.

CLASS ATTENDANCE POLICIES
Class attendance policies are established by the faculty member responsible for a given course and should be made clear to each student in the course syllabus and at a class session early in each semester. It is your responsibility as a student to acquaint yourself thoroughly with attendance policies. You must notify the faculty member in advance if an absence is necessary. The faculty member is not obligated to accept late assignments or to give make-up examinations resulting from unexcused absences.

The instructor also should make private lesson attendance policies clear to each student. You must notify the instructor in advance if a scheduled lesson time cannot be kept. A missed lesson may be recorded as a failing grade for that week by the instructor. Except in documented cases of illness or a bona fide absence for a university activity (tours, field trips, etc.), the instructor is not expected to grant a make-up lesson.

GRADING POLICIES
Grading policies are established by the faculty member responsible for a given course and should be made clear to each student in the course syllabus and at a class session early in each semester. All grades conform to the grading system of Augustana University as printed in the Augustana Academic Catalog.

Please note that a grade of "D" in any music course does not count toward completion of graduation requirements for the major or minor. Also note that this regulation applies to any course from another Department that is specifically required for the major or minor. Such courses must be retaken to earn a final grade of "C-" or better.
GENERAL INFORMATION

1. APPLIED MUSIC POLICIES
   a. REGISTRATION FOR APPLIED LESSONS FOR COLLEGE CREDIT

All music majors and minors are required to register for applied lessons and major ensembles for credit. Music majors are required to register for 50-minute lessons in their primary applied area. Music majors and minors should review the catalog requirements for specific details. (See section 2 for ensemble requirements.)

Music Education majors must take seven semesters of lessons, allowing a semester for student teaching without applied lessons. Education students may, if desired, take eight semesters of applied lessons. Music Liberal Arts majors are required to take eight semesters of applied lessons.

Non-music major vocal and instrumental (not including keyboard) Pro Musica scholarship recipients of $3000 and above must register for applied lessons for credit in their scholarship area during the student’s first and second year. Lessons are optional for Pro Musica non-majors during their third and fourth years. Keyboard Pro Musica non-music major scholars will be assigned accompanying responsibilities to fulfill ensemble requirements in year one and two and must be registered for applied lessons every semester they receive their Pro Musica scholarship.

All Augustana students may take lessons and participate in music organizations for college credit or non-credit. Registration for lessons and music organizations is accomplished through the Registrar’s office and payment is made to the Business Office. Non-credit students will observe the same regulations regarding applied lessons as do credit students. Consult the college catalog for ensembles, which qualify for credit.

b. LESSONS AND PRACTICE

Once registered for applied lessons, the student is responsible to contact the appropriate applied instructor to arrange lesson times.

The normal number of lessons per semester for credit is 13. Twelve lessons are one-on-one with the applied instructor and the thirteenth lesson will be the applied music exam at the end of each semester. Two unexcused applied lesson absences will result in a grade of F. Music majors are also required to attend masterclass/seminars offered in their area.

Music majors are required to perform on a Departmental recital each term with the exception of the first term of study. A date for the Departmental recital must be determined in conjunction with the applied instructor prior to the third lesson of the semester. Music majors and scholarship recipients taking applied lessons are required to participate in juries as their applied music exam.

Non-majors taking lessons for credit are required to either take the applied music exam or perform in a performance class, seminar, master class, or recital during the term as determined by their instructor.
Students unable to attend their scheduled lesson shall notify the instructor at least 24 hours in advance. In case of illness or other unusual circumstances, notification should be made at the earliest opportunity. Students must reschedule missed lessons in a timely fashion and at the instructor’s convenience. Grading is determined by ability, technical progress, material prepared and covered, quality of performance and attendance.

Students in applied lessons are required to practice a minimum of one hour per day for each credit hour of lessons. Students are urged to set goals for themselves each semester in consultation with their instructors.

Music majors at Augustana taking applied lessons for credit are not allowed to study with a non-Augustana music teacher in lieu of studying with an Augustana teacher, unless the instruction is not offered here. Students taking applied music for credit at Augustana must study with a primary Augustana music teacher in his or her applied area unless the load of that teacher is such that another teacher has been assigned to take the overload of the regular Augustana staff member. Primary teachers shall be defined as full-time or designated part-time teachers.

Music majors and minors must complete their applied music requirement in the same performance area. Exceptions are permitted only upon petition to the Music Council.

c. RECITAL REQUIREMENT FOR MUSIC MAJORS
A recital of at least thirty minutes of solo literature is required during the junior or senior year for music majors. Thirty minutes is defined as thirty minutes of solo music, not including ensemble literature or set-up and entrances and exits from the stage. Literature that uses multiple performers is permitted only if it is unquestionable that the literature features only the one (RECITAL) soloist. Additional ensemble pieces may be part of the recital, but will not be counted as part of the required thirty minutes. This recital will be evaluated by the applied instructor and two other members of the music faculty. This panel is selected by the applied instructor. No recital is required for music minors. Students are advised to not present the degree (senior) recital during the semester of student teaching. Date for the recital must be determined in conjunction with the applied instructor prior to the third lesson of the semester. (See Section 8 and 11 for further recital information.)

Accompanists for recitals should be paid by student prior to the performance. No degree recitals can be scheduled until the Recital Attendance requirement has been met (See Section 14).

d. APPLIED MUSIC EXAMINATION
Examinations for all music majors and Pro Musica students in applied music will be held each term during the week prior to final examinations. The student will perform before the faculty in his or her applied music medium (piano, organ, voice or instrument). The student should consult his or her applied instructor for specific details. Non-majors who are not Pro Musica students are not required to perform before the faculty and the applied lesson examination procedure will be determined by the applied instructor.
Applied music examinations are not required of students who have given a full or half recital during that term. Performance on the Concerto-Aria Concert will not satisfy the requirement for applied music exams. The applied music instructor shall make the decision as to whether a first-semester applied student shall take the applied exam.

Any student performing on recital, for applied music exams, or for the public, should be appropriately clothed for the dignity of the occasion. Accompanists for applied music exams should be paid by students prior to the performance.

e. UPPER DIVISION EXAMINATION
At the end of the fourth semester of a music major’s program at Augustana, the "upper division examination" will be given in place of the regular applied music examination. The student should have completed Theory I – IV and Music History I & II.

The entire music faculty will hear each student’s performance. Performance will be no longer than seven minutes. In addition to hearing the solo performance, the faculty members will compile information on each student to contain:

1. A paragraph from instructors describing the student’s performance in theory, history and other music courses.
2. A paragraph from the student's primary applied instructor describing the student's progress in the major applied instrument
3. A paragraph from each ensemble conductor involved with the student describing the student's performance in that ensemble
4. Indication of progress toward completion of the piano proficiency requirements, recital attendance requirement, and cumulative grade point average.
5. Student vita with a description of student future goals written by the student.

The Department Chair is responsible for compiling this information in a screening form (not the student). Each faculty member will recommend one of three options on the form:

1. Recommend continuation as a music major without reservation
2. Recommend continuation as a music major with reservations and a further evaluation following the next semester of study
3. Recommend that the student not continue as a music major

Following the upper division exam, the department chair will schedule a meeting with each student to discuss the faculty's recommendations and any action deemed necessary

Procedures for admission to Upper Division study are as follows:

1. During the second semester of the Sophomore year the student will consult with his/her applied instructor and academic advisor, then will complete an application form for Admission to Upper Division Study.
2. The student will sign up for a twenty minute applied music jury exam during the times reserved for such exams or at faculty discretion. During the exam, the student will be expected to demonstrate competence at the sophomore level and show promise of succeeding at the junior level. In addition to the performance, the student may be asked
to demonstrate: (1) knowledge of the applied area and its literature; (2) knowledge of major and minor scales, chords, keys, tempo markings, expressive terms, etc.; (3) general musical knowledge consistent with the content of the basic musicianship courses; and (4) other questions deemed appropriate by the faculty.

4. All full-time music faculty members, including the applied music instructor, will form the Upper Division jury exam panel. Written and/or verbal comments and recommendations will be tabulated by the Department Chair so that a majority decision of "Pass" or "No Pass" may be communicated to the student and to the applied instructor.

5. A "Pass" decision (majority vote by the faculty) indicates that the student will be accepted for Upper Division study at the beginning of the Junior year, on the condition that all Freshman and Sophomore music major coursework is completed with a grade of "C-" or better. If this condition is not met, then admission to Upper Division study will be withheld.

6. A "No Pass" decision indicates that the student will be required to retake the upper division screening exam. A “Pass with Reservations” may result in the student being requested to retake part or parts of the upper division exam.

