

Music Student Handbook

POLICIES REGARDING APPLIED MUSIC AND MUSIC MAJOR/MINOR REQUIREMENTS. (REVISED 8/20/19)

Students are responsible for the information contained in this handbook. The contents include class lessons, lesson policies, recital, seminar and performance attendance requirements, solo performance information, recital procedures, sophomore evaluation, piano proficiency exam and requirements, use of grand pianos, and practice rooms. If you have any further questions about items not covered in the handbook, they can be addressed to

Dr. J. Gilbert – general questions, instrumental music lessons

Dr. Runestad - vocal lessons

Professor Ohlman - music education

Dr. Fuerst – music theory

Dr. Fuerst – Aural Skills

Diane Temme – Music History

I. APPLIED MUSIC

1. Applied Music is a term classifying together the following music courses:

MUS 105A, 106A, 107, 108 Piano Class

MUS 105B, 106B Voice Class

MUS 111A-412A Piano

MUS 111B-412B Voice

MUS 111C-412C Woodwind, Strings, Brass, Percussion

The prerequisite for enrollment is audition and/or consent of the appropriate faculty.

2. CLASS LESSONS

a. Piano

1. Piano class may be elected only with the approval of the head of the piano program during fall registration and auditions. Music majors who need to fulfill piano proficiency requirements may have to enroll in this class.

2. Classes will be taught in the professor's studio at a time arranged after registration.

b. Voice Class

1. May be elected for a maximum of one year of lessons. This would have to be approved by the voice faculty through audition at the beginning of the school year. This class will be taught by a member of the voice faculty. Highly recommended for theater majors without prior vocal training.

2. Seven students maximum per class would be a typical class size meeting for one hour per week.

3. OTHER POLICIES ON LESSONS, BOTH CLASS AND PRIVATE

a. Scheduling of lessons is arranged from the class and work schedules that students submit to the music department. Professors will assign lessons only after a schedule has been submitted.

b. Students may make up missed lessons ONLY if the instructor has been sufficiently notified BEFORE lesson time, and a legitimate excuse has been presented. It is the student's responsibility to contact the instructor later to discuss the possibility of making up the lesson.

Without 24-hours notice, teachers have the right to drop the lesson grade as they see appropriate. If you miss 3 lessons, you will receive an F for your lesson grade and the department will be in communication with you.

INSTRUCTOR-MISSED LESSONS WILL BE MADE UP AND ARRANGED BY THE INSTRUCTOR.

- c. Lessons missed because of ensemble tours and field trips will be made up at the discretion of the instructor.
- d. Academic credit cannot be given for lessons taken outside the university unless transferred from another accredited academic institution. Lessons taken outside the university will not be allowed to satisfy a departmental requirement when the university has faculty to teach the applied area in question.
- e. Students enrolled in applied lessons are expected to practice 30 minutes each day for each credit.

4. JURY REQUIREMENTS

- a. All students enrolled in lessons are required to take a jury during the week of final exams. Students who have performed a Half or Full Recital may be exempt. Students who have performed a concerto/vocal aria as part of a major work on campus may also be exempt. However, students who have performed on the Honors Recital are NOT exempt from performing a jury.
- b. Students enrolled in lessons for 2 credits must perform a jury at the 300-400 level.
- c. Jury performance requirements:
 - MUS 111-212A: 6 minutes of memorized music
 - MUS 311-412A: 12 minutes of memorized music

 - MUS 111-212B: Two memorized songs
 - MUS 311-412B: Three memorized pieces; two foreign languages may be required

 - MUS 111-212C: Etude or exercise
 - MUS 311-412C: Solo work or etude
- d. Failure to perform a jury may result in a failing grade for the course.