ENSEMBLE REQUIREMENTS FOR MUSIC MAJORS
All full-time music majors except keyboard majors must be enrolled in a major ensemble each semester in residence. Keyboard majors must be enrolled in a major ensemble on an approved instrument for four semesters. The ensembles which meet the requirements for music majors are the Augustana Choir, Augustana Band, College–Community Band, Collegiate Chorale, Angelus, and Augustana Orchestra. Students must audition in the fall, and assignment to specific ensembles will be made by the music faculty.

ENSEMBLE REQUIREMENTS FOR PRO MUSICA SCHOLARSHIP RECIPIENTS
All Pro Musica recipients except keyboard majors must be enrolled for credit in a major ensemble each semester in residence. The ensembles which meet the requirements for Pro Musica Scholarship recipients are the Augustana Choir, Augustana Band, College–Community Band, Collegiate Chorale, Angelus, and Augustana Orchestra. Students must audition in the fall, and assignment to specific ensembles will be made by the music faculty.

LISTENING FACILITIES
There are two primary facilities on campus for listening to recordings: the Music Department Office and the Mikkelsen Library.

PRACTICE ROOMS
All students who take applied music may reserve a practice room by signing up for the time of day you want to practice on the schedule posted on the door of the practice room you would like to use. If problems develop in this regard, please report them to the Music Office or to any music faculty member.

Practice room hours are from 7:00 a.m. to 11:00 p.m. Monday through Saturday, and from 8:00 a.m. to 11:00 p.m. on Sunday when school is in session. Campus Safety will clear and secure the
rooms at 11:00 p.m. Access to the practice rooms is at the south entrances when the other entrances to the Humanities Center are locked. If the South outside doors are not open during the above hours when school is in session, call Campus Safety at 4014 and request that the doors be unlocked. If there happens to be a specific reason that the doors are to remain locked, the person on duty should be aware of it and will inform you that he/she is not to unlock the doors at that particular time. There should not be any reason for the practice rooms to be locked during the above hours while school is in session.

The basement will be locked at 11:00 p.m. and all students must vacate the building. Campus Safety is to enforce this regulation and there will be no exceptions. While in the practice room area, Augustana students are encouraged to be aware of others in the Humanities basement. Only music students and Minnesota Public Radio staff should be in the basement under normal circumstances. If you notice non-Augustana people in the area of the practice rooms who do not appear to have a legitimate reason for being there, report them to the Music Office, or to Campus Safety (4014). A student phone (extension 5448) is available in the basement (by Room 2) for campus and local or credit card calls. Another campus phone is available in the Humanities concourse.

The windows of the practice rooms are not to be covered at any time. This is for your protection as well as for security reasons. The Humanities Center is a smoke-free building, and no designated smoking area is available. No food or drink is allowed in the practice rooms. Do not leave piles of music, open instrument cases, etc., in the practice rooms or in the hallways.

Organ practice rooms are available to students who are studying organ with the Augustana faculty. Two pipe organs are available. These rooms are kept locked, and keys may be checked out by registered organ students from the Music Office. There is a $10 deposit which must be paid when the key is checked out, to be refunded when the key is returned.

Ten practice rooms have been designated as piano/vocal practice rooms. These rooms are to remain locked at all times when not in use. Keys for these rooms will be issued in the Music Office with permission from the Chair of the Department. Two of these practice rooms are equipped for the use of the SmartMusic accompaniment program for voice. Students who are currently enrolled in voice lessons are eligible to use SmartMusic for one hour each week, Monday through Friday, between the hours of 8:00 a.m. and 4:30 p.m. (music office hours). The key for the practice room is to be checked out at the music office, and the student’s ID card will be held at the office until the key is returned.

Three percussion practice rooms have been set aside in the practice room area. These are to be used by students who are studying percussion with Augustana faculty or are playing percussion in Augustana ensembles, and are to be kept locked when not occupied. Students wishing to use these rooms for their personal drum sets may check out a key from the Music Office after permission of the applied instructor and/or ensemble director has been obtained. Percussion rooms are not to be used for non-Augustana ensemble purposes.

Students participating in school-sponsored musical organizations may use practice rooms when they are not in use by applied music students. Sectional rehearsals of college music groups and other small ensembles may also use practice rooms. Augustana students who are not members
of organized Augustana music groups or who are not enrolled for private applied study need the permission of the Music Department Chair for any use of practice rooms.

**LOCKERS**
Lockers are provided at no cost to Augustana students who are applied music students or who are involved in college music organizations. We urge the use of lockers to prevent theft or vandalism of your personal property or Augustana property in your care. Please do not leave instruments or other valuables unattended in practice rooms. Also, when you leave the practice room for an extended time, remove your property from the room and put it in your locker.
STATEMENT OF POLICY ON INSTRUMENT USE

It is the policy of the Music Department that instruments belonging to the college may be used under the following conditions, provided that such use of instruments will not interfere with their use in Augustana musical organizations and/or performance and pedagogy classes:

a. By students at Augustana University, specifically those
   1. who are members of an Augustana instrumental group
   2. who are studying privately with Augustana applied music instructors
   3. who are playing in an accompanying orchestra or other ensemble for Augustana
do-ramatic productions (including musicals, operas, and variety shows)

b. By students who are not currently enrolled at Augustana University, specifically
   1. graduates of high school who will be attending Augustana in the fall and who wish
to practice during the summer in preparation for auditions will be permitted to check out an instrument if their enrollment deposit has been paid.

c. Special consideration for unusual requests will be handled by the applied music teacher
in charge of the instrument involved. The ultimate responsibility for the use of an
instrument is with that teacher and the Department Chair.

It is the policy of the Music Department that instruments may not be checked out for use in any
engagements for pay, with the exception of such educational, religious or civic organization
such as the South Dakota Symphony and the Sioux Falls Municipal Band.

The Music Department reserves the right to recall any instrument that may be checked out by a
student if needed for an Augustana performance and/or pedagogy class. This particularly
applies to instruments which, because of cost, are available in limited quantities (such as
bassoons, oboes, etc.).

Any person who uses an Augustana instrument assumes full financial responsibility for that
instrument while it is in his or her care, from theft, vandalism, or abnormal wear or damage.
The college will bear the expense of repair for normal wear of Augustana instruments. The need
for such repair should be reported to the faculty member in charge, who will obtain
authorization for the repairs and/or have the work done.

USE OF OTHER MUSIC PROGRAM EQUIPMENT

a. Music Department equipment such as music stands, stand lights, or other items not
covered in the above policy, may be made available to not-for-profit community groups
for performances, provided that such equipment is thoroughly inventoried by a
responsible person in the Music Department, and that credit is given to the Music
Department on the printed program for the event. All faculty who might have use for
such equipment should be consulted before it is loaned out in case it is needed by one of
the University performing groups.
b. No one may take Music Department equipment, whether musical instruments or such items as described in (a) above, out of the Humanities Center without permission of someone on the faculty or staff of the Program.

c. Augustana students and faculty are always to have priority in using University equipment in the Humanities Center when preparing for recitals or other performances.

**PRINTED RECITAL PROGRAMS AND POSTERS**

Programs for full or half solo recitals can be commercially printed or printed on campus. If you wish to have your programs printed off campus, be certain that the finished size of the page is 5-1/2" x 8-1/2" (when folded). Consult with your applied teacher to be certain of the form, spellings, and program order before preparing the copy for printing. For any selection, which has more than one movement, specify the name and/or tempo marking of each movement to be performed. Composers' names are to be supplied in complete form as generally used, and if birth and death dates are to be printed, they are to be researched and supplied by the student. There are reference books in the Music Office and in Mikkelson Library to help in this research.

The phrase "Augustana University, Department of Performing and Visual Arts: Music Presents" and the date, time, and location of the event must appear on both the poster and the program. For degree recital programs, the sentence, "This performance is in partial fulfillment of the requirements for the Bachelor of Arts degree at Augustana University," shall appear, along with the applied instructor's name.

Student recital programs and posters will be typeset by the student, following the templates provided by the Music office. If a student does not have the technical ability to typeset their program and poster, they may ask the Music office staff for assistance. A copy of the program must be submitted to the Music office at least one week before the recital. The student bears all costs of reproduction of posters and programs. The following are style guides for both vocal and instrumental degree recitals.

**VOICE RECITAL PROGRAM STYLE GUIDE**

This guide is intended as a resource to assist students in the preparation and submission of appropriate information for Augustana University recital programs. The programs are YOUR responsibility, and when done well, reflect positively on your performance!

When compiling the written information, it is important to keep in mind that an accurate and appropriately detailed program enhances the listening experience for the audience. The program provides the listener not only with the name of the work and the composer, but also other important points of reference, including information that places a work in its particular time period and within a composer’s own body of works. The program also provides documentation of your work, something that will prove valuable in future endeavors such as graduate school applications or other auditions.

The following guidelines and examples represent a variety of genres and show the required format for capitalization, use of italics, punctuation, and abbreviations. The process to follow to print your program and other ancillary information can be found at the end of this document.
I. TITLES

Songs
- Individual songs are in Roman face type (not italics or quotes).
- Keys and opus numbers are typically not included in individual song titles.
- Opus number and name of the larger work from which the song comes are used if performing more than one song from a collection.
- Titles of song cycles use italics. The cycle title should be listed first, and the names of the individual songs should be indented and listed underneath. If performing selections from a song cycle, indicate that by stating “from” before the song cycle title.
- Verify the use of capital and lowercase words with what is marked in the score or what is traditional for the poetic title. Some (not all) English-language titles use capitalization on every word of a title, whereas some foreign-language titles use a variety of capital and lowercase words.
- Include accents and umlauts where appropriate.
- The name of the poet may be included in parentheses after the song title.

Arias
- Arias from operas, oratorios, and cantatas use Roman face type and quotation marks.
- Do not capitalize every word of the title in quotations—rather, it should read like a sentence. However, there are exceptions (oratorio, in particular). Refer to the score for accuracy.
- Titles of operas, oratorios, and cantatas are normally in italics, and should be listed under the aria title, indented, with the word “from” in front of them.
- If performing an aria with a recitative, the recitative title should be separated from the aria title with an ellipses (…). Include a space on each side of the ellipsis.

Musical Theater
- Selections from musicals use Roman face type.
- Generally, musical theater song titles use capitals in every word of the title.
- Titles of musicals are normally in italics, and should be listed under the song title, indented, with the word “from” in front of them.

EXAMPLES
Songs
Stand-alone song titles:
Mandoline (Verlaine) Gabriel Fauré (1845–1924)
Von ewiger Liebe Johannes Brahms (1833–1897)
When I Have Sung My Songs Ernest Charles (1895–1984)
Già il sole dal Gange Alessandro Scarlatti (1660–1725)
L’invitation au Voyage  
Henri Duparc  
(1848–1933)

Two or more songs not from a cycle (same composer):

La Sirène  
Georges Bizet  
(1838–1875)
Adieux de l’hôtesse arabe  
Ouvre ton Coeur

Two or more songs not from a cycle (different composers):

La lune blanche  
Gabriel Fauré  
(1845–1924)
L’heure exquise  
Reynaldo Hahn  
(1874–1947)
Extase  
Henri Duparc  
(1848–1933)

Two or more songs from a cycle:

From Dichterliebe, Opus 48  
Robert Schumann  
(1810–1856)

Im wunderschönen Monat Mai  
Ich will meine Seele tauchen  
Iche grolle nicht  
Aus alten Märchen winkt es

An entire cycle:

Despite and still  
Samuel Barber  
(1910–1981)

A last song  
My lizard  
In the wilderness  
Solitary hotel  
Despite and still

Drei Lieder der Ophelia  
Richard Strauss  
(1864-1949)

I. Wie erkenn’ ich dein Treulieb  
II. Guten Morgen S’ist sankt  
Valentinstag
III. Sie trugen ihn auf der Bahre bloss
Leider

Arias

Arias from cantatas, oratorios and operas:

“Et exultavit spiritus meus in Deo salutari meo” Johann Sebastian Bach from Magnificat, BWV 243a (1685–1750)

“Casta diva” Vincenzo Bellini from Norma (1801–1835)

“Rejoice greatly, o Daughter of Zion” George Frideric Handel from Messiah (1685–1759)

“Che gelida manina” Giacomo Puccini from La Bohème (1858–1924)

More than one aria from a single opera:

From Falstaff Giuseppe Verdi (1813–1901)
“L’onore! Ladri!”
“Tutto nel mondo è burla”

Aria with a recitative:

“Giunse alfin il momento . . . Deh vieni, non tardar” Wolfgang Amadeus Mozart from Le Nozze di Figaro (1756–1791)

Musical Theater

A Boy Like That Leonard Bernstein from West Side Story (1918–1990)

Giants In The Sky Stephen Sondheim from Into the Woods b. 1930

II. COMPOSERS AND COMPOSER DATE(S)

Use full names for composers and list applicable birth and death dates in parentheses under name. To separate the birth year from the death year use an en dash, which is roughly the width of a capital “N,” slightly longer than a hyphen and shorter than an em dash. Do not include spaces before or after the en dash. On a Macintosh computer, create using “Option” plus “dash”; on a PC create using <Alt> plus the numbers 0150 on the right-side number pad.

For living composers, omit parentheses and indicate birth year with a “b.”
EXAMPLES

Johann Sebastian Bach  
(1685–1750)

John Corigliano  
b. 1938

If a work has been adapted, arranged, or transcribed, include both the name and dates of the composer and the adapter/arranger/transcriber.

Allegro  
Joseph Hector Fiocco  
(1703–1741)  
trans. by Sigurd Rascher  
(1907–2001)

From *Old American Songs* adapted by Aaron Copland  
Long Time Ago  
(1900–1990)  
Simple Gifts

III. PERFORMERS
List performers’ names with soloist first, followed by instrument, typed in lowercase letters. If an Augustana College student, include graduation year following the name.

John Freshman ’12, tenor  
Mary Junior ’13, flute  
Robbie Mozart, piano

IV. PERFORMER BIO
Performer’s bio should include name of current Augustana College applied music instructor, a listing of other performing groups you participate in on or off campus, and additional musical experiences as a college student (study abroad, summer music programs, internships). Maximum of 100 words.

V. GUEST PERFORMER BIO
Include full name, year of graduation if an Augustana College student or alumna/us, instructor’s name, and major.

EXAMPLE
Augie Doggie ’11, student of Luciano Pavarotti, is majoring in vocal performance.

VI. ACCOMPANIST BIO
If the accompanist is the staff accompanist there is no need to include information—their information is on file in the PVA Office.
For student accompanist, include full name, year of graduation if an Augustana College student or alumna/us, instructor’s name, and major.

EXAMPLE
August Anna ‘12, student of Van Cliburn, is majoring in music.

For other professional accompanists, include full name and a few brief sentences regarding degree and experience.

EXAMPLE
Reginald Pianoman received his Bachelor of Music and Master of Music degrees from London Conservatory of Music. He was named as "Collaborative Pianist of the Year" in 2010 by the publication Musical Artists of America. He performs with many of today’s best-known artists, including (list names) and is principal pianist for the Kansas-based chamber music group “Over the Rainbow.”

VII. ACKNOWLEDGMENTS
Maximum of 100 words. Please include the following for on the back page for junior/senior recitals:
This recital is in partial fulfillment of the Bachelor of Arts Degree in Music. ________ studies voice with ________. OR
This recital is in partial fulfillment of the Honors Designation for the Bachelor of Arts Degree in Music. ________ studies voice with ________.

VIII. PROGRAM NOTES/TRANSLATIONS
Program notes are combined with the summary or translation of the song/aria and should include the first citing of the composer and the name of the song or aria in bold print. Notes for songs may include a paraphrase with three or four sentences summarizing the idea and atmosphere of the poem. (Examples of this may be found in Singer’s Repertoire, Part V: Program Notes for the Singer’s Repertoire by Berton Coffin and Werner Singer from Scarecrow Press Inc.).

IMPORTANT: Program notes should be original compositions. The information should be researched via several sources, often offering the same information, but the wording and syntax must be unique—DO NOT PLAGIARIZE. The performer will be credited in the program for compiling the notes.

For arias from operas, cite the act and scene from which the aria comes and summarize the action that takes place before and after, including any pertinent storyline information, as well as a summary of the aria translation. Year of composition and time and place of opera’s premiere can also be included. Arias from oratorios may be similarly summarized. For cantatas, a translation of sacred text is normally used.

Translations of poetry should be single spaced (double spaced between stanzas). Maintain the visual form of the poetic stanzas as much as possible for both the original texts and translations. English texts should be included in programs. Cite the title of the poem (in the original language and in the translation), and, if applicable, the collection from which the poem comes,
the name and dates of the author, and the name of the translator. The following websites, containing thousands of classical song texts, arias, and translations, are helpful resources:

- The Lied and Art Song Text Page
- The Aria Database

EXAMPLES

**Gaetano Donizetti** (1797–1848) was one of the brilliant triumvirate (Donizetti, Bellini, Rossini) who were primarily responsible for the development of Italian opera in the first half of the 19th century. Donizetti was quite prolific, composing 67 operas, but only a handful have remained in the modern repertoire. *La Fille du Régiment (The Daughter of the Regiment)* was first performed by the Opéra Comique in Paris, in 1840. The action takes place in the Swiss Tyrol during the Napoleonic wars.

“Chacun le sait” takes place in Act I of the opera. After inducting a young Tyrolese peasant into their regiment, the grenadiers from the 21st French Regiment call on Marie to sing the invigorating song of the regiment.