5. CONCERT REQUIREMENTS:

- a. Students must attend ON-CAMPUS MUSIC DEPARTMENT CONCERTS, with the following exception: non-music majors and music minors who are studying beyond their scholarship requirement are exempt from recital attendance requirements. However, seminar and jury requirements remain the same. A student's failure to comply with the concert attendance requirements will result in a lower grade in each lesson enrollment according to the following schedule:

<u>Music Majors</u>		<u>All Other Students</u>	
<u>Unexcused Absences</u>	<u>Penalty</u>	<u>Unexcused Absences</u>	<u>Penalty</u>
0-1	None	0-2	None
2	1 letter	3	1 letter
3	2 letters	4	2 letters
4 or more	3 letters	5 or more	3 letters

- b. Students who have a course conflict (such as a regularly-scheduled course) will be excused from that particular music event.
- c. Student teachers (first-semester Seniors) are excused from all seminars and recitals for that semester.

6. SEMINAR REQUIREMENTS:

- a. All applied students must attend the scheduled seminars on Tuesdays at 4 pm in Heckman.
- b. It is the student's responsibility to request permission to miss or be excused from a seminar. Written excuses must be given to both Dr. Fuerst (CM 110) and the instructor prior to the seminar.
- c. All students are required to appear at least once in performance at the seminar each term, with these exceptions:
 - i. A performance is not required for the first term of registration in any given area.
 - ii. Any instructor, in consultation with the department chairperson, may excuse a student from performing in the seminar for pedagogical reasons.
- d. Failure to appear in seminar will result in a lowered applied music grade.

6. ENSEMBLE REQUIREMENTS

Vocal and Instrumental

- a. All scholarship students and all music majors and minors must fulfill ensemble requirements according to the letter of intent and departmental guidelines through membership in any of the touring and non-touring groups. These are Collegiate Chorale, Doane Choir, Concert Band and/or Wind Ensemble. Successful participation and auditions will automatically renew the scholarship each year. Failure to meet the requirements may result in loss of all or a portion of the scholarship.
- b. It is recommended that students participate in a maximum of two ensembles per semester. Anyone going over the recommended participation will be counseled by his/her advisor and directors of the ensembles involved.

7. PIANO ACCOMPANYING

Students needing accompanists will be expected to find their own accompanists. Below are the procedures that students should take:

1. Ask your private teacher if he or she has a preference.
2. Go to the Google Drive link:
(https://drive.google.com/drive/u/1/folders/1DBje_DaHrp07CIX8WE4Tviv4R0Z37tVm). If your teacher has a preferred pianist, go to that person, click on their schedule, and make sure the time slot is available. If that time slot is open, proceed to step three. If it is not open, or there isn't a preferred pianist, go to each pianist's schedule to find one available.
3. Email the pianist to see if they are still available and interested. Send an email similar to this:

Dear {name of pianist},

My name is [your name] and I am a student studying [your instrument/vocal type] in [teacher's name]'s

studio. My lesson time is [Day and time]. I am working on [name of piece] by [name of composer] for my [jury/recital]. I am writing to see if you are available and interested in collaborating with me on this piece. I would be happy to email you a PDF of the score or show it to you in person if you are on campus as well if you would like to look it over first.

Thank you, and I look forward to hearing from you.

[Your name]

- 4 If the pianist would like to see the music, you can either show them in person or send them a PDF of the music. This can be done on the copy machine in the work study room. Make sure the music is legible and no music (your's or the pianist's) is cut off. It is not a bad idea to send it to yourself first to look it over to make sure it all looks good.
- 5 Once confirmation has been made by the pianist, either the pianist or you should put your name in the time slot (ask the pianist what he or she would prefer).
- 6 Get the music to your pianist if they do not have it, either via PDF file, in person, or through me, as quickly as possible. I can mail the music off to the pianist if that is what they would prefer.
- 7 Contact the pianist again to confirm that the music was received and to schedule rehearsals and the like. It is your responsibility to be in communication with the pianist for rehearsal and lesson schedules.

Just as a reminder: The due date for finding a pianist is **October 4th, at 12:00 PM** for first semester, and **March 6th, at 12:00 PM** for second semester. If you do not have a pianist by then, it is your responsibility to pay him or her.