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**“Chacun le sait”**

from *La Fille du Régiment*

Libretto by Jean Francois Bayard
and J.H. Vernoyde Saint-Georges

Chacun le sait, chacun le dit, All know, all say,
Le regiment par excellence. The regiment above all.
Le seul a qui l'on fass' credit The only one to whom credit is given
Dans tous les cabarets de France. In all the cabarets of France.
Le regiment, en tous pays, The regiment in all the land,
L'effroi des amants des maris, The terror in love and in war,
Mais de la beaute bien supreme! But of beauty most supreme!

Il est la, morbleu! They are there, by the devil!
Le voila, corbleu! There they are, by Jove!
Il est la, il est la, le voila, They are there, there they are,
Le beau Vingt unieme! The smart 21st!

Il a gagne tant de combats, They so completely win their battles,
Que notre empreure on le pense, That our emperor, one would think,
Fera chacun de ses soldats, They will all be, who are now soldiers,
A la paix, marcheal de France! At peacetime, Marshalls of France!
Car, c'est connu, le regiment, For, it's known, the regiment,
Le plus vain queur, le plus charmant, The most victorious, the most charming,
Qu'un sexe craint, et que l'autr aime! That one sex fears, and the other loves!

**Gabriel Fauré** (1845–1924) was one of the most influential composers of late-19th-century impressionism in that he was a champion of the harmonic and melodic language emulated
during that musical era. Highly influenced by his teacher and mentor, Camille Saint-Saëns, he began his career working as a choral accompanist and organist. As many other artists, Fauré struggled to make a living, experiencing fame only at the end of his life. Nevertheless, his influence is evidenced by the output of his famed students, Maurice Ravel and Nadia Boulanger.

**Adieu (Farewell)** speaks of the fickleness of the world—how quickly everything dies. The rose wilts, our sighs disappear in smoke. Our dreams and our hearts change. Even the longest love affairs are, in essence, short. The poet goes on to say that in light of the temporary nature of all things, he must say “farewell” almost at the moment of the first meeting.

**Farewell**

---

**Adieu**

Poetry by Charles Jean Grandmougin

Comme tout meurt vite, la rose  
Déclose,  
Et les frais manteaux diaprés  
Des prés;  
Les longs soupirs, les bienaimées,  
Fumées!

À vous l’on se croyait fidèle,  
Cruelle,  
Mais hélas! les plus longs amours  
Sont courts!

Et je dis en quittant vos charmes,  
Sans larmes,  
Presqu’au moment de mon aveu,  
Adieu!

---

Like everything that dies  
quickly,  
the blown rose,  
the fresh multicolored cloaks  
on the meadows.  
Long sighs, those we love,  
gone like smoke.

On voit dans ce monde léger  
Changer,  
Plus vite que les flots des grèves,  
Nos rêves,  
Plus vite que le givre en fleurs,  
Nos coeurs!

À vous l’on se croyait fidèle,  
Cruelle,  
Mais hélas! les plus longs amours  
Sont courts!

Et je dis en quittant vos charmes,  
Sans larmes,  
Presqu’au moment de mon aveu,  
Adieu!

One sees in this frivolous  
world,  
Change.  
Quicker than the waves on the  
beach,  
Our dreams,  
Quicker than frost on the  
flowers,  
Our hearts.

One believes oneself faithful to  
you,  
Cruel,  
But alas! the longest of love  
affairs  
Are short!  
And I say on quitting your  
charms,  
Without tears,  
Close to the moment of my  
avowal,  
Adieu!
IX. PUTTING IT ALL TOGETHER
The steps to completing your program and ancillary materials for your recital:

1. Program Cover. Your program must use the standard PVA/Music format cover. It should not include a photograph or other imagery. Use a WORD document to provide Peg Ustad (peg.ustad@augie.edu) with the appropriate cover information:

   Junior (or Senior) (add Honors if applicable) Degree Vocal Recital Of Your Name Day, Month, Year Time Kresge Recital Hall

2. Program Inside. You are responsible to provide a clean WORD document (no spelling errors, properly formatted etc.) to Central Services at least TWO WEEKS prior to your recital. Peg Ustad will “set” your copy to fill the program. Do not expect her to be proof-reader or to have knowledge of the intricacies of your program information! No photos or other “fillers” are permitted in your program copy.

3. IMPORTANT: Please submit your materials using Times New Roman font, point size 12.

4. Be certain to allow ample time for you and your instructor to review your program before it goes to print, and do not expect it to be printed within 24-48 hours. Lead time is essential. Plan!

5. Think carefully about the number of programs you will need. Central Services will charge you for their services and you can pay them directly.

6. Posters. If you would like to create a poster for your recital, you may do so one of two ways: 1) you may ask Peg Ustad to create one using the PVA/Music format (colored) OR 2) you may use a template provided by Joy Griesse (joy.griesse@augie.edu). The latter can be printed on colored paper with black ink only. Joy can assist with those. There is a nominal fee for either choice.

7. Invitations. Many students choose to create special invitations for their recitals. The Music Department will not determine how you choose to invite people – you can be as creative or as informal as you choose to be. If you wish to design an invitation and need assistance to do so, contact Peg Ustad or an off-campus source of your choice at least one month prior to your recital.

8. On average, a program project will run you under $50 depending upon the length of program, amount run and so on. A simple program (one page, folded) is approximately $.15 each. Project design costs (should you choose to have a poster created) runs $32/hour. Revised: 10.1.14
INSTRUMENTAL RECITAL PROGRAM STYLE GUIDE

This guide is intended as a resource to assist students in the preparation and submission of appropriate information for recital programs.

When compiling written information, it is important to keep in mind that an accurate and appropriately detailed program enhances the listening experience for the audience. The program provides the listener not only with the name of the work and the composer, but also other important points of reference, including information that places a work in its particular time period and within a composer’s own body of works. The program also provides documentation of your work, something that will prove valuable in future endeavors such as graduate school applications or other auditions.

The following guidelines and examples represent a variety of genres and show the required format for capitalization, use of italics, punctuation, and abbreviations.

IMPORTANT: Please submit your material using Times font, point size 12.

I. Titles

Titles such as “Sonata,” “Toccata,” or “Prelude” and “Fugue” are usually capitalized and not italicized. Include the key of the work, opus numbers and/or catalog number, and the movements to be performed. Movements are indented under the title, single spaced, and include numbers. Both major and minor keys are capitalized; “flat” and “sharp” use a hyphen and are spelled. Catalogs are abbreviated and capitalized. “Opus” is capitalized and not abbreviated. Retain all foreign symbols.

Students may check The New Grove Dictionary of Music and Musicians (online) for title and catalog information. The website below can also be a helpful resource: www.classical.net/music/composer/index.php.

EXAMPLES

Performing entire work:

Sonata in B-flat Major, K. 281  
I. Allegro moderato  
II. Andante amoroso  
III. Allegro

Wolfgang Amadeus Mozart  
(1756–1791)

Nocturne in G Minor, Opus 15, No. 2

Frédéric Chopin  
(1810–1849)
Performing one or more movements from a larger work:

Sonata No. 62 in E-flat Major, Hob. XVI:52
  III. Finale: Presto                   Franz Joseph Haydn
                                      (1732–1809)
*Klavierstücke*, Opus 118
  I. “Intermezzo” in A Minor          Johannes Brahms
  V. “Romance” in F Major
Concerto in B-flat Major, K. 622     Wolfgang Amadeus Mozart
  II. Adagio                          (1756–1791)

*Proper or unusual titles in foreign languages should be italicized.

For works that have no catalog or opus number, use date of composition in parentheses:

Lament (1998)                        Christopher Tilley
                                      b. 1970

Use quotation marks and parentheses for traditional descriptive names:

Sonata in f minor, Opus 57 (“Appassionata”) Ludwig van Beethoven
                                      (1770–1827)

When performing a piece from a collection, opera, or musical italicize the name of the collection, opera, or musical. Use quotation marks for the individual movements of a collection or opera.

From Old American Songs Adapted by Aaron Copland
  “Long Time Ago”                                 (1900–1990)
  “Simple Gifts”

II. Composers and Composer Date(s)
Use full names for composers and list applicable birth and death dates in parentheses under name. To separate the birth year from the death year use an en dash, which is roughly the width of a capital “N,” slightly longer than a hyphen and shorter than an em dash. Do not include spaces before or after the en dash. On a Macintosh computer, create using “Option” plus “dash”; on a PC create using <Alt> plus the numbers 0150 on the right-side number pad.

For living composers, omit parentheses and indicate birth year with a “b.”.

Johann Sebastian Bach
  (1685–1750)

John Corigliano
  b. 1938
If a work has been adapted, arranged, or transcribed, include both the name and dates of the composer and the adapter/arranger/transcriber.

Allegro    Joseph Hector Fiocco  
           (1703–1741)  
           trans. by Sigurd Rascher  
           (1907–2001)

III. PERFORMERS
List performers’ names with soloist first, followed by instrument, typed in lowercase letters. If an Augustana College student, include graduation year following the name.

John Smith ’12, violin  
Mary Adams ’13, flute  
Van Cliburn, piano

IV. PERFORMER BIO
Performer’s bio should include name of current Augustana College applied music instructor, a listing of other performing groups you participate in on or off campus, and additional musical experiences as a university student (study abroad, summer music programs, internships). Maximum of 100 words.

V. GUEST PERFORMER BIO
Include full name, year of graduation if an Augustana College student or alumna/us, instructor’s name, and major.

EXAMPLE
Rebecca Doe ’14, student of Patricia Masek, is majoring in flute performance.

VI. ACCOMPANIST BIO
If the accompanist is the staff accompanist there is no need to include information. Their information is on file in the PVA Office.  
For student accompanist, include full name, year of graduation if an Augustana College student or alumna/us, instructor’s name, and major.

EXAMPLE
Jerry Doe ’12, student of Dr. John Pennington, is majoring in music.  
For other professional accompanists (guest accompanists), include full name and a few brief sentences regarding degree and experience.

EXAMPLE
Warren Jones received his Bachelor of Music and Master of Music degrees from New England Conservatory of Music. He has recently been named as "Collaborative Pianist of the Year" for 2010 by the publication Musical America. He performances with many of today’s best-known artists, including Stephanie Blythe, Denyce Graves, Dame Kiri Te Kanawa, Anthony Dean Griffey,
Ruth Ann Swenson, Bo Skovhus, Samuel Ramey, and James Morris—and is principal pianist for the California-based chamber music group Camerata Pacifica.

VII. ACKNOWLEDGMENTS
Maximum of 100 words. Please include the following for on the back page for junior/senior recitals:
This recital is in partial fulfillment of the Bachelor of Arts Degree in Music. _________ studies with _________.
OR
This recital is in partial fulfillment of the Honors Designation for the Bachelor of Arts Degree in Music. _________ studies with _________.

VIII. Program Notes (optional for instrumentalists)

Program notes should include the first citings of the name of the piece, the movements, and the composer. Placing these in bold type is optional. The notes should be centered on the piece performed and refrain from too much general information about the life of the composer.
IMPORTANT: Program notes should be original compositions. The information should be researched via several sources, often offering the same information, but the wording and syntax must be unique—DO NOT PLAGIARIZE. The performer will be credited in the program for compiling the notes. Maximum of 200 words for each work.

EXAMPLES

(WORD COUNT 192)

The Sonata in B-flat Major, K. 281 belongs to the group of six piano sonatas (K. 279–K. 284), which date from 1774–1775, a time when Mozart lived in Salzburg and Munich. Mozart frequently performed these sonatas. The sonatas demonstrate not only Mozart’s ability for assimilating stylistic traits of the time, but also a preoccupation with finding his own personal voice.

In this sonata, Mozart has written three movements showing a great diversity of mood, tempo, and formal structure. With the first movement, a standard sonata-allegro form, Mozart’s writing shows the influence of Haydn: a slower tempo marking (Allegro moderato), shorter phrase structures, the juxtaposition of duplet and triplet rhythmic figures, and the use of new material in the development section. In contrast to the first, the second movement shows Mozart’s ability for writing long melodic lines that are more vocally conceived. Mozart marks the movement Andante amoroso, an unusual marking for him but one that shows his interest in exploring a different, expressive quality of the piano. The third movement is a spirited rondo in which Mozart uses a variety of pianistic effects such as arpeggiated figures, trills, and octaves.

(WORD COUNT 119)

The Klavierstücke (Piano Pieces), Opus 118 was published in 1893, and is typical of the kind of piano works Brahms was writing during his last years: concise, song-like pieces, highly expressive and of mature musical substance. The Intermezzo in a minor, the first piece from this collection, is built on a single motif. A structurally compact work, it is sometimes referred to
as a sonata form in miniature. Brahms’ characteristic fullness of sound is achieved by widely spaced arpeggiated figures, pedal points in the bass, and the doubling of the melodic line in octaves. His use of chromatic harmonies gives a sense of tonal ambiguity, even at the end, when the piece finally resolves on an A Major chord.

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   Junior (or Senior) (add Honors if applicable) Degree Recital
   Of
   Your Name
   Instrument
   Day, Month, Year
   Time
   Kresge Recital Hall

2. Program Inside. You are responsible to provide a clean WORD document (no spelling errors, properly formatted etc.) to Central Services at least TWO WEEKS prior to your recital. Peg Ustad will “set” your copy to fill the program. Do not expect her to be proof-reader or to have knowledge of the intricacies of your program information! No photos or other “fillers” are permitted in your program copy.

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Professional typesetting is available through Central Services for Augustana students and staff. Posters and programs can be produced for recitals at a much lower cost than through a commercial firm. Reproduction of posters (up to 11" x 17") can be done on a variety of colored papers at Central Services.
Augustana College (University) / Department of Music STUDENT RECITAL
Monty Jefferson, Cellist Armand Klavier, Pianist

Assisted by
Wanda Frett, Violinist

Kresge Recital Hall, Saturday, October 27, 2015, 7:30 P.M.

PROGRAM

Fantasy Piece for Unaccompanied Cello (1987) ........................................................... Mario Modena (b. 1961)

Sonata in D major for Cello and Piano, Op. 5 ..............................................................Iama Composer (1833-1896)
   I. Allegro ma non troppo
   II. Adagio
   III. Scherzo: Vivace
   IV. Finale: Allegro

INTERMISSION

Trio in A minor for Piano, Violin and Cello, Op. 36 ...................................................... Himie Grossmeister (1857-1930)
   I. Langsam: Schnell
   II. In gemächlicher Bewegung
   III. Runevoll
   IV. Sehr behaglich

This recital is presented by Mr. Jefferson in partial fulfillment of the requirements for the degree Bachelor of Music, Liberal Arts.

Mr. Jefferson studies cello with Terrance Tourte.

Reception in Atrium of the Humanities Building immediately following the concert.

REVERSE SIDE: Program Notes
(see more detailed sample available online).
(Links-Vocal and Instrumental)
COPYRIGHT LAWS
Under the U.S. copyright law, it is illegal for you to copy a publication in any way without the written permission of the copyright owner, subject only to the very specific provisions of the copyright law. Anyone found making illegal copies, or otherwise infringing, could face fines, imprisonment, or both.

Augustana University Music Department recognizes its obligation to be in full compliance with the provisions of the 1976 United States Copyright Act. Appendix A from "Guidelines with Respect to Copyrighted Music Material" lists the following prohibitions:

1. Copying to create or replace or substitute for anthologies, compilation or collective works.
2. Copying of or for works intended to be "consumable" in the course of study or teaching such as workbooks, exercises, standard tests and answer sheets and like material.
3. Copying for the purpose of performance except as in A-1 below.
4. Copying for the purpose of substituting for the purchase of music except as in A-1 and 2 below.
5. Copying without inclusion of the copyright notice, which appears on the printed copy.

Appendix A also lists the following permissible uses:

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

In order to comply with the Copyright Act the Music Faculty has agreed to the following departmental guidelines:

1. Students may not photocopy any music in the music office.
2. The faculty will not permit the use of photocopied music in lessons or in seminars, except for the occasional brief period when a student is awaiting the arrival of a purchased copy of the music.
3. Ensemble directors will destroy any "Fair Use" photocopies of music immediately following ensemble and festival performances.
4. Music students are responsible for providing their accompanists with original copies of the music that they are studying.

USE OF THE COPY MACHINE
The copy and fax machines are limited to faculty, staff and student assistants and are for official University business only. Any copies or faxes for personal use may be made only with the permission of the Music Office staff. Copies must be paid for in advance.

PUBLIC PERFORMANCE BY STUDENTS
The music faculty recognizes the value of public performance, but if extra-curricular activities interfere consistently with lesson preparation and expected progress, the student who permits such conflicts of interest may be requested to drop his or her applied music lessons and hence the music major or Pro Musica Scholarship.

Students who wish to have experience performing before community and civic groups are asked to inform their ensemble directors and/or applied instructors of their interest. The Music Department Office collects and files these requests from such groups (such as retirement homes, church groups, or service organizations). Some groups are willing to pay a small fee for such services, while others ask for volunteer services. Small ensembles are particularly in demand throughout the year (both vocal and instrumental).