If there are any questions or concerns, or if you are having trouble finding a pianist, please contact Dr Fuerst and he will help you out.

8. SOLO PERFORMANCES FOR SEMINARS AND HONORS RECITALS

Performances in front of your peers and teachers are important learning experiences. You should be well prepared for these performances. Here are some general guidelines when preparing a work with an accompanist.

1. Soloist
Know your part and be familiar with accompaniment prior to first rehearsal with accompanist. Approve rehearsal times and performance dates with accompanist.
2. Accompanist
Know your part and be familiar with the solo line prior to the first rehearsal with soloist. It is not your job to teach notes, etc.
3. Studio Instructor
Give guidance concerning ensemble rehearsal technique. Discuss stage decorum.
4. DRESS UP AND LOOK PROFESSIONAL FOR YOUR PERFORMANCE.
5. Performance at seminars and Honors Recital does not exempt you from the jury requirement.

9. RECITALS

General Information

- a. All music majors must be enrolled at the 300 level or above in their primary applied lesson in order to give a Half or Full Recital. Transfer students must complete at least two semesters of private study at Doane before they are eligible to give a recital.
- b. In the semester of the recital, students must be enrolled in lessons in each medium they're going to perform on in their recital. Exceptions will be made only upon unanimous agreement of the faculty.
- c. All recitals must be approved by the music department at least one full semester before scheduling of the recital. The approval to present a recital will be given following juries at least one semester prior to the recital by the applied faculty in each of the student's areas of performance.
- d. Junior performance and music education majors must give a Half Recital (25 minutes), and senior performance majors must give a Full Recital (50 minutes).
- e. Half Recital performers must perform with another Half Recital performer.

Procedures for Half and Full Recitals

- a. Students should find two dates their applied teacher would be able to attend their recital and email those options to the Performing Arts Coordinator indicating their first and second choice. The Performing Arts Coordinator will check the dates within the campus reservation system and secure Heckman Auditorium with your first choice. If that date is not available, your second choice will be reserved. A copy of the recital permission form will be emailed to you. Please obtain the appropriate signatures and return the form to the PAC. (No Friday, Saturday, or Sunday recitals).
- b. Music majors denied permission to give a Half Recital may reapply after the fifth semester or may complete the recital requirement through general seminar appearances.

Arrangements

- a. Student recital dates are assigned in the fall in accordance with the guidelines established by the faculty. Recital date changes are permitted only during the first three weeks of the new academic year, and must be finalized by **Friday, September 15, at 3:00pm**. Exceptions to this may be made under extraordinary circumstances.
- b. A Full Recital performance preview will be given by the recitalist (and accompanist) for the music faculty approximately two weeks prior to the performance date. The recitalist will schedule this preview with the music faculty and his/her instructor.
- c. A Half Recital performance preview may be required, following the same procedures as in item b. above.
- d. All student recital programs are printed by the service bureau at no cost to the student. Students will receive a recital program template from the Performing Arts Coordinator via email that should serve as a guide to their own program. Students are to submit their typed program copy to the Performing Arts Coordinator, Dr. Fuerst, Dr. Hannah Jo Smith (for vocal recitals), their applied lesson instructor, and their accompanist **14 days before the recital**. Programs must be proofread and signed by the instructor before they will be forwarded the Service Bureau for printing. All program copies should adhere to the standard departmental format unless other arrangements are made beforehand. Translations of song texts and historical materials are required of all voice recitals.
- e. All Half and Full Recitals will be held in Heckman Auditorium.

- f. Students are responsible for:
 1. The performance piano use and its security before and following rehearsals.
 2. Reserving rehearsal times in the hall by emailing a request to Performing Arts Coordinator with the date and time you would like to rehearse. Please allow 5 business days for your request.
 3. Staging and lighting needs with Dr. J. Gilbert.
 4. Reception should be coordinated with the C-NAfME Student Chapter.
 5. Recording should be coordinated with the Performing Arts Coordinator.