POLICY ON MUSIC PROGRAM KEYS
A $10 deposit is required on each key to Music Department facilities checked out by students. This deposit will be refunded when the keys are returned. No checks will be accepted for this deposit. If a key is lost, the $10 deposit is relinquished to the Music Department and an additional $10 deposit must be made for the replacement key. University policy prohibits any unauthorized copying or distribution of keys to University facilities.

Students must relinquish all keys at the end of the spring semester unless special permission is obtained from the Department Chair to retain the key(s) over the summer.

KRESGE RECITAL HALL
The Recital Hall may be used by the following, in order of priority: members of the Music faculty and their students; members of the Augustana community; the public. Kresge Recital Hall is carefully scheduled, and approval for its use comes from the Music Department or the College Scheduling Office.

STUDENT PRACTICE
The following practice time in Kresge Recital Hall is granted to students preparing for recitals:
1. Up to five hours for performers in areas other than piano
2. Up to twelve hours for students preparing for piano recital.
In addition, the following practice times are allowed for other purposes, as stated:

1. Accompanists for organizations preparing for concerts are allowed to have five hours of individual practice before a concert.
2. In preparation for the Applied Music Exam, pianists may practice in the Recital Hall for three hours, and vocal or instrumental soloists with their accompanists may practice in the Recital Hall for two hours.
3. In preparation for Music recitals, pianists may practice in the Recital Hall for three hours, and vocal or instrumental students with their accompanists may practice in the Recital Hall for two hours.
4. Pianists preparing for Concerato-Aria performance may practice in the Recital Hall for six hours.

**RECITALS**

1. The Recital Hall will be available 45 minutes before the performance time and will be locked as soon as the Hall has been vacated. The student giving a recital is responsible for providing any ushers or stage hands.

2. Please consult with your applied instructor concerning proper dress and decorum for public performance. Do not schedule a recital until you and your teacher agree that you will indeed be ready for the performance.

3. Music majors presenting their degree recital will be evaluated by their applied instructor and two additional music faculty members. This panel will be assembled by the applied instructor.

4. Normally, college recording facilities are to be the only ones used to record performances in Kresge Recital Hall, so that no other microphones are visible on or in front of the stage. Other recording devices such as digital cameras with built-in microphones may be used discreetly. Their use should not distract either the performer(s) or the audience. Typically, the Music Department staff creates and supplies the performer with a DVD of the student recital.

5. The normal evening performance time for Music Department events will be 7:30 p.m. Normal Saturday and Sunday afternoon performance time is 3:00p.m.

**PROCEDURES FOR RESERVING KRESGE RECITAL HALL**

1. The master calendar for the Recital Hall is kept by the Scheduling Office and Music Department staff.

2. If no conflicts are apparent, a recital request form will be prepared by the Performing and Visual Arts (PVA) Secretary and circulated to the applied instructor and the Department Chair. If approval is given, no further action is necessary on the part of the student other than to confirm with the PVA Secretary that approval has been obtained.
3. The music faculty through its Chair shall have the power to cancel a firm date if circumstances dictate.

4. Reservations for classes and ensembles which meet in Kresge Recital Hall shall be made prior to the start of each semester. Any request for relocating any of such classes shall be made only upon consultation with the instructor involved and the Department Chair.

5. When students have been granted the use of the Recital Hall, it is the responsibility of the respective faculty member (applied instructor, conductor, etc.) to see that the Hall is unlocked and locked again after use. Please see that the Hall is secure (pianos put away, lights off, all doors closed and locked) after use. Please do not bother the music faculty whose offices are located near the Recital Hall for access to the Hall unless they have agreed in advance to open it for you. During working hours, the PVA Office staff or the Division Coordinators may be asked to open it for you if you have it reserved at that time.

6. The procedure for scheduling rehearsal time in Kresge Recital is as follows:
   a. Observe restrictions on practice time as defined under #11 a, Student Practice.
   b. Consult with the Music Department staff for available times. Do not request more time than is allowed.
   c. The Recital Hall should only be used for final preparation for a public performance or applied exam, and pieces should be in their final stages of polishing by the time they are practiced on the Kresge pianos.
   d. Lessons taken in Kresge Recital Hall at the request of the instructor are not to count in the amount of practice time allowed in the Hall. However, lesson preparation time would count since it is assumed that the material studied in the lesson is in its final stages of preparation for a performance. The instructor should schedule the time for the student's lesson so the secretary is aware that it is for a lesson; however, the student's name should appear on the schedule and not the instructor's, with the indication that it is a lesson.
   e. When a scheduled practice time or lesson is cancelled, the PVA Secretary is to be notified at once so the time can be made available to someone else.

REGULATIONS TO BE FOLLOWED IN THE USE OF KRESGE RECITAL HALL

1. No smoking, food or drink at any time in the Recital Hall.

2. When using the stage for practice or rehearsals, use only those lights, which are necessary. Please do not waste energy.

3. The stage must be cleared for regularly scheduled rehearsals by 3:00 each day unless other arrangements have been made in advance.
4. **Special care must be used in moving pianos on and off stage.** They must be covered when going through the door opening. At least two people should be involved when moving pianos. The pianos must be returned to the storage area after use. Both the 9’ and 7’ Steinway pianos have special humidity control equipment, which must be plugged in whenever it is not in use on stage.

5. The use of the Recital Hall may be free or a rental fee may be charged depending on the specific use of the facility.

6. Special piano tuning is the expense of the person or group using the Hall, unless the rental agreement for the Hall specifically includes piano tuning. Special requests for tuning should be made through the PVA Office at least one week in advance.

**SCHEDULING OF NON-UNIVERSITY MUSICAL EVENTS**
No non-University musical performance may be scheduled in Music Department facilities while a Music Department concert or activity is taking place elsewhere on or off campus.

**SUPERVISION OF FACILITIES AFTER BUILDING HOURS**
Any time a major rehearsal or performance room is used outside of regular building hours, a faculty member must be responsible for the room, including opening and locking the room and supervising the activity if necessary. If the Logistics Coordinator is on duty, he/she may substitute for a faculty member if arrangements have been made in advance.

**DEPARTMENT SEMINARS AND RECITAL ATTENDANCE REQUIREMENT**
Thursday afternoons from 3:00 – 3:50 are normally devoted to Department seminars, master classes, and recitals. While the seminars are on a less formal basis, the recitals will be open to the public and hence dress and decorum will need to be appropriate for a public performance.

ALL MUSIC MAJORS are required to attend all music program seminars and master classes, even when they have completed the recital attendance requirement. Music majors must perform at a Thursday recital or seminar in each term, with the exception of the first term of study. Pro Musica recipients and others are strongly encouraged to perform at their instructor’s discretion.

In most music schools, attendance at public events is a requirement for music majors. The requirements of Augustana University are attendance at 32 events during the first year as a music major and at 32 events during the second year as a music major, for a total of 64 events attended. (See “Specific Graduation Requirements for Music Majors” for more details.)

Attendance at music program recitals and seminars counts toward satisfaction of the recital attendance requirement, and may be included as a factor in determining applied music grades. Attendance is taken at Thursday recitals and seminars by swiping your ID card at the entrance to the recital hall or in the room used for the seminar. Attendance credit will not be granted to those arriving after the first ten minutes of the event or to those who leave early.
The Recital Attendance requirement must be fulfilled before a student can schedule a degree recital and/or be approved for student teaching.

MUSIC COUNCIL
The Music Council meets monthly during the first and second semester. The Council is comprised of the full-time music faculty and the Chair. Students may bring issues to the Council with prior approval from the department Chair.

TEACHING OF PREPARATORY STUDENTS
Students who wish to teach private applied lessons and use college facilities must have the approval of the Music Council. The Music Council regularly acts on approving prep teachers each year. Interested students should discuss this with their applied teachers. The appropriate instructors will be notified of inquiries for prep music lessons and should notify their students of such inquiries.

The following criteria will be used to consider student applied teachers:
 a. Must be a full-time student, except if in the final semester before graduation.
 b. Must be currently enrolled in applied study with an Augustana instructor.
 c. Must have completed one semester of performance and pedagogy at Augustana or have taken four semesters of college level applied studies in the teaching medium.
 d. Must be recommended by an applied music teacher.
 e. A music major who has completed the performance and pedagogy sequence of a particular medium (strings, woodwinds, brass, percussion) may be approved to teach the other instruments in his or her applied music medium.
 f. A music major who has completed the entire performance and pedagogy sequence may be approved to teach any of the band and orchestral instruments (presumably in the senior year). The student must keep his or her applied music teacher updated on the progress of the individual lessons, on his or her teaching load, etc. The student will be permitted to charge the fee recommended by the Music Program (currently $7.50 per half-hour lesson). The student will be responsible for making his or her own arrangements with the child or the parents.
 g. Students who are approved to teach music lessons at Augustana University are required by law to follow the prescribed procedures to obtain a sales tax license, collect the taxes from the preparatory student, and pay the taxes to the state. To apply for a sales tax license and obtain more information, go to the South Dakota Department of Revenue office at 230 South Phillips, Suite 301, in Sioux Falls.

Augustana facilities may not be used by students not approved as above or by non-Augustana people for the teaching of private lessons.

PERFORMANCE AND PEDAGOGY CLASSES
Music education students should take the performance and pedagogy classes in normal sequence to avoid doubling up these classes later.
INSTRUMENTAL MUSIC MAJORS WITH KEYBOARD EMPHASIS
Anyone majoring in instrumental music education who has a keyboard emphasis is required to take at least four semesters of applied lessons on one other band or orchestral instrument (strings, brass, woodwinds or percussion).

VOCAL MUSIC MAJORS WITH KEYBOARD EMPHASIS
Vocal music education students are required to have a minimum of four semesters of voice lessons if their emphasis is other than voice. Students with a vocal emphasis are required to take seven semesters of voice lessons.

SPECIAL PROVISION FOR INTERDEPARTMENTAL MAJORS
Any interdepartmental major who has music as one of the components is to follow the same requirements as music majors regarding piano proficiency and recital attendance.

FINANCIAL ASSISTANCE FOR COMPETITIONS
Students representing Augustana College in professionally-sponsored competitions can petition the Music Council for financial assistance for travel expenses. These requests will be evaluated by the Music Council once each semester and must be received by the Department Chair by mid-term to be considered for funding. Contact the Department Chair or applied instructor for petition forms.

MUSIC MAJOR PERSONNEL POLICY
I. Admission to the Major in Music
   A. Students entering Augustana for the first time who plan to major in music should declare their intention to major in music immediately following their acceptance by the University. The "Declaration of Music Major" form is available at the Music Office.
   B. Students who are already enrolled at Augustana who elect to change to a music major should make this declaration as soon as this decision is made. The declaration form is to be filled out at the Music Office. If a change of advisor is necessary, the Department Chair will assign a faculty advisor in music. The student is to immediately make the change of major and/or advisor at the Registrar's Office.

II. Students in Good Standing
   A. Music majors must maintain acceptable levels of work in music courses, college courses generally, and especially in applied music and ensembles. All music majors must complete each required music course listed in the college catalog with a grade of "C-" or better. Any student receiving a grade of "D+" or lower must repeat the required music course.
   B. Music majors must fulfill all other regulations enforced by the Music Department, including the regulations on recital and concert attendance and piano proficiency.
III. Dismissal from the Music Department
   A. Music majors who fail to satisfy the requirements in (II) above may be dismissed from the program or placed on probationary status by the Department, at its option.
   B. Appeals of this, or any other action by the Department, may be made by petition to the Music Council.

IV. General
   A. While Pro Musica Scholarship recipients are singularly honored by the University, this honor does not automatically admit the student to the music major. This application must be made separately.
   B. Music majors in good standing will have first priority in enrolling in classes necessary for them to complete the graduation requirements.
   C. The academic and musical progress of each music major will be reviewed semi-annually by the Department.
   D. Full-time music majors must be enrolled in a large ensemble each semester in residence.
   E. While nothing in these regulations is designed to prevent students in other majors from electing music courses, and, in fact, we seek to welcome anyone into any course where he or she has the requisite interest and ability, only those students who have been admitted into the music major and who have maintained this status "in good standing" for a period of one calendar year immediately prior to completing the major will be allowed to graduate from the University as a music major.

GRADUATING WITH HONORS IN MUSIC
Program Rational
This program is designed for students who wish to accept academic and performance challenges that go beyond those required for graduation. It is an opportunity for students to hone their musical academic and performance abilities. Since the challenges are significant, it is appropriate for those who undertake them to be honored. Recognition of honors students will appear in the commencement booklet and on the student’s transcripts.

Application to the Honors Program
The student, in consultation with their advisor, determines the potential for the completion of the Honors Program. The Program must be informed in writing by the student during the fall semester of their junior year about their intentions to complete the requirements for the Honors Program.

Requirements for Completion of the Honors Program
1. Comprehensive final college grade point average of 3.5
2. Departmental final grade point average of 3.66
3. Junior Degree recital. This recital should be completed during the spring semester of the student’s junior year. The requirements for a junior level degree recital are found in the music program handbook.
4. Senior Degree recital. Included with the senior level recital is a research paper about the selections and composers found on the student’s recital. This paper written in the style congruent with the program’s “W” component course typically will be 15 – 25 pages and will be submitted at least ten days after the senior recital date or no later than April 1, whichever is sooner. It is the responsibility of the student’s academic advisor and the student’s recital evaluation team to evaluate the recital research paper. This paper will be evaluated using the writing rubric from the English department that is also used to evaluate the department’s “W” component course. The requirements for a senior level degree recital are found in the music program handbook.

SPECIAL GRADUATION REQUIREMENTS FOR MUSIC MAJORS
No more than 45 credit hours in music may be used to meet the 130 credit hour graduation requirement for music liberal arts and music liberal arts (sacred music) majors; no more than 55 credit hours in music for vocal music education majors and 56 credit hours in music for instrumental music education majors may be used to meet the 130 credit hour graduation requirement.

I. Recital and Concert Attendance Requirement
Professional competence in music is achieved through academic studies, development of individual performance skills, and a total loyalty and curiosity regarding what the student judges to be his or her main concern – the art of music. This becomes evident in the student's desire to hear music of all styles, of all eras, and of all media of expression.

In most music schools, attendance at public events is a requirement for music majors. The requirements of Augustana College are attendance at 32 events during the first year as a music major and at 32 events during the second year as a music major, for a total of 64 events attended.

The following events are those for which credit is given:

1. Augustana faculty and student solo or joint recitals
2. Music events of the Augustana Concert and Lecture Series
3. Visiting college and professional concerts in Sioux Falls
4. Performances by Augustana music organizations
5. Music program seminars, master classes, and recitals
6. South Dakota Symphony, Community Concerts, Sounds of South Dakota, music events of the Washington Pavilion Performance Series, and indoor concerts of the Sioux Falls Municipal Band
7. University of Sioux Falls recitals and concerts
8. All-State Orchestra, Chorus or Band concerts (of any state)
9. Concerts attended while at state, regional or national music conventions

Credit will be given for the above only during the academic year. Credit will not be given for high school events or any out-of-town events not listed above. However, up to six events per year not listed above can be applied to the recital attendance requirement if approved by the
Chair. The event must be at least 45 minutes in length and a printed program must be submitted to the Chair for approval. If no printed program was provided at the event, an attendance voucher may be substituted if signed by an Augustana faculty member.

For events outside of the Humanities Center, verification of your attendance must be obtained from an Augustana music faculty member. This is accomplished by having him or her sign your program or recital attendance voucher (available at the Music Office). Be certain to write your own name legibly on the program so proper credit is given.

A time limit of one year will be imposed on students desiring credit for events at which their attendance was not immediately registered. Members of ensembles or other recital participants whose names appear on the printed program will be given credit for the event even if more than one year has elapsed.

If a student is remiss in achieving the required attendance at musical performances, the following penalty procedure will be enacted:

1. The student may not schedule a degree recital until the requirement is met.
2. If the student is a music education major, approval for student teaching will not be granted.
3. If the requirement is not completed by the end of the fourth year, the degree will be withheld pending completion of the requirements.
4. This requirement will be pro-rated for part-time music majors; however, the total of 64 events is the same.

**PIANO PROFICIENCY EXAM**

Every music major at Augustana University must pass the appropriate piano proficiency exam before he or she will be permitted to graduate with a major in music. Music majors are required to register for credit for class piano, fall and spring semesters, during their first year as a music major. After the second semester of class piano, students must register for applied piano (for credit) until the piano proficiency requirements have been successfully met. All music majors must be registered for credit until all requirements have been met.

Students wishing to test out of any or all of the four-semester piano requirement may take the piano proficiency exam from any of the full-time or part-time keyboard instructors. The entire list of requirements for the exam is given below.

No petitions regarding the fulfillment of special Music Department requirements such as piano proficiency will be accepted from a student during the second semester of the senior year.