II. SOPHOMORE EVALUATIONS

The music major at Doane University requires an evaluation of student skills and knowledge during the fourth semester of study. The sophomore evaluation consists of:

- a. An opportunity for the music faculty to hear each student perform on his/her primary instrument. Prepare to perform 5 to 10 minutes, one or more pieces that highlight your achievement thus far in your studies.
- b. An evaluation conference with the music faculty during which the student's progress as a musician, instrumentalist/singer, pianist, student, and scholar will be discussed.
- c. Sight-reading on each student's principal instrument and piano. (NOTE: This is two sight-reading performances- primary instrument (1) and piano (2).)
- d. Performing several short sight singing and tonal memory exercises.
- e. An evaluation of piano proficiency progress, with a minimum of one proficiency requirement completed.
- f. An evaluation of all academic courses in music. An evaluation of education courses will also occur for music education majors.
- g. Music education majors are required to prepare/update their Music Education Portfolio, which should include the following:
 1. A teaching philosophy statement.
 2. An elementary general music teaching philosophy statement.
 3. One assignment of your choice from MUS 221 representing your finest work. Provide a written statement that discusses the various features of the assignment that represent quality in your work and teaching.

On the basis of this evaluation procedure, the faculty will recommend one of three options:

1. "Passed" (Student is encouraged to complete the music major/minor requirements.)
2. "Not Passed" (Student should select another major or area of study.)
3. "Pass with Provisions" (Student must raise performance and/or academic standing to acceptable levels by the end of the fourth term of study. Upon successful completion, the faculty will "Pass" the student and allow continuation in the music major.)

SATISFACTORY ACADEMIC PROGRESS

Any music major who earns a final grade of C- or lower in a required music class must retake the class.

III. PIANO PROFICIENCY EXAM

All music majors must pass the following piano proficiency requirements as a condition for graduation from Doane University. Each of these requirements must be met by the end of the semester listed. If the student does not pass, he or she will be given an Incomplete grade, and will have up to the first three

weeks of the following semester to fulfill the requirements. **The following applies only to new, incoming students of the 2017-2018 and 2018-2019 school year. All juniors and seniors will continue with the piano proficiency requirements as stated in previous student handbooks.**

Piano Proficiency Requirements by semester

First Semester, Freshman Year: All major scales, one octave, with I-VI-V7-I chords at the end and 1 easy piece with score.

Second Semester, Freshman Year: All harmonic minor scales, one octave, with i-iv-V7-i chords at the end and 1 easy piece with score.

First Semester, Sophomore Year: All major scales, two octaves with I-VI-V7-I chords at the end, one piece with score that exhibits continued advancement of piano skills, one hymn in short score.

Second Semester, Sophomore Year: All harmonic minor scales, two octaves with i-iv-V7-i chords at the end, 1 contrasting piece from first semester with score (contrasting either era, tempo, style, etc.), and 1 or 2 phrases of a hymn in open score.

Students in the Music Performance and General Emphasis degree programs, who began their course of study prior to Fall 2017, must complete their proficiency before the start of the last semester of their senior year. Music education majors who began prior to Fall of 2017 must still complete their proficiency before the second semester of their junior year.

IV. PRACTICE ROOMS

No eating, drinking, or smoking is allowed in the practice rooms. We have digital pianos in the upstairs practice rooms. Please take good care of these instruments. Be sure to turn off the piano and close the key cover when you are done practicing. If you see someone using the pianos who is not enrolled in lessons, notify a member of the music faculty. Any problem with the practice room pianos should be reported to Dr. Fuerst (CM 110).

V. HEALTH AND SAFETY STATEMENT

The Department of Music, in agreement with Doane University's safety policy, strives to provide an educational environment that protects the hearing and voices of our faculty and students and that fosters healthy performance habits and technique. In so doing, we wish to instill in our students awareness of health issues that commonly affect musicians, including loss of hearing functions, so that they may conscientiously work to prevent injury and thereby continue to enjoy the benefits of music making throughout their lifetime. Health and safety depend in large part on the personal decisions of informed individuals. Each of us is personally responsible for avoiding risk and preventing injuries.