**REQUIREMENTS FOR VOCAL AND INSTRUMENTAL EMPHASES**

1. Major and minor pentascales (five-finger patterns) in all keys, hands together. Must be performed in the following rhythm at quarter note=120 with no more than three mistakes through all 12 keys (two attempts given): [example 1]

2. Chord progression I-IV6/4-I-V6/5-I in all major keys and i -iv6/4-V6/5-i in all minor (harmonic) keys, beginning in root position and proceeding in "closed position" as illustrated
below, hands together. Must be performed in half-notes at quarter note=120 with no more than three mistakes through all 12 major keys and no more than three mistakes through all 12 minor keys (two attempts for major, and two attempts for minor): [example 2]

3. Combine items 1 and 2 through all major and minor keys as in the example given. Must be quarter note=112 with no more than three mistakes through all 12 major keys and no more than three mistakes through all 12 minor keys (two attempts for major and two attempts for minor): [example 3]

4. All major and minor chord inversions, ascending and descending, hands together, utilizing proper fingerings as indicated in the example given. Must be performed at quarter note=112 with no more than three mistakes through all 12 major keys and no more than three mistakes through all 12 minor keys (two attempts for major and two attempts for minor): [example 4]

5. All major and minor arpeggios for four octaves, hand-over-hand, beginning in any inversion. Must be performed as in the following example at quarter note=60 with no more than three mistakes through all 12 major keys and no more than three mistakes through all 12 minor keys (two attempts for major and two attempts for minor): [example 5]

6. All major scales, hands together, for two octaves with standard scale fingerings. Must be performed in eighth notes at quarter note=88 with no mistakes. Two attempts given for each scale.

7. C,D,E,F,G, and A harmonic minor scales, hands together, for two octaves with standard scale fingerings. Must be performed in eighth notes at quarter note=88 with no mistakes. Two attempts given for each scale.

8. Augmented and diminished chord inversions, hands separately, ascending and descending, performed as in item 4 (in half notes at quarter note=112. No more than three mistakes through all 12 augmented chords and no more than three mistakes through all 12 diminished chords (two attempts for augmented and two attempts for diminished).

9. Provide a left-hand accompaniment using I, IV6/4, and V6/5 (in a basic "blocked" style bass) to a given diatonic melody. After being allowed to play the melody alone one time, two attempts will be given to achieve less than three mistakes. Then, harmonize the same melody utilizing a given bass style (e.g. "Alberti" bass style) with no more than three mistakes in two attempts. Finally, the same melody will be transposed to a given key, using a basic "blocked" accompaniment. Again, two attempts will be given to achieve less than three mistakes. See your piano instructor or Dr. Andrews for samples, which show the level of difficulty.

10. Prepare a medley using three different tunes (folk, religious, etc.). Each tune must be in a different key and accompanied with a different bass style and include effective modulations between tunes. Two attempts will be given to achieve less than three mistakes through the entire medley.
FURTHER REQUIREMENTS FOR VOCAL EMPHASIS
1. Prepare two pieces comparable in difficulty to a Bach Invention, Clementi Sonata, selection from Schumann’s Album for the Young, or the Persichetti Little Piano Book. Both selections must be performed at an acceptable tempo and represent an acceptable level of musicality and technical proficiency (including dynamics, phrasing, articulation, balance, and control of tone).

2. Sight-read an accompaniment to an art song of vocal solo suitable for student use. Attention must be paid to good accompanying techniques including compensation for breathing, vocal register, rubato, and other matters of vocal technique.

3. Sight-read any two parts from a four-part (SATB) polyphonic choral composition and four-part chorale (SATB) in homophonic texture. These must be done without the aid of a piano reduction.

   a. "Liebst du um Schönheit" by Gustav Mahler (melodic style in B-flat major)
   b. "Dear, do not your fair beauty wrong" by Robert Johnson (homo-phonc style in E major)
   c. "Après un rêve" by Gabriel Fauré (chordal style in C minor)
   d. "Auf Flügeln des Gesanges" by Felix Mendelssohn (arpeggiated style in A-flat major)

FURTHER REQUIREMENTS FOR INSTRUMENTAL EMPHASIS
1. Prepare two pieces comparable in difficulty to a Bach Minuet, Beethoven Dance, or Bartók’s Mikrokosmos, Vol. II. Both selections must be performed at an acceptable tempo and represent an acceptable level of musicality and technical proficiency (including dynamics, phrasing, articulation, balance, and control of tone).

2. Transpose, from an open instrumental score, parts for B-flat, A, F, and E-flat instruments.

PIANO PROFICIENCY REQUIREMENTS FOR PIANO EMPHASIS
See your piano instructor or the director of keyboard activities for a copy of these requirements.

CAREERS IN THE ARTS
Careers in the arts exist in every community. The changing workplace is shifting our view of education. Today’s and tomorrow’s workers must be multi-skilled, multi-dimensional, and intellectually flexible. Knowledge is the new wealth and the arts build ideas and nurture a place in the mind for them to grow. The cutting edge worker in the Information Age Economy is thus the "knowledge worker," a continuous and highly adaptable learner who possesses a wide range of skills. An education in the arts addresses and can deliver precisely these kinds of skills.

Students of the arts outperform their non-arts peers on the Scholastic Achievement Test. SAT scores are consistently 50 or more points higher on the verbal and 44 points higher on the math portion than students with no coursework or experience in the arts.
With the emphasis on creative discovery and the ability to stimulate a variety of learning styles, the arts engender enthusiasm and motivation for learning. The arts also teach the value of sustained effort to achieve excellence.

**POSSIBLE CAREERS IN MUSIC**
Accompanist Aesthetician Artistic Director Arts Administrator Artist's Agent
Arts Education Curriculum Writer Audio Engineer
Band Director Booking Agent
Box Office Director Business Manager
Choir Director Community College Instructor Composer
Concert Performer Conductor
Contract Specialist Copyright Specialist Creative Consultant Critic
Cruise Ship Performer Director of Church Music Disk Jockey
Editor Electronic Keyboard Technician Engineer
Engraver Entertainer
Ethnomusicologist Facility Manager
Facility Planner Foley Artists (background) Fundraiser
F/X Special Effects Coordinator Instrumentalist
Instrument Builder Instrument Designer
Instrument Manufacturer Instrument Repair Person Librettist
Lyricist Music Arranger
Music Copyist & Transcriber Music Distributor
Music Editor Music Engraver
Music Librarian Music Processor
Music Publisher Music Teacher
Music Therapist Musician - Performer Musicologist
Orchestrator Personal Manager
Personnel Management Piano Tuner
Pipe Organ Tuner - Technician Popular Singer Producer
Program Director
Public Relations Specialist Publisher
Publicist
Recording Producer
Recording Engineer/Mixer
Reporter
Retailer
School Arts Coordinator Software Developer
Sound Effects Technician Sound Engineer
Talent Agent
Teacher – Elementary Teacher – Secondary Teacher - K-12
Teacher – Private Studio Tour Manager
Tour Publicist
TV/Radio Program Director University Professor
Vocalist
Voiceover Artist
Vendor
Wholesaler
Xylophonist
...and many other possibilities...

MUSICIAN’S HEALTH AND SAFETY
In recent years the number and extent of performance injuries to musicians has emerged as a major concern. Musicians at all levels need to be aware of resources for dealing with these issues. Below are resources, which you can use to prevent and/or address injury caused by music performance.

For the AUGUSTANA COLLEGE HEALTH CENTER, call x7337.

BOOKS/ARTICLES/ONLINE SOURCES
GENERAL
Association of Adult Musicians with Hearing: An online source with related links and information on how to prevent hearing loss while playing your instrument.

*The Eclectic Web Matrix of Neuro-Technology: Links and Online Articles.* Huge database of health related articles, including both general and media specific information.

Galway, Timothy W.; *Inner Game of Tennis: The Mental Side of Peak Performance.* The original resource on performance anxiety and how to get rid of your inner critic. [Available at the Mikkelsen Worldcat Library.](#)

Horvath, Janet; *The Playing (less) Hurt.* An guide for any musician who is concerned about injuries related to playing their instrument; includes prevention, warning signs, what to do when you get hurt, and important steps in the recovery process. See [full review online. There is a copy in the Mikkelsen Library.](#)
Rickover, Robert; the Complete guide to the Alexander Technique: Musicians and the Alexander Technique. An online introduction to the Alexander Technique and its application to vocalists and instrumentalists. Includes links to a large quantity of different articles.

MEDIA SPECIFIC

STRINGS: Liberman, Julie Lyonn; Playing Healthy, Website
Rush, Michelle; A Resource Guide for the Injured String Player, Florida State University.


VOICE: Catonguay, David Otis; Maintaining Vocal Health; 2005.
Voice Care Team; The Voice Problem Website, 2004. [in-depth resource on voice problems, not specific to singing]


Wristen, Brenda, et al; Wellness curriculum Outline (for pianists) Resources from the Frances Clar Center for Keyboard Pedagogy.

HARP Balderston, Suzanne; How the body works. In-depth book on injury preventions techniques for harp.

GUITAR Jones-Bey, Hassaun Ali; Hands On: How to avoid and treat guitar-related hand injuries.

If you believe you are developing a performance injury, please let your studio instructor or ensemble director know. There are resources available on campus and nearby to help you.