Each fall the music ensemble instructors will discuss key issues with students using documents developed jointly by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA) referenced below.

1. HEARING HEALTH

Part of the role of any professional is to remain in the best condition to practice the profession. For all aspiring musicians, this involves safeguarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you

owe it to yourself and your fellow musicians to do all you can to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing. Do yourself a favor: protect it by wearing earplugs, limiting headphone and earbud volumes, etc.

2. NEUROMUSCULOSKELETAL HEALTH

The work of musicians, like that of athletes, is physically demanding. And musicians, just like athletes, need to warm up. They need to utilize proper form. They need to take breaks. They need to avoid “overdoing it.” And they need to take the proper precautions to safeguard their neuromusculoskeletal and vocal health, so that they can continue to play and sing the music they love for years to come.

3. VOCAL HEALTH

Good health and healthy behaviors are important to all musicians, regardless of instrument or area of specialization. As current music students and future music professionals, you not only use your voice to speak, but now or sometime down the road, you may find yourself engaged with the singing voice in your role as a conductor, coach, teacher, performer, recording engineer, researcher, therapist, or other music professional.

4. INJURY PREVENTION

Good posture and technique are important. They’ll make playing and singing easier, and you’ll be less likely to hurt yourself. Learn proper body mechanics and be proactive!

When possible, avoid situations that put your neuromusculoskeletal health at risk.

1. Warm up before you practice and perform.
2. Take regular breaks from practice and rehearsal. A good rule of thumb is a 5-minute rest every half hour.
3. Limit excessive practice time.
4. Avoid excessive repetition of difficult music, especially if progress is slow.
5. Inasmuch as possible, avoid playing and/or singing music that is beyond your physical abilities or outside your natural range.
6. Refrain from sudden increases in practice and playing time.
7. Maintain good posture in life and when you practice and perform music. Be mindful of alignment, balance, and weight distribution.
8. Maintain good “mental hygiene.” Get adequate sleep, good nutrition, and regular exercise.
9. Refrain from recreational drug use, excessive alcohol use, and smoking.
10. Do your best to limit and control stressors. Plan ahead.
11. Give yourself time to relax.

5. VOCAL PROTECTION

Here’s some extra advice for safeguarding your voice:

1. Drink plenty of water, at least 8 glasses a day.
2. Limit your consumption of caffeine and alcohol.
3. Don’t smoke.
4. Be aware that some medications, such as allergy pills, may dry out your vocal tissues. Be aware of side effects and talk to your doctor if you have questions.
5. Avoid dry air environments. Consider using a humidifier.
6. Avoid yelling or raising your voice unnecessarily, throat clearing and loud coughing.
7. Rest your voice, especially if you are sick. Your voice and your body need time to recover.

Protect your hearing whenever possible. Here are some simple ways to reduce your risk of hearing loss:

1. Refrain from behaviors and avoid situations that might compromise your hearing health and the health of others.
2. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there's no harm in enjoying a fireworks display, so long as you're far away from the launch point.
3. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
4. Keep the volume of your music and your listening devices at a safe level, below 85 db.
5. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.
6. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

For more information, visit these websites:

On Protecting your Hearing --

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA-Student_Guide-Standard.pdf

On Protecting your Neuromusculoskeletal and Vocal Health:

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA_NMH-Student_Guide-Standard_June-2014.pdf

VI. ADA Compliance: Any student who feels that they may need an accommodation based upon the impact of a disability should contact me privately to discuss their specific needs. If you think you need such an accommodation and have a documented disability, please contact the office of Disability Services for students with disabilities in room CM 180, or call Anita Harkins at 826-8586 to coordinate reasonable accommodations as early in the semester as possible. All discussions will remain confidential.